A **SYSTEMIC TEXT LINGUISTIC STUDY OF SELECTED NIGERIAN NOVELS**

BY

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Declaration

I hereby declare that this thesis is a record of my original research work. It has not been presented in any previous application for a higher degree. All quotations are indicated and the sources of information specifically acknowledged by means of references.

Muhammed-Badar Salihu Jibrin

Sign……

Date……

CERTIFICATION

This dissertation entitled "A Systemic Text Linguistic Study of Selected Nigerian Novels" submitted by Muhammed-Badar Salihu Jibrin meets the regulations governing the award of Doctoral degree (Ph. D) in English Language, Department of English and Literary Studies, Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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Dedication

First, this work is dedicated to Almighty God, the omnipotent and the omniscience.

And to:

Late Alhaji Salihu Jibrin - my father.

Salihu - my lovely son

Saliha - my lovely daughter- for the much that you were able to do for me.

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Abstract

The aim of this research was to do an in-depth study of the variations in language as used by the various novelists in the novels selected for this study. The objectives of the study were to investigate the divergent ways in which these writers have creatively used English to perform the functional role of communication in a non-native environment, show the extent to which their various choices succeed in the supposed semantic function, show how systemic text linguistic approach is a departure from other stylistic approaches and to show how the features of these "Englishes" contribute to the development of the concept of global English. The novels studied are Chukwuemeka Ike's *Our Children Are Coming*, Festus Iyayi's *The Contract* and Abubakar Gimba's *Witnesses to Tears*. The study is a text linguistic one based on the Systemic Functional model. The two text linguistic concepts of "projection" and "procedure" were used in the selection of data from the chosen texts for analysis. The data gathered were analyzed according to the three meta-levels of Primitive, Second order and Prime order developed from the three levels of thesis, immediate situation and wider situation in text linguistics. The study revealed that all the three novels studied project a central message each. This is contrary to the age long belief and tradition of multiple messages in a second order text. The study also revealed that each author projects the message of his text using the three aforementioned levels of meaning. However, each author uses these levels in a manner that is peculiarly functional. The study as well revealed that the messages projected by the novels are interrelated, as they all bring human nature under scrutiny based on the philosophical and linguistic idiosyncrasies of these authors.

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CHAPTER ONE: INTRODUCTION

1.0 Introduction

This work is divided into five chapters. The first chapter is the introductory chapter which discusses the background of the research, the problem that the research is intended to solve, the aim and the objectives of the research, the questions that are to be answered in the course of this research, justification of the research as well as the scope and delimitation of the research.

The second chapter contains a review of essential literature relevant to the topic of this research in order to show the extent of data in existence in this area of study with a view to showing the contribution of this research to knowledge. The third chapter is devoted to a discussion of the methodology of this research. It gives a comprehensive explanation on the way features of language are gathered for analysis and the analytical procedure used for the study of the selected texts. The fourth chapter discusses analytically the various linguistic features identified as worthy of discussion in this research based on the approach stated in the third chapter. Chapter five contains a summary of the entire study, conclusions drawn from the research.

1.1 Background of the Study

For several decades now in Nigeria, there have been in existence a number of divergent views on the kind of English used by Nigerian writers of fiction. Scholars such as Adetugbo (1971), Afolayan (1980), Bamgbose (1995) and several others have expressed views on this subject matter. In summary, these writers have identified two groups of writers of fiction in Nigeria. The first group, they remark, uses indigenous English, while the second group has a flawless command of English, but continues to

adapt it to suit their peculiar environment for the purpose of effective performance (Jibrin 2005).

However, there is no doubt that there is often a problem generally associated with mastering a foreign language as well as using a foreign language to express local sensibilities. The reason is that, a second language learner always acquires his first language before his second language. The system of this first language often interferes with his learning of a second language. Then the foreign language does not have ready mechanism with which to express other people's culture. As Nigerian writers try to master English in order to be able to adapt it to carry the weight of their native experience, their various mother tongues keep interfering. This is often the case of bilinguals who have to make creative efforts in a foreign language. There are two popular but sharply contrasting positions in Nigeria as far as the use of English in fiction is concerned. The first group was championed by late Obi Wali who barely three years after Nigeria's independence, predicted a dead end for all African literature written in English:

> The whole uncritical acceptance of English and French as the inevitable media of educated African writing is misdirected and has no chance of advancing African literature… this would be pursuing a dead end which can only lead to sterility, uncreativity and frustration (Wali 1963:14).

Chinua Achebe is one of the ardent advocates of the second position who has the following celebrated remarks (Achebe 1977):

> The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out an

> English which is at once universal and able to carry his peculiar experience.

This view is neither peculiar to Achebe nor to even Nigerians. Raja Rao – an Indian Philosopher–novelist shares this pragmatic approach and stylistic sensitivity with Achebe, who in 1938 presented a credo, where he commented on a number of issues ranging from the dilemma of bilingual creative writers in English, the acculturation of the English language and its institutionalization, to stylistic trans-creation and relationship of culture and discourse (Kachru 1988a). Rao has the following to say on this:

> The telling has not been easy. One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omission of a certain thought – movement that looks maltreated in an alien language to us. It is the language of one intellectual make-up. We are all instructively bilingual, many of us writing in our own language and in English.

Three decades later, he adds the following, also as in Kachru (1988a)

> We cannot write like the English. We should not. We can write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will someday prove to be distinctive and colourful as the Irish or the American. Time alone will justify this.

A careful study of the views of Achebe and Rao in the above excerpts will reveal that the two writers, among others who express opinions on creativity in English by African writers, provide a vision for what Kachru (1992, 1994) terms "world Englishes", such a vision recognizes local identities in style, in culture and in peculiar linguistic experimentation and even commendation. Achebe uses a passage from *Arrow of God* to illustrate this kind of English thus:

> The world is changing. I do not like it. But I am like a bird Eneketaoba, when his friends asked him why he was always on the wing, he replied, "men of today have learnt to shoot without missing, so I have learnt to fly without perching." I want one of my sons to join these people and be my eyes there… the world is like a mask dancing. If you want to see it well you do not stand at one place. My spirit tells me that those who do not befriend the white men today will be saying had we known tomorrow.

The discourse above is in English, but shows a lot of Igbo thought processing images, and symbols that make the text identify with its setting. This is the kind of speech that befits the character in question given his native background. Achebe goes ahead to give a standard equivalent of this as follows:

> 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 men may well regret their lack of foresight.

These two excerpts have the same material. The only difference is that, the former "… is meant to represent the kind of local speech patterning expected of the character in question," while the latter is a "falsification of the local experience Achebe wants to describe as it strives to meet the international standard of literary norm" (Jibrin 2005:78). Hence, the latter is in the author narrator's voice, while the first is not. This means that variation exists at two different levels in the text.

It is this vision that led to an explosion of interest in "World Englishes" or what Gnutzman (1999:157) refers to as "Global English." Global English refers to the uses of English worldwide. Crystal (1997) remarks that when a language develops a special role, which is recognized in every country, that language has genuinely achieved a global status. This, no doubt, is the status of English in the world today.

From the foregoing, the enormity of the linguistic task of Nigerian writers of fiction can be seen. Their task transcends mastering the language. It as well involves being able to adapt the language to their environment in order that they can express their peculiar experiences in it. In other words, the user of the 'global' or world English should enjoy the freedom of shaping English to reflect his cultural experiences. This does not amount to liberalization of correct usage, nor does it encourage incompetence in English use (Igboanusi 2002:19). It is rather aimed at bringing newness into the linguistic world (Link 1991:128).

1.2 Statement of the Problem

Given the complex sociolinguistic situation of Nigeria, the English language has played and has been playing a lot of roles that most Nigerian languages cannot play. Using Hansfort, A. et al (1976), Jibril (1986) and Bamgbose (1991)'s estimations there are more than four hundred indigenous languages, in addition to the exo-normative languages – English, French and Arabic (even though Arabic can as well be classified among indigenous languages because of its native speakers in some parts of Nigeria). This makes inter-ethnic relation very difficult without a lingua franca and this has helped the position of English in Nigeria. Just the same way that Nigerians have exploited the use of English for inter-ethnic relations, a situation that would have been impossible if a language such as English were not available, they have as well exploited the language in fiction.

How ever one is not unaware of the fact that a cross section of Nigerians feels that the amalgamation of the Southern and the Northern protectorates in 1914 was the worst thing that has ever happened to the people in the identifiable area known today as

Nigeria, (see Osundare1995). It was like bringing together too giant opposites which has led to lack of unity, hence the sermonic 'unity in diversity' that has been preached across the country. The fact that English is the language bequeathed to Nigerians by these same people (the colonialists) further exacerbated the matter. In spite of the resultant negative feelings and attitudes to English in Nigeria, we cannot deny that English has played some roles. The fact is that we can not be so beclouded by the negative aspect of the language to the level that we will not appreciate the good sides of it. This, Achebe (1977) explains thus:

> Those of us who inherited the English Language may not be in the position to appreciate the value of the inheritance. Or we may go on resenting it because it came as part of a package deal which included many other items of doubtful value and the positive atrocity of racial arrogance and prejudice which may yet set the world on fire. But let us not in rejecting the evil throw out the good with it.

In spite of divergent attitudes towards English, it is a truism that it has played some roles in Nigeria which can be viewed both positively and negatively depending on the viewer's disposition to it. What is important today is to do what Banjo (1996) terms 'making a virtue of necessity'. This is the same thing that is happening as far as the use of English in Nigerian fiction is concerned. While it is agreeable that there is frustration often associated with learning English for use at home and in using another person's language to express details of 0ne's native experience and world view, it does not totally amount to uncreativity and sterility as believed by Wali (1963). A good mastery of it and ability to manipulate it in indigenous creativity constitute another level of linguistic description, which brings newness and elegance into the language, especially in this age

of computer where national boundaries are being eroded using Information and Communications Technology.

Although, in the past few decades linguists especially those of the Transformational Generative school have given more emphasis to linguistic universals with detriments to the hitherto integrity accorded each language by structural linguistics (see Chomsky 1957 & 1965, Greenberg (1963) each culture and the language in which that culture is expressed constitute an autonomous entity (Oyeleye 1995:364). This implies that every human culture has its own peculiar way of looking at the world and so it is reflected in its literature. The literary writer in a second language situation creates his language from multiple linguistic backgrounds.

Obiechina in Ogu (1986:89) comments on the introduction of the novel into Nigeria that whenever there is the introduction of the novel into a region where an oral tradition is an integral part of literary tradition, the language of the novel will be modified by the language of oral tradition. This is the exact situation in Nigeria. Writers such as Achebe, Amadi and Soyinka have variously subjected English to a lot of adaptation so as to be able to carry the experience of its new milieu. Along this line, metaphors, idioms, proverbs and many more are incorporated into dialogues and narrations.

In spite of this excellent performance and international acclaim achieved by these writers in the use of English in fiction, much has been said about the language problem of Nigerian writers (see Oyeleye 1995, Osundare 1995). In addition, there are writers in Nigeria such as Aluko and Tutuola, among others, who have not been able to get the former group's enablement to manipulate the language to be able to do exactly what they want the language to do for them (see Ogu 1986 and Osundare 1995). This is partly

because English does not have the ready equivalents of the local experience that they may wish to express owing to cultural variation, and wholly because of their inability to master English as to be able to turn it around to say what they want it to say for them. Even when they are able to master the English language to the level that they can translate their native experiences into it effectively and efficiently, the devices used by an individual writer in his translation differs significantly from those used by other writers.

However, there are extra linguistic features that contribute to the meaning of the text. These pose a problem of interpretation. To handle them effectively one needs to be familiar with the semiotic universe of the text.

Against the background of the above facts, the researcher has chosen to do a linguistic study of selected Nigerian novels using the framework of the Systemic Linguistic Theory. This choice is based on the belief that a linguistic framework can, according to Traugott and Pratt (1980:20)

> … contribute a great deal to our understanding of a text. It can help us become aware of why is it that we experience what we do when we read a literary work, and it can help us talk about it, by providing us with a vocabulary and methodology through which we can show how our experience of a work is in part, derived from its verbal structure.

This does not only enable the reader to be more conscious of and to appreciate the ways in which meanings are generated in texts, it as well makes writers more conscious of the profitability of the employment of linguistic elegance which in turn contributes to an "artistic dispensation" (Loratim-Uba 2001:37). The novels selected for this study are Abubakar Gimba's *Witnesses to Tears*, Chukwuemeka Ike's *Our Children Are Coming* and Festus Iyayi's *The Contract*

1.3 Research Questions

Against the background of the above research objectives, the following are research questions for investigation:

a) What are the varied ways in which the fictional prose writers selected for this study have used English?

b) To what extent do the linguistic choices of these writers succeed in their intended semantic functions?

c) To what extent is the systemic text linguistic approach to the study of these texts a departure from other stylistic approaches?

d) How do the features of the creative English of these selected writers contribute to the development of the concept of "Global English"

1.4 Aim and Objectives of the Study

The aim of this research is to do an in-depth study of the variations of language as used by these various Nigerian novelists selected for study, using the framework of systemic text linguistics. To this end, the specific objectives of the study are:

a) to investigate the divergent ways in which the writers selected for this study have creatively used English to perform the functional role of communication in a non-native environment;

b) to show the extent to which their various choices succeed in the supposed semantic function;

c) to show how the Systemic text linguistic approach is a departure from other stylistic approaches;

d) to show how the features of these 'Englishes' contribute to the development of the concept of Global English (in Nigeria).

1.5 Justification of the Study

Stylistic investigation is a fascinating investigation that has been viewed in many ways. Generally, it is conceptualized by many as the linguistic study of literary texts. Others look at it as a way in which language is used, which is not peculiar to a literary terrain. Just as various perspectives of style exist, there are many definitions of style as discussed above.

This investigation is based on the philosophy and conviction that the smallest detail of language can unlock the soul of a literary work (Spitzer 1948). To this end Leech and Short (1981:4) believe that explaining how meaning or certain effect is achieved will not just make one understand better how meaning is achieved, but will also make one gain greater appreciation of what the writer has created.

The writers that are studied in this research are those Nigerian writers of fiction whose works have not enjoyed much of this kind of discussion and who the researcher feels deserve being studied. As newness is created in the area of linguistic usage in view of the dynamic nature of languages, the researcher feels that writers such as Chukwuemeka Ike, Abubakar Gimba and Festus Iyayi should be chosen for this study. This is why works of increasingly popular writers such as Achebe, Soyinka and Amadi, etc, (the first generation writers) were not chosen for investigation, believing that every Nigerian author has one way or another something to contribute to "the inner realities of

the social processes at work" in our nation (Irele in Oguzie 2004:10). Therefore, the researcher feels that every author deserves to be given critical attention – linguistically or literarily. The fact is that too much attention has already been given to the first generation of fictional writers in Nigeria to the level that other writers are given rarity of attention when it comes to serious critical consideration. This is far from being satisfactory. This research is an effort made to contribute to the need to give some attention to other writers in Nigeria even though we cannot discuss in this work all those Nigerian fictional writers who do not belong to the first generation of writers.

The analytical approach used in this research is that of Systemic Text linguistics which is geared towards the functionality of choices made amongst other potential ones to achieve semantic goals in society.

A text each was selected from works of the three authors mentioned above. This is to enable us to see how intra-semiotic variations determine the kind of meaning projected by each of these texts. In as much as the researcher would like to examine the works of other writers in this category, it is impracticable to try to study all of them. It will in addition, amount to being too ambitious to try to study all the novels produced by these three selected authors. Hence, the researcher decided to select a text each from the generality of these writers' novels. These writers are chosen based on their prolificacy and profundity of contribution to the Nigerian fictional/literary world. Their works deserve this kind of investigation so as to bring out their messages in proper perspectives. The texts were selected based on a close comparison with other works of the same authors and are found more suitable to the researcher's interest and purpose in this study.

Language does not exist in a vacuum. The selection that language users make from the multiplicity of their linguistic repertoire is a function of the sense they want to make based on what they want to do with it. This is why the researcher has chosen this approach, as the texts for study are created by writers who are non-native users of English and have written about non-native English societies. These works as mentioned above are expected to show some variations in language based on peculiarities of each writer's performance and experience as well as variation in semiotic situations.

This research is meant to contribute to the existing data on the language of Nigerian writers of fiction. It will as well make us gain greater appreciation of these selected works, by giving newer insights to the interpretation of the selected works or works that may be investigated by future researchers. Above all it will contribute to the existing discussion on English around the world or what Gnutzman (1999: op cit) refers to as 'global English.'

1.6 Scope and Delimitation of the Study

This research is carried out using three different Nigerian novels by three different novelists, all drawn from the shores of Nigeria. This is expected to give a balance interpretation based on a number of variations in language. Every writer has his peculiar style based on his idiosyncrasy and the situation of use. In spite of this, the authors are contemporaneous. This is done with the feeling that their generation has a role to play in the kind of experience that is expressed. In this, we will be able to see how their cultures and experiences have influenced their linguistic performances based on situationality. It is, however, to be noticed that the study is only interested in the roles language plays in the interpretation of the texts selected for examination, with recognition of semiotic

variation between the language and its new environment. The interpretation is based on Halliday's Systemic Text linguistic approach. The study is a text linguistic one and should not be adjudged as that of literary criticism. It uses purely a functional linguistic approach and not any other one.

This work is based on the systemic linguistic theory. The theory follows the European functional tradition based on Firth's system structure theory which owes a lot to the Prague school. The organizing concept is that of 'system' which is used in Firth's sense of a functional Paradigm. This was developed into a formal construct of a 'system network' by Halliday M.A.K., which he says is a theory about language as a resource for meaning making (language as a social semiotic (Halliday 1994:19, 1976) etc. This is a situation where by each system in the functional network represents a choice: not a conscious decision 'made in real time but a set of possible alternatives, like 'statement/question' or 'singular/plural' or falling/level/rising tones'. These, Halliday says, may be semantic, lexico-grammatical or phonological. This is discussed in detail in the second chapter.

1.7 Significance of the Study

The findings of this research will be of significance in the following ways: the systemic text linguistic analysis of the selected novels will contribute to effective interpretation of these novels especially in the area of the use of stereo types to project meaning, among others, by writers. This will in turn promote a better understanding of the texts, especially as it affects the message each projects. The study will as well add to the evidence in existence on the role of context in the determination of meaning as well as promoting the consciousness of text's meaning in relation to fiction. Above all, it adds

to the existing literature on the language of Nigerian literature in English. All this is based on the belief that the smallest linguistic detail on a text can unlock its soul (Spitzer 1948).

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter presents a review of essential literature on theories of and perspectives in stylistics and text linguistics, as well as issues and scholarly opinions on the English language in Nigeria and the language of Nigerian literary writings.

Traditionally, a study of linguistic properties of a literary text is referred to as a stylistic study. This is because the term has been used for several decades by linguists and even literary critics to describe such a study in both linguistically or literarily motivated kinds of stylistic study. Therefore, it is not unnecessary for this kind of study to be backgrounded by stylistics and theories of style. The reason we have jettisoned the term in the title of this study is a function of the ambiguity problem of the term 'style' and its derivative 'stylistics'. The researcher is interested in disambiguating the term using a more encompassing and unambiguous term 'text linguistics', using the Systemic Text linguistic approach. The following is a discussion of the various definitions of style and stylistics which are given to buttress the reason for our choice of the term 'text linguistics' in the title and not 'stylistic study'. This is not to say that works done in the area of style are irrelevant to this study. In view of this, stylistic theories are reviewed as forming the basis for our choice of the topic as well as the choice of linguistic model for analysis.

2.1 Style and Stylistics

The term 'style' and its derivative 'stylistics' have suffered a lot of ambiguity to the level that writers on style have to define them based on their own peculiar focus. In

spite of these definitions given by various writers who have written on style or stylistics, they have not been able to solve the ambiguity problem inherent in the terms (see Adejare, 1992). This leads a student of style to set out with a puzzle, which oftentimes manifests in the "internal interrogation: what should I do in this study?" (Oloruntoba-Oju1999:1). This also results in the differing multiple definitions of the terms.

Turner (1973:32) defines style as "the man himself". Abrams (1971:165) defines it as "the manner of linguistic expression in prose or verse… It is how a speaker or writer says what he says".

Crystal and Davy (1969:9011) are of the view that style has at least four senses, which are to be distinguished. One of these senses is that it can refer to "some or all the language habits" of an individual writer, e.g. Shakespeare's style or the style of James Joyce, or a question of disputed authorship which amounts to a confusion of style or its identification as an individual's personality. However, they remark that referring to style as either a man or his thought is erroneous. Even when style is used to refer to language habits, what they call "occasional linguistic idiosyncrasies" which make a particular user unique cannot be used to justify this sense of the term as it is impracticable to venture into discussing all of a person's speech or writing, no matter how defined or limited the period or the body of text. This is, to Leech and Short (1981), the reason that there is annunciation on these features, which are often linguistics, in a person's expression that are particularly unusual and original.

The second sense of the term, they say, is that it may refer to some or all the linguistic habits of a group of people at one time or over a period of time, as in the style of Old English, the style of Augustan period, the style of civil service writing or the style

of public speaking. On this sense of the term, they cautioned that if we have to refrain from over generalization of situations – if we have to use this sense at all, we should be selective in describing the linguistic habits of the participants in that situation. The third sense of the term is when it is evaluatively used to refer to the effectiveness of a mode of expression as implied by the notion of style as "saying the right thing in the most effective way" or as "good manners". The fourth sense overlaps with the first three senses, which is the use of style to refer to just literary language. This presupposes that style is exclusively associated with literature, as characteristics of good, effective or beautiful, or bad writing, and the focus of the literary critic's attention alone. In this guise, stylistics will be concerned with the language of literature and not the language of anything else.

Having given these senses, Crystal and Davy remark quite critically that the first two senses are nearest to what their own notion of style is, and that stylistics should aim to:

> analyze language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kind of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in social context (Crystal and Davy 1969:11).

From the position of Crystal and Davy, as given above, it is asserted that several writers conceptualize style in their varied ways and that determines their emphasis in what ever they write. The belief of Crystal and Davy about style is that it is a choice made either by the writer or for the writer by the circumstances of linguistic needs as opposed to other alternative choices based on the function the user wants his choice to

perform. The job of the stylistician is not just to say this choice has been made, but why it has been made among others in a particular situation of use. In other words, the stylistician should be able to explain why a particular choice is made out of several options available to the user and categorize such features of choice based on functionality.

Ohmann (1970:260) considers style as what can be a generational phenomenon that refers to the totality of a group of writers' linguistic habits at a given time. According to him, when a stylistician tries to study a possible change in style of literary manifestations of a nation between two different periods, he can be said to be doing a diachronic study. When, on the other hand, one does a study of an individual writer's style, one is busy with synchronic stylistics. Looking critically at this position, stylistics almost equals linguistics.

Epstein (1978:5) considers style as something that is extra-ordinary – something peculiar to either a writer or a text. To Leech (1985:40) for one "to be stylistically distinctive, a feature of language must deviate from the norm". Levin (1963) categorizes deviation into qualitative and quantitative deviations in spite of criticisms of "norm deviation" principle of style. Quantitative deviation, he says, refers to the frequency of occurrence of linguistic features while qualitative deviation refers to ungrammaticalness of a given text. Riffarterre (1959 and 1960) also differentiates between deviations found in the text from those found outside the text. The ones found in the text are referred to as "syntagmatic deviation" while the others found outside the text are referred to as "paradigmatic deviation".

However, this "norm deviation" principle of style is problematic itself in the sense that it leads to questions such as: what is the norm and who determines it? Then is deviation deliberate or non-deliberate? These questions must point to the methodological problem of style and stylistics.

Enkvist (1964:19) and Sandell (1977) define style as the choice made between two items that mean almost the same thing but the problem here is how to distinguish a choice that is stylistic from a choice that is not. Against this background, Halliday (1971) contends that any choice that is linguistic is equally stylistic. This again points to the fact that linguistics and stylistics are synonymous.

In spite of the perceived ambiguity of the terms 'style' and 'stylistics' as can be seen in the above discussion, Leech and Short (1981:10) feel differently, as 'style', to them has an uncontroversial meaning using the French linguist – Ferdinand De Saussare's two concepts of "Langue" and "Parole" as justification for their claims. To them, the only area in which writers on style have differed is in the attribution of the term, "to whom or what do we attribute style?" The term, according to them, can be attributed to both spoken and written, as well as literary and non-literary language; but that traditionally it is associated with written literary texts. They also acknowledge the fact that within literary writing there can be varying scopes leading to varying emphasis and definitions ranging from the linguistic habits of an individual writer (e.g. the style of Soyinka) to how language is used in a particular genre (e.g. poetry, drama and prose), and school of writing, which to them are all serviceable:

> Sometimes, the term has been applied to the linguistic habits of a particular writer (the style of Dickens, etc), at other times it has been applied to the way language is used in a particular genre, period, school of writing, or some

> combination of these: all these uses are natural and serviceable … If we think of style as the linguistic characteristics of a particular text we shall be on the safest side (Leech and Short 1981:11&12).

The definition problem of style can be said to be a product of attitudinal divergence in the sense that writers such as Sayce (1971:383), Ullman (1971:133) and others argue that if the term stylistics should apply to 'literary studies, it should be considered an entity that is unrelated to linguistics. In other words, it should be considered a parallel discipline that investigates its phenomena from its own point of view. Turner (1973:30) corroborates this position that stylistics has the same division as linguistics since in it there are phonological, lexical and syntactic levels, which can serve as the basis of its own investigation. These views are expressed from the point of view of the literary critics based on the suspicion that the application of linguistic model to literary texts will amount to a usurpation of the job of the literary critic by the linguists. To Dolezel (1971:95) there exists no sense in the descriptions and models of language in accounting for literary insights. Clausennaar (1976:15) on the other hand, feels that a linguistic description of a literary text should not be called a stylistic study, rather it should be looked at as applied linguistics in action. This justifies our earlier position that the problem of style is based on divergence of attitude. This is based on the cognition by critics that stylistic study amounts to a usurpation of the jobs of both students and authorities in the field of literary criticism, otherwise even applied linguistics has several facets. While it cannot be disputed that stylistics is not an aspect of applied linguistics, it is not all applied linguistics that is style oriented. Hence, that stylistics is applied linguistics in form and context does not amount to descriptive inadequacy given the primary object of investigation – the text, literary or non-literary. A linguistic account of

a text is geared towards enhancing meaning making. It is in view of this multi-faceted nature or multi-level approach to style that Lawal (2003) says that it has been branded in different ways, e.g. literary stylistics, stylolinguistics, linguistic stylistics and radical stylistics. The term "linguistic stylistics" was coined by Freeman (1968) to end the schism between linguists and literary critics, as he argues that linguistics should not think of replacing literary criticism and vice versa. To Freeman, linguistic stylistic is prior to and distinct from, but not irrelevant to literary criticism. Fowler (1986) contends that stylistics should continue to relate to literary studies or criticism in order that it can be relevant. Concepts such as 'defamiliarization', 'cohesion', and 'point of view' are terms that occupy a centre stage in his own kind of linguistic criticism. He insists on the employment of linguistic models in stylistic analysis.

The term 'radical stylistics' is that introduced by Burton (1982) to describe a kind of stylistics that is not simply concerned with stylistic effects, but concerned with the analysis of different ways in which 'reality' and 'ideology' are constructed by language.

To get out of this definition problem, Wales (1989:135) sums up these positions thus:

> Although style is used very frequently in literary criticism and especially stylistics, it is very difficult to define. There are several broad areas in which it is used. (1) At its simplest, style refers to the manner of expression in writing or speaking, just as there is a manner of doing things, like playing squash or painting… For some people, style has evaluative connotations: style can be good or bad; (2) One obvious implication of (1) is that there are different styles in different situations… also that the same activity can produce stylistic variation… so style can be seen as variation in language use …

Wales' position here makes clear that his conception of style has an evaluative connotation and based on the fact that no two people have the same style in playing squash or writing an essay, then style is concerned mainly with variation in language use. Wales further says that stylistics can be viewed in several ways as style itself; and there are several different stylistic approaches. Validating this assertion, Lawal, A. et al (1997:26) maintains the position that "style can be approached from either a "popular" or a layman's view or from a specialized perspective". From either of the two points of view there can be furthering of perspective to honorific or non-honorific. A non-honorific or popular perspective of style would imply a general way of doing something, such as when we refer to a person's style of eating or dressing, which, he says, can be good or bad. This sense of the term, according to Lawal, is "neutral, non-valuative and broad"; and that when one is said to lack style, yet the term is used in a broad way, but judgment comes into it at that level. A non-honorific sense of style, he says, refers to some or all of the language habits of one person or a group of persons, e.g., Achebe's style or the style of pre-colonial Nigerian writing. He concludes that an expert view of style is suggestive of appropriateness of linguistic usage.

Judging from the discussion of the various definitions and explanation on the terms "style" and "stylistics" and the various approaches to them, one can say that the terms are highly eclectic; as it is apparently clear that there is no hard and fast distinction between written and spoken texts, neither is there a clear-cut distinction between literary and non-literary texts. It is only a matter of tradition that the term is associated with written literary texts.

Gray (1969) summarizes the various definitions of style as (1) a form of behaviour to the psychologist; (2) "the speaker" to the rhetorician; (3) "the latent" to the philologist and (4) "individuality" to the critic. He further adds that all these notions given above cannot be accepted by the philosopher who conceptualizes style in the direction of formal structures in function. He concludes that style is something that exists in the mind. This makes the researcher agree with Adejare (1992:4) who concludes that the terms 'style' and 'stylistics' have failed the test of precision and of descriptive adequacy. One of the reasons for this descriptive inadequacy, to him, is subjectivity which is based on the common "norm deviation" methodology of stylistic analysis. This, he argues, is based on "the selection of one or more texts, designated as the norm, against which features of language use in the text to be analyzed are measured in terms of deviation". The second reason, Adejare says, and which he considers more dangerous, is that "norm and deviation" principle is a presumptive principle which goes a long way to presupposing that there is only a single correct way of using language, what he calls the unvarying nature of language use. In summary, the definitions so far studied point to a simple fact that style is relational and there is a multi level approach to it. It is as a result of this multi-faceted nature of style and stylistics – which is defined as the study of style by writers such as Fowler (1986), Freeman (1968), Ullman (1973) and which is said to be synonymous with style by Adejare (1992) who asserts that there are several approaches to the study of style. What is important is that one should define his focus in a particular study and should adopt a theory that is best suited as a framework for one's analysis. This is owing to the fact that a single approach may not be useful in all cases and for all purposes. There are no hard and fast conventions, rules or theories for stylistic analysis.

2.2 Schools of Thought in Stylistics

Taylor (1980:42) cautions against an absolute description of stylistics along the lines of schools of thought as follows:

> It is perhaps universal… to speak of schools of stylistics … Few stylisticians agree on a theoretical definition of the term 'style' and fewer still on the correct methods of stylistic analysis. This is probably due to the composite nature of the concept of style – an amalgam of psychological, sociological, literary and linguistic notions which are both commonsensical and theoretical.

The position of Taylor in the excerpt above may be said to be germane, especially in the recognition of the "composite nature" of style, yet it is absolutely not consumable that treating stylistic study according to different schools of thought will be unwise. His recognition of the variation in the treatment and practice of stylistics should rather enhance the recognition of schools of style. The various schools of thought recognized in stylistic study include: (a) the structuralist school, (b) generative school, (c) the processing school and (d) the systemic school.

2.2.1 Structuralist School

Structuralist stylisticians are those who use the system and structure of a language to describe linguistic features of a writer's work and works of a particular period. The major proponents of this school are: Charles Bally, Michael Reffaterre and Roman Jacobson. Bally was Saussure's disciple whose effort was in the direction of making up for what Saussurean 'Langue' and 'Parole' model of linguistics left unaccounted for in verbal communication. Bally's (1952) 'La Langue et la vie' poses the challenge of explanation to the question of how communicators can link particular features of the expression – plane with content other than meaning. It is in Bally's response to the

question above that the first structural explanation of stylistic phenomena was got (Bally 1980:20). Bally's four principles of dialectic of verbal interaction theory are summarized as follows:

(a) That a language obeys certain structural laws and yet adapts itself to the requirements of the task for which it is used.

(b) That there exist two aspects of thought – the non-conceptual, a product of personal experience and emotion, and the conceptual, which is a function of convention.

(c) Owing to (b) above, there must be something special about the structure of a language which is the origin of non-conceptual thought communication. Therefore, stylistics has to investigate and explicate the communication of non-conceptual thought.

(d) For there to be stylistic adequacy, a model of stylistics should discover the structural source of non-conceptual communication by explicating quite precisely, the relations between elements of a language in view of their potential for non-conceptual thought communication.

Another important aspect of verbal interaction put forward by Bally (1952) is the fact of the ever existing conflict between unnoticed expression and the interpersonal communication that is used to consolidate the message as can be seen below:

> As soon as two come into contact, the conflict begins. This is because neither absolute accord nor a perfect harmony between minds is ever possible … The dialectic of interaction, in fact, results from a conflict between the ego of the subject and his social interest.

Bally is more or less theorizing here that the user of a language, e.g. a writer, has a personal ego, which is oftentimes in conflict with other people's desires. Corroborating this assertion, Mukhtar (2004:9) cites Bally (1909) who says that the battle between man's personal expression exhibited in his use of language, and social expectation of him remains a battle that no side can win. To Bally, stylistics should investigate the context of language of emotional expression before determining the possible effect of language on the said emotions. He later moderated his theory to take into account the functional perspective of language and thought communication.

However, he was not able to provide a workable method of analysis for identifying the functionality of particular expressions.

Roman Jacobson belongs to the Russian Formalist school of literary criticism who has made invaluable contributions to modern stylistic theorizing. Jacobson (1960) tries to determine the criteria for identifying functions of verbal messages in communication, which constitutes a major progress in the development of verbal stylistic theories. His theory "the poetic function" highlights the principle of selection and combination model of arrangement wherein the selection is produced on the basis of equivalence, similarity and dissimilarity, synonymy and antonymy, while the combination – the build up of the sequence – is based on contiguity (Mukhtar 2004:11). His theory is based on Saussare's syntagmatic and paradigmatic structural framework. However, while Taylor (1980:57) acknowledges this fact, he warns that we should be careful not to adopt Jacobson's syntagm and paradigm as a descriptive model because Jacobson uses them to refer to language itself. He further maintains that if there are still writers who still doubt the capacity or competence of linguistics to embrace the field of poetics, then those critics

have mistaken the poetic incompetence of certain linguists for that of linguistics as a science in its own right. As a matter of fact, Jacobson's notion of 'poetic function' equals stylistic function. Although he did not at any time mention the word style, his theory has a lot in common with stylisticians' general view of stylistics. This theory of verbal communication may not be directly relevant to our purpose in this research but it prepares a good ground for linguistic models in literary text analysis. It as well makes us widen our horizon in the area of structural stylistic theories.

Michael Riffaterre is one of the structural stylistic theoreticians whose theory is concerned with the difference between stylistic facts and linguistic ones. Riffaterre (1962:316) considers stylistics as a study of communication which bears the speaker's personality and compels the attention of the reader or the addressee. Riffaterre (1959) argues that for stylistic study to take place at the structural level, it has to be based on adequate analytical method and criterion. He asserts further that stylistic analysis should and must identify its specific characters since they could be distinguished from linguistic facts. In essence, he means that stylistic study should develop its method of analysis and make itself peculiar so as to be distinguished from general linguistics (Riffaterre 1959:154). Riffatterre is said to have been influenced by Jacobson's selection and combination principle (poetic structure), yet his position is highly in contradistinction to Jacobson's.

The crux of Riffaterre's theory on style of communication is that it is reader-oriented in nature, hence it is referred to as "affective stylistics" (Taylor 1980) or what Scholes (1974) refers to as "Riffaterre's super reader". To him, the addressee grasps the message coded in language in his own peculiar way. The theory preaches subjectivity of

the message unlike Jacobson's. This means that there is no objective reality in a message coded by the addresser (the encoder) to the decoder (the addressee or the receiver). He or she decodes the message based on the perceptional abilities of both the encoder and the decoder. Riffarterre (1971:49) concludes quite pointedly that the object of a style is the illusion that the text produces in the mind of the reader. If this is to be explicated further it will mean that there cannot be a method of linguistic analysis in style since it is a reader-oriented kind of theory. The problem of "affective stylistic" is that its theorist was not as prolific as the others. This is why this theory could not be developed farther than it appears.

2.2.2 Generative Stylistics

The theory of Generative stylistics started with Richard Ohmann who describes the relevance of Generative Grammar in the analysis of literary styles. Ohmann argues that developments in Transformational Generative Grammar model, in particular, have done away with the mist in stylistic theory (Ohmann 1964:262). He argues further that the application of an optional transformation to a sentence will result in a sentence that is similar to the original sentence; and that transformations apply to one or more strings and not to a symbol like the verb phrase. Its stylistic relevance, he says, lies in the fact that the kind of relationship seems to underscore the notion of style. He adds that Transformational Generative Grammar is a ready tool for analysts to use in explaining how complex sentences are generated and their relationship with simple ones (Ohmann 1964:266). Leech & Short (1981:20) contend that Ohmann belongs to what they call the dualist group of stylisticians who believe in an assumed dualism in style. This means that what is said is different from how it is said. This amounts to form-content dichotomy.

The proponents of the dualist model of stylistic analysis believe in style as a way of doing things – style "applies to human actions that are partly invariant and partly variable". Ohmann justifies his position by arguing that there are different ways of saying the same thing. This he exemplifies using the following sentences among paraphrases of "After dinner, the senator made a speech":

(a) When dinner was over, the senator made a speech

(b) A speech was made by the senator after dinner

(c) The senator made a postprandial oration

From this point of view Ohmann argues that these sentences are variants of the original in a way that is not true of say "Columbus was brave" or "Columbus was nautical". It is on this grammatical, rather than lexical aspect of style, that Ohmann concentrates and to him optional transformation rules determine style. It is the rule that changes a sentence from active to passive wherein the lexical content remains the same. In doing this, Ohmann explains further that one would use other transformational rules such as the ones that combine two or more simple sentences into a simple but more complex one. Examples are as follows:

(a) The king died of cancer

(b) The queen died of grief

These two sentences can be combined into a more complex one thus:

(c) The king died of cancer and the queen died of grief.

Aside from these two rules, others can lead to a deletion of elements from the structure as exemplified below:

(a) The man arrived

(b) The man was late

Transformational rules can combine these two wherein there will be a deletion of the subject and the primary auxiliary in (b) above:

(c) They arrived but late.

Ohmann feels that since rules such as these ones are optionally applicable to the same basic structures, they provide grounds for paraphrasing, and above all for the grammar of style (see also Leech & Short 1981:20-22). Ohmann applies this Transformational Generative approach to the study of Hemingsway's and Faulkner's styles and discovers that while Hemingsway's style entails deletion transformation, Faulkner's employs additive transformation, i.e. relative clauses and conjunctive transformation. He finally suggests that Generative Grammar should be adopted as a method for stylistic features investigation.

However sound Ohmann's Generative approach might be, he uses an earlier version of Transformational Grammar, which has been modified by the proponent of the theory – Noam Chomsky in his later publications. The view that transformations represent paraphrase relations (as given by Ohmann) has been rendered spurious by consideration of cases in which the passive and deletion transformations illustrated by Ohmann using the following sentences do not preserve the same logical content:

(a) Columbus discovered America.

America was discovered by Columbus

(b) The house was empty and the house was neglected.

The house was empty and neglected.

This was corroborated by Leech and Short (1981:23) who exemplify using the following:

(a) Many arrows did not hit the target

(b) The target was not hit by many arrows

(a) Some girls are tall and some girls are short

(b) Some girls are tall and short

If the first (b) gives the same content as in the first (a), the second (b) does not give the same content as the second:

(a) when dinner was over, the senator made a speech

(b) a speech was made by the senator after dinner

(c) the senator made a post prandial oration.

This kind of situation has led linguists to argue that Ohmann's assumed interrelations of transformation and meaning seems oversimplified. The relationship is much more complex than he assumed.

The earlier Transformational Generative theory was found defective and had to undergo a lot of modification; hence, however sound Ohmann's application of it in stylistics would be, it needed modification. This led to the search for a place for semantics in the grammar of language, which eventually brought semantics in the theory of Grammar (Kratz & Foder 1963 & 1964).

Against the background of the above position, Roger Fowler proposes a version of Generative Stylistics based on Chomsky's (1966) revised grammar that includes semantics. Fowler (1972:188) critically remarks against Ohmann's model thus:

> … Ohmann's stylistic model, though well motivated from a literary point of view, is defective; in so far as the

> grammatical model it presupposes is defective, that it can be corrected if the notion of deep structure in (Aspect) is replaced by a level of semantic representation which can accommodate an explicit theory of cognitive synonymy (a) lexical (b) syntactic paraphrase.

Fowler further explicates that an author tells his readers what is in his mind (the deep structure), only at the surface structure level. In other words, what we read on pages of texts constitute the surface structure of a deep structure envisaged in the mind of the author, hence, an author's style resides at the deep structure level, which one finds when one tries to give interpretation to the message (by making sense of it). Unlike Ohmann's model, Fowler's (1977:28) posits that two surface structures that differ only at the level of lexical substitutes pose a great deal of threat to the stylistician:

> A sentence has a surface structure form by transformation of semantic deep structure consisting of a modality component plus prepositional component, the latter based on a predicate attended by one or more nouns in different roles.

In essence, Fowler means that Ohmann's theoretical failure lies in the fact that his theory could not account for the difference in style brought about by substitution of lexical synonyms. Secondly, he refutes Ohmann's argument for optional transformation. To Fowler, no transformations are optional, and so active and passive sentences are not transformationally derived from the same deep structure, which to him is semantic structure and will not give the same meaning since the meaning of a surface structure is derived from a deep structure.

2.2.3 Processing Stylistics

Fowler's model of stylistics was rendered inadequate by George Dillon whose processing stylistics jettisoned the whole notion of transformation in stylistic analysis.

Dillon (1978:17) argues that the way a writer frames his sentences does affect the reader's cognitive processes (in ways that are predictable) which can be explained in analysis. This, he says, should be done using strategies of processing. This provides a basis for readers' responses to differences in style. A writer's preference in the choice of a particular linguistic feature is important only if it affects the processing of the text. To Dillon, stylistics is concerned with the way texts and their readers act on each other, rather than a matter of transformation, be it optional or non-optional. Dillon's model of stylistic analysis does not see any fundamental contribution of generative stylistics to stylistic study.

Aside from generative stylistics, structuralists such as Riffaterre and Bally are regarded as having contributed their little quota to the development of stylistics. Many scholars believe that the introduction of the tenets of Transformational Generative Grammar in stylistic study is a step backward in the development of modern stylistics, owing to its inability to actually account for the communication roles of transformation. Transformational Generative tenets have very little contribution to stylistics because it is interested so much in the psychological aspects of language while the text is a semantic unit that is based on interaction between the writer and the reader.

2.2.4 Systemic Stylistics

Another model of linguistics that influenced the study of style is the Systemic Grammar initiated by J.R. Firth and which is today popularized by the neo-Firthian scholar – M.A.K. Halliday. In Halliday's systemic model of grammar, there is much priority given to the sociological aspects of language. It developed from scale-and-category linguistics, which was practised in the early 1960s, (as in Halliday (1961), based

on J.R. Firth's interest in sociology even though the interest of systemic linguists seems to take a different form from that of Firth (Berry 1975:23). Language in Hallidayan scale-and-category grammar operates with four different categories: structure, unit, class and system (Halliday 1961). Systemic linguists, given their high recognition for the sociological aspect of language, are so much interested in describing language or their varieties using a model which they feel enables them to discover how language forms or its varieties can be related to its social functions; hence, they describe varieties of language that rely on social situation - register and social dialects. It is this model's sociological concern that makes it quite appropriate for application to sociolinguistics and it is because of its much concern with the functions of language that it has relevance for stylistics (Berry 1975 op cit). Enkvist (1973:81) captures the notion of systemic linguistics in relation to the categories mentioned above:

> Units are arranged into structures, which are descriptions of syntagmatic strings. The category of class contains arrangements of units according to the way they operate. And the category of system is an inventory of those limited possibilities of choice that a speaker/writer has at a given place of the structure of language, the whole of a language being thus conceived of as a system of systems.

The model of systemic linguistics, as evident in the above concept, considers language in terms of cline – a continuum as it suits its general view of language with the central category as the system, which is a set of linguistic options available to a language user in a certain context. The systemic model identifies three different levels of language: (a) Substance – the raw material of language, the sounds and symbols that we use in speaking and writing, (b) Form – the arrangement of substance into recognizably meaningful patterns and (c) Situation – the context in which a given piece of language is

used as determining completeness of meaning. This is the kind of grammar that was practised in the early 60s and it is based on functions of language. Long before Hallidayan systemic linguistics, I.A. Richards in his *Practical Criticism* (1929) had drawn attention to meaning in criticism based on function, and he gave four divisions of function, which translate to four kinds of meaning, namely, sense, feeling, tone and intention. 'Sense', he says, means what we say when we speak and what we expect to be said when we listen. 'Feeling' means the attitude displayed towards what we say – a kind of bias, direction, exhibition or accentuation of interest towards what is said or personal coloration of feeling. 'Tone' – this, to Richards, is the speaker's attitude to his listener which is manifest in the way he chooses or arranges his words to conform to his varying audience with recognition of his relation to them.

"Intention" is the speaker's aim which he tries to achieve consciously or unconsciously. It is when you know the purpose for which one speaks (and as we know no speaker speaks without a purpose) that you can measure his success or otherwise in the speech situation. Purpose moderates a speaker's speech (see Richards, 1929:180-2). Aside from Richards, Jacobson (1961) gives a scheme based on a more systematic theory of language where according to Leech and Short (1981:30) he mentions six functions of language to include referential, emotive, conative, phatic, poetic and metalinguistic functions. All these depend on the essential aspect of the discourse situation.

Comparing Jacobson's scheme with that of Richards one can say that while Richards' position was developed from the point of view of literary criticism, Jacobson's was developed from the point of view of linguistic theorizing.

The third functionalist (or pluralist according to Leech & Short) is M.A.K. Halliday with all those of the systemic school whose common interest is in language as social semiotics – the way in which language is used by people in accomplishing every day social life (Halliday 1987). This interest led systemic linguists to identify four theoretical postulations about language (Eggins 2004:3):

(a) that language use is functional

(b) that its function is to make meaning

(c) that these meanings are influenced by the social and cultural contexts in which they are exchanged

(d) that the process of using language is a semiotic process, a process of making meaning by choosing.

In summarizing these four points, Eggins remarks that the systemic approach can be described as a functional – semantic approach to language; the reason being that (a) it asks functional questions about language, e.g. how do people use language and (b) it interprets linguistic system functionally – systemic linguists ask of how language is structured for use.

Against this background, Halliday (1985b, 1989, 1994) argues that language is structured so as to perform three functions or to give three meanings simultaneously, namely, ideational, interpersonal and textual functions or meanings, which are capable of being fused together in linguistic units, only because language is a semiotic system. Semiotic systems constitute arbitrary social conventions by which it is conventionally agreed that certain representations are used to realize certain meaning. It is called an arbitrary convention owing to the fact that there is no natural connection, for example,

between ‘go’ and ‘green light’ in a traffic light system. The connection between a particular colour of light and meaning deduced from its appearance is a matter of social convention. If society wishes to use red light to mean go, all it takes is training motorists to recognize it as such.

Another example is clothing. In as much as clothing is a natural cause, it has gone beyond just the level of survival and humanity to a semiotic system in that certain occasions dictate the kind of clothes to be worn. Some clothing has also acquired a sense of sex – male or female. Others have acquired sense of decency and indecency, as well as culture.

Systemicists regard language as the most sophisticated and elaborate semiotic system (see Eggins 2004:15). In other words cars that people drive, clothes that people wear, layouts that they give their houses, the magazines they buy and read and the kind of food they eat out of many options available, make a case for the existence of choice, where in we find potentials for semiotic system. The reason is that all choices people make are invested with meaning. While it is possible to use language to discuss the semiotic systems of cars, clothing and house, Eggins remarks, we cannot use cars, clothes, houses to make all meanings language makes. The following sentence illustrates:

> When I got home from work yesterday, I could not believe what my (progeny) had done! (Eggins op cit).

The word ‘progeny’ captures genealogical relationship that is indefinite. To actually express the sense in “conversational context”, Eggins says, she might select from among the following: kid, child, darling, son and boy, where a choice of one from this list will involve the user in a meaning-making process, where he has to choose which

dimension of contrast he wishes to encode, (a) to specify the sex of the progeny or not. If he wishes to specify the progeny's sex, words such as boy and son will be the options, since they are the only words in that list that can do that.

The others play other roles of meaning that are at a level different from these two. It is along this line that Halliday's trio-level functionality of language becomes very important, as every language, to him, evolves to satisfy human needs; as a result, its organization is functional in respect of these needs. The first two meanings or functions of language constitute the two general purposes of all language uses (a) to understand the environment (ideational function) and (b) to act on the others in the environment (interpersonal function). In our sentential example above, words such as 'boy' and 'son' were said to be capable of specifying the progeny's sex while the others were incapable of such specification i.e. how experience is represented using language. This is what is called ideational contrast. While the others could specify sex, they are capable at another level of contrast – attitudinal contrast – negative or positive where in words such as 'brat', 'darling', and 'child' from the list make for the user meaning about positive attitude, (as in darling), negative attitude (as in brat) and neutral attitude (as in child). Any word chosen from the available options makes meaning in opposition to the other words in the list. This he calls interpersonal function or meaning – how the word or words chosen out of the multiplicity of options relate in sense with the other available options.

The third functional level brings relevance to the first two functional levels (of ideation and interpersonal) and it is called 'textual' functional level. This has to do with the way in which the text is organized as a piece of writing or speech. It relates to the

stringing together of what is said, and to what was said before it, as well as to the situation or context around us. Which ever use language is subjected, information is often organized (Eggins 2004:12). This implies that for what ever change in the organization there is a resultant reorganization of information, where the interpretation of the text is based on the way the components are actually organized to give meaning in opposition to other potential meanings and/or organizations. These three different kinds of meaning can be identified at both macro and micro levels quite simultaneously. The macro level represents the level above the sentence (text) while the micro level represents the level of the sentence.

In essence, Systemic Functional Linguistics is a functional – semantic approach to language that is concerned with not just how people use language in different situations but also with the way language is structured for use as a semiotic system – system of signification. It is both a linguistic approach to meaning in texts and a semiotic approach. This is why it relates quite well with text grammarians, discourse analysts as well as semiotic theoreticians, especially those working in the area of discourse analysis called Critical Discourse Analysis (CDA). In spite of its relationship with these two groups, systemic linguistics is quite distinctive in the sense that it does not just develop a theory about language as a social process but also seeks to develop analytical methodology which enables a comprehensive and systematic description of language patterns (see Eggins op cit:21 for more).

2.2.5 The Text as the Major Concern of Systemic Text Linguistics

According to Halliday (1994) Systemic Functional Grammar is a grammar of the system and a grammar of the text, both at once. Originally, this was Saussare's linguistic position but he became problematic because of the conclusion that once a text is used as evidence for the text then it becomes dispensable – it would have served its purpose. This mistake, Halliday says, is either Saussure's or his disciples/interpreters', which haunted linguistics for a long period of time in the twentieth century leading to an obsession with the system at the detriments of the text. This is what has provoked the current explosion of interest in the direction of the text in Functional Grammar. In the main European functional schools: the Prague school, the French functionalists, the London school, etc., the text is regarded as the object of linguistics along with its system, in a manner that one cannot understand one without the other. This, Halliday buttresses in his celebrated remarks as follows:

> It is of little use having an elegant theory of system if it cannot account for how the system engenders text: equally, it adds little to expatiate on a text if one cannot relate to the system that lies behind it, since anyone understanding the text does so only because they know the system. (Halliday 1994:XXII)

Eggins (2004:1) also explicates that systemic linguistics is concerned with the analysis of text. This is to say that it provides readers with concepts and descriptive skills for exploring how meanings are made in the text. It is at this juncture pertinent to ask for clarification what this much talked about concept is i.e., what is a text from what a text is not.

A text, according to Halliday and Hasan (1976:1) refers to any piece of language, "spoken or written, of what ever length, that does form a unified whole" which is not

defined by size and sometimes considered by some as a kind of super sentence, a grammatical unit larger than a sentence but related to it in the same way that a sentence is related to a clause and a clause to a group. Halliday and Hasan warn that this correlation could be misleading as a text does not relate to a clause or sentence by size but by realization – the coding of one symbolic system in another where a text does not consist of sentences but realized by or encoded in sentences. This is the reason they feel that the text is not a grammatical unit but a semantic one. The term 'texture' was introduced by Halliday and Hasan to express the property of text in order to distinguish it from what is non text. Texture is what a text derives from the fact that it functions as a unit with recognition of its peculiar environment.

Eggins (2004:24) remarks that 'texture' as suggested by Halliday and Hasan involves an interaction of two concepts; namely, coherence – "the text's relationship to its occurrence", and cohesion – the way the segments within the text are bonded together as a 'unified whole'. The result of this interaction, according to Eggins, is a piece of language, a passage for instance, that uses linguistic resources meaningfully in a situational and cultural context. In their attempt to instantiate what resources English has for creating texture, Halliday and Hasan note that a passage of English that contains more than one sentence and is considered a text should have certain linguistic features, present within it, which can be identified as contributing to the total unity and which give it texture. They exemplify this notion using what they call a simple passage of two sentences:

> Wash and core six cooking apples. Put them into a fireproof dish (Halliday and Hasan 1976:2).

From the above, they remark that 'them' in the second sentence refers anaphorically to the six cooking apples in the first sentence. It is this anaphoric function of 'them' in the second sentence that gives cohesion to the two sentences, and so makes them interpretable as a whole. It is this presence of cohesion that makes it possible for the two sentences to constitute a text. It is the cohesive relation which exists between "them" in the first and "six cooking apples" in the second sentences that provide texture. They add that in a situation where certain items refer back to what has gone before, cohesion is not achieved by just the presence of the "referring item" but by the presence of both the referring item and the one it refers to (Halliday and Hasan 1976:4). Put another way, they imply that there should not just exist a presupposition without it being satisfied. This, they illustrate using an instance of a radio comedian's sentence:

So we pushed him under the other one.

This according to them is full of suppositions that are irreconcilable owing to lack of coreferentiality, as the sentence is a beginning one. In this case, the sentence is full of presuppositions that are not satisfied. In their 'six apples' sentential example given earlier, 'them' and 'six apples' are coreferential – a relationship which serves as cohesive agency – i.e. it provides texture. The expression or signal carries coreferentiality relationship with the presence of the anaphoric element 'them' in the second sentence together with a target item 'six apples' in the first. Other cohesive elements, they explain, include the use of lexical repetition which they instantiate as follows:

> Wash and core six apples. Put the apples into a fireproof dish.

In this, according to the authors, the only item that function cohesively is 'the apples' which is achievable through the repetition of the word 'apples' accompanied by

the article 'the' as an anaphoric signal. When there is a single instance of a pair of cohesively related elements, Halliday and Hasan refer to this as a 'tie'. The number and kinds of this tie in a text is what is used to characterize any segment of a text. The different kinds of tie include (a) reference (b) substitution (c) ellipses, (d) conjunction and (e) lexical cohesion.

2.2.6 Cohesion as a Semantic Relation

In Systemic Functional Grammar, cohesion as a concept is considered as a semantic concept in that it refers to relations of meanings inherent in the text, which qualify or define it as a text. This occurs when the interpretation of a certain element depends on another in a discourse, i.e. "the one which presupposes the other, in the sense that it cannot be decoded without recourse to it" (Halliday and Hasan 1976:4). In this kind of a situation, 'systemists' feel that a relation of cohesion is set up where the presupposed and the presupposing are integrated into a text. Looking at the discussion on the term 'text' and 'cohesion' one can be tempted to easily conclude that cohesion cannot exist where there is no text and there cannot be text where there is lack of cohesion.

Cohesion is expressed through the multiple levels of linguistic organization, which comprises three strata: the semantic meanings, the lexico-grammatical forms and the phonological and orthographical expressions, where meanings are realized (coded) as forms and forms are in turn realized or recorded as expressions. This in simple terms is that meaning is put into wording, and word into sound or writing as represented below:

Meaning (the semantic system)

↓

Wording (the lexicogrammatical system, grammar & vocabulary)

↓

Sounding/writing (the phonological and orthographic system)

(See Halliday and Hasan 1976:5)

Cohesion, from the above description, is achieved through both the grammar and vocabulary of a language. This is based on the principle of language that general meanings are generated through grammar while specific ones are generated using lexis or vocabulary.

In summary, Systemic Functional Linguistics is considered most appropriate for stylistic analysis among the theories reviewed so far. The reasons are:

(a) It is based on the sociological aspect of language, and language cannot make meaning without being used for a purpose in a society. The literary text which is the object of most stylistic analysis is produced by someone who is a member of a society, speaking about a society to other members of society.

(b) Its major concern is with particular language, particular varieties, particular idiolects, as well as particular texts for their own sake not just what they tell us about language in general (see Berry 1975:25).

In spite of these reasons advanced, Hallidayan systemic stylistics is not without criticism. Fish (1980) criticizes Halliday's article on transitivity and agency in the language of Golding's *The Inheritors* (in Chatman 1971) that he found him a victim of the same unproven assumptions that syntactic preference correlate with habits of meaning (Fish 1980:82) in Toolan (1990). It is the enormity of definitions of style that led Fish (1971) to title his article: "what is stylistic and why are they saying such terrible things about it?" in Chatman (1971).

2.3 Approaches to Stylistic Analysis

There are several approaches to the study of style. These can be categorized into two groups: style as choice and computational stylistics.

2.3.1 Style as Choice

This is based on the choice theory of stylistic study where appropriation of choice of forms and words are considered central to the concept of style. This is based on options available to the writer in his artistic creativity, which is to say that language has more than one choice it gives to the writer at once in a given situation. The writer's/user's ability to select, from the options, which words express his thought better than the others, based on the writer's intention is what determines style. This much is said by Traugott and Pratt (1980:29) as follows:

> Language is the sum total of the structures available to the speaker, while style concerns the characteristics of choices in a given context.

This means that the writer is at liberty to choose the elements he feels can reflect both his ego and the social condition of his people (Spencer 1964).

Stylistic choice is of two types, namely: deliberate and non-deliberate choice. Deliberate choice is that which the writer makes from the many words available to him that he can use to describe the same situation. Non-deliberate choice is that which a writer makes unconsciously, namely: articles, prepositions and pronouns. Others are grammatical rules such as those of noun modification and adverbials. This kind of choice is made for the writer by the rules of language as well as social contexts (see also Jibrin 2002:31). Deliberate choice equals stylistic choice and can occur at different meaning

levels: graphological, phonological, syntactic and lexical. Graphology refers to the use of the system of punctuation, spelling, orthography, spacing, hyphenation, italicization, jumbling together of word, shapes and sizes of printed materials, paragraphing and many more. Syntax has got to do with the sentence, clause and phrase. Here it is believed that the writer's choice of syntax constitutes an expression of his worldview as well as his view of his social milieu. Choice of phonological features is used to underline the writer's message, theme, emotion and attitude. Lexis on the other hand has to do with the choice and use of vocabulary. The choice may be simple or complex, literal or literary. The writer's choice of a particular kind of vocabulary – familiar or unfamiliar for example depends upon his intention of the message. Style is located in all these levels based on the choice theory of stylistics

2.3.2 Computational or Statistical Stylistics

This has to do with the application of statistical or quantitative methods to stylistic analysis. This approach is worthy of consideration for its own peculiar benefit especially in this age. In the "circle of explanation" according to Leech and Short (1981:47) this approach to style, on the one hand, can provide confirmation for insights about style and it may bring to notice features of style that would have been overlooked and which lead to further insights on the other hand. However, its role is dependent upon the necessity of proving one's point. Halliday's belief of statistical approach to stylistic study is that we do not need to buttress the analyst's position that some features are prominent in the text. Others would insist that there should be a rigorous and sophisticated method of computation or statistics in literary analysis before the analyst's assertion that the frequency of certain features constitute a sign of prominence and can

lead to further insights can be accepted. What is important is that, if numerated data are to be used, it should be adapted to the need for its use. This means that, it has the advantage of giving the analysis the benefit of precise description of an author's style, since it involves empirical verification of assertions made in relation to a text. It is opposed to unsubstantiated and unverifiable descriptions and judgments of literary texts as difficult, opaque, transparent, etc. Milic (1971) observes that works that rely on computer and statistics are objective and reliable in determining authors' style.

Another advantage of this method, according to Leech and Short (1981), is that it can be used to determine the proper authorship of texts of uncertain and disputed authorship. It was this approach that was used to make some scholars to agree that the book of Hebrews was written by Apostle Paul. The only problem of this method is that a literary text which is supposed to be a work of art that can be interpreted with a lot of artistry is reduced to mere calculation and arithmetic. In this case there is little or no room left for insight into the aesthetic and environmental world of the text.

Leech and Short (1981)'s checklist of linguistic and stylistic categories contains this kind of approach. However the writers themselves caution that it is for heuristic purpose and should not be exhaustively applied to all situations as it is not meant to be a perfect method of all kinds of stylistic analysis. These categories are put under four different titles, namely: lexical, grammatical, figures of speech and context and cohesion.

A: Lexical Categories

i. The first thing to do in this category is to determine the general vocabulary. Is it simple or complex? Formal or informal? General or specific? One also has to investigate whether the author made use of

emotive and other associates of words as opposed to their referential senses. It should also be ascertained whether the text contains idiomatic phrases or not. If it does what kind of dialect or register? Is there any use of rare or special vocabulary? What is the situation of morphological complexity? Present or absent? etc.

ii. Nouns: Are the nouns abstract or concrete? What special use is made of proper and collective nouns?

iii. Adjectives: Are they frequent? What kinds of attribute do they refer? etc.

iv. Verbs: Do they carry important part of the meaning? Are they stative or dynamic? Are they transitive, intransitive, linking, etc? Are they feature or non-feature?

v. Adverbs: Are adverbs frequent? What semantic functions do they perform (manner, time, degree, etc)? Is there any significant use of sentence adverbs?

B. Grammatical Categories

i. Sentence Types: Does the author use only declarative sentences or does he also use interrogative, imperative and exclamatory or minor sentence types (e.g. verbless sentences)? If these other types are used, what is their function?

ii. Sentence Complexity: Do sentences in the whole have a simple or a complex structure? What is the average sentence length (measured

in number of words)? What is the ratio of sentence to sentence? Is complexity caused by coordination, subordination and parataxis?

iii. Clause Types. What kind of dependent clauses are found? Is it relative, adverbial or different types of nominal clauses?

iv. Clause Structure. Is there anything significant about clause elements? Are there any unusual orderings?

v. Noun phrases. Are they relatively simple or complex? Where does the complexity lie (is it in pre or post modification)?

vi. Verb Phrases. Are there any significant departures from the use of the simple past tense?

vii. Other Phrase Types. Is there anything to be said about other phrase types: prepositional, adverbial and adjective phrases?

viii. Word Classes. Are minor word classes such as preposition, pronoun, conjunction, auxiliaries and interjections used for any special effect?

ix. General. Any general types of grammatical construction used for special effect; comparative or superlative or coordinative constructions, parenthesis?

C. Figures of Speech.

Here features that are foregrounded are given consideration. Is there any deviation from the normal code of communication?

1. Grammatical and lexical schemes. Are there cases of formal and structural repetition or repetition of minor-image type? Is theoretical effect achieved using antithesis, reinforcement, anticlimax and climax?

2. Phonological Schemes. Are there any phonological patterns of thyme, alliteration, assonance?

3. Tropes. Are there any obvious violations of, or departures from linguistic code? To what use are metaphors, simile, personification, etc put? Are there any special interpretations associated with these traditional figures of speech?

D. Context and Cohesion

1. Cohesion. Does the text contain logical or other links between sentences (e.g. coordinating conjunction, or linking adverbials)? Or does it rely on implicit connection of meaning? What special kind of use is made of cross-reference by pronouns? Any use of elegant variation? Any meaning connection reinforced using repetition of words?

2. Context. Does the writer address the reader directly or through the words or thoughts of some fictional character? Are there any linguistic clues in the form of first-person pronoun? Is there addresser – addressee relationship? What attitude does the author show towards his subject?

As stated earlier, this is one of the approaches to stylistic analysis which has some computational element especially in the first categories. Its application can be very useful only in analysis of passages from texts of difficult authors. It is not applicable to all stylistic analysis as analysts' intentions may differ based on their purpose in the analysis of a text. Moreover, there are different levels of language use in a text; using an analysis

of an excerpt from a whole text may not give a satisfactory evidence of a writer's style. The approach does not give a complete model for selection of passages to arrive at a particular author's style. However, in the case of a text of disputed authorship this approach is quite invaluable.

We have thus far discussed the ambiguity in the terms 'style' and 'stylistics' as well as the theoretical perspectives in and approaches to style and stylistic analysis, as well as the possible shortcomings of some of the theories and approaches. Systemic linguistics is considered much more relevant to the study of style than the others. This still is not without some criticism, as in Fish (1980). However, a modification of this approach is given by Halliday (1994) which takes care of all criticisms of his earlier application of the systemic linguistic theory to literary text analysis as exemplified using Golding's *The Inheritors* in Halliday (1971). This is the reason that Leech and Short themselves stress that the approach is not meant to be exhaustive in application.

2.4 Text Linguistics

The term text linguistics can be defined based on its morphological segmentation into two: text and linguistics. 'Text' from its etymology 'textus' a Latin word means 'to weave'. It refers, then, to a piece of writing or spoken piece that has the properties of text. It can refer to a continuous piece of writing such as an extract from anything written or printed (Daramola 2001:161). Linguistics, on the other hand (the second segment of the compound – text linguistics), another Latin word, means 'tongue'. Its concern is a systematic study of languages. From the meaning of these individual words, one can

bring them together to assert that text linguistics is or can be defined as the systematic study of the language of any text – be it written or spoken, literary or non-literary, irrespective of its size. This much is explained by Halliday (1971:334) who says that:

> It is the text … a functional semantic concept and is not definable by size. And therefore the 'textual' function is not limited to the establishment of relations between sentences; it is concerned just as much with the internal organization of the sentence, with its meaning as a message both in itself an din relation to the context.

From the above position, a text is a semantic unit and it is functional in the sense that it is a piece of language that is meant to play some role in a given context. Bloor and Bloor (1975:86) share this view of 'text', the fact that another medium of expression of is used does not matter if it is engaged to establish meaning (see also Halliday & Hasan 1985:10 op cit). Beaugrande and Dressler (1981:3) define the text as a 'communicative occurrence' that meets seven standards of textuality and that failure to satisfy any of these standards will amount to a non-communicative text, which are treated as non-texts. This conforms to Halliday (1971), Halliday & Hasan (1976) and Bloor and Bloor (1995)'s notion of the text as a functional semantic unit. If a non-communicative occurrence amounts to non-text, then textuality amounts to functionality. Much has been said about the text as a semantic unit under systemic stylistics. As a result, further explanation is given here. Beaugrande and Dressler (1981) give the seven standards of textuality as follows:

(a) Cohesion. This concerns the ways in which the components of the 'textual world', i.e. how configured concepts and relations that underline the surface text, are mutually accessible and relevant, with relations defined as the links between concepts which appear together in a textual world; each link will bear

a designation of the concept it connects. This he instantiates using "children at play", he says that 'children' is an object concept and 'play' an action concept and the relation "agent of" will obtain because children are the agent of the action.

(b) Coherence. This they say is better illustrated using a group of relations that are subsumed under causality, which concern the ways in which one situation or event affects the conditions for some other one, e.g., "The king fell down and broke his leg". Here they argue, the event of 'falling' is the cause of the breaking since it provides the necessary condition for the latter.

(c) Intentionality. The first two standards (cohesion and coherence), according to them, are text-centred as they designate operations that are directed at the text materials. This standard is based on user-centred notions brought to bear on the issues related to textual communication at large, both by producers and receivers of texts. Intentionality, they assert, concerns the text producer's attitude that the set of occurrences should result in a cohesive and coherent text which will be instrumental to the fulfilment of the producer's intentions, e.g. to distribute knowledge or to attain a certain goal specified in a plan (Beaugrande & Dressler 1981:7). They add that cohesion and coherence are operational goals in themselves whose attainment makes other discourse goals possible (without them attainment of other goals is impeded). Although text producers at times try to exercise some level of coherence in cases of products whose conditions of occurrence make it difficult for cohesion and coherence to be upheld, as in casual conversation, if a text producer's intention is to defy

cohesion and coherence he might be running a risk of breakdown of communication or at least that of slowing down of communication for negotiation.

(d) Acceptability. This standard of textuality, according to them, concerns the text receiver's attitude to the text as coherent or cohesive, and as having some relevance for him, such that he can acquire knowledge from or provide cooperation in a plan. They further add that this kind of attitude is responsive to factors such as text type, social or cultural setting, as well as the desirability of goals. When this goal is achieved by the text, the receiver can now tolerate any possible slow down or disturbance of cohesion and coherence and will use inferencing to make up for what ever will have led to break down of communication. When acceptability is limited or absent there is bound to be lack of inferencing and/or a total breakdown of communication.

(e) Informativity. This standard is based on the extent to which the occurrence of the text are expected or unexpected, known or unknown, certain or uncertain. They explain further that every text is somewhat informative but there is degree of informativity. A highly informative text may be highly demanding in processing than otherwise. A text that has low informativity may lead to boredom, disturbance or rejection of the text by the text receiver.

(f) Situationality. This is based on the factors which make a text relevant to a situation of occurrence. This they explain using the sentence "slow children at play", and argue that in the circumstance of traffic control, "slow" can easily be decoded as a demand that motorists should reduce speed rather than

an announcement of mental state of the children. Without situations or context, this sentence can be given divergent meanings that will erode the intention of the text producer.

(g) Intertextuality. This, according to Beaugrande and Dressler, is "responsible for the evolution of text types as classes of texts with typical patterns of characteristics" (p.10). This standard is what brings reliance on a previous text by the text producer. The text type determines the level of reliance on the prior text by the text producer. In text types such as parodies, crucial reviews, reports, etc. the text producer relies heavily on intertextuality as he continues to consult the previous script to be able to produce his text. Text receivers also need familiarity with the latter in this case to be able to understand the message contained in the new text whose meaning is dependent upon the previous one.

Having looked at the seven standards of textuality given by Beaugrande and Dressler (1981) which to them are used to determine 'textness' of any written or spoken piece of language in use, it is pertinent to also add that they are not just left to be used without regulation. There are three 'regulative principles' which they say control textual communication rather than define it: (a) 'the efficiency' of text which they say depends on the minimal amount of effort used in communicating by the participants; (b) 'the effectiveness' of the text which depends on its ability to leave a strong impression as well as to create a favourable (not negative) conditions for a goal attainment; (c) 'The appropriateness' of a text is dependent upon the agreement between its setting and the ways in which the seven standards of textuality are upheld. From this position, a piece of

language has to fulfill all the conditions stated in the standards put above and should be capable of passing the test of the 'regulative principles' of 'effectiveness, efficiency and appropriateness before it can truly serve the purpose of text linguistics. Text linguistics to them is a science of text which should be able to describe or explain both the shared features and the distinction among English texts or text types being used in discourse, as well as investigating what standards the text fulfills in addition to how they might be received or produced. All these according to them, are geared towards determining how the text functions in human interaction.

The discussion thus far shows that a text has to be communicative, and by being communicative, it means that the text is functional. Functionality can be determined using certain standards which are both text-centred and producer-receiver centred. It can be said that Beaugrande and Dressler (1981) have tried to formulate an independent workable methodology for text linguistics. Their definition of the text as a 'communicative occurrence' corresponds to Halliday and Hasan (1976), Halliday (1994) and Eggins (2004)'s notion of text as a semantic unit. Their seven standards of textuality can be submerged in the systemicists' notion of a text as an interplay of cohesion and coherence (forming texture as well as the relevance of context of situation).

However, it can be noticed from Beaugrande and Dressler's discussion that text linguistics is equal to Discourse Analysis. This much is heralded by their definition of text linguistic as a study of "all instances of English texts being used in discourse" (p.3). This brings us to the different approaches to text linguistics. While some text linguists apply the tenets of Systemic Functional Linguistic to text linguistic analysis, others feel that the text is nothing but a discourse and they treat the text as another level of discourse.

2.4.1 Approaches to Text Linguistics

As mentioned above, there are two major approaches to the linguistic study of texts. The first is the Systemic Functional Linguistic (SFL) approach. Those who use this approach conceptualize the text as any language that is functional in a given context, which may be written or spoken, small or big. They also consider the text as both a product and a process. It is a product because it can be constituted and recorded in a systematic manner for examination or evaluation. As a process it emerges as a Semantic Choice through a network of meaning potentials within a given context (see Eggins 2004, Halliday 1994, Halliday and Hasan 1985 and 1976, Daramola 2001 and 1996 etc.). Meaning in Systemic Functional Linguistics is made at three different levels – ideational, interpersonal and textual functions. The one that is considered relevant for application in text linguistics is textual function which can be used as a tool for interpretation of the divergent ways in which people use language. To use language means to communicate and to communicate equals to function. Textual function is integretable into the other two functions of meaning in language – This explains the simultaneity of these functional meaning levels as in Halliday (1978), Halliday and Hasan (1985), Halliday and Fawcett (1987), Daramola (1990 and 1992) Bloor and Bloor (1995), Eggins (2004) and Ellis (1987). Commenting specifically on the relevance of the systemic third functional level (textual level) to textlinguistics, Ellis 1987:111-115) postulates that:

> The textual function is alone among the functions of systemic grammar in having devoted to it, outside the systemic model a whole new discipline, a branch of linguistics generally which goes under the names of text grammar, discourse analysis, etc; on the other hand, systemic grammar is alone, at least among what we might

> term the 'deep grammar' schools of linguistics, in its treatment of other functions, and in its perspective of integrating the textual with them … A text itself is a unit of linguistic analysis ….

In the excerpt above, it is to be learned that Systemic Functional Grammar is not just relevant to the study of texts but that text linguistics is an offshoot of the theory of Functional Grammar. This establishes text linguistics within the confines of linguistic study. It also shows the similarity between text linguistics, text grammar and discourse analysis. This scenario is enhanced by the Systemic Functional practitioners' notion of functional integration of the first two levels in the third. In the textual function, both ideational and interpersonal functions can be found given the systemicists' conception of the text as a semantic unit. It is the context of a situation and the text's wider situation of culture that come together to form "the non-verbal environment of the text" (Daramola 2001:163). Text linguistics to those who use the systemic school is concerned with the analysis in its entirety.

In spite of this direct affinity (not just relevance) of the Systematic Functional Linguistics with text linguistics, there are scholars who do not feel that text linguistics should be a study of everything about the text. They feel that it deals just with the written language and so it belongs to both text grammar and discourse analysis. To them it is only concerned with the investigation of how the textual elements twisted in a text are related. In effect, text linguistics is related to stylistics, discourse analysis and rhetorics, because all these disciplines deal with the text. Yet it is different from all of them in the sense that its analysis goes beyond just the literary language that is the major object of stylistics, and it is beyond discourse analysis because it is concerned with both the written and the spoken form. Text linguistics is all encompassing, as far as the study of the text

in terms of all its property as a meaning making unit is concerned. This is one of the reasons that the focus of this study is not restricted to the focus of stylistics and is not bound by the several divergent definitions of style and stylistics or the ambiguity inherent in them. What follows is a discussion of the Systemic Functional Linguistics approach to literary texts analysis, which is the approach adopted in this research.

2.4.2 Systemic Text Linguistic Study of Literary Texts

The first point to make here is that the term 'systemic text linguistics' is not another school of text linguistics but a kind of text linguistic study of texts using the Systemic Functional Linguistic approach. As we have already stated earlier under approaches to text linguistics, systemic linguistic framework is used by many text linguists and analysts in text study. The Systemic Functional Linguistic theory is based on Firth's system structure theory whose organizing concept is 'system' used by Firth in the sense of a functional paradigm. The major proponent of this theory today is M.A.K. Halliday – it is a theory of language as a resource for meaning making – what Halliday (1994:19, 1976, etc) terms, language as a semiotic system. Each system in this network is a choice made out of possible alternatives, which may be semantic, lexico-grammatical or phonological. This much has already been said in the discussion of systemic stylistics which is the same approach. The only difference is the scope which may translate to focus.

2.4.3 Choice of Theoretical Framework

The theoretical framework chosen for this study is that of Systemic Functional Linguistics (SFL), which is based on three different strands of meaning. The theory suits

this study much more than any other theory since the researcher's interest is in seeing how the properties of the texts chosen for this study are put together for the sake of making meaning, which according to Halliday (1994) is often done by choosing from possible alternatives. The theory is most relevant to this study in terms of its postulation for textual function which is one of the three functional levels of meaning in a text, and which is integratable in the other two levels: ideational and interpersonal. Another reason for the suitability of this theory is its special position for context in the determination of meaning or message of a text. Contexts, in this case, are considered from the two perspectives of Register theory and Genre theory. While Register theory concerns with the impact of the immediate context of situation on language in the form of register variables of mode (the amount of feedback and reference in spoken or written role of language), tenor (role relations of power and solidarity) as in the difference between speaking to one's boss as opposed to one's lover) and field (topic or focus of the activity as in the difference between talking about linguistics and sports (field variation). Genre theory on the other hand is used to describe the impact of culture on language by explaining the institutionalized steps to be taken before achieving goals in a culture.

However, we consider carefully the feelings of a text linguist Teun Van Dijk who argues that text linguistics is not designed for a single theory or method. Instead, he feels it is designed for works that are devoted to the text as the object of inquiry. As a result, we have found some discourse or conversational analytical texts useful in the analysis of the linguistic properties of the texts chosen for study. The literary text is a conglomeration of semantic units which contains different levels of functionality or

'communicativeness'. The application of the systemic text linguistic approach to this study is fully discussed in chapter three.

2.5 The English Language in Nigeria

The question of deteriorating nature of the English written and spoken by so many Nigerians has become a matter of great concern to writers (Nigerians & non-Nigerians alike) – (Jibrin 2002:14). Achebe in 1983 describes the falling standard of performance in English as "the absolute and almost illiterate level at which even professors had their discourse". He adds that they do not read and so have no mastery of the language of scholarship. This makes Ajeigbee in Jowitt (1991) conclude that the nation's investment in English has yielded no dividends owing to the low quality of passes in the subject at all levels. As a result some Nigerians have proclaimed that English has relapsed from being a second language to a foreign language in Nigeria (see Jowitt 1991:25).

While a group of Nigerians is busy clamouring for improved performance or a high level of proficiency in English, there is another group that is rather interested in the distinctive features of the variety of English used in Nigeria with the anticipation that some day the variety will have a global recognition and prestige to the level that a dictionary of the variety will be produced. The first text produced by this group on the English usage of Nigerians was Ubahakwe (1979) which treats the undeniability of the existence of a distinctive variety of English in Nigeria, and that the variety deserves the appellation 'Nigerian English'. This is a product of a conference held in 1991 on the English usage in the Nigerian environment. The central theme was that there was an evolving variety of English in Nigeria which is different from Standard English, English on the one hand and Nigerian pidgin on the other. In this vein, Nigerian pidgin is

regarded by most scholars as a language in its own right (see Mafeni 1971, Elugbe and Omanur 1991, Reinecke 1964 and De Camp 1971).

Writers who have contributed to the discussion on Nigerian English are Banjo (1971, 1993 and 1996), Bamgbose (1995), Jibril (1986), Jowitt (1991), Kujore (1985), Odumuh (1987), etc. While the former group mentioned above are still wallowing in the legitimacy debate of the distinctive variety of English in Nigeria i.e. Nigerian English variety, these writers (the latter group) have gone ahead to classify the variety into different sub-classes. Brosnaham (1958) describes four different levels of its usage in Nigeria. Adesanoye (1980) identifies three levels. These two writers use levels of education as the basis for their classification. On these grounds Banjo (1971 & 1993) remarks that their classification was simplistic and he attempted a classification based on grammatical features and approximation to Standard British English (SBE) along four varieties with levels of education as a part but not the only determinant. These classifications are all misleading, because where one comes from and one's exposure to English can play a role in one's performance in English. This makes it possible for a holder of the National Certificate in Education (NCE) to have a level of performance that some graduate may not have.

Another sound effort is made by Jibril (1982 and 1988) who identifies regional levels of phonological variation in Nigerian English based on approximation to the Received Pronunciation. He not only limits his classification to spoken English but also identifies different levels of performance within a single region (see Jibrin 2002). The concern of most of these scholars is the fact that this variety is put into literary creation as acknowledged by Banjo (1996) and many others. Literary texts are a mirror image of

society. The message of the text is projected in some circumstances using this variety at different levels – phonological or graphological, lexico-grammatical and semantic.

2.6 The Language of Nigerian Literature in English

The emergence of a national literature took place shortly after the Second World War. The literary production of the first decade developed into two main streams to which contemporary writing is traceable (Izevbaye 1995:311). At the end of the first stream were the early writings of Ekwensi and Osadebay which belong to the early phase of pamphlet tradition and the first conventional novel. These works were influenced by colonial trade, politics and urbanization. The production of this literary genre was stimulated by the Market of Onitsha and its river, the Niger. This line of literary development relied heavily on conventional English and was oriented towards the present.

The second stream of the literature draws on the tradition of the past and seeks to indigenize English as a literary medium. Tutuola's *Palm Wine Drinkard* is the first text published in this stream. The line of development begins with the writings of Achebe, Soyinka, Okri, and of many other Nigerian literary writers up to the present (Jibrin 2002:12). Unlike Achebe, Soyinka and Okri, Tutuola was faced with linguistic problems. Adetugbo (1971) is of the view that in *Palm Wine Drinkard*, Tutuola translates his experience directly into English from his native language, Yoruba. Bamgbose (1995:12) remarks that he uses a demotic variety of English. Afolayan (1980) mentions quite absolutely that Tutuola's English is Yoruba English in the sense that it represents the expression of either Yoruba deep grammar with English's surface grammar or Yoruba

systems and/or structure in English words, using an expression from the text as an instance:

I fell from all these punishments

If this is translated into Yoruba, it will be *mo bo ninu gbogbo iya wonyi* and which when translated into English will be "I am free from these punishments? (Ajeigbe 1986:15). On these grounds Ajeigbe describes literary works of Soyinka, Achebe, Amadi and many more in Nigeria as instances of transliteration. He cites an instance of this in Soyinka's *Death in the Dawn* as follows:

Traveler you must set out at dawn.
And wipe the dog nose wetness of the earth

This, he says, is taken from a Yoruba simile, 'o tutu bi imuaja', 'it is as wet as the nose of a dog', and condensed into an English metaphor by Soyinka.

Ajeigbe is of the view that the choice of English for literary writing guarantees Nigerian writers a wider readership, which is contrary to the commonly held view that the audience of an African writer must be mainly African. He classifies Nigerian writers into two different groups: (1) those whose command of English is flawless, but "transplant a virile culture into another living culture" and (2) those who write in 'young English'. He discusses the linguistic features of this group using two basic concepts: translation and transliteration. He identifies two different levels of the latter, namely: transliteration and experiment using Gabriel Okara's works and transliteration in Achebe, Soyinka and others. According to Ajeigbe (1986) transliteration is the transfer of concepts in oral source language to a written target language, and that since there are about four hundred of these languages in Nigeria before English came into contact with them, it is bound to be influenced by them. To him this is what happens to Nigerian

literature in English. He criticizes Okara's kind of transliteration which he says was an ambitious one, as Okara tries to experiment with another man's tongue which to Ajeigbe amounts to an impossibility. The second level of transliteration is a product of tradition clash (Ajeigbe 1986:110).

The second group of writers in Nigeria (those whom he says write in young English) is typified by translation. Tutuola represents this group as he is said to have translated his experience directly into English without realizing that there is no-one-to-one correspondence between the systems of those two languages. He adds that there exists in *Palm Wine Drinkard* an imposition of Yoruba structure on English, which, he says, makes his English Yoruba English.

Ogu (1986) identifies four basic levels of variation in the use of English in the works of Nigerian novelists: (a) Achebe's transliteration devices, using standard English while retaining a regional touch, (b) Aluko's Yoruba/English switching, which he illustrates by identifying a heavy load of influence and interference of the mother-tongue, Yoruba, (c) Tutuola's use of English with absolute disregard for semantic and syntactic rules, and (d) Ekwensi's use of register with little or no mother-tongue interference (Ogu 1986:76).

The first level of style, he says, is Achebe's adaptation device by incorporating into dialogues and narration many proverbs, metaphors and idioms translated from his mother tongue. He illustrates this using a passage from *Arrow of God* – a passage often used by Achebe himself to illustrate his approach to English in literary writing:

> I want one of my sons to join these people and be my eye there.

The second style is Aluko's, which exhibits a lot of interference of mother tongue as well. Ogu shows instances of this from Aluko's *Worshipful Majesty* to buttress his argument and that there is a clear case of Yoruba/English code switching – which has become an acceptable genre of literacy expression. This, he says, will be credit to Aluko if the genre endures. The word 'sekitiri' the Yorubanized form of the English word 'secretary' is one of the numerous examples that can be found in Aluko's works. The third style, namely Tutuola's, he remarks, is marked by a high linguistic modification by the mother tongue – Yoruba, which makes the English very unique (1986-88). He adds that Tutuola and Aluko typify two different levels of Yoruba language interference in English and the reason is variation in their levels of education which directly translates into variation in their command of English both at the lexical and the syntactic levels. Tutuola's English is enmeshed in complex sentence structures that overstretch the comma and the linker 'and'. Extracts from pages 13, 64 and many other pages of the *Palm Wine Drunkard* are used for illustration.

Ogu's fourth style is Ekwensi's , which to him is a fascinating one, and it is marked by the use of a mixture of registers. He systematically varies his styles according to subject matter, mode and style of discourse. He exemplifies this using Ekwensi's exhibition of his ability to employ divergent registers according to the speech situation using Jagua the protagonist of the novel. In Jagua's letter to her boyfriend, Freddie, she uses a register that is different from when she addresses an electorate of women. He concludes that teachers should shift attention from content and biographies to stylistics and the study of language in the text in order to arrest the falling standard of education in schools by using literature to teach language.

Emenyonu (1995) examines the position of English as the language of literature in places and nations where English is a second language and identifies two seemingly contradicting positions: (a) those who believe that Britain has imposed linguistic imperialism on peoples whose language it has suppressed to implant her majesty's (Emenyonu 1995:250). He identifies Ngugi wa Thiong'O and Obi Wali (late) as belonging to this group; (b) the group which encourages the use of English in indigenous literature as well as the use of indigenous languages by those who are competent to do so. This group is personified by Chinua Achebe. Achebe and those who believe in this perspective believe in taming and manipulating the English language to accommodate its 'foreign' surroundings. He concludes that all writers in Africa who use English in creative works have got a theory upon which to base their creative work as far as the use of English in indigenous literary works is concerned.

From Ajeigbe, Ogu and Emenyonu, it can be asserted that Chinua Achebe has triumphed tremendously in the use of English in fiction. This kind of linguistic manipulation is only possible when a writer has achieved an enviable mastery of English. It is only then that it becomes an asset to a writer. A writer who has not got a sound command of the language may be frustrated in the process and may not continue. If he does in spite of that he may end up not exactly projecting his message the way that he intends. A writer whose manipulating ability of the language is commendable can project his message using a number of linguistic devices at different levels, which can better be interpreted by analysts who are familiar with the semiotic universe of the text. The focus of this research, however, is in the projection of the message of these chosen texts by their authors using different linguistic devices that are a product of two cultures: the

culture of the native speakers of English and that of the people of Nigeria who own the experience being expressed. The result of this kind of linguistic engineering is often an interesting study and also proofs the point that the text has its own context of situation that is a co-mingling of immediate situation and the context of culture. It is also true that no writer, no matter how proficient, can translate the entire experience in a culture into another's language owing to the interrelationship of a culture and the language that is used to express details of that culture. This much was said by Osundare (1995) who feels that even Achebe's commendable and adroit manipulation of English in literary activity is not without blemish. He shows instances of mistranslation where Achebe translates 'obi' in Ibo as 'hut' in English, which he says is not just a hut but the one that belongs to a head of a family. This is to proof that in spite of the similarity between languages and cultures of the world, every language and its culture has some measure of uniqueness as details of rites such as that of marriage vary from culture to culture and so its language.

Osundare (1995:342) identifies two different devises used by writers in Africa in order to come to terms with the puzzle as (a) translation and (b) transference. In stylistic translation, according to him, the writer renders, in English, the figures and tropes of the Li in order to preserve their original flavour, their rhythm, their idioms and proverbs. Translation as defined by Osundare, is equal to what Ajeigbe calls transliteration. Ajeigbe's translation is equal to Osundare's transference, given the definition he gave. This shows that the two writers only differ in terminologies. Achebe, Armah, Amadi and Osofisan belong to this group, which according to Osundare (op cit), use certain proverbs and idioms that give the impression that they indigenize English, but that while some have direct equivalents in English, others do not and are often created by writers

themselves. To him the second type of translation is where a writer's skill lies and the most significant here is time. While it is expressed in western cultures using clocks, watches, calendars, etc in traditional Africa, it is measured using different means; this results in rendering temporal experiences of characters in English using the sun, the moon, cocks and birds as in collocations such as "from cock crow till the chicken went to roost" in Achebe (1962), he says.

Another differing factor according to him is kinship terms where an African writer is talking about 'wives' instead of 'wife' and brother became extended beyond siblings; father and mother are not just 'biological'. The second device mentioned earlier is transference. This includes lexical compounding and lexical transference. The former is not common and is either invented by the writer or translated from an existing Li item, (Osundare 1995:351). They include "silk-cotton tree", "bride price", "iron house", among others. The latter occurs when compounds such as the ones above are not possible because of their untranslatability, and the writer in this situation resorts to what he calls cushioning, a method of easing the 'hardiness' of an LI item in an L2 environment by adding to the target text information, which is extra to the source (p.351). He illustrates this using: 'agadi-nwayi or old woman', 'n dichie or elders', and 'ogbono soup'. He concludes that the use of these devices has not helped much as there is restriction in the writer's choice owing to lack of mastery of English and stylistic appropriateness that should come naturally in a first language. It should be pointed out here that the position of Osundare shows some negative attitude to the use of English in fiction. While it is not possible to master another person's language as he has, it is not practicable that one should not use it to communicate one's intention even when left with no option.

Having discussed the excellent ways in which writers have tried to solve a bilingual problem using English to express local experiences, it is to be wondered if it was possible for even Nigerians who are non Ibos to understand Achebe's *Arrow of God* if it was not written in English and if Achebe himself would have been able to produce it in Ibo. All the issues raised are issues that are germane in situations when one has to operate within two different cultures. However, Osundare's conclusion seems too hard. While it is agreed that no matter how hard Caliban tries he cannot beat Prospero at his linguistic game, it does not mean that Caliban should not work to communicate his feelings either to Prospero or someone else if Prospero's language becomes the only functional alternative medium of expression at a particular context.

Adejare (1992) uses the systemic text linguistic approach to study Soyinka's literary idiolect where he studies several of Soyinka's novels such as *The Interpreters, Season of Anomy, The Man Died, Madmen and Specialist* and *Kong's Harvest*. The first two novels, *The Interpreters* and *Season of Anomy* are studied comprehensively as constituting the primary basis of his study. The others are considered secondary source materials, which are studied in relation to the first two to determine how Soyinka incorporates features of the former in the latter group. Using the Systemic Text linguistic Approach, he is able to discuss the linguistic properties which Soyinka uses to distinguish himself as a great writer with his peculiar language and artistic prowess in projecting his message in virtually all his works. He, in this study, discovers Soyinka's literary idiolect, which is a product of difficult languages and which amounts to incomprehensibility of his texts as believed by several of his readers, as many of his texts defy casual approach but require full concentration. Contrary to popular opinion, he argues that the difficulty of

Soyinka's language is not syntactic, but contextual. He exemplifies this using the first sentence of *The Interpreters*, whose speaker, the addressee and the situation are not known. This, to Adejare, is what gives Soyinka's sentences the kind of superficial and much talked about difficulty, and which disappears as soon as one finishes reading the entire text.

Another source of difficulty is in Soyinka's use of several varieties of English, namely, pidgin variety, interference variety, local standard variety and world standard English. Others include regional varieties such as American, officialese, Christian religious variety and journalese. All these varieties are aesthetically exploited to add functionality to the text but not to saturate it to the level of unreadability. He adds that there is an interesting pattern called 'atomism' – a situation in which a whole passage "is torn out of a text and mutilated through dissection, often with blunt unsterilized instruments" (Adejare 1992:189). It is the finished product that novices refer to as incomprehensible, obscure or inaccessible according to him. Atomization in Soyinka, Adejare says, distorts his literary idiolect in that (a) it presents his literary idiolect as a rarified literary landscape which he proves to be incorrect, rather, he explains it as a terrain that is natural and (b) it leads to distortions that concern Soyinka's texts difficulty on the average. Here Adejare argues that none of Soyinka's novels is difficult from the start to the end, rather his passages are arranged in varying degrees of difficulty, which, he says, are compensated for using multiple channels of communication.

The messages projected in his texts are repeated through grammar, lexis, names, descriptions, metaphors, imagery and dialogues, with a view to providing the readers with several alternatives that lead to the realization of the message. The only problem

according to Adejare, arises when a reader attempts to read Soyinka's works using strategies that are suitable for newspaper reading. This, to Adejare only proofs the point that Soyinka is really a literary genius.

Another very significant aspect of Soyinka's idiolect is the bilingual one, which is the interaction between the writer's mother tongue, Yoruba and English, the language in which he produces his text and which he exploits for linguistic and aesthetic purposes. This, Adejare maintains, is done by Soyinka to represent Yoruba speech and worldview in English texts, a situation that is common with most African/bilingual writers but at varying degrees. Adejare proves convincingly the fact that Soyinka's scope is wider than those of the other writers including Achebe, Aluko, Tutuola and Amadi. While the majority of the other writers do not go beyond the primitive level of translation, Soyinka goes ahead to prime order and second order levels, which is borne out of his realization that literary aesthetics requires variation in the use of interlingual features (Adejare 1992:189). Soyinka's capability for a high level of integration of translated units into the main English units makes most of his translations capable of passing for Standard English by non-Yoruba readers of his texts, as Adejare points out in this work.

Representing African worldview in English, Adejare appraises Soyinka as having done a perfect job there in spite of the fact that each language has both local and universal semiotic rules, as he tackles this problem using code-mixing, use of duplicative metaphorical equivalents, collocational peculiarities and code-switching. Prime order level translation, Adejare asserts, is used by Soyinka in his works in most cases to represent the speech of monolingual Yoruba character metaphors such as Amope in *The Trials of Brother Jero*, while second order level translation is used quite exclusively to

represent the speech of important character metaphors such as Danlota in *Kongi's Harvest*, chiefs such as Iyaloja and Elesin Oba in *Death and the King's Horseman*.

Soyinka's kind of strategy in deploying translation is lacking in Aluko and in most of the works of other Nigerian writers. Adejare (1992) concludes that Soyinka has contributed immensely to both the English language and Nigerian literature in English as his excellent manipulation of English is a manifestation of the fact that English can be made to reflect details of African cultures if only we are competent to do so.

Adejare (1992) is a major contributor to the enormity of data on the use of English in fiction in Nigeria by Nigerians. The analytical approach adopted by Adejare is a functional one, which enables him to extend the analysis beyond the normal frontiers of the study of the language of Nigerian literary writers by stylisticians. This is the reason he is able to handle quite admirably issues that one would not think constitute part of the text's meaning as part of the author's projection of meaning in the text. The present study is closely related to this in that it is interested in seeing how messages are projected in the four texts selected with the semiotic universe of these texts at the centre of the interpretation.

However, the current study is different from Adejare's in the sense that, while Adejare's interest is in a single writer's literary idiolect, this is interested in the varied ways in which each of the writers chosen for this study has translated his experience into English with a view to showing their various contributions to both English and Nigerian literature in English. In addition, this study is interested in writers whose works have not enjoyed much scholarly discussion especially using the linguistic method of analysis.

Jibrin (2002) discusses three novels by three different authors where he examines the various linguistic devices used by these authors to express their peculiar Nigerian experiences as bilinguals. The texts are: Abubakar Gimba's *Sacred Apple*, Olu Obafemi's *Wheels* and Chukwuemeka Ike's *Our Children Are Coming*. As they struggle to come to terms with the English language in their rendition of local experiences linguistic devices such as peculiar method of time measuring, peculiar use of prepositions, pluralization and adjectivization of non-plural and non-adjectival words, archaisms and wrong choice of pronouns are used with a view to creating aesthetic effect. All these devices are used for character differentiation or what Adejare (1992) will call class marking. Speeches of local characters are represented using non-standard variety of English. When they have to translate their experiences into English with a view to solving bilingual problems of putting one's worldview in another's language, linguistic devices such as lexical compounding, lexical transference, proverbs, lexical repetition, names, local idioms, code-mixing, specialized coinages and registers are used.

He differentiates between features that are in the author-narrators' voices and the ones in the voices of the character metaphors as typifying two different levels of analysis. Non-standard expressions are mostly found in the speech of character metaphors rather than in the author-narrators' voices. Expressions such as these ones include, "I will se you next tomorrow", "when was the baby delivered?", "blood brother", (Gimba 1994:52 and 224), and "I am old here and my sojourn here runs to its end when I shall go to the place where the old ones go" (Obafemi 1997:80). In author-narrators' voices, features such as 'motor garage', 'Ramadan fast', 'Iddah, the obligatory waiting period', 'fajr dawn prayers', (in Gimba's *Sacred Apples*) and local songs with English translations are used

to come to terms with the bilingual problem of expressing worldview in a non-native language. He concludes that, although there are difficulties in trying to translate Nigeria local sensibilities and worldview in English, it does not automatically mean that attempts such as the ones made by these writers should be jettisoned, as they have several linguistic means of coming to terms with these problems. This constitutes another level of contribution to the development of English in Nigeria as well as Nigerian literature.

The present research is related to the above mentioned work as they are both inclined to what several authors do with language (English) in their literary creation as bilinguals. They are also different in the sense that while the first uses Choice Theory, the current research uses a more functional method, which is the Systemic Text linguistic method. Another difference is in the selection of works for study. The texts selected for the earlier study are largely different from these ones. It is expected that at the end of this research, it should be more revealing than the earlier one given the latter approach which is semiotic based.

Oguzie (2001) discusses Ike's literary technique and style in *Toads for Super* where he identifies devices such as irony, humour, proverbs, African imagery, songs, and many others as used by Ike to express his native experiences and aesthetic in the novel. Another very important linguistic device was varying dialects of English where he uses pidgin to differentiate between the speech of sweetie and her mother from those of Amadi and the Academic Registrar to reflect the backgrounds of each group. Ezenwa Ohaeto (2001) is another very remarkable in the sense that it gives the influence of oral tradition in Ike's novels especially as many of his titles are derived from the Igbo oral tradition. *Toad for Super* according to him is derived from an existing Igbo proverb which says that

"when a child eats a toad it kills his appetite for food". Ike uses it to imply that Amadi finds himself saturated in his own juice owing to his refusal to heed his father's warning on so many issues.

The Chicken Chaser is a title derived from the proverb which, Ohaeto says, admonishes caution for the individual who pursues the fowl recklessly. This becomes very aesthetic as the novel ends with an injunction that Professor Fumi, Peace Bozo and others who conspired to remove the Secretary-General had chosen to chase chicken and should blame no one but themselves if they end up "sprawling in the dust" (Ohaeto 2001:19). He points out more of instances of the influence of oral tradition in Ike's proverbs, similes and idioms, the majority of which are drawn from existing oral tradition. *Sunset at Dawn* according to him is derived from the proverb which says that when sunset comes at noon it amounts to disintegration of the world. This reality is illustrated by the novel which carries the subject matter of the Biafran war and the sudden manner in which it ends. After having given several instances to support his claim he concludes that the aesthetic prominence of these devices of African oral tradition is in Ike's effective synthesization "to give credit to his literary talent" (Ohaeto 2001:21).

Aire, (2001) also contains a stylistic appraisal of *Sunset at Dawn*. The analysis begins with lexio-syntactic characteristics where he discusses five different linguistic classes of words and four different registers of the English language. The first group ranges from Latin (e.g. de jure) Yoruba (e.g. o pa mi o), Hausa (e.g. Allah inana), Igbo and Standard English. In the second group he cites the use of pidgin slang which is a product of urban influence. He also gives instances of literary devices such as metaphors, proverbs, similes, anaphora, pathetic fallacy, euphemism and symbols, all of which, he

says, bear witness to the author's deep attachment to the Igbo folklore and traditions. These works give insights into the works of Chukwuemeka Ike.

The present study will add to what have been discovered already on Ike, especially given the fact that our choice of Ike's novel is not the same as the ones discussed here. Jolayemi (2000) is a stylistic analysis of Olu Obafemi's plays. The plays studied in this work are: *Nights of a Mystical Beast, Naira Has No Gender, The New Dawn, Suicide Syndrome, Pestle on the Mortar and Scapegoats and Sacred Cows.* Jolayemi uses the Systemic Text linguistic approach in this study where he reveals the projection of the message of the plays in three different levels: level of simplification, level of signification and level of sublimation. In the first level he discusses the subject-matter of the plays which are regarded as their thesis. In the second level he focuses attention on the setting of each of the plays which constitutes the immediate situation in the plays. The third level focuses on the wider environment by showing how the wider situation has contributed to the dramatic pieces (Jolayemi 2000:119). His interest is in the dramatic idiolect of Obafemi where he concludes that Obafemi's linguistic demystification and linguistic simplicity, as well as his advocacy for collectivism constitute his great achievement.

The approach and interest in this current study are similar to that of Jolayemi. The difference is in the genre selected for the study and the fact that while he is interested in a writer's idiolect (like Adejare 1992) this research is interested in a variety of texts drawn from various authors with a view to showing how they variously project their messages, or in what is called "literary dialects" in systemic text linguistics.

2.7 Conclusion

So far related literature on style, stylistics, text linguistics, the language of Nigerian literature in English and the different theories on style and stylistics as well as their limitations have been reviewed. Also reviewed is literature on the choice of theoretical framework. This review has helped to situate this study in its proper perspective with a view to adding to the existing body of knowledge on the language of Nigerian literature in English, given the approach chosen for the study and the novels selected.

CHAPTER THREE: METHODOLOGY

3.0 Introduction

This research is aimed at adding to the already existing data on Nigerian English usage in general, use of English in Nigerian fictional writing as well as the ways in which literary texts can be interpreted for effective communication, as it is a well known fact that fictional writers neither write in a vacuum nor for the fun of writing. They write based on their experiences of a society in which they constitute an integral part. This is with a view to either correcting the ills inherent in such societies or to teach moral, inculcate norms or popularize the worldview of such a society. This, in summary, means that every writer of fiction has a message he is passing across to his readers in a particular text, whether the writer is a Nigerian or a non-Nigerian .

3.1 Research Design

This research is designed as a textual study. Instruments such as questionnaire, interview and recording were not used in this work. It is a text linguistic research where data were gathered directly from the selected texts through a successive and comprehensive study of the texts.

No writer writes in a vacuum. The essence of writing is to pass a message across to the readers based on the authors' experiences in society. This message may be to persuade the readers into accepting the writer's position on issues or to inform the readers on certain goings-on in society that readers may not have put in perspective. This is why literary texts are perceived by systemic text linguists as a communicative occurrence. However, the communication may not be as direct as in workaday communication. This

is the reason that the researcher used the systemic text linguistic model of literary text analysis for the chosen texts in this research.

The selection of data for analysis of the texts was based on the two concepts of 'projection' and 'procedure', after a successive and a comprehensive study of the texts. These concepts are text linguistic analytical concepts devised by systemic text linguists in order to come to terms with the analysis of literary texts.

3.2.1 Projection

This concept makes possible an analysis of the linguistic structures of a text without having to go through all the linguistic elements in the text. It enables analysts to make a selection from the generality or multiplicity of data in the text. This selection is based on the notion that the linguistic structures that convey the message projected at the different levels, in the text, are evenly distributed through out the text (see Adejare 1992:14 and Jolayemi 2000:18). This concept was used as the basis for the selection of the features used for the analysis with the conviction that they (features selected) can represent the totality of the linguistic features used in the texts by the various authors in projecting the messages of their texts.

3.2.2 Procedure

This is one of the two concepts used as the basis for the selection of data in this study. It makes it possible to move from the study of an individual text to the identification of common features of language used by either an individual writer in his texts, which is called a study of a literary idiolect or by a group of writers in their texts, which is called study of literary dialects. This concept (procedure) according to Adejare (1991) is a multi-stage operation where the analyst is expected to start with the analysis

of individual texts to determine the message projected by each one. For an analyst who is interested in a writer's literary idiolect, he has to study all the texts produced by that writer in order to identify the linguistic features that are common to them. On the other hand, an analyst whose interest is in studying the texts written by different authors (i.e. literary dialects) has to go beyond this level to the identification of the common features of the language used by all the authors selected for study in their texts.

This study belongs to the latter category. This category is the literary dialectal one, where an analyst is interested in studying the linguistic features of texts written by different authors. A thorough study of each text was done to determine the message projected by each text. Hence, the peculiar linguistic features of each text were identified for analysis with a view to revealing how language is exploited by the writers in order to project their messages in the selected texts. Finally, the common features of language used by all these authors studied are identified for analysis. At this level there was further selection, since it is impossible to identify, let alone present, all the linguistic features that are common to them. The features that were selected for analysis were those believed to represent adequately the multiplicity of the linguistic features or elements used in projecting the messages of the texts by their authors.

3.3 Analytical Procedure

After identifying the features of language or language elements peculiar to each text, as well as the ones that are common, features that attracted the attention and interest of the researcher were selected and analyzed based on the systemic text linguistic model of literary texts analysis. The text is conceptualized by systemic linguists as a unit of language used by the author in a context that is specific, with an aim to communicate

using linguistic signs that do not exist in a vacuum. Rather, these signs exist in the semiotic universe of a language. This presupposes that semiotic variation constitutes an integral part of linguistic interpretation of a text, especially those written by second language users. Systemic Text linguists recognize various levels of relationship in the communication of a message. These include 'substance' – everything studied in phonology, which relates 'form' – graphological or phonological features and those of syntax and morphology to determine meaning in a given context, which is classified into thesis, immediate and wider situations (see Berry 1975, Scott F.S. et al 1978, Halliday 1961, 1976, 1967a & b, etc.).

The above classification is based on the semiological nature of systemic grammar. As a result, the theory concedes that an analysis of language should and must involve, in addition to its grammatical units, meaning and context or situation of usage. This means that this theory recognizes three areas of semiotics – syntax, semantic and pragmatics (see Morris, 1938:6, Carnap, 1942:9, Lyons 1977:114, Jolayemi 2000:16, etc).

Adejare (1992) extends the frontiers of systemic textlinguistic approach to texts analysis by categorizing texts into two groups: First order text – non-literary texts and second order text – literary texts. In second order texts, Adejare identifies three different levels at which meaning can be projected. They are primitive order level, prime order level and second order level. His primitive order level corresponds to Halliday (1961) and Berry (1975)'s substance and form. This Jolayemi (2000:15) calls level of signification. Adejare (1992) has two types of situations which are simple and complex and are referred to as prime order and second order levels. His simple situation is equal to Halliday (1967), Berry (1975) and Scott, F.S. et al (1978)'s situations known as thesis,

immediate and wider situations, which Jolayemi (2000) refers to as level of simplification. The third level, the second order level is the fictionalized situation, which is a complex situation – a higher level of interpretation; this Jolayemi calls level of sublimation.

This study recognizes these three levels of meaning projection in literary texts and adopts them for the analysis of the texts selected for study. The analysis of the linguistic elements of the selected texts was done under the three levels of primitive, second order and prime order.

3.3.1 Primitive Level

Adejare's primitive level is the component of the text that makes possible, the decoding of the primitive linguistic meaning. At this level meanings are a derivative of phonology, syntax and lexis, as well as texture and structure of the text. Adejare (1992:6) explains that meanings in this level are universal within a particular language's semiotic universe which all the speakers of such language possess. He further emphasizes that these meanings are not text meanings and should not be taken as such, since they do not project known instances of reality. He exemplifies that "Lazarus is an albino" can only be maximally interpreted as that there is a declaration that 'albino' as an attribute can be found in someone or something called 'Lazarus'. The name 'Lazarus' may be a person's, a dog's, a cat's or something else, as explained by Adejare. The only thing that one can decode with certainty in the circumstance is sign meaning. It is only with the involvement of situation that further interpretation will be possible. In other words, the ambiguous meaning can then be disambiguated at the primitive level, given the components of meaning in this level – graphology, phonology, morphology and lexis or

semantics - which are all vehicles of the signaling system (Jolayemi, 2000:117), Here lexical items were noted not "as projecting independent meaning in reality but as having combined with situation so that the next level of meaning can be got. This necessitates the invaluable role of semiotic variation, especially in a second language variety which may enable an expression to mean in a way differently from the native speaker's variety.

Adejare exemplifies the essence of the linguistic and cultural backgrounds of the author as part of the determinants of the semiotic framework through which his utterance would be decoded using the sentence "Lazarus is a goat" where the message intended is that "Lazarus is stubborn". The interpretation of this message is dependent upon the knowledge that the attribute 'stubborn' in the context of the author's semiotic universe is that of a goat rather than that of a cow, based on further knowledge that the author is a Nigerian second language user. This may generate a strikingly different meaning in a native speaker variety. It is against this background that these texts were interpreted largely in terms of their social meanings intended by their authors. Therefore, as second order texts, distortions of reality in the areas of language – morphology, semantics, lexis, graphology and syntax were discussed in this level.

Dislocation of sequence in the form of flashback – that is, the presentation of the texts in an order that is different from the normal order of their occurrences – were discussed with a view to arriving at the message of the text. This was done based on the understanding that a second order text presents its message in an indirect way. Attempts were made equally to identify through the texts the authors' distortions of reality based on the wider situations - what Jolayemi calls the 'geo-historical horizon' of the authors.

This was done in order to determine the extent to which the immediate situation or environment contributed to the communication of the text's message.

3.3.2 Second Order Level

The second order level of interpretation of the message in systemic text linguistics is a fictionalized situation. This deals with distorted realities .It is a situation within a situation. As a result it is regarded as the complex situation (Adejare1992:8) According to Adejare, it has the same elements that the simple situation has. The only difference, he says, is in relation to experience and that because it is interposed between primitive and prime order levels all the meanings that are derivable have to follow some reinterpretation based on the writer-audience situation.

Against this background the primitive meanings of the texts were reinterpreted on the basis of the three elements of this level derivable from character metaphors, such as names dialogue and actions. All these elements were discernible in the projection of the messages of all the texts studied. The different authors manipulated the elements variously in the projection of the messages of their texts. This is owing to the fact that, although there are some kinds of overlap in the messages projected by the authors each is peculiar in its own right and each author has his peculiar idiolect and intra-cultural deviations leading to some miniature semiotic variations.

3.3.3 Prime Order Level

This level and the primitive level are brought together to form what Adejare calls the simple situation and at this level distortions of dialogues are considered distortions of the writer's idiolect. The reason is that he is directly in charge of his language, and he constructs it in a way that best projects his intention and message. Therefore, the

exchanges that one encounters in the novel are considered as having no objective reality. Characters are considered as special metaphors because they are semiotic signs which represent the ideas through which the message of the text in which they occur is projected. The fact that characters do not have objective reality renders them no more than the linguistic signs used to represent them. As a result, the only things that are of interest to systemic text linguists are the attributes to which the characters are translatable according to Adejare (1992:9)

The elements of interpretation at this level are metaphors, imagery and descriptions. Each of these elements was found in the texts studied as a tool for message projection. All the elements are discussed comprehensively in chapter four. To qualify for an image or features for discussion, such features have to be repeated in several episodes in the text to show the author's emphasis. This, according to Adejare is done with a view to enabling the reader to recognize the feature with a view to translating the features into the message of the text. Metaphors are interpretive comparisons which, Adejare says, are an attempt to interpret the fictionalized situation in view of an experience, which is external to the situation of the text. Descriptions, on the other hand, are interpretive comments by the author, just like metaphors.

Against this background, all these elements were identified and interpreted as part of the authors' efforts to translate his experience into meaning in the novel. Therefore, the formal component of the text performs three different functions in a literary text – a second order text (Adejare 1992:9):

(a) it carries primitive meanings

(b) it serves as the medium for the distortion of the fictionalized reality

(c) it projects the text's message, as well as the reality the author intends to communicate to his reader or audience.

From the beginning of this chapter it has been emphasized that a second order text has a message. This is contrary to the age long tradition of the pluralistic essence of interpretation in literary texts. In systemic text linguistic study, a text is considered a functional semantic unit and then should have a message. The multiple meanings assumptions in literary texts, even though seems to have acquired some truth value, is not based on any scientific evidence (see Adejare 1992:11). It is only a product of a generation of doubted authorship of texts owing to gross corruption and lack of stability before the advent of the printing press. It is high time we started questioning this notion because it does gross disservice to the text especially the second order text. Systemic text linguists believe that when multiple messages are derivable from a single literary text it means that the author has completely been defaced and the text automatically becomes a mere code – a catalogue of ambiguous episodes and linguistic codes. The message of the text to systemic text linguists lies outside the text, because, the text is considered a concrete entity that is employed to transmit the abstract experience of the author in a given situation. Hence, it is only without knowledge of the situation or context under which a text is produced as well as that of the author who is the encoder and whose message the text serves to transmit, that there can be the emergence of multiple messages as there are multiple readers.

The second order text is a recorded experience which is permanent, and can be an advantage if only this kind of study is carried out alongside the text. This, otherwise, will amount to a limitation since its environmental component is not fully recordable along

with the fully recorded text. As a result, the situational componential factor of interpretation is not fully recoverable during literary text analysis. This makes it impossible for the decoder's perspective to give a correct text message because the only information that an analyst of a text can get is a vague hint on the history of the period which cannot account for a writer's peculiar experience that determines the message of the literary text. It is not convincing enough to say that a second order text – a finished product getting to the reader is devoid of a message, since it does not seem that a literary artist will engage in a purposeless linguistic activity that is as serious as a literary text.

How ever, a second order text may deal with several experiences, but there is always a dominant one, in which the writer employs the generality of his linguistic repertoire towards its transmission – because it constitutes the message of the author in the text. It is this process of subordinating several experiences for one that makes the text have coherence and focus. It follows that the decoders' perspective cannot lead to the identification of the message of a second order text satisfactorily on the grounds that the determination and mode of transmission of the message cannot be a function of the decoder of a finished package. The only thing that is conceivable is that the decoders can interpret the text from different points of view based on the message of the text identified with a view to expounding and evaluating the message using their peculiar experiences in the world in which the text is meant to serve. It is against this background that the interpretation of the selected texts for this study is based on their messages meant by their authors to be transmitted using language back grounded by the text. This is with the recognition that the function of form in a text is to transmit the message intended by the text producer.

Having done the analysis of each of the texts along the lines of the three levels of meaning projection discussed earlier, linguistic features that are common to the texts were distinguished from the ones that are peculiar to each text as forming the basis of the determination of the literary dialects of the texts.

3.4 Selection of Texts

The texts selected were chosen out of many novels written by Nigerians this is based on the fact that the study is interested in studying various linguistic manifestations that is only possible when works of different authors are selected. Another factor considered in the selection of texts is the fact that the immediate and wider situations of the author have a lot of role in the decoding of the message of the text. This is why Nigerian writers were selected instead of non-Nigerian writers. Authors were selected from different ethnic groups in order to ascertain variation in meaning based on intra-semiotic variation – the cultural/linguistic variation among the Nigerian writers selected for the study. This is with a view to accounting for what systemic text linguists refer to as literary dialects.

In addition, the approach has been used to study several works of the single authors by scholar such as Adejare, Jolayemi and others, which is called a study of a literary idiolect. This research is interested in different novels by different authors. Those Nigerian novelists whose works have not enjoyed much scholarly discussion were given preference over the earlier novelists such as Achebe, Soyinka and Amadi. As a result, writers such as Chukwuemeka Ike, Festus Iyayi and Abubakar Gimba were chosen for study. The novels selected are *Our Children Are Coming, The Contract* and *Witnesses to Tears*. Although these writers are not the only prolific writers in this category in

Nigeria, it is believed that this is an effort that can be complemented by further researches. These texts were chosen based on some shared similarity in terms of the message they project. This accounted for the selection of each of these novels from the generality of the novels written by these authors.

The texts selected from the novels for analysis were selected based on the two text linguistic concepts already discussed above: “projection” and “procedure”, which when put together make the point that all the elements used in projecting the message of the text are evenly distributed within the text. In view of this linguistic elements for analysis were selected were on their spread within the novels. This implies that, the novels were comprehensively studied to identify the message projected by each novel, as well to identify the features distributed in the novels as contributing to the message projected by each text. After identifying the elements, they were analyzed in relation to how they project the message identified for each text. These elements were separated into three major levels at which the message of a second order text is said to be projected.

CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This chapter contains an analysis of the novels selected for this study. The analysis is based on the framework of systemic text linguistics, which presupposes that every second order text has a message. Against this background, the analysis begins with the identification of the message of each of the novels. The various devices used in the projection of the message of each of the novels are classified into three different levels of text linguistic analysis. These levels are primitive, second order and prime order levels, (Adejare 1992). These levels correspond to Jolayemi's levels of simplification, of signification and of sublimation (see Jolayemi 2000). The novels selected for this study include, Chukwuemeka Ike's *Our Children Are Coming,* Festus Iyayi's *The Contract,* and Abubakar Gimbar's *Witnesses to Tears*. What follows is the analysis of each of the novels at the three different aforementioned levels.

4.1. TEXT ONE*:* *Our Children are Coming*

4.1.1. Primitive Level

At this level, the message of Chukwuemeka Ike's *Our Children Are Coming* is presented. It is this message that the thesis of the novel tries to reinforce. It is presented with recognition of the fact that the text's immediate and wider situations contribute to the projection of the message of the novel.

4.1.2. The Message of the Novel

The thesis of the novel is the hypocritical nature of man who always likes to shift his guilt to another. The human nature is what is brought under scrutiny. The fact is that

those men that are devilish often struggle to be given a positive image by society. As the title suggests, the thrust of the novel is elitist insincerity and hypocrisy and the permeating moral degradation, which culminated in the weaknesses of the young ones. Their weaknesses are a product of their own failure as parents and as role models.

In order to slant the facts to their own advantage they chose a life style they knew they could not sustain, all because they wanted to be seen to be doing so much for their children. This was aimed at projecting themselves in positive lights so that the misdemeanour of their children would not be traced to them. It is a kind of Holier-than-thou attitude by parents against their children, the youth. The novel, through its immediate and wider situations, projects the message that both the youth and the adults are a combination of good and evil. This corresponds to what Adejare (1992) refers to as human apostasy. The youth, in the text's immediate situation, eventually salvaged the country from the shackles of their parents' corrupt activities. This message of elitist hypocrisy and insincerity is projected across all facets of national life: political apostasy, moral apostasy, ethnic apostasy, religious apostasy, cultural apostasy and professional apostasy.

The message of the novel is presented at the primitive level meaning using Grammar and lexis.

(A) Syntax

The message that human beings are apostates is projected using syntax in a number of ways in the novel.

- **Syntactic Deviation**

This is one of the syntactic means by which the author's message is projected in the novel. While it can be argued that the rules of grammar are largely conformed to with all kinds of sentences used in the syntactic norm the following excerpts are examples of deviation in syntax:

> Indiscriminate sexual relations, indulged in by men and women, muslims and christians, Archbishops and agnostics, young and old, single and married, sedately rigged judges and rumbustious robbers. *Indiscipline in every facet of national life, with men of the 'disciplined forces' in the lead. Cheating. Fraud.* (P.75)

While the excerpt can be used as instances of parallelism, the fact of its syntactic deviation can be seen towards its end, as underscored. This is used to project the message of human apostasy. The fact of indiscriminate sexual relations indulged in by people from all facets of life is an abnormality. Therefore, it is realized using a phrase that is presented like a sentence. The phrase or group does not give complete sense as a sentence does, yet it is presented with a final period to reflect apostasy of the structure to match the apostasy of the characters described. The last two sentence-like structures are made up of a word each, yet they are presented as sentences in their own right. This is a case of social anomaly realized using syntactic anomaly – what Halliday calls a case of linguistic experience realizing primitive cognition, as exemplified in Leech and Short (1981). In precise terms, when the four sentence-like structures in the above excerpt are subjected to syntactic scrutiny, it will become clear that there is no single structure that satisfies the

requirement of a normal English sentence in the entire excerpt. Yet the final period is used to separate the excerpt into four different sentential boundaries. It is a deliberate linguistic effort by the author to realize the entire idea that constitutes the message of the novel using peculiar syntactic constructions. It seems that the excerpt summarizes the entire idea or message contained in the novel. The excerpts ended in a very spectacular manner with two sentence-like structures made-up of a word each. This is human apostasy.

Another instance of syntactic deviation is found in the following excerpts:

> Deliberate inflation of government contracts.
> smuggling, through private jetties and jets,
> through heavily guarded government ports,
> and airports. (P.274).

This has a similar structure with the one before it. The reason is that, it is a further explication of the idea contained in the earlier excerpt. Therefore, the author, for the same purpose, engages in this kind of syntactic apostasy to realize the apostasy of average Nigerians by showing other ways in which their apostasy can be noticed. This is the reason why groups are realized as sentences using final periods in order to project the message of the novel.

Furthermore, there is another instance of syntactic deviation found in the use of double linkers in one sentence, where a single one would have sufficed. This usage has been described as peculiarly a feature of popular Nigerian English expression by Jowitt (1991), and it is corroborated by Banjo (1996). The author uses it to show the level of apostasy of Nigerians. The character metaphor who uses the expression is a holder of the degree of Master of education, yet her English betrays such syntactic apostasy as it is

characteristic of the life of many Nigerians. This syntactic apostasy is used to realize the fact that the higher degree she is holding was made possible by her man-friend in the system, and not by merit. This much is discussed at the next level of interpretation. Instances of this deviation can be found in the following excerpt as emphasized.

> *Although* I can't speak for your wife, *but* being a
> mother myself, and putting myself in her
> position, I can imagine that she sees the problem
> before her as one affecting….(P.64).

Further instances of syntactic deviation used in projecting the message of human apostasy is the use of singular pronoun in the nominative group with plural in the verbal group. The pronoun 'everyone' is a singular pronoun which should normally select another singular pronoun. The way it is used shows a deliberate attempt by the author to reinforce the message that Nigerian elite are apostates:

> The sole commissioner began after everyone
> had taken *their* seats for the morning session.
> "word has just reached us about a high powered
> meeting being held in Lagos this morning". (P.263)

With this lack of concord between the pronouns 'everyone' and 'their', one will be tempted to feel that there was a possibility of the verb 'had' being rendered in plural form if there were perfective forms of 'had' in the plural, or the use of 'have' being possible if the speaker were not realizing using the perfective aspect. It is this lack of concord between pronouns in the same sentence that is used to project the message that man by nature is a contradiction of good and evil.

The use of the expression, 'novel after the other' is another syntactic deviation used in projecting the message of the novel. This is traditionally used when there are not more than two items involved in the reference. When there are more than two items

involved, the right expression becomes “one after another”. The author deviates from normal syntactic order in order to project the message of his novel as can be seen below:

> Three Toyota cruiser buses drove into the premises,
> one after the other. One each belonged to the two
> local member unions, the third to the NAS. (P.263)

These are instances selected for illustration of the author’s syntactic deviation as part of the author’s linguistic resourcefulness. It is not in any way to suggest that these are all the instances of deviation in syntax that can be found in the novel. Just as these are instances of deviation, there are also many instances of syntactic conformity but in a manner that as well projects the message of the novel as heralding the hypocrisy of the Nigerian elite. Generally, the author had his sentences varied in terms of length and complexity. Hardly in a paragraph can one find an absolute case of simple or complex or even compound structures. The following are instances:

> He had, from then on, proved her pillar of support.
> His academic advice enabled her to do a u-turn from
> despondence to confidence. He never missed an
> opportunity of complimenting her on her beautiful
> appearance. Yet he never made any advances which
> was uncharacteristic of a head of department in an
> environment in which the least a female student wishing
> to graduate could do was to shut her eyes resignedly and
> let her lecturer bruise his way in.(P.122).

The first three sentences out of the four in the excerpt are simple sentences. In spite of the fact that they are all simple, successively, one is longer than another, while the fourth is a compound one. This shows a steady movement from simplicity to the complexity of the idea expressed in the excerpt. It is a syntactic device of realizing the systematic movement of the doctor from preambles to an eventual action, which, before it

happened, they two had been used to each other. The following paragraph is another example:

> chairmanship of a commission had another hidden advantage. Although the military were castigated for their extravagant spending (by cowards who waited until they had withdrawn to the barracks), the succeeding civilian administration had, in no time demonstrated its wizardry in extravagance. Mr. Justice Okpetun had unconsciously parked up his head when he overheard a lawyers telling his chief registrar that a presidential commission which sat for three months squandered almost one million naira! Without appearing before any legislature to defend its budget! (P.103).

The above paragraph begins with a simple sentence. This is followed with a complex structure with a main clause and subordinate clauses. The third is as well, a complex structure comprising a main clause and two subordinate clauses. The last and most captivating is a sentence made up of an independent clause. This could have been made part of the proceeding sentence, but the author separates it from the preceding one using exclamation mark to create the shocking effect that the awesome revelation of the loot should naturally create in a reader who has some sense of morality and scruples as encapsulated in the paragraph.

The following paragraph shows another level of syntactic structure where all the types of sentences are duly represented: simple, complex and compound:

> The vice chancellor was still feeling for his bearings When he came to the paragraph on fees. His son apologized profusely for selling daddy's car without prior consultation. He had to act at once or lose the very precious offer, and had had to keep Everything secret, when from mummy. He had been forced to buy pounds sterling on the illegal market, which had watered down the total foreign exchange available to him on arrival In England. Fortunately, it had been sufficient to pay the

> first term's fees of ₤ 1,800.00 and provide him with some pocket money. He would, therefore, not bother daddy and mummy for money for the first term. (P.56).

There are six sentences in the paragraph. The first sentence is a simple one. The second is a complex sentence of two clauses: one is subordinate while the other is main. The third one is a compound sentence comprising two main clauses and a subordinate one. The fourth is a complex sentence of three clauses – one main and two other subordinates. The fifth is also a complex sentence comprising two clauses, one main and the other subordinate. The last is a simple one.

Looking at these three paragraphs above, it will be discovered that, the author tries to oscillate between sentential structures. The point that is central to these paragraphs is that simple and complex sentences are mostly favoured. This style adds to the pellucid nature of the texts in its projection of the message.

Unusual conjunction is another feature of syntactic deviation used in projecting apostasy in the novel. This usage is presented through the distortion of reality in a character metaphor, as reflected in the characters' speech. This message reveals anomalous use of correlative conjunctions such as 'either-or', and 'neither-nor', were the author uses the character metaphor to reveal the apostasy of the society projected by the novel:

> My learned doctor… this is *not* a question of student Psychology. *No*r of political theory *either.* (P.77).

The use of the two negative markers as emphasized would have been alright, but the use of the second correlative 'either' at the end of the second sentence reveals the anomaly in the use of these linkers. This is a deliberate usage to project the character metaphor as a

wrong candidate in the right place. This is owing to the mismatch between his language and the sensitive nature of the assignment of the commission that he constitutes an integral part.

- **Parallelism**

The message that the average Nigerian elite are a combination of good and evil is also projected using parallelism. This is the juxtaposition of "like ideas or items of a sentence that are equal in quantity or in sense", which are usually set against each other: noun against noun, verb against verb and adjective against adjective, (Babajide 1997:7). The following are selected instances of such parallelism used in the novel for the projection of its message:

> He did not care, whether he came from a good family or not, whether he was handsome or ugly, rich or poor, red or green. (P.260).

A careful study of this excerpt will lead to the realization that there is clausal parallelism as well as group parallelism. The clauses involved are equal in quantity with each of the clausal elements set against another. The words involved are mostly either adjectives of quality or of colour. They include 'good or bad', 'poor or rich', 'red or green', 'handsome or ugly', as the case may be. These adjectives are largely modifiers of nouns or pronouns.

Another instance of parallelism used in projecting the message of the novel is given below:

> Everything else was funeral. A sorrowful mien in place of the president's usually ebullient countenance. A voice which made 'fellow country men' sound like the preamble to a graveside oration. (P.292).

Everything here reveals further the human composition of good and evil. The parallel structure expresses the countenance of the president during the war period between the adult group and the youth. When it became convincingly clear that the only way to ameliorate the tension in the country was to yield to the demands of the NAS, the president had to succumb to their pressures. In spite of knowing the seriousness and selflessness noticed in the activities of the NAS, the president only yielded because he was forced by circumstances to do so, not because he liked it. The sorrow he felt in his unhappy yielding to the demands of the NAS, is shown in his voice as he struggled to express himself. This reveals a countenance that is different from usual. The funeral nature of his oration exposes his unrepentant nature. It as well shows his facelessness in adjusting to circumstances in order to continue to hold on to power to prolong his stealing and the illicit benefits derived from the office.

The next instance of parallelism reveals another level of apostasy. The same society that is endowed with very notoriously poisonous elite also has a group of young people that, in spite of the decadence of their parents generation, knows that it is still more honourable to toe the path of moral rectitude:

> Our willingness to set up and finance our own commission of enquiry demonstrated our seriousness of purpose. Our willingness to go to jail, with or without trial, and to pay the supreme sacrifice if need be, demonstrated the strength of the convictions. Our readiness to expose corruption even among our parents, and our decision to release the so-called …pamphlet were abundant testimony of our avowed determination to do battle against evil…(P.300).

The group of young people under the umbrella of the NAS vowed to fight corruption, which is evil and restore sanity in their society. In doing this, they would not

mind exposing even their own parents' immoral acts. The parallelistic structures in the excerpt show a kind of emotion recollected in tranquility. It presents a picture of a speaker that is charged with actions and is waiting for the slightest provocation to strike. The way that items are set against items in the excerpt is linguistically in tandem with the action- charged NAS against the corrupt elitist adult group. The ideas flow without hiccups to show the willingness and the determination of the young people to fight, by damning all consequences. This is an effort made by the writer to realize primitive meaning using precise linguistic evidence. These are the syntactic features selected among others to illustrate how the message of the text is projected through syntax.

(B) Lexis

The second component of meaning projection at the primitive level is lexis. It is done through coinages and collocations

(1) Coinages

According to Adejare (1992:28) and Jolayemi (2000:127)**,** coinages are one of the linguistic devices used by writers to project man's apostasy. It involves a deviation from normal usage which is usually for special effects. There exists a number of coinages in *Our Children Are Coming* used for special effects. A few of such instances are discussed.

- **Whitemail** (P.49).

This is a word coined by analogy with the English word, blackmail. Since black is associated with evil in the semiotic world of English and the word blackmail connotes negative tendencies, the wordsmith of the text- professor Hassan Aliyu who is conscious of this, substituted 'white' for 'black' and instead of 'blackmail' it becomes 'whitemail'. It is a way of projecting universal apostasy by saying that it is not all blacks that are evil

and not all whites are saints. This can be appreciated when the context in which the word is used is considered. Professor Hassan Aliyu released this product from his wordsmithing shop with the aim of cautioning his friends and relations who did not want to see anything wrong with his son's selling his car to travel abroad for study without his consent. They believed that he was emphasizing so much of principle that is detrimental to the wellbeing of his family.

- **Youthquake** *(PP.150, 151, 219 etc)*

This is also created by analogy with an existing word 'earth quake' which is the shaking of the ground caused by movement of the earth crust. This, when ever it happens, has a devastating effect on the residents of whichever place it does. The author although through a character uses this word to describe the misdemeanours of the youth that have brought a long lasting trauma to their parents. This is done through substitution of the first component 'earth' with 'youth' and instead of earthquake, he has 'youthquake'. This is a way of projecting apostasy

- **Cashiokor** *(P.228).*

This is also coined by analogy with an existing word 'kwashiorkor' – a kind of disease that affects children, which leads to physical deformity. This is a blend of 'cash' and the last two syllables of the word "kwashiorkor". It is used to describe a situation of economic depression resulting in the reduction of a country's currency in terms of foreign exchange rate. The coinage results in negativity that can lead to a country's economic sickness. This is because cash is ordinarily used by human beings for problem solving, but when it can no longer solve problems, it becomes a negative thing. Above all the way it is used as an alibi by 006's mother for bundling her daughter back home from her study

trip abroad, when her hidden reason is to prevent her from continuing her study abroad, lest she gets married to a non-Nigerian or non-Ekiti proves the case of human apostasy more conspicuously.

- **Chop-Chop Mentality** *(P.189)*

This is formed from Nigerian pidgin. The word 'chop' means to eat. "chop chop" mentality is used to describe a situation in which corruption has been so entrenched in society to the effect that people "eat" indiscriminately. This kind of eating is metaphorically intended to mean embezzlement of funds meant for the development of the masses by a single or a few individuals without any sense of guilt. The 'chop-chop' elements always consider, first, what their selfish advantage is in any programme of government before they initiate it.

(11) Collocations

The message is as well projected through collocations. Words are collocated to reflect negative and positive attributes in the novel. Selected instances of these collocations are discussed below:

- **Prison Graduates** (P.82)

To be a graduate ordinarily is a feat that is worth celebrating; but collocating 'prison' with 'graduate' negates the very essence of the concept. It is a proof that it is a conscious attempt by the text producer to project the message of the text, which is the apostasy of man.

- **Illegal Market** (P.56)

Market is a place where people do transactions without denoting any negative meaning. Collocating 'illegal' with market, which is a negative modifier of what is supposed to be positive, is apostasy of a kind.

- **Bottom Power** (P.67)

The head word of this group 'power' is what many persons will desire to have, in every sense of the word, and will admire those who have it. However, collocating 'bottom' with 'power' already negatively projects that kind of power as a peculiar type that does not buy the favours of societal judgment. It is frowned at by the society as falling below the accepted norm.

- **Male Prostitute** (P.16)

A prostitute is a person who is usually a woman and who has sex with men in exchange for money. The normal thing is that prostitutes are of the feminine gender. In the case of Olabisi junior, women pay him to have sex with them. This is an anomaly – a negation of the normal order, hence the collocation male prostitute. This shows gender apostasy. The author uses this to show that apostasy is irrespective of and recognizes no gender.

In concluding the discussion of message projection at this level of primitive meaning, features such as dialogues, collocations and coinages are the features identified as used by the author for meaning projection in the novel, *Our Children Are Coming.* At the syntactic level, syntactic deviations, syntactic structures such as length of sentence, and parallelism are discussed as used in message projection in *Our Children Are Coming* by the text producer. Further discussions will follow at the second order level.

4.1.3 Second Order Level

At this level, the different linguistic devices are discussed as used in projecting the message of *Our Children Are Coming*, by the author. The devices include names, dialogues and actions.

(A) Names

Based on the text's semiotic universe of the novel as constituting an important aspect of text interpretation, it is pertinent to look at the way names have been used to project the message of this text. The text is produced by an African, a Nigerian-an Ibo man, whose native culture believes that there is so much in a name. This view is contrary to the view of the Europeans who do not believe that there is any thing in a name. The names to be discussed here are proper names and titles.

(1) Proper Names

Within the context of *Our Children Are Coming,* proper names serve the purpose of expanding the novel's fictionalized setting, as names of the different characters indicate the ethnic groups of such characters, their religions and their social status. Names such as Yekini Falase, Dipo Taiwo, Bankole and Ayodele Olabisi, show that the characters are Yoruba by origin. Aside from their racial origin, the first name of Falase (Yekini) shows that he is a muslim. Yekini is an abbreviation of the Arabic name Abdul-Yakeen. Chinwuba, Chukwukadibia Obi and Chu Nwoke are Ibo names – another major ethnic group in Nigeria, and an indication that these characters are Ibo by origin. Others such as Abubakar Bello, Liman and Adamu, also indicate the Hausa origin of the bearers

and the fact that they are muslims, all with in the context of the novel. The minorities are not left out in the representational signification. Names such as Winifred Edo and Okpetun indicate that while the first is Edo by origin, the other is from the North central Nigeria, and that they are Christians. Among the names from the North as well as the South, we have character metaphors that are portrayed as amoral and ones that are anti-corruption crusaders. This further proves the view that apostasy cuts across ethnic, religious, social, ideological and gender boundaries.

(11) Titles

These are considered alongside names as can be categorized as modifier of the proper names with which they co-occur. According to Quirk, R. et al (1972:373), they may show the respects of the addressee. Here the author uses titles to show negative attitudes as well as positive ones. The titles are "Doctor", "Professor", "Alhaji", "Archdeacon", "Chief", "comrade", and "Justice". Three out of the seven titles selected for discussion are professional titles, two social titles and the last two are religious titles.

- **Doctor and Professor**

These are titles in the academia, which indicate a high level of education used in this text to portray perversion and indeed apostasy (see also Adejare 1992:48). The character metaphors bearing these titles in this text are doctors Chinwuba, Bankole and Nwoke. These are people who have retired from their profession and are found only at cinema houses and at the beer parlour. Even Dr. Nwoke who is a member of the commission, did not get nominated based on his high level of literacy, but based on whom he knew. Even when he tries to show the relevance of his profession to the job of the commission, the all

encompassing chairman will brush his contribution aside. They were never found in their official capacities to warrant the use of these titles. Professor Hassan Aliyu was never found in his university, yet he is proud to be recognized as a professor outside the system that the title has relevance. This, ordinarily, is uncalled for, and it is an expression of apostasy.

- **Justice**

This is a title in the judiciary. It is supposed to be a mark of honour, as the bearer should have attained a high level of judicial excellence. The bearer of this title in this text, aside from being portrayed as a stranger to the word 'honour', is also not found in his capacity as a high court judge. His insistence on being addressed "my lord" on a commission of enquiry is a negative attribute and a mark of pride and pedantry.

- **Alhaji and Archdeacon**

These are religious titles. An Alhaji is a muslim pilgrim who is performing pilgrimage in Saudi Arabia. When he finishes the work of pilgrimage, he ceases to be Alhaji. In Nigeria, one who goes to perform pilgrimage in Saudi Arabia becomes Alhaji for ever. An Archdeacon on the other hand is a high ranking clergy man who is next to a Bishop. Neither was the Alhaji Liman Adamu found in spiritual act of Hajj, nor was the Archdeacon Chukwukadibia Obi in his capacity as a clergy man. This shows unnecessary madness with titles and sign of pride. Above all, they are negative attributes of the character metaphors bearing these titles.

- **Chief and Comrade**

These two are social titles. Chief is an indigenous societal title used as a mark of honour in the Nigerian society of the novel. The author uses this to project the characters bearing

these titles as an expression of social apostasy. Chief Dipo Taiwo and Chief Olabise are from the same ethnic group. While Chief Dipo Taiwo is a quintessence of uprightness and morality and anti-corruption crusader, a senior advocate of Nigeria, Chief Olabisi's standard of education is so low, and his expression portrays him as a very unrefined business man who does not believe in anything other than money. His crazy love for chieftaincy titles reaches its prime as he bags chieftaincy titles like degrees, since he has the money with which to procure them. His using the title to address two characters that are giant opposites is an expression of apostasy. Another contradiction of the title pointed out by Adejare (1992) is its derogatory connotation as used by the colonialists to subjugate local chiefs for kings, dukes and mayors. The way that Nigerians get mad at the acquisition of this title in spite of this is a mark of apostasy.

"Comrade" is a title used to address somebody who is a friend that one shares a difficult or dangerous situation with. It is as well used to address leaders of trade unions who fight for the good of the common people. This title is used for Yekini and Bello as well as the other executive members of the NAS who champion the anti-corruption movement to purge the society of the permeating moral decadence. The character metaphors bearing these titles here cut across tribal boundaries. When this is compared with the across-the-nation corruption we have discussed so far, one will be confident to say that it further proves inter-ethnic apostasy. The fact that just like negative qualities are shared across the nation, irrespective of religion or race, positive attributes are also found across tribal and religious boundaries; every race or sex is a combination of good and evil people.

4.1.4 Dialogue

There are two major functional varieties used in the novel. They are legalese and political register. There are also other linguistic devices used which are bilingual features such as loan words and discourse particles, which are discussed under the concept of bilingualism. In addition to these varieties mentioned, there are two varieties of Nigerian English used by the author to project the message of the novel.

(A) Functional Varieties

The author shows his capability of varying his language to suit the various contexts that are put together to make up the novel, in order to project his philosophical stance.

- **Political Register**

One of the important linguistic features used in projecting the message of the text is political register. The most significant feature of this used in the novel is name-calling, which according to Crystal (1997) and Birk and Birk (1986) is stylistic as much as it is propagandist in nature. This is used to work effectively for those who use it to arouse contempt for the person, thing or idea by giving that person or idea a bad name, so that the merit of the person or the idea will be dismissed without being examined (Osoba 2001:225). Instances of name-calling used by character metaphors in the text to project apostasy are as follows:

(a) confrontation list and agents of destabilization (P.126)
(b) …the plotters are the same shameless politicians (P.250)
(c) …self opinionated pig, Lagos Tyger, acada lapa (P.252)
(d) Disgruntled and frustrated politicians (P.278)
(e) Confrontational unbelievers (P.282).

In all the instances of name-calling listed above, one can see that the users are members of the presidential commission on Juvenile below the age of twenty five, the

legality of which the NAS questioned. Aside from the legality of the commission, the NAS also believed that no useful recommendations would come out of it, given the members' high level of moral turpitude. The NAS only requested that two of their members should be included on the commission to represent the group. The members of the commission dissuaded government from yielding to their request, by using flimsy legal ethics of one not being a judge over one's own case as an excuse. When the NAS continued in the fight to dislodge the commission based on genuine reasons with evidence, they started calling the leadership of the NAS all sorts of names so as to discredit the members.

Another device used by the author using character metaphors is called argumentum ad hominem. This is used in variation to name-calling to discredit an idea and those in support of such idea. Instances of this include the following:

(a) …the retrogressive Islamic practice of child marriage (PP.40 &41)

(b) "Don't tell me that you support female circumcision!" … the chairman had shouted "How primitive!" before he remembered his resolution to restrain his emotion." (P.42).

The two character metaphors who are made to author the statements are justice Okpetun and Mrs. Edo, both of whom are members of the presidential commission. They are castigating the ideas of female circumcision and early marriage because of their selfish interests, and not out of genuine intentions that can benefit humanity at large. Justice Okpetun, for instance, will not be able to have his pleasure from young unmarried ladies if they should be circumcised or married out early. Mrs. Edo on the other hand is not any better in terms of moral decadence. They have to attack the ideas to be able to

protect their selfish intentions. This would have formed part of the recommendations of the commission on which the two character metaphors are serving, but they will not accept it since it does not conform to their selfish aims. This is a mark of apostasy.

- **The Use of Legal Register**

One of the linguistic devices used by the author to project the message of the text is register as earlier mentioned. Aside from the political register, the legal register is equally well exploited in this novel. He uses this to show his linguistic acrobatics, which is a good quality of a writer. This enables him to give the text the flow and to match the topic with the language. This he does using several character metaphors. The following excerpts show the usage:

> "speaking as a member of the higher bench, and a
> lawyer of many years standing, it is possible to
> identify a civil suit as an abuse of the legal
> process and, ipso-facto, doomed to fail.
> If you take the trouble of listening to the plaintiff's
> counsel, it is simply for procedural reasons…"(P.96).

An examination of this excerpt reveals the use of several words from the legal register, which are adequately used given the context. The words such as 'suit', 'bench', 'lawyer', 'legal', 'Ipso facto', 'plaintiff', and 'Counsel', are found in the legal register.

Aside from the excerpt above, there is yet another which equally proves the linguistic proficiency of the author in this regard:

> The plaintiffs challenged the legality of the commission,
> On the grounds that the composition contravened the rules of
> natural justice. In the accompanying ten-point affidavit
> they averred, inter- alia, that the chairman and some of the
> other members of the commission were not qualified to
> serve on such a body, and promised to give evidence to
> establish that their continued service on the commission
> would not be in the interest of justice and fair play. (PP.91 &92)

> The plaintiffs further asked the court to grant an interim injunction to restrain the commission from holding or purporting to hold any further sessions, privately or in public, pending the determination of their substantive suit. (P.92).

The terms such as 'plaintiffs', 'legality', 'natural justice', 'affidavit', 'inter alia', 'evidence', 'justice', 'fair play' 'injunction', and 'substantive suit' are used to project the message of the author in the text. They enable the author to achieve the flow, the linguistic audacity and stylistic adequacy that determine the writer's idiolect. This is a proof that the writer uses language with consciousness of the role of context in meaning determination. He uses this legal register to project the message of the text. This becomes clearer when the two excerpts are compared context wise. The first excerpt is given by the author using a character metaphor, Justice Okpetun who is interested in using his knowledge, position and influence to pervert the cause of justice in order to achieve selfish pleasures. The second on the other hand is the text of the suit filed by the NAS against the corrupt chairman of the presidential commission challenging the legality of the commission and the competence of the chairman and members of the commission to serve on the commission on the grounds of morality. This proves further apostasy. The same register used to fight against justice and fair play is used to fight for justice, morality and the unity of the country. Other instances of legalese include the use of terms such as 'sub judice' (P.157), 'loco standi' (P.175), and 'in loco parentis' (P.166).

(B) Features of Bilingualism

This is a linguistic term used to describe ability to use more than two languages. At a level it can be a synonym of multilingualism. In this context, bilingualism is used to describe a situation in which an individual has ability to use two or more languages. This is one of the devices used by the author to project apostasy in the text. This enables the

text producer to portray the peculiarity of the apostasy that exists in the country. They are largely used to make the text identify with the setting. Instances of bilingualism in the text can be called **code mixing**. This is the use of terms or lexical items from the original source language with English. Most of the lexical items used with English include **discourse particles** and **loan words** which are lexical concepts and words from the register of dressing. While some do not have English equivalents, others do have. Those that have no equivalents in English are cushioned overtly or overtly using English words that interpret them immediately after them, as it is usually done by most Nigerian writers (Osundare 1995). The following is a discussion of some of these bilingual instances under terms such as discourse particles and loan words.

- **Discourse Particles**

These include words that are used at the end of statements to qualify or modify them. They include: 'kwo?' (P.146), 'kai' (P.178), and 'ke'(P.227). While the first two are Hausa discourse particles, the third is a Yoruba one.

- **Loan Words**

These are words that have their independent semantic properties in the indigenous languages. The ones used by the author are spread along the lines of local dressing, local ancestral spiritual beliefs and local metaphors. They are "danshiki", "abeti-aja" (P.169) "kaftan" (PP.165, 182, 333 &272), "Jamfa" (P.75), "buba" (P.169), and "aji cap" (P.162), all of which are Yoruba and Hausa kinds of dress. Others include 'panla' and 'okporoko' (P.257), which are Igbo names for stock fish, but largely used as a metaphor within the context of the novel to refer to ladies who are so slim and are perceived to be incapable of giving birth owing to their inability to possess the kind of waist that can accommodate a

child. Others are 'gworo' (P.272) (a Hausa name for Kolanut), 'zombies' (P.248), (a Yoruba term used to refer to police men who are used to obeying the last order, whether right or wrong), and 'izaga' (P.261) an ancestral spirit of the Ibos.

The instances used show a spread in terms of the indigenous origin of the features. This shows that although the author is Ibo, by origin, he understands the two other major languages, Hausa and Yoruba. This enables him to project the message of his text in terms of its peculiar context.

- **Nigerian Variety of English**

The kind of English used by Nigerians is a second language variety, which is a distinctive variety (see Moag 1982). The peculiar manifestations of this variety have led to several views that are both overlapping and conflicting about the nature of Nigerian English. Now there is a shift of attention from whether or not the variety exists to the distinctive features of the variety (see Jowitt 1991 & 2000 Odumuh 1987). Adejare (1991) uses this term to mean pidgin, interference variety and standard variety. In this research pidgin is regarded as a language in its own right. The discussion, under this title is restricted to interference and standard varieties of English used by Nigerians in Nigeria.

- **Interference Variety**

This variety is used by two members of the commission who ordinarily should have a good mastery of English to do the job they have been assigned on the commission. Another user of this variety is chief Olabisi – a business man who has little contact with formal education but so rich as to pay Dr. Nwoke's retirement benefits effortlessly. Their use of English is a projection of apostasy:

(a) "It seems my lady chief entered my mouth and brought
out the words forming inside it!" Alhaji Adamu turned

towards Mrs. Edo as he spoke. "it is easier to condemn than to build, kwo? (P. 146).

(b) "…when you told us that you came here as a parent and not as a vice-chancellor, I was so happy, and I whispered to myself: this man is talking like a woman! *Then you spoil things* by talking about society. Although I can't speak for your wife, but being a mother myself, and putting myself in her position, I can imagine…" (P. 64).

The two excerpts show instances of mother tongue interference. The two characters display some level of respect for tenses. The past tense is used all through by the first speaker. The only area one can see interference is when the piece is subjected to literal interpretation. Then it will be discovered that the character metaphor has translated mother tongue expression into English. Entering one's mouth and bringing out words in the wider situation means saying someone's mind in Standard English. In spite of the display of knowledge of tenses, the direct mother tongue translation involved in his speech shows that he is not highly literate.

The second character – Mrs. Edo although tries to show some knowledge of tenses, she fails to conform to the rules completely, partly because she is trying to translate a popular expression in mother tongue culture into English. 'you spoil things' is a translation of mother tongue expression which cannot conform to the original standard English with which her speech started. Therefore, the past of 'spoil' which could have been used will render it 'unidiomatic'. The use of this expression betrays her as a personality who cannot completely match up to the linguistic task imposed on her by the circumstances in which she has found herself.

(c) As soon as his mother's head began to swell. …what I mean, my lord, is that the trouble began when his

mother saw that she could use the little boy to get
anything she wanted from me. (PP. 20&21).

The third excerpt shows as well a case of interference variety. The opening sentence is a mother tongue expression directly translated into English from Yoruba; and even many indigenous languages such as Ibo, Igala, among others when somebody's head is said to be 'swelling' in the wider situation of the text, that person is presented a heady or proud person. The sense became clearer as Chief Olabisi continues. This is a very striking fact about all the semi-literate characters. This shows their strong will to express themselves using standard forms. It is only that at a point they do not know where standard form stops and where non-standard form begins. By implication their English is a combination of standard and non standard forms. This projects apostasy.

- **Nigerian Standard English**

In the novel, this variety is used largely by characters that have tertiary education. They are Dr. Nwoke, Justice Okpetun, Dr. Chinwuba, Dr. Bankole, Chief Taiwo, Comrade Yekini and Comrade Bello. The following instances are taken from some of the aforementioned:

(a) The NAS had, however firmly declined all offers
of material assistance to date, and had been
wary in accepting even offers of m oral support,
particularly when they come form adults and their
organizations. (P.279).

(b) Word has just reached us about a high-powered
meeting being held in Lagos this morning. If, as
one might expect, things do take their normal
course, then some further expressive measures
must be in the offing. In the circumstances,
we must quicken the tempo. (P.263).

(c) Time does not permit me to go into details, but
we in the NAS are convinced that political parties

are aiming the trappings of Western civilization which we have imported into one society at our part. (P.310).

(d) I would define education itself as essentially a process of socialization, the ….through which society prepares its young for the soles which it expects them to play later in life. (P.60).

It can be asserted that the language of the passage is not strikingly different from world standard English in many respects. The syntax of the passages is well regulated. Two examples can be used to exemplify this. Chief Taiwo's comment clause used within a subordinate clause, "if, as we might expect, things do take their normal course", before the main clause, can only be handled by someone who has a thorough understanding of English. Another instance is comrade Bello's use of adverbial conjunction, which gives the sentence internal coherence. These include, 'however' embedded within a clause and 'particularly' (another adverbial conjunction) to achieve coherence between the main idea and the last part of it, which delimits the sense that would have been made general without its inclusion. This can only be handled by somebody who has acquired a sound proficiency in English. The characters whose speeches have been chosen for discussion are holders of post-secondary certificates. When this is compared with Mrs. Edo and her other colleagues-members of the presidential commission – who are also holders of post secondary certificates and whose English is a mixture of standard and non-standard forms, a different level of apostasy is projected.

4.1.5. Actions

Actions are also used in projecting the message of the text by the author. Aside from the names given to characters, as discussed earlier, they are given descriptions and

made to act in different ways in order that they project the message of the text. According to Adejare (1992:71), actions complement aspects of the second order level. These are a few examples of such actions that are selected for discussion out of the many actions used by the author in the text.

- **Mrs. Edo's Sexual Experience with Doe**

Edo's apostasy is in her extra-marital affair with Doe. The day that she had her first sexual experience with Doe, the two friends engaging in extra-marital sex had it as if it was normal, as if they were husband and wife. This shows that they had longed for each other ever since their days at Premier University. Although sex is a good exercise that can lead to procreation, when it is misdirected it becomes a negative exercise. A woman breaking her marital vows ordinarily should feel a sense of guilt. Instead, Mrs. Edo felt fulfilled:

> And to Edo's great surprise, the feeling of guilt
> expected of a woman breaking her marital
> vows for the first time was totally absent
> in its place was a feeling of gratitude, of
> self-fulfillment and of bliss. (P.122)
> .

Her apostasy becomes more conspicuous as she pledges her continuous love for Doe, which puts Doe in a first class position in her heart. The virility with which she bursts shows that her loyalty to Doe is greater than to her husband and that the reference to her husband is only an afterthought:

> Since I came to know you, you have been the only man in
> my life, apart from my husband. I will never entertain
> another man. (P. 125).

Edo's apostasy leads her to willingly combine two different kinds of sex effectively – lawful and unlawful types of sex.

- **Excessive Parental Love for Witness 012**

To love one's child is a good attribute of a parent. One shows love and care by buying material things for children. However, when it becomes excessive, rather than being a sign of responsibility, it becomes a way of spoiling the child. Witness 012's parents continued to shower him with gifts to the level that he felt he had got so much and his parents would not let him alone. All this was done because they were making it up to him since their plans of having five children based on a preferred gender ratio could not be achieved naturally. The fact that they could not give up and accept willingly what nature had given them was responsible for the (abnormal) care and love originally meant for five children being given to one. This reached an intolerable level that the child had to caution the parents politely on the danger of their openly well-intended actions:

> I would love simply to be an ordinary boy. No. they
> must do this or that for me. Take, for example, the
> time they wanted to buy a Honda prelude for me.
> I thanked them properly for their tremendous gesture,
> but went on politely but firmly to tell them I did not
> want a car of my own that early in life … they simply went
> ahead and bought the car. And when I refused to accept
> the keys, the family doctor was rushed in to examine my
> head (P.265).

Their apostasy is fully exposed by their insistence that the child had what the child did not want. Then one begins to wonder whether they were doing all that for the child or for themselves. This brings to the fore the axiom that one who weeps louder than the bereaved has some thing to hide. This is not far-fetched, as 012 laments:

> Yes, sir. You'll find, sir, that many parents who
> Ostensibly buy things for their kids things like
> toys, clothes, and even cars, are often either indulging
> their own fiancées, or unconsciously trying to make
> up for the things they were deprived off or could not

afford in their youth. (P.266).

- **Witness 005's Parents' Choosing University and Course of Study for Her**

While it is good to guide one's children in their areas of study, it is not too healthy to impose a particular course of study on a child. The couple who are 005's parents both could not fulfill their dreams of being doctors and prefered that their daughter should take over the battle of working hard to produce a doctor in the family. This is done without consideration for the child's interest and capability. When she declared to them that she wanted to study chemistry, it was as if they had lost a member of the family. They sent her to England to attend a highly rated boarding school for girls, to study physics, chemistry, botany and zoology for A' levels with the aim to studying medicine, her parents dreamed course (see P. 227). In spite of her parents' love for a degree in medicine, her mother's love for ethnicity made her withdraw her daughter from the school in England lest her daughter got to marry a foreigner or a Nigerian that is not of the same ethnic group. In order to prevent that totally, she encouraged a young man, Bolaji who was of the same ethnic group with her to live with her daughter. Morality was thrown away for ethnicity. Her love for her ethnic group is expressed thus:

> The last straw came soon after 005's graduation.
> She had gained a brilliant second class honours,
> upper division, and the university had awarded
> her a scholarship for Ph.D. in Biochemistry, tenable
> at the University of Cambridge…..Her parents
> thought differently. Which Ekiti man, her mother
> asked, would propose marriage to a Doctor of
> Philosophy and Biochemistry? Yes; 005 husband
> must not only be a Nigerian, he must be Ekiti. (P.231).

- **Inter-Professional Animosity over a Girl Friend**

Witness 001 and her BF (boy friend) were denied marital blessings by their parents. 001 was a quintessence of morality. She considered premarital sex which is common among her colleagues as nauseating and immoral. To her dismay, her father and her BF's would not allow them to get married due to their long animosity over a girl friend. Their parents were great academics who were both professors of medicine. Their high level of literacy did not matter much. Immediately 001 mentioned her prospective husband to her father, he unequivocally condemned the idea not because he knew anything about the boy in question, but because his father was "totally unreliable and untrustworthy", and he would not allow his daughter to marry such a "pernicious man's son" (P.198). 001's boyfriend's father dismissed her as a bastard and as a result he would not even waste anymore time to listen to any tributes on her by his boyfriend. At the end of the day, their apostasy became exposed by a consultant who knew both professors and the source of their animosity:

> The consultant had spoken sadly about the longstanding animosity between the two professors, regarding it as inexplicable vagaries of nature. Two brilliant minds, against allowing trivialities to poison their minds against each other! … They had fought over every conceivable matter in their younger years at Premier Teaching Hospital, but the last straw, which subsequently turned them into deadly enemies, was their fight over an English nursing Sister. Delectable, pretty, lissome; but one could have said the same for a dozen other nursing sisters around at the time, white and black. (PP. 299&300).

They had selfish reasons for not allowing their children to be married, yet they gave what sounds a good justification for their stance. Preventing what is legitimate over an age-

long animosity occasioned by illicit relationship is apostasy of a serious kind. There are several of these actions that are spread across the text by the text producer to project the message of the text. These instances discussed among others are used as illustration.

4.1.6 Prime Order Level

This is a fictionalized situation in which metaphor, descriptions and proverbs are transmuted into projecting the message using the text's wider situation.

(A) Metaphor

There is preponderant utilization of metaphor in this novel to the level that it becomes difficult to select which ones to discuss from the generality. Here the term metaphor is used to cover both direct and indirect comparison (metaphor and simile), as well as proverbs. The following is a list of selected metaphors from the different parts of the text.

(a) … of the people currently in ….are resisting any attempts to tear the milk laden breast away from their mouths..(P.329).

(b) …their private jets are already to-ing and fro-ing, evacuating 'cartons of bear', other movable valuables to their holiday resort mansions abroad. (P.330)

(c) We have worked round the clock…to ensure that we strike while the iron is hot. (P.190).

(d) The handshakes he received from every member of the high table, assured him that he had treated the hungry press to a sumptuous brunch! (P.190).

(e) It is to the effect that John's teacher cannot teach Latin to John successfully unless, in addition to his sound knowledge of Latin, he knows John well. (P.193).

(f) The kettle is currently investigating the pot,…

we hold the view that the transformation can
not be complete unless the pot also investigates
the kettle. (P.189).

(g) There were times he wondered whether he
had been drugged, considering the risks he
took in his burning desire for Apo's vitamin Q (P.109).

(h) Student unions were comparable to male monkeys.
Once on the move they never looked back. (P.92).

(i) When the young man arrived in America,…
every text they gave him, he passed like a
hungry dog licking the plate of food set
before it. (P.81).

(j) The truth ….is that the scheme ….is sugar-coated
slave labour,… (P.186).

(k) A man bitten by a snake, as the saying gives, runs at
the sight of an earthworm. (P.327)
.

(l) It is from the parent snake that the baby snake
inherits its venom. (P.327)

.

The first metaphor is used by the author in achieving verisimilitude. This metaphor compares the kind of benefits (lawful and unlawful) that those in government derive from being in power with the milk that a child gets from the mother's breast. This metaphor makes much sense in the text's semiotic universe. A child who sucks his mother's breast does not want to leave it for even his baby sibling to take over because of the sweetness and the nourishment that are involved. This is used to project the text's message that man is by nature selfish. He does what gives him an advantage over others, unless it becomes inevitable, he does not live to forsake selfish tendencies.

The 'cartons of beer' as referred to using quote marks draws attention to the metaphoric sense of it. The cartons are of beer by inscriptions but the content is different

from the label. These cartons are of naira rather than of beer. This shows apostasy of humans. In order to deceive the masses, naira notes are stashed in cartons of beer. The money they cart away to foreign countries will be in foreign banks and will have no benefit to the country. Instead, it yields interests for foreign banks. All this is done by people who are voted to run the country but they are rather ruining it.

"To strike while the iron is hot" is used to describe the action of the NAS by the NAS president. This metaphor can be appreciated better when the semiotic universe of the text is considered. In blacksmithing, you try to bend the iron when it is hot, because it is malleable and can be manipulated. Delaying it till when it becomes cold will prevent a possible manipulation by the blacksmith. This means that the NAS would not delay their action because of the danger associated with delay. This shows the alternative faces of human beings. If they delay the action, the rank and file of the NAS may be penetrated and they will no longer speak with one voice. Time determines what human beings do and what they can become.

In "treating the hungry press to a sumptuous brunch" as in (d) above the author through the character metaphor uses a metaphor to project the message of the text. The press conference granted by the president of the NAS is done in secret. What is expected to be silly and preposterous turned out to be sumptuous? The men of the press are information disseminators who ordinarily are curios. The release, even though grand, is also compared to a brunch. This indicates that the release, in spite of its being delayed, has made a lot of impact. The word "brunch" is a kind of meal that is abnormal. It is a blend of breakfast and lunch. The press men who attended the press conference were to leave with the satisfaction that their hunger had been quelled, but at the same time, some

were uncomfortable with the action- charged release which they knew would herald a revolution that the adults and the government might not be prepared for, since the majority of the press members were among the adults whose nakedness would be made known.

In (e) above, the metaphor symbolizes apostasy in the sense that, chief Taiwo uses it to describe the ill-motivation and injustice that characterize the foundation, operation and structure of the presidential commission. This he uses to justify his accepting to serve as the sole commissioner of the NAS' parallel commission when the government refused to allow for the NAS representatives on the presidential commission. How can Jack's teacher teach Latin to Jack when he does not know Jack well? Where is he going to start from? This shows that Jack's teacher's insistence is based on a hidden intention, which is not meant to help Jack but to serve Jack's teacher's selfish ends. A commission that is saddled with the responsibility of studying the disorientation of the youth with a view to solving the problem should seek information, if truly it is meant to solve the problem of the youth. This shows metaphorically the kind of hypocrisy with which human beings, especially those in authority handle programmes of government and at last what comes out is contrary to what society expects, but in conformity with the original intention of the policy formulators.

The metaphor of "the kettle investigating the pot" is taken from a popular idiom of "the kettle calling pot black". In the universal application of the idiom, the kettle is darker than the pot, yet it is first to sight the darkness of the pot without taking cognizance of its own darkness. Here, the adults are referred to, via idiom, as more corrupt and more engrossed in decadence than their young people. Yet they tend to make

too much noise about the moral bankruptcy of their children in order to cover up for their own. When the kettle investigates the pot, it is okay, but when it comes the turn of the pot to investigate the kettle, everything is said to be wrong with it. This metaphor shows the hypocrisy of the adult society. Aside from the universal application of the idiom, black is associated with evil, while white is associated with good. Here the mention of the kettle and pot symbolizes evil; what is the difference now is the degree, which is achieved through comparison. This shows the pervading apostasy in the Nigerian society. The effort made to correct such ills is a fact that in the open, some persons are portrayed as trying to correct the ills, but in their inner minds they are out to cover up for their own inactions by shifting what is evil from them to the young people who are not as bad but are projected so terribly, so that no body thinks about their immoral acts. The pot has to investigate the kettle in order to fully exhibit the extent of darkness of both the pot and the kettle so that the world of both can be a better one. This enables the author to project the message of the text that man is gifted with double faces-an apostate.

The metaphor of "Apo's vitamin Q", is used to refer to the pleasure and the body nourishing sweetness that Justice Okpetun derived from making love to Apo. Her genitalia were referred to metaphorically as vitamin Q, since he desired them so much to the level of being bewitched. His desire for "Apo's vitamin Q" at a time turned the justice Okpetun into a water hawker when he took water to Apo's hostel at night during water scarcity, in disguise. How ever, the vitamin Q that he got from Apo was a double-edged type. The fear of being discovered coupled with the scandal and the shame that would follow made it a peculiar type that had both negative and positive effects-positive to the body but negative to the name and status in society.

The metaphor of "students as male monkeys" is used within the text's semiotic universe to project the apostasy of man in the novel. Male monkeys are a symbol of strength and determination. Once they set out to unleash terror, there is no amount of dissuading that will prevent them from reaching the terminus of the action. This shows how determined the students are in spite of the efforts of their adult parents to break their ranks using sentiments of all sorts. This shows that although they are perceived to be bad there is still some good in their generation.

The metaphor of the brilliant Nigerian who was passing all the tests given to him "like a hungry dog licking the plate of food set before him" can be interpreted in the light of the projection of the message of the text. His being compared to a dog is justified in the semiotic universe of the text. A dog has both negative and positive attributes. It can guard the home of the owner by alerting him when there is a threat and can be used for hunting. At the same time when it wants to be disobedient, it can go to the extreme. The brilliant young man whose brilliance was appraised with high expectations turned out to be a misfit whose brain earned him no respect at the turn around of events. Having acquired so much knowledge as evident in the acquisition of the degree of Doctor of Philosophy, all he knew how to do is how his ideas would bring a revolution to a country. He sold everything he owned and was left without shelter since he could no longer pay his rent. This is human apostasy.

Likening the Nigerian Youth Service scheme to "sugar-coated slave labour" is a metaphor also used to project human apostasy. The open aim of the scheme is such that should have positive impact on the youth of the country. At the same time it has become a labyrinth or a means of exploitation of the youth by the adults. When Corps members

leave orientation camps, they are deployed to all the nooks and crannies of society, where their labour will be exploited in schools, in companies, in government parastatals and in agencies. What they are given as stipends is a far cry from what they should have got if they are to be placed on graduate's normal salary scale. The essence of the metaphor is that the scheme, aside from its objective of uniting the youth of the country as leaders of tomorrow, it has a hidden advantage to the adult group that started it. Hence it has both negative and positive implications.

The last two metaphors in the list are proverbs. Proverbs constitute the palm oil with which words are eaten among the Ibos (Achebe 1957). The author uses the first to also project his message. The proverbs is based on the author's ignoble experience of the Nigerian civil war which makes him have reservation for the word 'revolution', and which the youth of Nigeria under the auspices of the NAS are about to start. He uses this to sound a note of caution so that what ordinarily is meant to foster positive change will not be turned around by mischief makers for negative intentions that will bring untold hardship on the generally of the masses. In that vain, the author uses Dr. Chinwuba (a character) to project this message using the metaphor "A man bitten by a snake, runs at the sight of an earthworm". The snake and the earthworm here are used to achieve verisimilitude between the Nigerian civil war and the NAS' revolution. This projects human apostasy in the sense that their good intentions can as well be turned around for negative causes, which might degenerate to civil unrest.

The second which is the last in the list is a metaphor derived from a Nigerian proverb used by the author to describe the misinterpretation of the youth, which is the major concern of the adults. What the metaphor achieves is that, the so-called laziness

and sexual promiscuity, among the youth constitute part of their inheritance from their parents. Instead of complaining so much about their children's inactions and setting up a commission to probe the youth alone, they should also watch their own ways using another instrument. This they did not do. And unless there is balance, there cannot be any solution to the problem. This justifies the setting up of the NAS commission, since the government refuses to accept the representatives of the NAS on its own commission. This also projects the message of the text. The metaphor, 'it is from the parent snake that the baby snake inherits its venom' achieves a verisimilitude between the adults and the youth. Looking at the two proverb-metaphors, it becomes glaring that the snake is an important imagery among the people of Eastern Nigeria. It is used to depict negative attributes of humans both young and old. Therefore it is a projection of the fact that apostasy is ageless.

(B) Descriptions

The author projects the message of the text within the descriptions of many of the characters in the novel. The descriptions involve negative and positive attributes which can be got from both physical features and actions of the characters. Some of the characters described in the text are randomly selected for analysis as follows:

- **Justice Okpetun**

The way the character of Justice Okpetun is described in the novel projects apostasy, as his negative and positive attributes are scattered in the novel. Instances of these attributes are shown below:

(a) But he was not sufficiently enraged or famished to forget that the 'contempt of court judge'…had a penchant for humiliating acknowledged heroes. (P.17).

(b) For how could he forget the years he had wasted away in frustration? Five years in the Western civil service, without rising above the grade of state counsel. Six years in the federal public service within which period he became a free-mason and in desperation, a devotee of the celestial church of Christ. All in the bid for a descent rank. (PP.58/59).

(c) The chairman steamed in his seat. He, a judge of the high court of the federal republic, to be insulted in open court, more or less, and to find himself incapable of doing anything about it, …no matter the five points of law adduced, he would have dumped the bastard into jail….(P.49).

The first passage projects the character of justice Okpetun as a judge who misuses the provisions of the law. The phrase 'contempt of the court judge' is a descriptive term used to describe him and his high handedness in his court. He metes out punishment outrageously to people in his court. The second shows how religious he was at a point. The fact that he became a devotee of the celestial church of Christ shows how religious he was and how he suffered frustration in the civil service both of the state and of the federal republic. While one will tend to sympathize with him based on his background, the other aspect of the passage shows that he does not deserve any sympathy as he was only using Christ to achieve his selfish aim of being a high court judge to be able to humiliate people. Immediately, promotions became rapid and he got to the rank of a high court judge – he became despotic. He started serving his godfathers instead of Christ. He began to misapply the law in order to boost his ego. This is shown in passage (c) above. This projects apostasy of Nigerians. It is a message that most Nigerians become very religious when they are in need of earthly pleasures and as soon as that comes their ways, they get far from the ways of God.

- **Chief Olabisi**

The character of Olabisii is described in a manner that projects the message of the novel as well. A few instances of such descriptions are given in the following excerpts:

(a) "my first wife, the one I married in church, kept giving me girl, girl like that". I became friendly with a teacher at Ikorodu who became pregnant. Thank God, when the baby came it was a boy. (P.9).

(b) I went to a traditional doctor who identified the culprit as my second wife. She did not want any other woman to give me a male heir, so that she and her son could chop all my money when I die. (P.10).

(c) Although my biggest company, the one which fathered all my other companies, is called Ayodele Olabisi, sons and co. limited, I did not have even one son when I set it up.

From the passages above, it can be deduced that the character metaphor is an apostate. The author makes him reveal everything about him and his family; his attitude to, and impression of, members of his family as well as his worldview are all revealed. All this reveals his apostate nature. His quest for male children led him into marrying at church. When he could not realize his dream of getting a male child, he denounced his belief in the church and went ahead to have illicit sex affair with a lady from where he got a male child. When more male children could no longer come from her or the third lady, she became responsible for the inability of the third lady to beget a male child as told to Chief Olabisi by his traditional doctor. This projects the facelessness of Olabisi who worships whatever religion can guarantee him his unquenchable desire of having

male children. Above all, his apostasy pushed him to establish a company named "Ayodele Olabisi and sons Ltd" even when he had not had a child. All this is based on vanity. He is only bothered about who will inherit his estate and immortalize his name after his death. He is so captivated to the level that he lacks confidence in the women that are mothers of his children. His world becomes ruled with suspicion and in spite of his being a successful business man he has no peace in his home.

- **Archdeacon Obi**

The character of Archdeacon Obi is described in a manner that projects the message of the novel by the author. He is described as a model of a man in holy orders, and at another level he is described as not being able to let go of an ill-gotten air conditioned Peugeot 505 saloon car, brought to him by his daughter, even when it became clear that she got the car through the sale of her body. The following excerpts make the points clearer:

> The very reverend Jeremiah Chukwukadibia Obi was a copy book model of a man in the holy orders as he advanced to take his seat at the witness desk. Tall, spare, but not hungry looking, with hands clasped reverently in front of him and humility inscribed all over him. (P.28).

The fifth child of the archdeacon who had not worked all her life came home during her long vacation with a car and left it behind for her parents, in spite of her choice of university against her parents, yet no effort was made by the archdeacon to find out if the claim of the daughter's source of the car was true or not:

> And when she gleefully announced that she was leaving behind the brand new air conditioned car with upholstery as soft as the belly of a pussycat, the parents momentarily lost their power of speech.

(P.33).

.

The fact of loosing their power of speech is a significant proof of apostasy. It is a fact that human beings generally get carried away by material comfort no matter how religious. The weakness of the archdeacon became deeper, as he appeared before the commission in the same car his daughter got for him through the carnal use of her body, to the level that the chairman of the commission (one of Archdeacon's daughter's men friends) had to satirize him thus:

> "But not too confused, I would imagine, to ride in the air conditioned car, eh?" I bet that's the car that brought you here today?"(P.34)

Aside from the gift of a car, Apolonia – his daughter built a house for her father, he still did not feel that something was wrong. This shows that the archdeacon succumbs easily to the pressure of materialism to the detriment of his religious posture:

> "when your student daughter who has never worked for one day suddenly brings you a brand new air conditioned car, you organize a special thanksgiving service for her. She builds you a palace, you thank God again". (P.44).
> .

The author more or less reveals the influence of material on average Nigerians, even those who are religious. A man who brings up his child according to the precepts of Christianity suddenly sees his child who is not even the second or third, but the fifth and who is in school doing what those working cannot do, yet he is quiet and waiting for somebody to prove his daughter's source of income otherwise. This is apostasy of the supreme order. It is a sound case that most people, religious or not religious, have no morality when it comes to the issue of material.

- **Mrs. Winifred Edo**

The author via description projects Mrs. Edo's character as a combination of positive and negative features. Her aesthetic sense and her peculiar manner of appearance is extolled in the novel coupled with the melodramatic way in which she carries her head-tie without using office pins, as can be seen in the following excerpt:

> Chief (Mrs.) Winifred Edo straightened up. Her ….
> Headtie stood 30 centimetres above her head, with
> Two of its four ends screening off the back of her
> Neck. She had acquired a reputation for installing
> such headties without the help of office pins; and for
> guiding her head into and out of the car without knocking
> the skyscraper over. (P.63).

In spite of her gorgeous nature, she has natural features of beauty to boost. Her lovely set of teeth enables her to give a sweet smile each time she engages in one. In spite of all these gifts of natural beauty, she lacks contentment to the level that her artificiality makes her lose features of her natural beauty, as can be seen in the following:

> Mrs. Edo smiled appreciatively. Her usual sweet smile
> showing off a lovely set of teeth, and her lone dimple.
> Speculations had been….as to why only her right cheek
> should be dimpled: dimples usually came in pairs. The
> most widely held view was that she had been born with
> dimples on both cheeks, but had lost the left dimple
> Through make-up…(P.66)

This is a way of projecting human apostasy. The much work that nature did on her, instead of maintaining it, she has become so artificial because she wants to show off, and she in turn loses part of the beauty.

- **Apolonia**

Apolonia is another character whose description in the novel is used to project its message. A daughter of an archdeacon, Apo, is described in terms of positive and negative attributes:

> The same rich eyebrows, the same deep-set eyes which seemed half shot most of the time, the same natural sheen on the lower lip. Apo had a fair com plexion, …(P.106).

From the passage above, Apo is a gifted lady among her pairs. Her physical features make her resemble unmistakably her handsome archdeacon father. However, her beauty cannot be used for positive effects. Instead, her illicit sexual relationship with the influential persons in society for money earns her the title "vitamin Q", a name used as a metaphor to describe the kind of sensation Justice Okpetun gets from Apo each time he makes love to her:

> Apolonia. Apo. Apple- A unique experience. The yet-to-be patented 'vitamin Q' which, when taken last thing at night, shot tingling sensations right down to your toenails and kept you vibrant with vivacity for the ensuing twenty-four hours! (P.106).

A beautifully endowed lady who ordinarily should use natural features to settle for a family of her own is busy moving from one man to another based on her conviction that the men stole resources belonging to everybody and she is ready to collect a much of her own share as possible from them using her beauty. She is such that can charm any man using her beauty and the manner in which she projects it, all for negative and ungodly effects:

> The refreshing fragrance of channel No.5 which filled the car as soon as she stepped in, or the glimpse of her plumb, tender-looking breasts which he spied

> through the neck of her blouse as she stooped to get into the car. (P.107).

The worst part of it is that, even when her ill-behaviour becomes known to her parents, she does not show any sign of remorse, let alone thinking of repenting.

- **Dr. Nwoke**

The character of Dr. Chu Nwoke is all along described in a positive light. He is a guidance counselor who retired from the public service after several years of hard work and who has always been concerned about making his unsolicited contributions to government on national issues, especially when it affects students' union. He is bitter about the haphazard and perfunctory ways in which government handles such matters. He is someone who has some measure of principles and bothers about integrity. This is shown in his ability to leave his friend Dele's house when it became glaring that Dele's sex starved wife was trying to lure him into doing what he did not like:

> Dr. Nwoke had replied, without taking the seat offered Him. He had been observant enough to notice the danger signals: her reluctance to release his hand long after their hand shake, the…appearance of moisture on her palm, and the involuntary movements of her lip. And he know that if he had not disappear promptly he would be stoking up a ….that could consume his propriety and principles. (P.128).

He also believes that knowing students' psychology is an important measure in handling students, but government will always opt for the uncompromising and pig-headed option which does not work. Even at that, Dr.Nwoke is not a saint. He succumbs to the pressure of a female undergraduate at Akan University at night as captioned by the author below:

> … and when he asked her destination she had casually

> replied. “where do you want us to go?... the girl had suggested
> the Bar Beach when he regretted he could not take her home
> as his wife was around. And she guided him through
> his first experience of turning the back seat of his car into a bed.
> The agility with which she moved herself from the front to the
> back seat without stepping out of the car shared that that was
> not her maiden attempt. (P.131).

This shows that there are double tendencies in every man. The only difference is the degree of such tendencies. These are the few instances of descriptions of characters used by the author to project the message of his text.

In conclusion, the analysis of the text *Our Children Are Coming,* in this research, is done against the background of the principles of systemic text linguistics which recognizes three different levels of meaning projection. At the first level which is the primitive level meaning is said to be projected through dialogue, collocations and images. At the second order level meaning is projected through syntactic deviation, parallelism, collocations and coinages. At the prime order level, the novel’s message is projected through the aid of descriptions and metaphors.

4.2.0. TEXT TWO: *The Contract*

This is one of the three novels selected for analysis in this work. The analysis follows the three different levels of text linguistic analysis identified in systemic text linguistics discussed at the beginning of the chapter.

4.2.1. The Primitive Level

At this level, the message of the novel is presented. This is presented with recognition of the novel's immediate and wider situations as contributing to the projection of the message of the novel.

4.2.2 The Message of the Novel

The Contract is a novel whose thesis is signified by the title. It is a nominal group with an (mh) structure. The modifier is a definite article which qualifies the head. The word "contract" is an official written agreement between two persons or a person and (an) organization(s). The term is originally legitimate. The second sense of the term, as connoted in this novel, is heralded by the modifier-a definite article which draws attention to the semantic shift from legitimacy to illegitimacy. It is this shift of meaning that the text tries to project and the evil associated with such a shift from the normal order of doing things that characterize the post colonial Nigerian society. The novel reveals the predatory nature of human beings in the absence of law and order. It projects the message that where ever there is no existence of law and order, what is found is gross injustice, human damnation and cannibalism.

It asserts that man is not originally different from animals. The difference is in the operationality of law and order which is used to restore justice, peace and humanism. What is found in the Nigerian society is that the elite who are supposed to be the

custodian of law and order are the same people that have taken advantage of the non-elite's ignorance and weakness to enrich themselves, and possibly maim and kill them if they dare resist. "The contract" which is supposed to be a tool for a country's development has become a capitalist tool of siphoning money from the country's treasury leaving the masses in squalor and degradation. What is left is a country of the few rich and the poor overwhelming majority. Yet they (the poor) are objects of robbery attacks and disease. All these are the resultant effects of the injustice that culminate in societal deaths, decay and poverty, in all spheres of the Nigerian society. Corruption has become the people's way of life in which a person's personal ideology cannot make any difference. It is capable of swallowing such a person and his principles. The message that man is a predator in the absence of law and order, where corruption is a way of life, is projected at different levels in the novel. This message presupposes a wanton destruction of lives, leading to a gradual extermination of society. It is projected at this level of analysis using lexis and grammar.

(A) Lexis

The message that man is a predator in the absence of law and order is projected in the novel using lexical items whose meanings herald death in different senses. 'The contract' becomes a source of death and decay in the system. The lexical items are scattered in the text by the author to project the message of the text. The following is a list of such lexical items:

> (P.3) "There is so much *vomit*, so much dirt and so much *chaos* in the country."
>
> (P.8) "... because there is neither beginning nor an end to the *vomit* and the *filth* and the callousness."

(P.8) "You ought to go to the market, even the fish *smell* of the *filth* "

(P.6) "he was ashamed when he looked round, at the vast hall with all its *dirt* and *filth* and *desperate angry people*

.

(P.18) " We are *indecent* people"

(P.19) "We are all *indecent, immoral* people"

(P.21) "The ways of the Nigerian are *indecent, chaotic* and *without conscience*"

(P.23) "One manages. One scratches and scratches until the fingers are broken and the head is broken. But the spirit unvains.

(P.24) "And so in the end, you close your eyes and so with a man to a hotel, ...'*slaughter house'*... And after you have been "slaughtered", you ask him about the job..."

(P.27) "We seem to have concluded that the black man was born corrupt,..."

(P.29) "Death by shooting is too quick"

(P.32) "I shouldn't think about the percentage, about my father. All that is rubbish"

(P.42) Everything is dark and the pity is that everybody keeps thinking it is bright. That is a great danger".

(P.67) *"Corruption* is a decay and *filth.*"

(P.8) "You go to the *social grounds* and all you see are the *bodies* of babies, killed by the *Kwashiokor* or by the *dysentery.*"

(P.135) "He had already decided to *eliminate* the man" "people run into corners, *wolves*..."

(P.138) "But they have poisoned Oloru?"

The above list shows from the evidence available, that decay and death are projected by the author in the text. Lexical items that are used to project this message are emphasized in the list. Some of the items that do not refer to death directly refer to decay which can lead to death. These include filth, vomit, (P3) smell, filth (P.8) indecent, immoral (PP.18&19), rubbish (P.32), and decay (P.67). There are others that refer directly to death and others are death related. They include: 'eliminate' (P.106), 'slaughter' (P.24), 'death' (P.29), 'shooting' (P.29), 'great danger' (P.24) and 'poison', 'bodies of babies' (P.8) and the last one which is "wolves" (P.135) refers to a predatory metaphor. It shows a kind of actor-recipient, subject-object and predator-prey kind of relationship being expressed using these words. All these words are employed by the author to show the wanton destruction of human souls and bodies that characterize the entire Nigerian corrupt society, as all the deaths caused by the activities of human beings are not natural. These deaths are caused by corrupt practices of the practitioners; and he further explains how directly and indirectly human beings are predators to other humans. The country has become so corrupt to the level that the mad rush for money leads to the massive deaths of babies who are supposed to be leaders of tomorrow. This is a gradual annihilation of a society, because when the adults grow old and die, their children that are supposed to replace them will not be there, owing to the vacuum created by unnatural deaths.

There are other words that project the filth in the society, which are also used in the novel. These words are used either to describe perpetrators of evil or their actions. They are given below:

P.26 I think it is *criminal.*
P.26 The money, the public money is shared out stolen.

P.36 The electricity until your father offers them bribe.
P.39 three people here used the word 'trap' to me already.

The items emphasized add to the list given above of items used in projecting the decay in Nigeria by the author in the novel. Criminality, stealing and bribery have become the order of the day and whoever wants to stand out is trapped into the decay. This shows that whether you like it or not, you have to go through it if you must exist within that society.

(B) Grammar

The second element used in message projection in the novel is grammar. A few selected passages are used for illustration:

(i) The bank stood to its light, the bank where nothing worked, where you had to beg to have your deposits accepted, where you have to tip the cashiers to withdraw your own money, the bank where you were treated contemptuously by the bank clerks and the bankofficials (P.76).

(ii) But at the moment, everybody practices it, even the law makers, top government officials, everybody indulges in it and so it becomes right. (P.57).

(iii) And it's all money. Many millions of Naira, government money. Hear them discussing how to steal it. Coolly, without panicking. Without conscience. The conscience of the nation is now money. (P.91)

(iv) So, the government was ready to kill to defend the corrupt ... kill students who demanded the dismissal of a corrupt Vice Chancellor. (P.66).

(v) But I soon learnt that to have scruples in business is suicidal. The only ethic in business is to climb upon the shoulders of the other man... Business is the big graveyard of all our decency...(P.73).

(vi) He had sent in his bid but he knew that
contracts could well be awarded to those who
did not even appear on the list of bidders.
Contracts were simply awarded to friends, to
relatives, to friends who then subcontracted
the major contracts to real forms of bidders. (P.12).

The first passage projects the message of the decay in almost every sphere of society using grammar. The banks that are supposed to be custodians of trust are also swept along by the decay in the outer society. The passage is made up of a sentence which has one main clause and rank shifted structures down the scale of delicacy. The main clause has the structure (SPCA) with the nominal word group (mh) and the verbal group comprising a predicator and a prepositional group functioning as an adjunct. Every other clausal group qualifies the main clause:

//The bank/stood /to his right//
//the bank//where nothing worked//
//where you had to beg to have your
Deposits accepted/
/where you have to tip the cashier to withdraw
Your own money/
/the bank where you were treated contemptuously
By the bank clerks and the bank officials// (P.76).

The bank is described in the sentence with all its filthy attributes to the level that its ethics are downgraded for sharp practices as can be seen in the structure of the sentence. It is repeatedly mentioned in the sentence to show its monumental stance in the scheme of corruption, moral decadence and degeneration.

As a subject, it is mentioned three times in the sentence. As a subject, clause structures are rank-shifted to serve as qualifiers of the bank. “The bank, where nothing worked, where you had to beg to have your deposits accepted...” extols the negative virtues of the bank. It as well reveals that, just the way bigger structures are subjugated for the bank, a noun group, the masses are portrayed as subordinates to the bank, an institution that should serve the masses is now bigger than the poor majority who constitute the masses. The second passage shows in two sentences that corruption has been an acceptable norm in the Nigerian society and so the person that may insist on what is right will be perceived with oddity. Although, there are two sentences involved, the second is an extension of the first along the line of delicacy. The first makes a case of the prevailing corrupt practices thus: “but at the moment, everybody practises it, even the law makers, top government officials”. There are two clauses in it. The first is a main clause, while the second is a subordinate clause which is an included clause down the line of delicacy. The second sentence in the passage has two main clauses brought together by the coordinating conjunction “and”. All this shows the fact that corruption is what everybody in the society is practicing. Therefore, it has become a way of life and a deviation from that may spell doom for the deviant.

The third passage is unique in the way in which the sentences are structured to reveal how amorphous things have become as well as the mind in which the authors tries to reflect. There are three sentences that can be identified if the final periods have to be used in categorizing structures into sentences. However, if the constituents of English sentences are used as the basis of the categorization, there may not be more than three sentences contained in the passage. The first sentence is an independent clause, followed

by a group, which qualifies the first sentence, yet separated from the first using a final period, e.g. “And it’s all money, Many millions of Naira- government money.” The second sentence as well has two groups, separated from each other using the final period where they serve as adjuncts and complements respectively, e.g., “Hear them discussing how to steal it. Coolly, without panicking. Without consciences”. The last is a one clause sentence “the conscience of the nation is money now” which summarizes the entire societal value. The way the sentence is structured affects the thought processes of Eunice Agbo, who stood listening to a group of government officials discussing effortlessly how to share the sum accruing from contracts’ kick back percentages. The amorphous nature of her ideas reveals how spontaneously her thought is provided. The degeneration of these percentage sharers is shown in sentence sequence to boost the projection. This shows the enormity of decay and filth in the society.

The fourth passage reveals a shift in moral paradigm. The society in question has been turned upside down by the death of moral value that if you have scruples, you are liable to suicide. The only way to keep your head afloat is to continue to suppress others so you can grow. It shows how predatory human beings have become. The sequence of sentences reveals items that relate to death. These include words such as ‘suicidal’ and ‘graveyard’. The ethics of business is to trample upon your rival, even if it means ensuring that he never rises and that renders business the graveyard of decency. This passage becomes of interest given the gradual revelation of decay and death in successive sentences.

The fifth passage also reveals the determination to kill, by those in government, in order to sustain the rot in the system. There are two sentences in the passage. The first

reveals the determination of those in government to sustain corrupt practices. The second intensifies the determination by revealing the object of the determination. This shows that irrespective of the future role of the youth in society, the blood thirsty leaders are ready to eliminate them if they stand in their ways. Killing is emphasized here using recurrence of the word in both sentences to ensure anaphora:

> "So the government was ready to kill to defend the corrupt…
> Killing students who demanded the dismissal of a corrupt
> Vice-Chancellor".

Aside from revealing the predatory nature of man in a society that is founded on corruption, it serves as a warning to those who do not believe in the rot to run for dear lives or become complacent; else, they will meet their waterloo. This is because the capitalists who perpetrate the evil of corruption are a cartel.

The sixth passage equally reveals the decay in the society through the mention of lack of due process involved in the award of contracts. It shows that the man, who knows what the filthy tradition is, yet sends in his bid, has other strategies of beating those he considers will be favoured by the officials to it. Aside from this, the second sentence reveals how hopeless the situation has become that public figures no longer bother about conscience any more. Contractors that are not real are superimposed on real firms of builders. This is shown in the rank shifting of the last clause of the second sentence to serve as a qualifier of the parallel groups which are naturally lower in rank, all of which serve as complements of the main clause:

> Contracts are simply awarded to friends, to relations,
> to girl friends who then subcontracted the major
> contracts to real firms of builders.

The fact that the tense is past equally draws attention to the do- or- die battle involved this time around. This time he has calculated that no matter what, who ever stands in between him (chief Ekata) and his ambition of making millions from the contract has to pay with his life. Consequently, Oloru eventually will pay with his life. Other grammatical features that are used by the author to project the message of death and decay in the post colonial Nigerian society are illustrated in the following passages:

> There is *so much* hatred now, a lot of hatred
> *and a lot* of hatred and a lot of bitterness,
> and a lot of greed, and a lot of Jealousy,
> in short, a lot of everything that is bad.
> and the reason is that everybody wants to
> be rich (p.24)

This passage shows the projection of the message of the text. It reveals through its grammar the increasingly inexhaustible list of evil activities of people in post colonial Nigeria. The first sentence reveals an array of evil manifestation and concludes that everything that is evil is associated with our society. The most striking grammatical feature is the recurrence of the conjunction 'and' which is meant to signal continuity and unity between the negative attributes of the society; this is aided by the recurrence of the modifier of the head of all nominal groups in the sentence as emphasized. The second sentence in the passage shows unity between all the negative attributes in the first using the same conjunction 'and'. This is a conscious grammatical effort by the writer to bring into unison all the evil manifestations in the society and the fact that they all rooted in the drive and mad rush to be rich, to make money without earning it. The recurrence of the coordinating conjunction 'and' is well spread in the text and so calls for attention. Another instance is in the following excerpt:

He was ashamed when he looked round, at the
last hall with all its dirt *and* filth *and* desperate
people. He was ashamed *and* bitter *and* depressed. (P.6).

The repeated use of the linker 'and' has become so prevalent that it can be seen at least two times in the sentences, even when they can normally be avoided. The author employs this to show that no list of evil doing in the text can be exhaustive, and that the rate will continue to be on the increase. There is no repentance and there is no limit. The last passage reveals the fact that being decent in a corrupt society leads to suspicion in your sincerity of purpose. This is expressed through the use of the repeated use of the linker 'and' to show how the customs officials were interrogating Ogie Obala, in a non-stop manner to ensure that they found something that could warrant his bribing them, just like others were doing. When they could not get that, they had to look for a way of delaying him unnecessarily because they were suspicious of him for not carrying anything suspicious:

The customs officials asked him why he had brought
four shirts instead of three and when he told them he
had been out of the country four years, they asked
why he had not brought any shoes with him and
when he could not answer that, they told him he
would have to wait, apparently they were suspicious
because he had nothing suspicious on him. (P.5)

- **Parallelism**

This is another device used in projecting the message of the novel by the author. This, as said earlier, is the juxtaposition of similar ideas or features of a sentence that are equal in quantity or in sense, which are set against each other, Babajide (1997). The author uses parallelism in this novel to set in a side-by-side form the many faces of evil and danger in a society that is found on corruption so that the reader can see with out

engaging much of his imagination. Instances of these features are prevalent in the novel. A few examples of the features will be shown below:

(1) Chaos was there, in the way the features stood,
in the way the refuse spilled into the roads,
in the way drivers use whatever parts of
the road that are usable (P.7).

The above passage shows in "parallelistic" form the different ways in which chaos can be seen in the society. There is filth as well as dirt in virtually all spheres. There is no more respect for the rule of law, therefore, everybody is out to do things the way he feels can lead him to quick wealth. There is absolute lack of standards and normalcy in the whole country. Those in position of authority have refused to be responsible to the masses and therefore have no moral courage to frown at all the oddities in the society. It is a society that has according to the author been engulfed by poverty, disease, filth and rot; all this leads to a gradual death of a society. There are other instances of parallelism which can be seen below:

(2) The armed robbers steal to make money.
The politicians steal to make money.
The police and the cream of the military
and the establishment
All steal to make money (P.9).

The excerpt above seems to be a continuation of an expository revelation of the first. Where law enforcement agents and those in authority are all involved in the rat race for embezzlement who is left to enforce the law? Better still, it can be said that the first is a resultant effect of the second. It is like a season of anomy. The way the structures, in this case all clauses, are patterned in filth is quite alarming and so attracts the analytical attention

(3) They have no water, they have no roads, they

have no hospitals and no electricity either. We are
worse than slaves. We are fools. We are a stupid
people. (P.116).

The rush to get money by all those that matter has resulted in a number of lacks among the people. The "parallelistic" structure of these lacks is consciously used to reveal the callousness of man and man's inhumanity to man that has characterized the society. It shows that once law is not enforced among men, man will not be different from a beast. He will be ready to use other men to make himself and leave them in abject poverty. Man by this projection is a predator.

(4) one week and four days, and her hands trembled
with anger one week and four days and he has
avoided me after sending me that note. One week
and four days in all that makes nearly eight weeks. (P.149).

The "parallelistic" items above have been used to make a temporal measurement of the pains of Rose Idebale, Ogie's girl friend, whom Ogie left in pains after having made her pregnant. He shared no sense of pity and sympathy during his gradual sinking into the group of the realists. The "parallelistic" structuring of one week and four days lures the reader into bring together the amount of time within which the poor lady whose share of the national cake has already been consumed by the ilk of Ogie's father, has to once again suffer the pains of pregnancy that will guarantee her no future from Ogie. At any level, the privileged continue to cause discomfort for the less privileged. These are the few examples that have been used for illustration. At this level we have shown how the message of the text is projected through linguistic devices such as lexis and grammar. What follows is an analysis of the message of the text at the second order level.

4.2.3 **Second Order Level**

The author's projection of the message of the text at this level is done through names, dialogue and the actions of some of the character metaphors.

(A) Names

There are several names in *The Contract,* which are significant to the projection of the message of the text. These names comprise names of characters, of important places, nicknames and titles. Names of characters are of interest in relation to the setting not as projectors of the message. The names are used to reveal the setting of the novel. They are largely drawn from the author's immediate society which can be used to determine the text's wider situation. Names such as Idebale, Agbon, Aikhon, etc, are Edo names. There are others such as Oloru, Alafia, Obala, Ogunpa, Wayo,etc, which are Yoruba names. *Mallam* sounds a nickname which can be said to be that of a Muslim, possibly from the North. This shows the geographical setting of the novel. It shows that the novel is set in Lagos, which was the capital city of Nigeria while the Edo names reveal the author's immediate society. These names when put together are used as stereotypes to give the national coverage of the message of the novel since the entire country constitutes the wider situation of the novel.

(1) Titles

These are used to project the message of the text. The titles include "chief", "major", "colonel" and "senator". Each of these titles will be discussed.

- **Chief**

Three characters were described using the title in the novel. They are chiefs Obala, Ogunpa and Ekata. These are people that the novel projects as dishonest and corrupt persons, yet they are chiefs. The author uses them to project the message that, how you acquire your wealth is not an issue but what is the issue is that you have wealth. They are honoured in society with chieftaincy titles, possibly, for using ill-means to acquire wealth. In short, they are thieves. This shows that the pervading disorder, decay and filth in the Nigerian society is not restricted to one ethnic group, as two of these chiefs are Yoruba while one is Edo.

- **Major and Colonel**

These are in the military. There are two persons addressed using the titles: Major Alafia and Colonel Oyi. These are military men who have jettisoned their routine role of protecting the territorial integrity of the nation. They all have to come into the political scene because they also feel that they should take more than their own shares of the national cake. Major Alafia is a commissioner who takes part in the illegal percentage sharing from contracts, which are not executed in the right way for the benefit of the masses. These titles are used to project the message of decay, disorder and danger in a society in which those trained to kill now govern the people they are supposed to protect. When a slave begins to govern his master, then the world is coming to an end. This shows also that corruption is not limited to one profession; it is rather a middle name of the Nigerian elite in all spheres of national life.

- **Doctor**

The title 'doctor' in this novel is used to conform to its first sense of medical practitioner. There are only two of them used in the novel. Doctor Suralo is Ogie's friend who was

used to deceive Rose over abortion that she wanted to have. He was used by Ogie against Rose's move to have Ogie's child aborted, using the terminologies of his profession to confuse her. The second doctor Okuiya was the abortion expert that Eunice Agbon took Rose to, for the abortion of her baby. This also shows how deeply rooted in the filth, in the murder and in the overall degrading of human beings the medical profession is in the country. It also proves the point that no body or profession is left out in the decay. Doctors are trained to save lives but they now use their knowledge to kill instead.

- **Senator**

The only senator in the novel is Senator Wayo**,** whose hotel – Wayo Hotel- is used by corrupt military administrators for meetings of percentage sharing. He is a politician whose proceeds of corruption were used to build a centre for corrupt activities. This shows that there is unity in corruption among all men who matter in the Nigerian society, irrespective of profession.

(11) Nickname

- **Major Chop-Chop.** This is a name given to the military administrator whose dignity and charisma have been put to best use in corruption. All he knows is how to siphon the wealth of the nation. *Chop-chop* is a coinage which originated from Nigerian pidgin which means eat. To embezzle has been trivialized given its widespread nature to mean 'to eat'. *Chop-chop* means in the Nigerian context to embezzle without restriction and shame. This is used to show the high level of indecency that has become the hallmark of most military officials who claim to intervene in politics in order to right the wrong. Major *chop-chop* uses his military might to intimidate every body in the society in order to go with his percentage. He is not bothered.

(111) N**ames of Countries and Nationals**

There are names of countries other than Nigeria that are of significance in the projection of the message of this novel.

- **Switzerland.** This country is used as a projection of the message that human beings are predators once law and order are removed from society. Switzerland is used by the text producer to show how other countries aid and abet corrupt Nigerians and that encourages continued stealing. This is because they provide the enablement. No matter how much you are bringing, their banks are ready to keep. In the immediate situation of the author, he who keeps for the thief is also a thief. It is because Nigerians cannot keep the money that they steal that Switzerland is out to share from the loots in the form of bank commissions, and as a result, their government liberalizes its laws in favour of money traffic into her country. This projects the selfish and decadent nature of that society, and it is, in fact, a case for universal corruption and decay. What mitigates the effect is a function of where you are at a particular time. In a nutshell, every human being can be callous, filthy and a killer if there is an enabling environment. The enabling environment propels the time in which human apostasy and criminality can be seen.
- **Miss Gasfield.** She is a British unmarried lady, brought to Nigeria to be used to perpetrate corrupt practices through planting of flowers. The white lady was employed to plant tropical flowers at the square and she was going there every morning to replant flowers in order to criminally prolong her stay and make more money. Since she was to be paid on a monthly basis and per seed of flower, she has to continue to justify her stay and maximize her opportunity by uprooting every flower planted the previous day and replanting new species of flowers:

> And in the basket Miss Gasfield had sun flowers- the pale blue one- and dahlias, and while she planted these flowers, her servants watered them. But the next morning, Miss Gasfield went again with another basket of flowers, then she uprooted the ones she had planted the day before and planted the new ones she had brought. (P.102).

Miss Gasfield was doing all this because the contract term was based on the number of flowers planted. Each morning she was taking her mischievous smiles to the administrator and at last she was paid for nine months doing the singular job of planting flowers at the square that she could do in a day:

> Each morning, after planting the flowers, the woman went to the administrator's office and smiled that dry and corpse-like smile to the administrator and said she had planted two hundred flowers and the administrator congratulated her and said since it was agreed that each planted flower would cost three Naira, then the government owed her six hundred Naira multiplied by thirty, since flowers must also give pleasure on Sundays? And Miss Gasfield answered certainly, certainly…the woman collected some eighteen thousand Naira…then at the ninth month, Miss Gasfield ran away to England. (P.102)

This is a reflection of the universality of inherent evils in human beings. Every human being has double tendencies – evil and good, irrespective of culture and milieu. This is the essence of law and order. Once that is eroded, in any society, then it heralds anarchy. The following excerpt from the novel buttresses this view:

> Inside every seemingly decent man or woman, a
>
> criminal waits to break out. The criminal in him would break out at the right moment, but not before then, nor before the moment had reached its own crisis. (P.141)

The only difference is that in Nigeria, the rate of criminality, decay and filth is far more alarming than the rate in most countries of the world. This fact can also be buttressed, as projected by the novel, using the following passage incorporated into the novel from another text written by Onise Ine who in his book of revolution says:

> "if on the average, every normal human being in
> other parts of the world exhibits five senses, then
> the advantaged man and woman in Nigeria exhibits
> six. The sixth sense is the sense for theft, corruption,
> Robbery. But that is too harsh, he thought the sixth
> sense is for getting rich, not for robbery or theft. (P.123).

This passage tells the reality of the decay in the Nigerian system. It as well adds that what makes it different from what obtains in other countries is our inability to call the spade a spade. If only society can reject such rich rogues, they will be forced to think twice. Instead, society deifies and adores such filthy human rogues. So, the hopelessness is given liberal names that will alleviate the extent of the decay. Instead of calling a corrupt man a thief, he is called names that will make the sin seem normal. If you stand against it, or even comment against it, you will land yourself in detention camps. This is the situation of Nigeria with in the context of the novel. This is seen as illustrated using the following excerpt:

> " A people gets the government it deserves", Onise Ine
> had written. That was a realistic statement, a correct
> one. It aptly described their country. But to think
> that something could be done about it, was clearly
> wrong. That was the idealism and it led nowhere
> except to the detention camps. (P.121).

This shows how those who have refused to comply with the corrupt doctrine of the country are treated. Those who dare to mention that something should be done to change a bad situation for a good one have to suffer untold persecution in the hands of the rich

and the corrupt. Onise Ine, who dared that, got into detention and the students who assisted in the distribution of his book of revolution also suffered marksmanship. This is why the alarming majority even though know are cheated have accepted their hopeless conditions which give them the guarantee to 'survive' but not to 'live', to borrow terms from Rose Idebale, one of the character metaphors,(P.23). These are the features selected from the names used in the novel to project the double tendencies of man. It shows apostasy of human beings generally but that Nigerians are worse than other countries in terms of their selection of evil over good.

(B) Dialogue

Dialogue constitutes another element used by the author in the projection of his message in the novel. There are two varieties of Nigerian English prevalent in the novel: Interference and standard varieties. There is paucity of pidgin in the novel. The only trace of it in the novel is in the coinage of the nickname of the administrator, "Major chop-chop".

- **Interference Variety**

This is also rarely seen in the novel. What is largely used is standard Nigerian English. The reason is that most of the characters are highly educated. Those who are not highly educated at least have been used to the city and given the sociolinguistic factor of the fictionalized situation are made to speak fairly good English. The overwhelming majority are the poor who have no association with the elite in any way. Every episode that involves them is seen through the eyes and heads and through the mouths of the educated characters. As a result, we will show instances of the few features of interference variety:

(a) "I hear that life is good there… you are not happy
to have come home then". (P.6)

(b) "You haven't seen anything yet, sir"….you ought to go round all the places (P.8).

(c) "As I said before, I am a contractor. I supply them with various items. Each week I receive a cheque of one hundred thousand Naira, I go to the bank, I cash it. (P.17).

The excerpts (a) and (b) are taken from a single character metaphor who is an airport taxi driver. His English reveals a few features of interference variety, yet he speaks fairly good English. This is owing to the fact that he has been domiciled in the urban centre and has had contact with the English language for long. The only thing that can make someone think of him as someone with a low level of education is his inability to render the verb of the first sentence in its past form. Otherwise, he has struggled over the years to speak good English as has been displayed in his performance in English. The second sentence is just an example of the many grammatical sentences in his interaction with Ogie Obala, on his return to Nigeria, after a four year academic trip to England. His sentence, "you haven't seen anything yet, sir" is given as justification for his killing of an innocent dog that was off the road. This he says to signal to Ogie that he is just a better devil, when the entire society in which Ogie returned to meet is taken into a holistic consideration.

The third sentence (sentence C above) is recoverable from Mallam Mallam, a character metaphor, who uses that to explain the nature of his job in the corrupt enterprise of the nation to his friend, Ogie. He started in good English, but he eventually marred it by his conclusion 'I go bank, I cash it' which can not be said to be pidgin completely. It is marred it by the omission of preposition and the article that should have come between the verb and the object of the verb in the sentence. This shows that he is

not well educated. That he spoke fairly good English in the other areas could be explained as a product of his proximity to the elite.

The character, Onise Ine that had the awareness and tried to criticize the inactions of government and his students- believers, were treated like outcasts and so had their voices muffled. Onise Ine is in detention and can only be heard through his book referred to by Ogie and Rose; the students who demonstrated that their vice-chancellor should resign for using government-school materials to build a personal house suffered marksmanship. The few who didn't get killed, no longer had the courage to speak against corrupt practices anymore, knowing the danger involved. The majority of the masses resorted to fate by feeling that nothing can be done about the state. Trying to do anything may land one in some crisis. Therefore, if you cannot beat them you either join them or you remain poor forever. The passages below reveal this resolve.

(a) You learn from experience. You see things you not only see them, they happen to you and so you come to accept what you have really known from the beginning. After that everything else is easy. You do not ask yourself anymore "shall I do this?" you just do it. You steal from your friends, they steal from you. You go to bed with their wives, they go to bed with yours…(P.19).

(b) Well, it is not that I am worried about you. It is them that I am worried about; it is the every day, commonly accepted, believe-it-or-not practice that I am worried about. How can you *single handed* lift a vast organization, a government, the whole fabric of society. How could you lift it alone and hope to come out of it alive? (P.28).

Passage (a) shows Mallam Mallam's justification for joining the bandwagon of corruption. He believes that where ever corruption is the order of the day, you make things simple for yourself by conforming to the trend. He, from that realization began to

do things without bothering whether it was wrong or right. This conforms to the saying that a single tree cannot make a forest. The language of Mallam Mallam reveals several features of mother tongue. These mother tongue varieties are revealed in the instances in which his thought was organized. There is a lot of lexical items and sentential repetition in his language, which shows a Nigerian behind the mask of English. Such repetition, according to Oyeleye (1986), is a good feature of orality which constitutes an integral part of Nigerian literature. The second passage reveals a lot of features of Standard English, but there is the presence of a feature that has marred the syntax of that passage. As a result, one is left with no choice than to put it in the category of interference variety. In the sentence, "how can you single handed fight a vast organiation", the word 'singlehanded' is a wrong word chosen as a modifier of the verb 'fight'. The adverb 'singlehandedly' would have rendered the sentence syntactically well formed. Instead, the penultimate passage is given features of orality as a way of emphasizing the filth in society as it is done in the novel's immediate situation. This manner of emphasizing issues adds to the enormity of the decay in our society. The last passage on the other hand, reveals that no matter how intelligent Rose is projected, the fact that she could not get to the university is reflected in her English. This is used to show the injustice that permeates the society.

- **Standard Nigerian English**

This is most dominant in most of the dialogues between characters, owing to the reason that the few whose voices are heard are either elitist or semi-elitist character metaphors. The vast majority are left with no voice. Instances of such variety are selected for illustration:

(a) my proposals are simple, but concrete. I suggest that we go in, not as individuals to compete against each other, but as partners. This combines our efforts and therefore renders competition from other contractors totally ineffective. (P.118)

Mr. Oloru to Chief Ekata

(a) People in love are bound to convey each other. They take so much about each other for granted, whereas those who are not well in love are careful. They take nothing for granted...love is not as important in marriage as other things money for instance. (P.110).

Ogie Obala to Rose Idebale

(b) You must persuade Mr. Obala to come out tomorrow evening to dinner with us. If you fail, our business folds up,... you understand of course what that means. Getting Mr. Obala out to dinner must be considered the most important single assignment in your career... so, use all the means at your disposal. (P.75).

Chief Ekata to EuniceAgbo

(c) I am not telling you not to have your own life. But I want you to take off more time from your women and devote it to your work. Chief Ekata is a dangerous man. He is like a vulture, who waits for the wounded animal to die. If you have any value at all left for your life, then you'll avoid him. (P.93).

Mr Obala to Ogie Obala

When these excerpts are considered from the perspective of grammar, it is obvious that they are syntactically well formed, and above all, are hardly distinguishable from Standard English. We will discuss them successively, showing the features that reveal their nigerianness.

The first feature noticed in them is the presence of expressions that are formulaic in most educated Nigerians' English. They feature in two of the excerpts. The expressions "they take so much about each other for granted" in Ogie's statement is a

popular expression in educated Nigerian English. In chief Ekata's words, there is also an instance of such cliché where he says "use all the means at your disposal".

Another feature of nigerianization noticed is the presence of a Nigerian proverb neatly incorporated as a metaphor in Chief Obala's words, which enables him to achieve a kind of verisimilitude that registers a wonderful image in the mind of readers, and which adds flavour to the entire scenario and boosts the the nativized image of Ekata that he wants to paint. "He is like a vulture waiting, who waits for the wounded animal to die". All this is to the effect that the fictionalized situations mainly concern Nigeria and Nigerians. The hopelessness of the situation begets the kind of seriousness of tone, which accounts for why pidgin is scarcely used due to its comic effect.

(C) Actions

There are several actions in the novel that project the message of decay, filth and destruction of life. The following are selected from the actions of the various character metaphors involved in the mad race for quick wealth, which do not have value for lives.

- **The Airport Driver**

The driver of the airport taxi that conveyed Ogie Obala from the airport ran after a dog that was not in any way near the road and had it killed. When Ogie challenged him over the killing of the innocent dog, his response showed no penitence. He compared his action with those of the generality of people and congratulated himself on committing the slightest of sins. His response was that, what Ogie had seen was nothing comparable to the general pogrom and corruption that had taken over the society in which he left four years before. This means that since he merely killed an animal and not a human being, he was better than murderers, and that Ogie should be prepared to meet worse situations.

- **Soldiers and the Police**

The police and the soldiers were used by the authority of the Omani University to do marksmanship on students who were protesting that their Vice Chancellor should be dismissed for using materials belonging to the university as well as labour to build his personal house. This led to the killing of some students. Even at that, nobody in society could frown at this barbaric act. This is a sign that the whole establishment was involved; and who ever says no to corruption using any means automatically becomes an enemy of the establishment. This is the zenith of human degradation and destruction in this novel.

- **Chief Ekata**

Chief Ekata killed Mr Oloru, using poison in order that Mr Oloru would not be there to stand in between him and the contract. When Mr Oloru was hospitalized, after his wife, the next person that got to the hospital was chief Ekata. While he was pretending to be sympathetic, within his inner mind, he was praying that Mr. Oloru should die quickly so that he would be sure the only obstacle between him and the multi-million naira contract was no more there. As if that was not enough, he started making moves towards taking over Mr. Oloru's wife, even while the corpse of Mr. Oloru had not been buried. This is one of the most bestial attitudes in the novel. Chief Ekata was a dangerous man who could do anything for money. He was involved in the utilization of human beings for money. His employees were mostly ladies, married or unmarried who must use their body to lure customers for him. He was as well using their body for his own pleasure as much as he was using them for his business interests. The following excerpt proves his philosophy of life.

> Chief Ekata had realized a long-time ago that one of the greatest weaknesses of the Nigerian male was the female.

> A woman, and a beautiful, young but mature one at that, was the short-cut to the Nigerian man's heart. Send a woman to a Nigerian man with a request that he jump out of the window of a forty-storey building and the man will jump…Chief Ekata had realized this fact and built his organization around it. He always told women what he expected of them when he employed them.

To Chief Ekata there is no sympathy or mercy in the rat race for wealth. Other persons are to be used, if it means so, in order to continue to amass wealth. Therefore, women serve as veritable tools for the growth of business and he does not hesitate to use them the way logs of wood are used for fire. His unrestricted brutality is expressed in so many ways in the novel.

- **Chief Eweh Obala**

There are several actions in the novel perpetrated by Mr. Eweh Obala that portray him as a greedy man, who is always out to amass more wealth in spite of the much he already has acquired. His belief is that nothing is ever 'a lot' and that 'a lot' is a word that should not be used in wealth acquisition; and that is how he wanted his children to grow.

Unfortunately, his children do not believe totally in his philosophy. Oniha, his second son does not want his father's ways. He is an idealist, and was among those who protested against a corrupt Vice Chancellor in his school. Ogie, whom he lured into the corrupt enterprise of percentage taking, did not believe in his spiriting the country's stolen wealth outside Nigeria. This led to the disagreement between father and son that eventually led to Ogie's death. Mr. Obala's bringing Ogie to work with him was based on his desire to take double percentage so that he could amass much more wealth than a single share of the percentage would allow him.

Having succeeded in getting double shares of the percentage of the multi-million naira contract, the end became devastating. His son who did not believe that his own share of the money should be taken to Switzerland resorted to stealing some of the cartons of money packaged for deposit in Switzerland for domestic investment against his father's will. In the process, his father shot him, thinking that it was a thief from outside and Ogie's aids – Mallam Mallam and Chief Ekata – had to take to their heels. While it can be said that he killed his son unknowingly, he had already threatened the son with a gun over the same matter over which they disagreed, as he says to Ogie:

> "You have to make up your mind which way to go.
> The undecided die first. Always, they die first because
> they are often caught in the middle of the firing. Look"
> he ….went to the corner of the room and seized the shotgun
> that stood there…"I am prepared to use
> This to defend the way of life I believe in". (P.126).

The excerpt above reveals that, even if he knew it was Ogie that was stealing the cartons of money, it would have made no difference. This is corroborated by his feeling that is revealed in the novel, when he eventually discovered it was his son that he shot. He did not bother much about his shooting of his own son as much as he bothered about the fact that his own child had to steal from and disagree with him. Up to the end of the novel, it was not shown that Chief Obala had any feeling of remorse for what he did. To him Ogie was a thief and therefore deserved what he had, 'even as son of his father'. All this was based on Chief Obala's resolve to kill for the way of life he believed in and anybody who stood in his way of life would not be spared.

All the actions surrounding Chief Eweh Obala in the novel reveal him as a man who has no value left for human life. The only value he has is left for money. He is so dishonest and inhuman to the level that he killed several persons through careless driving

and escaped to falsify a case of theft in the police station in order to shift the penalty to an unknown thief. When the policeman mentioned to him that his car had been found, but involved in a ghastly accident leading to the death of several persons, he only asked after the condition of his car and not the casualties. All this projects the message that human degradation and wanton destruction is the natural result of mad rush for wealth. In this race for wealth, there is neither morality nor mercy and sympathy. The only morality left is money. Mr. Obala killed over money that he also stole from the country's coffer. This is a situation of a bigger thief killing a smaller one over stealing. The man is presented as a quintessence of all evil. Yet he originally started his career with a lot of conscience and morality, but became a victim of societal corruption, like his son Ogie. This shows apostasy of human being which gives a similar message that the first novel projects as discussed earlier.

- **The Vice Chancellor**

The Vice Chancellor of Omani University converted materials meant for building in the university to the building of his own personal house. The labourers that were used for the work of the house were deployed from the university (that is those on the university's pay roll). When the students of the university protested against this corrupt practice, he invited the police and the soldiers to shoot them and they were killed in numbers. This shows how overwhelming corruption has become. It as well tells how united and incestuous the 'realist group' is, that is, the corrupt group, in its evil doing. It signals hopelessness for the poor masses, since the academia, which is to be the last hope of a nation has also sank into the oblivious pit of corrupt practices. This shows the

peculiar nature of the country in terms of corrupt practices. In other countries of the world, the belief is that revolution is:

> A natural sequence of development, that every country whether it liked it or not had to pass through social revolution, that revolutions were the natural consequences of exploitation decay, economic and partial fascism hardly different from what was being perpetrated in his country. (PP.102 & 3).

The country's peculiarity makes an individual wonder whether this theory of revolution, as presented by the author, will apply in Nigeria. There can be revolution only when there is consciousness and awareness as well as organization, unlike in the case of the poor masses of Nigeria, who are in misery, but lack the consciousness of their misery that would have spurred them into orchestrating efforts that might result in a revolution. This much is said by the author:

> That contentment came from ignorance, from lack of knowledge of something better. In the night, such a man entered his burrow and he was empty. He had nothing before him, nothing with him and the day behind him had yielded nothing. And when he slept with his Wife with this same emptiness, with this same nothingness, small children, black and tiny like the faeces of dogs were eventually excreted into this cycle of misery. But they didn't know that their children were small and like dog's faeces. They do not recognise the cycle. So they seemed quite happy.(p.130).

The sense in the whole excerpt is that a possible revolution can be contemplated only when those who are exploited can recognize the fact. If they do not, they cannot be bothered. This rules out the possibility of a social revolution that purges a society of its corruption and moral decadence. The thieves are few, but are stronger in every sphere of life. This presupposes that the kind of decadence found in Nigeria as portrayed by the text

may continue to remain on the increase because people lack the necessary consciousness and organization that will usher in a social revolution.

- **Mr. Oloru**

The actions perpetrated by Mr Oloru in the novel presents him a dishonest and desperate contractor who would do everything for money. One of his popular actions is to send his wife out to sleep with the administrator each time he was pursuing a contract. Life and humanity meant absolutely nothing to him. His wife, a very beautiful woman was married for double reasons: domestic and economic. He lacks the kind of morality that is required of a decent society. He is a wizard at deceit who uses his skills to cheat other contractors by deceiving them into a false partnership, which is only planned to make him surmount all competitors. At the end of the day, he will deny such pseudo partners the share of the profit. It was his greed that led him into the lion's den. Chief Ekata is more dangerous and knew Oloru was the only competitor he had in the bid for the multi-million naira contract. When Oloru invited him for a dinner, it was an opportunity he was looking for and he did not hesitate to use it to his dubious advantage. He, then, poisoned his drink and got him out of the way. Although, Mr. Oloru lacked moral rectitude he was never involved in the killing of a human being. But his death was a conspicuous repercussion of greed. From his background, he is not well educated, yet, he had so much in a country where highly educated people have so little to show for their knowledge. He would not realize all this due to greed. This can be seen in chief Obala's words to his wife:

> It's not the kind or even the number of degrees that a person has that matters these days, it's the amount of money he has in his pocket, how many houses, what kind of cars he has. And no body cares how you

get these things. It's the result, the end result that
Matters, not the means…look at chief Ekata or Mr.
Oloru. They never went to school. (P. 13).

- **Mr. Ogie Obala**

Actions carried out by Ogie Obala project the message that in a filthy and decadent society, a single upright man cannot survive. His father always warned him to desist from sitting on the fence. In spite of the fact that pleasure had been used to lure him into the fold of corrupt practices, it shows that he had the tendency for moral rectitude from the beginning of his career. He still wanted to give a human face to his kind of corrupt practice. This amounts to sitting on the fence that his father always warned about. The rule of the game is that you have to belong totally or you quit. Ogie was caught in between keeping his morality and loosing the wealth that was accruing from his office. He is a victim of circumstance in the novel. On his own, he was determined to keep his head afloat, but he kept struggling with the pressure of corruption. If he could not avoid taking his percentage, he must not compound the masses problem by taking the money away to Switzerland. An attempt to force his way out led him to his untimely death. He is the sacrificial lamb who only took part in the sharing, but never lived to enjoy the proceeds, neither did he have the opportunity to actually proof that he was actually the corruption with a conscience, as he claimed:

I am the corruption with the conscience,
the corruption with the human face. (P.80).

Ogie was beaten and defeated both at once, as he died in the process of trying to give a human face to corruption.

4.2.4 Prime Order Level

This is the third level of meaning projection in a second order text. There are three aspects of this level, which are images, metaphors and descriptions. All these three aspects are present in *The Contract*. Each of these elements will be discussed using selected features for illustration.

(A) Imagery

The dominant images are those of the gun and other death related images used in the novel. The following are instances:

I. I told him, that I would want my money here and he laughed and waved *the gun* at me and then placed it carefully against the wall. (P.172).

II. He went to the corner of the room and seized the *shotgun* that stood there… (P.126).

III. Then they all listened attentively. There were no sounds of approaching footsteps or of *firing guns*. (P.177).

IV. The four of them silently regarded him. They were afraid of what he stood for: the gun. (P.178).

V. He looked like a huge sombre hawk, almost like the *bird of death* itself. (P.165).

VI. They are doing the *shooting* all night because after all, it is scarcely easier to steal billions of naira with a pen than a gun? And if a man had a gun and a pen, couldn't he steal billions of naira and be declared an institution?(p.i04)

These images are references to the gun, which is an instrument of destruction that is used for the protection of the territorial boundary of a nation, as well as for the protection of lives and properties of citizens within a country. The irony of the usage

comes in the manner it has been used to kill and terrorize innocent citizens. This calls for attention, looking at the first reference to the gun. Chief Obala uses the first reference to communicate the feeling of his group to his son, as well as conveying the message that he was too small to stand in the way of the corrupt force. Therefore, his insistence on the fence would cost him his life. The second reference to the gun from the same source heralds the fact that Ogie needed to understand that, insisting that he would not allow his own share of the percentage to go to Switzerland amounts to a declaration of war between father and son, in which father would not hesitate to destroy son like any common enemy of his group. Chief Obala was ready to use the gun to protect and defend his belief in corruption even to the detriment of his family members. The third reference shows the imminent danger that may result from the excesses of corrupt practices, which have become an inhibition to those who practice and survive on corruption. The phobia of a mass revolution or a coup d' tat, where a lot of lives will be lost is heralded here. This means that, even though they are doing their best to ensure that status quo remains, they are not also oblivious of the fact that there can be a massive opposition that can turn around everything. It shows that criminals always live in perpetual fear of death. Just like robbers, corrupt government officials also risk death. The gun here is an image of death.

The fourth citation shows how the members of the corrupt syndicate were intimidated by major Alafia who was feared not because of his personality or charisma, but because of the fact that he represented the gun: the military institution that has the instrument of death at its disposal. This implies that the gun which is supposed to be used by the military to protect the territorial integrity of the country is diverted to protecting selfish ends, by using that against the persons who were to be protected originally using

the instrument. It is the fear of death, and death itself, that characterize the lives of people in the corrupt Nigeria of *The Contract.*

The fifth citation, even though it does not directly mention the gun, presents another image of death but in a metaphoric manner. The image of death is revealed using another instrument which plays the function of the gun to achieve verisimilitude. The killer of Oloru's appearance (Chief Ekata) at the hospital, where Oloru was lying while already in coma, is likened to that of a bird of death, which came to finally ensure the successful exit of his victim. His coming to the hospital to watch the terminus of Oloru's struggle with death is connoted using the metaphor.

The sixth excerpt has two images that are brought into comparison. The pen and the gun are metonymic in this context. The pen refers to government officials who use pens to steal while the gun refers to armed robbers who use guns to steal. The excerpt reveals that those who use pen to steal are worse than armed robbers because it is simpler to steal so much with a pen than a gun. In this case, robbers use guns to kill physically to be able to rob, when that becomes the only way out and the man who uses his pen to steal what belongs to the masses has put the majority in the state of both psychological and physical death. Then the situation becomes the worst when politicians or administrators connive with the military to defraud the county. The poor masses have to live without 'surviving' until they can live no more, than trying to challenge those who have stolen what belongs to the generality for their selfish uses. In all, the image of death is prevalent in the novel.

(B) Metaphor

The novel is saturated with metaphors all geared towards projecting the message of the novel. Metaphor is used in this analysis to describe both direct and indirect comparison based on Thornborrow and Warreing(1998:98)'s position that metaphor and simile could be separated using "like" and "as", but that there is no linguistic difference between them. The following is a list of selected metaphors, which are used for illustrations:

i. Poverty denied man money just *like death denies life and sex*. (P.138).

ii. He saw the gardener pushing between the flowers *like a bee* to water them. (P.131).

iii. They made the country look *like a colony of scarecrows*. (P.130).

iv. He had come here to project it. He wasn't going to let Oloru follow him around *like a shadow*. (P.145).

v. The administrator told me to go and establish a working relationship in the council. That after all, *men eat where they work.*

vi. Corruption is the great *leprosy we suffer*. (P.171)

vii. He really liked his country. It was the greatest den of thieves on earth.

viii. Business is the by *graveyard of all our decency*….(P.73).

ix. Where will I go if …..? You cannot live outside society. You cannot be a *Robinson Crusoe* any more. (P.77).

x. Chief Ekata is *like a vulture that waits for the wounded animal to die*. (P.93).

Each of the metaphors listed above helps to project the message of the text. 'Poverty denied a man money just as death denies life and sex', is a similitude that implies that poverty is like death. In a society where two things are worshiped, money and women, if you are denied money, then you are denied existence. It presupposes that those corrupt politicians who render the masses poor, through corrupt practices, are both physical and psychological murderers. This means that there are different kinds of death prevalent in the corrupt Nigerian society.

The second metaphor shows the high level of human degradation that has become the order of the day in Nigeria. The gardener pushing between the flowers like a 'bee' achieves a kind of verisimilitude, which promotes the message of the text. It reveals the reduction of a personality, occasioned by injustice, of a gardener who had to squeeze himself in between flowers to water them and make the flowers look beautiful, in order that he could earn a living. Therefore, his living depended on the existence of the flowers. This also reveals some kind of death and human degradation in a society where there is plenitude of natural resources, yet the life of flowers is more valued than the life of some human beings who are also citizens of the same country.

The third metaphor, "they made the city look like a colony of scarecrows" shows the level of destruction of human personages that have been caused by corrupt government officials and their cronies in the private sector who are contractors. Human beings have been turned inanimate in content. The only thing that can make one recognize them is their form. A scarecrow only has a human form, but has not human content. This metaphor shows the highest level of psychological murder that is

perpetrated by the few corrupt people, in the post colonial Nigerian society of *The Contract*.

The fourth metaphor as well projects the message of death in the novel. The thought of Oloru's death continuing to follow Ogie 'like a shadow' is what he does not want, and he has to do something to stop it. The thought of Oloru in death refers to his ghost, which follows Ogie like a shadow. This similitude prepares ground for the same fate that will befall Ogie. One's shadow is a reflection of oneself. Ogie's death is reflected through the similitude, especially as it is the same contract that led to the death of both of them.

The fifth metaphor is euphemistic in that the word 'stealing' is given a human face, as to steal is referred to as 'to eat'. This is a way of neutralizing the intensity of the offence in order to make it easier or less severe and minimal. This shows the kind of utter liberalization of crime. It tells that when corruption becomes so severe in a society, what is right becomes odd, and what is odd becomes normal. To eat is normal, but to steal is stigmatizing. In this case, to steal is normal and to be upright and remain saintly without stolen wealth is stigmatizing. This is the kind of irony that is found in the Nigeria that is found in *The Contract*. The sixth metaphor, also projects the message of death in the novel. 'Corruption is the greatest leprosy we all suffer from' means that the sickness of corruption is equal to that of leprosy. Leprosy is a disease that damages human flesh. Therefore, likening it to corruption shows that the way leprosy damages the flesh is the same way that corruption damages the fabric of society. This disdaining disease of corruption can affect all and sundry. Just as leprosy leads to the death of its victims,

corruption can lead to the death of Nigeria as a sovereign entity and that of individuals, who are Nigerians.

The seventh one underscores the predatory nature of human beings in Nigeria. The fact that an individual likes his country because "it is the greatest den of thieves on earth" is ironical. The irony helps to show how peculiar and brilliant Nigerians are in stealing. Owing to criminality and devilish intelligence, Nigeria is referred to as "the greatest den on earth". The word 'den' means home of predatory animals such as foxes and lions. Just like these animals stronger Nigerians eat weaker ones to continue to sustain their status. This is a wonderful projection of the predatory nature and the bestiality of Nigerians over and above all predators in other countries of the world. This is in line with Onise Ine's sixth sense of Nigerians in stealing stated in his book of revolution mentioned earlier.

The eightieth metaphor also projects the death of morality and decency using a word that refers to the home of the dead. The image of death can be seen in a graveyard. In this metaphor, business is referred to as a place where, like corpses killed from the obscene activities of corrupt practitioners, decency morality and everything good, is buried in business in Nigeria. This presupposes the fact that the first level of death is the death of decency, which begets the second level; that is the death of personages and the poor masses. Business in this context is the unseen graveyard while the graveyard where persons killed by corrupt practitioners are buried is the conspicuous one.

The ninth metaphor projects the message that, no matter how incorruptible an individual feels he is in a society that is totally corrupt, it is either that he succumbs to the pressures of corruption or he remains complacent, otherwise, he will meet his waterloo. Like Robinson Crusoe, Ogie could not have resigned his appointment because he would

not be able to live outside his society; he had to remain and see if there was any little way he could be able to give a human face to corruption. As it were, he was "beaten and defeated" as he could not survive it. His hope all along was that, if beaten once, he would continue to struggle and that once there was life, there was no defeat. There eventually was defeat as he was killed by his own father. This put an end to the doctrine of corruption with human face and a fact that many who ordinarily have respect for morality are often victims of societal decadence.

The last metaphor in the series equally proves the predatory nature of Ekata, who was referred to as a vulture. From the semiotic universe of the text, a vulture is a bird that is considered a bird which can eat anything at all, including flesh of dead animals. The comparison here is so direct and vivid that it projects chief Ekata as one who can eat fellow human beings, if that is the only way his business can flourish. In fact, Ekata represents the Nigerian contractors who can do anything to win contracts, which means more money. This implies that they can do anything to get money. This prophesy came to pass in the novel. The dangerous Ekata deceived Ogie into taking part of the money that his father was to take to Switzerland the following day, and there, he met his death. The irony here is two fold. The man that warned his son against the evil of chief Ekata, is part of the corruption and is ready to protect his belief of siphoning government fund using the gun, but does not want his own son to fall into the hand of another dangerous man. Moreover, the child he was anxious to protect from the dangerous hands of Ekata ended up being killed by his own father, although unknowingly.

The metaphors in *The Contract* are used by the text producer as a reinforcement of the other aspects of the message projection. These ones discussed are only a few out of the plenitude of metaphors that can be catalogued in the novel.

(C) Descriptions

This is one of the elements that the author uses to project the filthy situation of post colonial Nigeria in which every thing is about money. No body cares whether or not things are done the right way. There are several descriptive passages in the novel, but a few are selected for discussion as follows:

- **The Use of Eunice Agbon by Ekata**

One of the descriptive passages in the novel describes the personality of Eunice Agbon and the beautiful features that nature has endowed her with. The much beauty that she was endowed with, which ordinarily would have been channeled towards the legitimate affairs of marriage and child bearing has been perverted. Her beauty instead, was used to seduce men in order that she could win business for chief Ekata's construction company. The following is a description of her:

> She had very beautiful legs and her dress that
> was open in the front showed off her breasts that
> were brown and firm. All of her was brown, she wasn't
> very tall. Her lips were bathed in red, her eyes that were
> dark and sensuous and warm glowed under long
> eyelashes and thin eyebrows. And there was a dimple,
> only one, on her right cheek. (P.78).

The description above shows that Eunice Agbon is a quintessence of beauty. In spite of the much work that nature did on her, she is described in a manner that shows her artificiality. The need to lure men into having sexual intercourse with her prompted her to project her beauty the more, so she could succeed in winning businesses for Ekata.

She was doing all this for the sake of survival, in a society that recognizes only money as the conscience. Even though she did not like what she was doing, she had to do it to earn a living and to be able to provide bread and butter for her aged parents. Her firm and brown breasts show that she is a very young girl who has found herself in a hopeless country where she has no morality to protect, since everything about morality is money. Chief Ekata, her boss recognizes her features just like the others he uses, and it is those features that qualified her for the job instead of her credentials. "Long eyelashes", "thin eyebrows" and one "dimple on her right", all come together to project the beauty paragon that Eunice was, but her heavy make ups in addition to her natural features show absolute lack of respect for modesty and it is a case for the filth and decay in society. The essence is not enjoyment, but survival. When a woman surrenders her body to be used for the good of another person, just to earn a living in a society where there is so much in the hands of the few, it automatically shows the death of the soul. This shows psychological murder in addition to the real murder that pervaded the Nigerian society of the novel. Another instance of descriptive passages used by the author to project the message of the text describes chief Ekata's appearance, which projects his personality and his high status in society, in spite of his criminal tendencies, as can be seen below:

> Chief Ekata glanced at his wrist watch. He wore a big, regal agbada, which he rustled in annoyance. His neck was beaded and his black face polished. A big gold plated ring adorned the second finger of his right hand, 'its sixteen minutes past seven" he said, eyeing Eunice. Eunice made no reply. She wanted Ogie Obala to come. She didn't want him to because of the business they had to discuss. She wanted Ogie for what she thought he was. He is nice and considerate, she thought. And young.

> Unlike all those old men who refused to acknowledge
> that they have grown up. (P.88).

The passage above shows how arrogant Chief Ekata is and the fact that everything he believes in is money. He flaunts his riches and status through his manner of dressing. The agbada he wears is described as too big, neck beaded, and his face even though black is polished. All this he does to cover up for his animalistic self, and the society assists him by bestowing upon him chieftaincy titles. He tries to make up for what his nature lacks using money, because he knows that is what the entire society respects and no body bothers about how the money is acquired. His big gold plated ring which adorns his second finger is equally geared towards showing off. The man whose appearance ordinarily should project him a responsible man lacks the knowledge of the word responsibility.

Responsibility and morality work simultaneously. Since he knows nothing called morality, human beings are killed both physically and psychologically for his monetary interest. Eunice that was waiting in Ekata's company for Ogie Obala had already been exploited sexually by Ogie on Ekata's directive, for his business interest. While they were waiting, she was there physically for Ekata's business interest, but spiritually and inwardly, she was there for the person of Ogie as preferred to the old men that had exploited her for the same reason.

The fact that Ogie was young and considerate puts him at a vantage position for Eunice's consideration for further relationship. This shows that women are used like articles in the market as they are treated with no scintilla of respect. The women knew this but they could not do anything about it, since they had to survive. This implies that what ever anybody does to earn a living is not an issue. The most important thing is that

one should have money. Once you get money, what ever you do is right in a society that is buried in wholesale stealing and mad race for money. Al All this implies that morality and conscience are dead. Once these two die in any society, what follows is murder, sexual promiscuity, stealing, cultism and other social vices. This by implication projects the message of the text that the filth, the decay and death of human beings in society are a product of the death of morality and conscience. The third descriptive passage below also shows the pervading atmosphere of filth in the novel, as can be seen below:

> The bank stood to his right, the bank where nothing worked,
> where you had to beg to have your deposits accepted,
> where you had to tip the cashiers to withdraw your own
> money, the bank where you were treated contemptuously
> by the bank clerks and the bank officials. In the
> centre of the square stood the museum brown from
> the dust, and the …of dust, re, yellow, brown and black
> Settled on the grass, on the roof-tops, on the cars, on the
> trees, on the people's hair, on everything until the
> whole city was one vast bowl of dust. (P.76).

The passage describes the kind of decay and filth that exist in the Nigerian society with peculiar emphasis on the banking sector. The bank mentioned here is used as a microcosm of the entire filth in the banking sector in Nigeria and by extension, the entire Nigerian economic and political sectors. The entire town is a vast bowl of dust as every where in town is painted with different colours of dust that emanate from the uncompleted constructions, which has already consumed more than three or more times the sum originally meant to complete the work.

The banks are not living up to responsibility. Depositors have to beg and tip bank staff to be able to make deposits as well as withdrawals. Decay and filth constitute the image. Every bank staff member considers what his own monetary advantage is in every official transaction. The poor masses are carelessly abandoned by government since no

government official is interested in seeing things work aright. The museum which is supposed to be a monument of historical artifact is buried in red dust just like the dead are buried in red dust. Everything and everybody, both the haves and the have-nots, are buried in various colours of dust. This implies that those living in corrupt nations where nothing works are nothing but the living dead.

There is nothing separating a dead man from a living dead. This projects the message of death, decay and filth in the Nigerian society. Just as dust on trees, on roof-tops, cars and everything, there is death and decay on everybody. Nobody is left out of the danger of moral decadence and death of conscience. The haves have killed the have-nots physically and spiritually. Yet they are not safe, because when they are done with the have-nots, they will begin to kill one another for possible advantages that some will like to have the over others in the same drive for amassing of wealth that has connected them. These three passages are not by any means exhaustive, but they are selected from several of such passages for illustration.

In conclusion, the message that man is naturally a predator in the absence of law and order and in a political situation is projected in the text at three different levels of primitive, second order and prime order. At the primitive level, the message of the text is projected by the author using lexis and grammar. At the second order level, aspects of the character metaphors such as names, dialogue and actions are identified as used to project the message of the text, by the author. In the last level, which is the prime order level, the message of the text is projected using imagery, metaphors and descriptions.

4.3.0. TEXT THREE: W*itnesses to Tears*

Witnesses to Tears is one of the novels of Abubakar Gimba, as well as one of the three novels chosen for study in this research. Just like the two other novels discussed earlier, its analysis is based on the three different meaning levels identified by systemic text linguists as found in Adejare (1992).

4.3.1 The Primitive Level

With recognition of the message of the novel as the central aspect of it, the message of the text will be identified before the discussion of the manner in which the message is projected at this level.

4.3.2 The Message of the Novel

The thesis of *Witnesses to Tears* just like that of *The Contract* discussed before it is signified by the title. It is a nominal group, which has the structure of (hq) whose qualifier 'Tears' is the most important in the novel. "Tears" are the drops of salty liquid that come out of one's eyes usually because one is unhappy, hurt or in pains. The novel deals with the pervading unquenchable drive of the modern man to acquire wealth by perversion as well as the wanton destruction of both self and others by the perpetrator. Man's inordinate ambition is portrayed as leading to a total disregard for the value of life and humanity in general. It pushes out the bestial nature of human beings, even when they struggle to cover up with open kindness.

The fictionalized situation of the novel deals with a beautiful, loving and innocent victim of blind love, Hussaina, whose husband's inordinate desire to amass wealth, even through perverse means resulted in, although by a twist of fate, an impenetrable horror

that became the ironical reward of Hussaina's innate kindness, love, respect and good manners.

The concern of the novel is the plight of the innocent ones, especially women and children, who suffer over crimes committed by people close to them as they share in the retributions for those crimes.

The message of the text is that acquisition of wealth through dubious means results in the destruction of both the perpetrators and their family members who might be innocent; and that good name is far greater and more enduring than wealth acquired through dubious means. This message is projected at the primitive level using lexis and structure.

(A) Lexis

"Tears" in the title of the novel refers to the fictionalized situation in general and to the major characters in particular. "Tears" come out of one's eyes when one is crying. In the text's semiotic universe, they are mostly shed due to loss of loved ones. "Tears" are a result of melancholy caused by either pains or grieve. When adults cry, it is often a result of death of loved ones. "Tears" in this novel refers to death and wanton destruction of human beings caused by Lahab's burning desire to amass wealth and to fight for positions through abnormal means, which involve the use of human blood that resulted in multiple deaths. They are both a result and a sequence of the disregard for the value of life. There are multiple killings of souls, which violate the sanctity of human life as preached by all religions of the world. "Tears" serve as a node for the following list of expressions and lexical items that mean or connote death, murder, mourning and other death related terms. The following is a list of some of these lexical items for illustration:

(P.7) A safe *coma*

(P.10) extremely *critical* but safe

(P.11) …was as awesome as *death*

(P.14)…dead Zarah was very much alive

(P.15) …khartoum Hospital was filled with about a score of men from the police *homicide* squad.

(P.16) But we are not saying that we have got the *killers* of Sarah and Sani Tanko.

(P.24) But standing there at the bus stop in the windy Torrents, seemed an even greater *danger*, I thought I just chose theLesser of the *evils*.

(P.27) I appreciate what he did…at least he did prove that even in times like these when abnormality has gained such ….to a state of everyday acceptance, not all men are *wolves* except that my little girl, most are in sheep's attire.

(P.37) A perversion that killed her fountain of love

(P.36) Could it be professional incompetence or simply ineptitude In hospital management that killed her mother.

(P.41) …increased smugglings, attacks on young girls, *murderers*,*Kidnappings*…

(P.68 …that a person should die without trace, unknown to the family.

(P. 71) Lahab had Lahab had always wished his wife's father *dead.Anas'* shadow had always tormented his moral conscience. The man was too upright.

(P.78) He had secretely despised him for that very trait.when he lived, and actually nursed an inner satisfaction when he died … he was no longer around to see and question his propriety or his bottled impropriety, so …away from the sight of other men.

The list provides evidence that there is the projection of the message of human destruction resulting from the illicit acquisition of wealth in this novel based on the lexical items and expressions underscored in the list. These items refer to human killers directly and through what Adejare(1992) refers to as predatory metaphors .Instances of these lexical features include:

Death (human extermination)
Coma (near human extermination)
Police homicide squad (squad against human killers)
Killer(s) (unlawful human destructors)
Wolves (metaphor derived from carnivorous animal)
Murder (the killing of human being without…)
Danger (may involve loss o life)
Evil (leads to harm of souls)

Wished dead (to take delight in the loss of life of another)

The conspicuous nature of the fact of the projection of illegal extermination of human beings in this novel is alarming. Where the list does not portray illegal killings directly, it does through predatory metaphors. The predators cause other people's death through direct killing as well as through professional ineptitude leading to their death.

Other death and murder related lexical items are found in the following excerpts:

She cried herself out and succumbed to grief (P.73)

That he would love from you. Not your daily mourning of him
KHARTOUM HOSPITAAL IN DEATH RIDDLE:
TWO NURSES MURDERED… one *strangulated* and found
at the Nkrumah Freedom Park…the other was found in
the gutter along Songhai Street Near Africa square, *shot in the head and chest*. (P.14)

The hospital provided both at once security and insecurity (P.15)

"Oh sorry it is record department …I mean the result of the *autopsy* …Sarah's …Sarah Bello, the girl who left with the doctor that

Came in with your patient (P.12).

> Saahir needed a *human head,* Preferably of a boy aged between six and ten, as part of his scheme to defend, protect and fortify Lahab's wealth and empire- HB Ltd. (P.132).

The items emphasized in the excerpt above serve as a further reflection of the wanton destruction of human beings and the predatory nature of man. Looking at the excerpts, the most innocent persons were killed for no just cause. The nurses were murdered in order to conceal the identity of the killer of Sagir, Hussaina's son. The killing of women and children is the height of evil in the novel. When you kill a child you have killed generation. When you kill a woman, you have also killed a mother of a home and a generation. All this is a device of the author to show the indiscriminate killing of souls by other humans, owing to the perverse race for wealth. All these items and expressions are used to show the extent of human bestiality which can be propelled by a being device for the accumulation of obscene wealth. The author proves the point that the cause of all the deaths and the tears and the other evils what the author calls "perverse pervasive pursuits" of money by fellow human beings (P.76). The following excerpt corroborates this assertion:

> Her husband's growing love for money worried her. That element alone was evil enough. She feared he might infest little Sagir with his…passion. She was prepared to turn Sagir away from avaricious tendency.(P.116).

Hassaina's innocence and morality as shown in the excerpt above did not prevent her tears and grief. Sagir was not infested with avaricious tendencies; rather, he became a tool for his father's wealth. Her worry eventually became grief and tears. This shows that, living with an avaricious person is itself equal to living with the devil. When the law of retribution came, every member of the family was affected. It is a further proof that

certain persons are victims of the retribution of other people's sins. This proves that a friend of the thief is equally a thief because he may share in the proceeds of the stealing wittingly or unwittingly and will as well share in the retribution directly or indirectly. The instances of lexis so far used are by no means exhausting. They are selected from the many lexical items spread round the novel by the author to aid him project his sermonic message.

(B) Text Structuring

According to Adejare (1992:119), the manner in which a text is organized into different units such as sections and chapters can be "marshaled by a good writer to project the message of the text". This makes it possible for peculiar text structuring to be considered as part of the author's devices to project his message in a text when necessary. Against this background, the organizational strategies or episode units in *Witnesses to Tears* are rendered as part of the author's strategy for projecting his message in the novel based on its peculiar nature.

(1) The Structure of Witnesses to Tears

The author deliberately structures the novel in a manner that foregrounds "tears", which in the novel is synonymous with killing and murder. As said earlier, the word "tears", which is part of the title, is most prominent in the novel. The novel opens with the comatose Hussaina, Lahab's wife who was bedridden at the traumatology department of Khartoum Hospital. It is the search for her identity and the cause of her tears that led to the unraveling of the mystery surrounding her comatose status. The first chapter is used to show Hussaina's comatose condition and the double murder that co-occurred shortly after she was brought to the hospital. The two nurses that received her were murdered by

unknown persons, as was in later chapters revealed to be Saahir, who had to kill them in order to prevent the trace of their identity as the conveyor of Hassaina.

The shocking news of Sarah Bello and Sani Tanko's murder sent fears into Remi who was watching over Hussaina and was struggling to get information about her identity. The hospital's gate man was smart enough to take note of the plate number of Saahir's car, leading to the unraveling of the identity of Hussaina's conveyor to the hospital in the penultimate chapter. The comatose lady's identity as established through police investigation, given the clue they got from the gateman leading to the revelation of the cause of her comatose condition found in subsequent chapters. Chapter one ended with the mention of the identity of Hussana and her conveyor to the hospital. All these pieces of information form part of the results of the actions that are found in the last chapters of the novel.

Chapter two shows Hussaina as a spinster who was a reticent figure in her school, as well as her coming into contact with Sarah Bello who was completely an opposite of Hussaina, while at the nursing school. Their friendship in school was revealed using flashback technique to show why Sarah had to die. It is because Saahir knew her relationship with Hussaina that he had to kill Sarah in order to prevent his identity from being discovered as having conveyed Hussaina to the hospital. The chapter also shows how Hussaina met Lahab and how easily impressed by Lahab she was, even against her father's expression of the need for caution. Lahab merely gave Hussaina a lift in her private car from Khartoum hospital to Songhai's street at night occasioned by a heavy down pour, owing to the gross insecurity that was the hallmark of a North Western city. The fear of being kidnapped filled Hussana's thoughts while in Lahab's car. When Lahab

eventually took her to her destination, without taking any undue advantage of her, she became overwhelmingly impressed. The events that unfolded along the line were connected to her meeting Lahab and the subsequent death of Lahab's wife.

Chapter three reveals further, Hussaina's impression of Lahab as he was weeping over the death of his wife. This triggered a reminiscence of the death of Hussana's mother, and how she died. Her death was made inevitable by the ineptitude of medical practitioners at the same Khartoum hospital where Lahab's wife died; as a result, Hussaina decided that she would have nothing doing with Khartoum hospital which denied her fountain of love and vowed that she was going to be a nurse herself, to show other practitioners good example for the sake of humanity. Hence, her admission into Albert Luthuli Memorial Nursing School began the realization of her dream. Her posting to Khartoum hospital for her practical attachment in her final year, conversely isolated her resolve not to have anything in life to do with Khartoum hospital.

The chapter also shows how like Hussaina's father, Lahab had to continue the life of solitude, and the sympathy that followed from Hussaina and their subsequent family friendship. The chapter ended with Anas', Hussaina's father, discomfiture over Lahab's corrupt tendency, not minding that he gave the bribe to set Anas free when a drunken police officer framed him up for daring to insist on his right. Hussiana's father is veritably a man who led a life symbolized by morality. Lahab, as a result, often had his morality questioned by Hussaina's father in a manner that Hussaina felt that her father was too hard on Lahab. Her feeling for Lahab continued to grow as she continued to visit him, after having sought her father's permission to assist Lahab in cooking his soups on weekends.

Chapter four is an expose of Haussana's working life as she left Albert Luthuli Memorial Nursing School and took an appointment as a staff nurse in Lusaka Hospital along Libya Street. This appointment made it possible for her to see Lahab on a daily basis. Before long, some kind of intimacy was noticed between them by Anas ,Hussaina's father. Anas did not want to hurt his daughter, even when he felt he should have cautioned, that the romantic journey she had started was an unpredictable one.

Although Anas did not feel bad that his daughter got into an intimate relationship with Lahab, he was only afraid of the immoral traits he had noticed in Lahab. He consoles himself with a fact that Lahab was a known devil. At any point he cautioned his daughter over the fast lane their relationship was taking and emphasized the need for a long period of courtship, so that they would get to know more about each other. All this, he tried to advance in order to protect his daughter and guarantee her a happy matrimony, but his daughter fell too fast in Lahabs wolfish hands. Immediately she mentioned to her father that she was in love, she added that they had agreed to get married. She remained unyielding in spite of her father's warning, because she believed that Lahab was a perfect gentleman and would do her no harm.

The chapter as well presents the realization by Hussaina that her absence from her father's house was going to create a vacuum which no one could fill, only when she was married and was already getting out of her father's house for her matrimonial one. In trying to mitigate the effect of this vacuum, Anas, her father took a leave and embarked on tours of major cities within the North East and North Central Nigeria. It was on his return that he met his untimely death in a deadly inferno caused by a mindless tanker driver. The death of Anas gave Lahab an inner joy, because he had always wished that

the man disappeared so he would not continue to torment him by questioning his morality continuously.

Anas, was too upright to the point of weakness, as far as Lahab was concerned. His death would give him the freedom he needed to operate as his natural self. Hussaina's continual grief over her father's death was also portrayed in the chapter leading to a threatened abortion over the pregnancy that she announced joyously to her husband. Hussaina managed to recover from this shock long afterwards, physically, but continued to live with the emotional trauma caused by the untimely exit of her father.

Chapter five is devoted to extolling the virtues of Anas Al-Amin, Hussana's father even in death. The amount of condolences received by the Lahab's family put Lahab on his toes. However, the acknowledgement that his father-in-law had built a reputation for himself based on his uprightness and moral rectitude as well as hard work did not in anyway make Lahab feel like emulating him. He was only interested in seeing how he could use the reputation of his late father-in-law to his selfish and criminal advantage.

In trying to honour Anas, Lahab was appointed Vice-principal of Cabral High School, even when he was the most junior of the three persons recommended to the ministry of education. Anas was a classmate of the director's uncle. Unfortunately, Lahab did not use the position positively. He used it to implicate his poor messenger to be able to steal without a trace. His desire to amass, as much wealth as possible, through collection of percentage from contractors-suppliers to overlook their excesses and other forms of stealing, using his position, enabled him to amass so much wealth than his legitimate income normally should give him. The chapter ends with the news Hussaina

gave to her husband over her testing positive to pregnancy and the joyous reactions that followed.

Chapter six begins with the unfortunate incident of stillbirth experienced by Hussaina in the eighth month of her pregnancy. She tries to piece her thoughts together and concluded that her life is full of worries. This is because, that was her third pregnancy and all amounted to no child. “An only child they used to tell her is a parent of a chain of many children”, but it seems as if hers was going to be different. She continued to ponder over this. At last, she consoled herself with the fact that God is the giver of children.

The chapter also shows Lahab’s gradual degeneration into savagery as he was using all means at his disposal to prevent the substantive Vice-principal from returning to his office. This led him to know Saahir who was combining his contacts with spiritual powers to deceive those who were patronizing him for spiritual assistance. His visit to Saahir fetched him his appointment as substantive Vice-principal, since Saahir’s father was the director’s spiritual consultant. He went diabolical because of position. The chapter as well shows Lahab’s illicit dealings with contractors who were supplying food to Cabral High School, as he had to close his eyes to their atrocities in order to get his own cut. Shortly afterwards, Lahab started changing cars, electronics and other domestic valuables; all these things he concealed from his wife, because, he knew she would not like the idea or the source of the income.

Lahab is revealed to be so carried away by riches, and his zeal to continuously amass more led him to ask his wife to be registered as a supplier of food to Cabral High, so he could use her to syphon money, but Hussaina would not yield. The killing of the

contractor that petitioned Lahab by Saahir, marks the height of devilment in Lahab's quest for wealth. It was the psychological trauma he suffered from that led to his resignation and the subsequent establishment of his construction company. The chapter ends with the birth of Anas Al-Amin Sagir, Lahab's only son, who was named after his maternal grand father, Anas Al-Amin, who sacrificed almost everything for his daughter, Hussaina.

Chapter seven is the penultimate chapter of the novel, which opens with the admiration of Sagir, and Hussaina's resolve to bring Sagir up in line with her father's principles – honesty, humility and uprightness. It shows, as well, how Hussaina continued to worry over her husband's growing love for wealth acquisition and his association with Saahir who was believed by all and sundry to be a wizard or witches' patron. Because Hussaina was living with doubts over the sacredness of her husband's source of income, she refused to have any direct dealing with the company – Husala Business Limited, even when her husband asked her to be the company's Managing Director.

This chapter as well reveals the company's continued record of success in the early years of its establishment. It was the fear of fall that led Lahab to use diabolical means to sustain the company's track of record of success, when he noticed that the company's performance started waning. He asked his spiritual consultant Saahir to use all means possible to fortify the company, even when Saahir mentioned the involvement of human head for the sacrifice that was required.

At an appointed time, Lahab had to embark on pilgrimage, at the period within which the expected human sacrifice was to be carried out. The recommendation of the headmaster at Fodio Nursery School that Sagir should go straight to a primary school led

to a twist of fate that led to the eventual killing of the beloved Sagir through his father's conspiracy as seen in the last chapter.

Chapter eight which is the ultimate, opens with the news of Lahab's return from his ill-motivated pilgrimage. The anxiety that filled Hussaina, on receiving the telegram that her husband was booked for the first flight back to the country that day, made her decide to pick up Sagir from school earlier than she should, so they could both wait for their bread winner to arrive from his unholy pilgrimage. Unfortunately, Saahir's men had kidnapped Sagir and one other pupil for the ritual before Hussaina got to the school.

Hussaina's seeing her son's head in a refrigerator in one of her husband's rooms, as perpetrated by Saahir and his allies led to the shock that resulted in the comatose state that Saahir found her, which eventually resulted in her being conveyed to Khartoum Hospital, a place she vowed never to go for any medical assistance, owing to her mother's experience.

When Saahir got the news that Sagir was one of the children kidnapped, he had to quickly rush to remove Sagir's remains for disposal, where he found Hussaina lying unconsciously in the secret room. Saahir and his men had mistakenly left the key to the secret room hanging due to the anxiety and fear of being discovered by Hussaina, should she get back to meet them, because she came home unannounced and found out that Saahir and two other men were in that room she never entered.

Saahir conveyed Hussaina to Khartoum Hospital and met Sarah Bello, Hussaina's friend with Sani Tanko. They were the two staff nurses on duty that night. In order to conceal his identity, he opted to kill Sarah Bello and Sani Tanko, before they could hand over to Remi.

When Remi came to take over, there was no record left to show the identity of the comatose lady; therefore, her identity was not known, until police investigation revealed that Saahir brought Hussaina and left with Sarah. The man at the gate of the hospital instinctively took note of the plate number of Saahir's vehicle, unknown to Saahir, and this eventually led to Saahir's exposure. On Lahab's return from his unholy pilgrimage, he was arrested right at the airport in connection with the murder of his son (Sagir), Sarah Bello, Sani Tanko and the second pupil that was kidnapped with Sagir.

(11) Textual Technique

The technique of flashback is very dominant in the novel. Flashback, according to Adejare (1992:121), may be realized in two ways. The first is known as digression, which is when a writer stops the progress of a story, at a convenient point, to go back to a point made earlier, so as to develop a different strand of the narrative. The alternative way is known as mortised flashback; this is when a writer chooses to exploit the memory of a character, to link the fictionalized present with the fictionalized past, which often results in a structure that is a blend of two strands of the narrative. Mortised flashback is the devise that is used by the text producer, in this text, to project its message.

The text tries to foreground "tears" by giving them more prominence than the circumstances that led to them, through Mortised flashback. As can be seen from the preceding section, the text opens with a comatose Hussaina, in Khartoum Hospital, and the multiple killings of the two nurses that received her at the hospital. Nothing was mentioned again, of what led to her conditions and the killings, until in the penultimate chapter. Having mentioned Hussaina and her conditions, as well as the death of the two

nurses, what follows pertains to Hussaina's relationship with her father, Lahab, Sarah Bello and Saahir, before and shortly after she got married, in a flashback manner.

All the episodes were gradually connected, using semantic ties to show the connection between the killings and the tears that were mentioned in the opening chapter. This pattern gives more prominence to the effects of actions than their causes. The causes of the killings and tears are only mentioned in the ultimate and the penultimate chapters.

The author uses this Mortised flashback to connect the fictionalized past of Hussaina, as it affects her father's warning against too fast a decision to marry Lahab without a long period of courtship, her resolve to be a nurse, owing to the ineptitude of Khartoum Hospital management which resulted in her mother's death and which provided the enabling ground for her meeting Lahab, and her being too easily impressed by Lahab's open generosity, with her fictionalized present, characterized by sorrow, tears, and ultimately, her comatose condition.

All this gives a sermonic tone to the message of the novel. This helps in sending fears, as well as warning signals to the decoder whose appetite would be wetted to continue to read the text, till the suspended causes of the effect earlier read are found in the penultimate and the ultimate chapters. This pattern makes it interpretable that the author is concerned with the plight of the innocent masses, who suffer untold hardship arising from untimely deaths that are caused by fellow men's unquenchable desire to incessantly amass wealth, using other human beings whose loved ones are left in tears and grief, as well as the need for restraint in succumbing too fast to facial impressions.

At this level of interpretation of the novel, the message of the text is projected at the two levels discussed above, which are lexis and structure. Other devises used in the

projection of the message would be discussed at the levels of second order and prime order.

4.3.3 Second Order Level

At this level, names, dialogues and the actions of some of the character metaphors, are discussed in view of their roles in the projection of the message of the novel.

(A) Names

There are significant names in *Witnesses to Tears* that are used as part of the tools for message projection in the novel. The importance of names is emphasized in the novel, through the central character metaphor, Hussaina in a dialogue between her and Lahab, during their first meeting:

> What's in a name? Identity. Honour.
> Earned and therefore, deserved pride.
> A whole personality that is larger than you.
> That is what you have in a name. yours. Your name
> is that which is mightier than yourself. That which
> will leave after you have gone. (P.25).

From the above passage, the believe that there is so much in a name, in the text's immediate and wider situations, can be seen, and it is a further confirmation that names can be used in projecting the message of a text, especially in second order texts. This is in contrast to the English saying, what's in a name?

The names found in the novel are of interest in relation to the setting, as well as to the projection of the message of the novel and the fact that most of the character metaphors are Muslims and Hausa Fulani by origin within the context of the novel. This helps project the fact that, being religious is different from being godly, and that every ethnic group is a combination of both the good and the bad. Examples of such names are

those of Sani Tanko, Hussaina, Sagir, Anas and Saahir. There are few others, whose names do not make it simple for one to determine their religions, but, their ethnic groups can be deduced from those names. There are Sarah Bello and Remi Bukar. The name "Sarah" is an English name, but collocated with Bello, which is Arabic, while Remi is Yoruba, collocated with an Arabic surname, Bukar. These names are only mentioned in relation to the setting of the novel.

In addition to the names being used to relate to the setting of the novel, there are some names whose meanings or senses, according to Lyons (1977), match the behaviour of the character metaphors that bear those names. This is a further confirmation that there is something in a name among the people of Nigeria, where the north is an integral part. Three of these names will be used for illustration.

- **Hussaina**

The name Hussaina in Arabic can be translated as something good, which may connote good deeds; and as it were, the character bearer continued to reflect this name in her behaviour all through the text. From her relationship with her father, to that with her colleagues at the nursing school, and ultimately, with her husband, she continued to display, honesty, humility, modesty and respect for all and sundry; in fact, her virtues were extolled through out the novel.

- **Anas Al-Amin**

The second name of the character in question is someone that is trustworthy; this attribute remains associated with the character. In all his dealing in the novel, he represented morality, dedication and uprightness, both at formal and at informal domains.

This shows the much that is in a name, as Anas didn't just bear the name, he acted it. He would not give chance to any injustice, both at home and at work.

- **Saahir**

The name Saahir in Arabic means a magician, the bearer of the name in the novel lived up to the name. He was expelled from two different universities where he was reading to acquire a degree in medicine, at two different times. The reason was that, he was using his knowledge in a negative way. He hypnotized a lecturer in class who had to reveal the test question for the following day to the class unconsciously. All this is a strong proof that there is something in a name amongst the ethnic groups in Nigeria in contradistinction to the notion of the "nothingness" of names and in naming among the native speakers of English. The semiotic universe of the novel makes names important tools for message projection in the novel.

(B) Dialogue

There are mainly three sub varieties of Nigerian English discernable in this novel: interference, standard and functional varieties. There is no use of pidgin in the novel. This is probably a function of the sociolinguistic situation of the setting of the novel; it contains more of standard Nigerian English than the interference variety, as characters are largely drawn from among educated people. Virtually all the character metaphors in the novel have background of formal education, including Saahir, "the witch with a difference". The third variety is the diatypical one, which is the medical register, as will be discussed below.

- **Interference Variety**

There are very few instances of interference variety in the novel. The reason as mentioned earlier, is that, most of the character metaphors have backgrounds in formal education. The few examples are to be discussed in the following excerpts:

> Allah *has* already *written* that is going to happen.
> So it would have happened even if your messages
> were not created. (P.87).

> There has been a ….in the development of human
> character, which neither time nor environment
> can.. in the development of society, the past has
> always shaped the present, and the present shaped
> the future. So it has been and so it shall remain.
> The heart of the matter is the humn mind,
> change it and you change man and his society –
> for better and for worse. Not time. Not environment.
> Both act rather remotely and at a secondary level". (P.115).

Without a careful study of these passages taken from Hussaina, one will not be able to identify the features that can be described as those of interference in them. The first excerpt has two sentences; the first is made up of verbs in the present while the second is cast using verbs in the past. If the first sentence is in isolation, it is grammatically well formed, but in the context in which it is used in this novel the verbs should have been in the past, in order to achieve conformity with the second sentence, since both are meant to function in unison.

The deliberate choice of the present verbs in the sentence is to the effect that the author wants to show the pattern of the grammar of Hussaina in her mother tongue, Hausa. It shows a direct translation of mother tongue expression (from Hausa) into English. Hausa does not mark tense morphologically. "Faru" which means to happen in English can be used for both 'happen' and 'happened' (present and past). The word

'written' shows that it is translated from the indigenous thought process that is influenced by Islamic principle based on the believe that before anything happens, it has to be predestined and documented in Allah's book of records of event. The standard equivalent of that sentence should have read, "it had been destined…".

The second sentence also exhibits such inconsistency of terms. It begins with a present participle and before the end of the sentence, a simple past was used to describe a present situation, "the past has always shaped the present and the present shaped the future." The choice of, "the heart of the matter" further proves the point of interference at the lexical level. A standard equivalent would have been words such as 'crux' as in 'the crux of the matter is…' Although there is paucity of non-standard forms because of the reasons mentioned earlier, these instances are by no means exhaustive. There were only selected for illustration. The two passages have the same source.

- **Standard English Variety**

There are several instances of this variety of English. The reason is that most of the characters are elitist and have backgrounds of formal education. Instances of these varieties would be discussed as described in the following passages.

i. well, I said, life is certainly sacrosanct to be breathed in and fortified against any profanity. Life transcends simple fun…all I want you to understand is that there exist the same figures on either side of the equation. (PP. 19&20).

ii. Babies we all are… when faced with some kind of deprivation, and we cry our eyes when we recognize our impotence, our powerlessness to remedy the situation. We cry out of helplessness, self pity and frustration. (P.35).

iii. A most happy bunch when I left them. But its too early to assess the marriage itself. Its still rainy

season: the flowers are still blooming… I have already left everything in the great hands of God, I am beginning to think I have prejudged the young man, rather unfairly. (P.66).

iv. that's what private sector does to you. Too many problems, too much pressure, it's a jungle out there. And contrary to what you civil servants think, it's a tough place to survive. Those who successfully survive don't live long. They age – very fast.(P.64).

The passages above can be compared with the standard of English that can be found any where in the world. The most important thing to discuss is the features that make them peculiar to Nigeria.

The first excerpt is standard. The fact of its "nigerianization" is in the context in which it is uttered. Nigerians are fond of using very formal expressions or lexical items in a very informal context as found in this case. The speakers involved in the dialogue that produced this were colleagues at Albert Luthuli Memorial Nursing School. They were trying to compare and contrast the personal qualities of two friends who seemed not to be compatible, yet were friends. Words such as 'equation', 'figures', 'sacrosanct' are highly formal and show evidence of bookishness, especially given the context of usage.

The second excerpt is also an example of Standard English, in spite of its floppiness (normal non fluency that is characteristic of oral speeches) as found in the excerpt where clauses that are not main are made to function as sentences. The words such as 'deprivation', 'impotence', 'frustration', 'powerlessness' and 'helplessness', all conglomerate to add mature touch to the excerpts.

The third is also quite standard; it is only highly nativized using indigenous proverbs translated into English. Even at that, the translation is superbly done to prevent any possible, easy trace of the source. "it's still rainy season: the flowers are still

blooming" is metaphorically used to refer to the period of honey moon which is often a time that every couple is preoccupied with emotion coupled with the shortness of the period that almost prevents fault finding. Many educated Nigerians, even though use standard English, nativize their English using idioms derived from indigenous sources but neatly translated into English so as to produce the necessary effect that they want these idioms to produce.

The fourth shows a vivid description of the private sector in plain and simple but Standard English. There is a kind of simplicity that is not simplistic in the excerpt. The words are adequately rendered and coloured with so much orality that is the hallmark of many Nigerian users of English.

- **Medical Register**

A very important feature of the novel is medical register. The author uses this register to locate in space the medical practice within the confines of the setting. The hospital which is supposed to be a home for people who are ill, and by expectation, a home of healing became a source of security and insecurity, both at once. The importance of the hospital is shown in the text as contributing to the development of the message of the novel.

Khartoum Hospital became a haven for Hussaina, but it was a source of death for Hussaina's mother. The ineptitude of the management of Khartoum Hospital propelled Hussaina to realize her dream of being a nurse. Unfortunately, her own son's life could not be saved. The hospital adds to the tragic tone of the novel. In order to make the

fictionalized situation close to reality, the author has to deploy the medical register by matching language to context. The following lexical items selected from the medical register add colour to the situations, both immediate and wider situations:

Traumatology ward (P.7)
Bruised shoulder (P.7)
Female traumatology (P.8)
Data centre (P.9)
critical.but safe (P.9)
Asphyxiation (P.13)
Autopsy (P.12)

While these terms may not give a different perspective to the message, they enhance the development of the story as well as relating the story to the context or situation, which creates the picture of reality in the mind of the reader.

(C) Actions

Just like characters are regarded as special metaphors, their actions are also regarded as part of the projection of the message. In *Witnesses to Tears* there are several of these actions of character metaphors, which are used to project the message of the bestiality of man characterized by man's unquenchable desire for wealth acquisition.

- **Lahab**

The first action perpetrated by Lahab was his bribing a corrupt police sergeant who was out to intimidate law abiding Nigerians. The sergeant accused Anas of an offence which he did not commit. When Anas insisted on reporting him to his boss at the station, he framed Anas up. In order to save Anas, Lahab had to bribe the police sergeant to let him have the report. When Anas discovered this, he was opposed to it. He warned his daughter Hussaina to operate with caution in her dealings with Lahab.

Another action perpetrated to reveal the evil nature of Lahab was the framing up of his messenger. Lahab was promoted to the position of Vice Principal. This was based on the fact that they wanted to reward Anas' uprightness through Lahab, the son in-law of late Anas. This opportunity and favour, Lahab used to frame his messenger up in order to be able to steal from the safe containing school fees that he collected, without aspersions cast on him. This made the messenger suffer a jail term.

His visit to a magician to keep his position is the climax of his actions which led to the killing of a contractor that dared to point at his corrupt practices, by his magician-Saahir. Saahir became his demigod.

Lahab's desire to amass wealth led him to conspire with Saahir to kill a human being for money rituals, which eventually became his own child by a twist of fate. This shows a gradual degeneration into savagery of the human person. The moment you step into it, you will like to continue to amass.

The fear of fall drives man into all kinds of absurdities that may lead to the extermination of his loved ones or even himself. Hajj, that is one of the pillars of Lahab's religion, became reduced to a mere tool of atonement for crimes committed, even the crime of murder. His believe of appeasing God through Hajj automatically made him degenerate completely to savagery. His "cheat and pray" concept gave him the encouragement and confidence to continue to engage in evil activities.

- **Anas Al-Amin**

Anas Al-Amin's actions and guidance would have prevented his daughter from having the tragic experience that she had, if only youthful exuberance did not take her over. Anas Al-Amin continued to show good examples all through the novel. His resisting

intimidation by the drunken police officer led to his being framed up. Even when Lahab's bribing the police officer was done in his favour he did not mince words in making his resentment known and warned vehemently against that kind of immoral act.

Anas had to embark on a tour to the major cities in northern Nigeria, in order to allow his only daughter to concentrate on her matrimonial home. He sacrificed marriage for his only daughter who eventually had to leave him for another man's house. It was in one of these journeys that he met his death in a car crash caused by a careless tanker driver. Anas was a citadel of morality whose uprightness benefited Lahab. He was favoured with promotion as a compensation for Anas' kindness, but Lahab unlike Anas, used the position for negatively selfish ends.

The fact that Lahab who was not upright benefited from the kindness of Anas is a justification of the fact that living close to an individual can make one behave like or share in that individual's behaviour. This makes it possible for Hussaina to be part of the suffering of the retribution for her husband's sins, even when ordinarily she did not know anything about her husband's evil deals with Saahir.

- **Saahir**

There are several actions perpetrated by Saahir in the novel. The major actions of Saahir are actions that have to do with killing either human beings or animals. He is predatory in nature. He was using his witchcraft to kill animals and human beings indiscriminately. Animals are oftentimes killed for sacrificial needs as well as human beings. In addition to ritual killing of humans, when ever a person became a threat to the progress of his occultic activities, he eliminated that soul.

One of his actions is the hypnotizing of his lecturer at the medical school, where he was to graduate as a doctor, into leaking examination questions in class which led to his expulsion. The second of his action is the killing of a contractor who petitioned Lahab over alleged connivance with contractors to supply sub-standard food items to Cabral High School. He also was killing animals indiscriminately for sacrifice for one earthly need or another. His actions got to the climax when, in his bid to make Lahab the richest man in Sabonville city, he had to request a human head, which eventually led to the killing of Sagir, Lahab's only son. In order to cover up for the murder of Sagir, he killed Sani Tanko and Sarah Bello.

The worst predator in the novel is Saahir. It was through him that Lahab got to great lengths in his evil doing. This justifies the claim in the novel that a friend to a thief is equally a thief. Saahir is a murderer and by befriending him, Lahab eventually became a murderer. Saahir, for ritual, was killing animals of all sorts, on each day (see page P.106 of the novel). His murderous tendency started from the killings of animals and he eventually graduated into the killing of human beings all for ritual purposes. This shows a gradual degeneration into savagery by humans. It implies that, if you do not want to get to the climax of any possible action, then do not take the first step. The day that one begins to kill animals indiscriminately may be the beginning of the killing of human beings.

- **Hussaina**

Hussaina's actions as portrayed in the text reveal her as an obedient daughter and wife who continued to be concerned about her family. Prior to her meeting Lahab, she was only focusing on herself and her career in order to realize her dream as a trained

nurse. She chose the path of rectitude even in her matrimonial home. Uprightness and godliness were her watch words. The only weakness she had was that she was easily carried away by people's open good. This can be explained as a product of exuberance. Her fast steps in getting herself entangled to the monstrous and avaricious Lahab, was the worst thing she did all through the novel. She could not look beyond the open good qualities of Lahab, even when her father was drawing her attention to the need for caution. This became the genesis of all the evil that was perpetrated in the novel. Aside from this she was dutiful, humane, just and diligent in her dealings both at formal and at informal levels.

- **The Police**

The mixed actions of the police are also used to project the message of the novel. Their actions are of two types: negative and positive. The negative acts were carried out by a corrupt-sergeant who was also drunk and continued to extort money from citizens through false accusations. Unfortunately, when he met Anas, he could not intimidate him. He resorted to framing Anas up to make him seem guilty of offences that he could not imagine let alone committing. The sergeant had to do that to safe his face, having realized that he had met somebody that would not yield easily to his false threats. Anas insisted on reporting the sergeant to his boss, who did not give Anas a chance. He frustrated Anas' move by asking him to come at other times which eventually dissuaded Anas. This is a case of aiding and abetting corruption in a system.

The second action of the police, which is positive, is the action they took when they sort information leading to unraveling the mystery surrounding the death of Sarah Bello and Sani Tanko and the kidnapping of two pupils from Fodio Nursery and Primary

School. They were able to nip the perpetrators of the ignoble acts in the bud. The implication of this is that, in every human society, there are both the good and the bad, but that the triumph of evil over good is temporary.

These actions, so far discussed are selected from the multiplicity of the actions contained in the text for illustration purposes. They do not constitute all the actions in the novel. Further discussions are done at the next level.

4.3.4 Prime Order Level

The three aspects of prime order level are present in the novel. They have imagery, metaphors and descriptions. Examples of each of these aspects will be discussed below:

(A) Imagery

The dominant image in the text is that of death. This occurs repeatedly in the text in several contexts, through the use of blood-letting terms, as illustrated below:

i. Within moments of Hussaina's birth, her mother gave up consciousness as a result of severe *bleeding*. When the doctor called for the life-saving *blood*, the staff in charge of the blood bank was no where to be found. (P.36).

ii. Did she die of *gunshot* wound? She died of asphyxiation. (P.13).

iii. The other was found in the gutter along Songhai street, near Africa square, *shot* in the head and chest. (P.14).

iv. Two days after the …*accident*, Hussaina was yet to know that she had lost her father. (P.68).

v. A minute later, the constable returned with a small black *casket*. (P.70).

vi. Saahir had recommended that he bought seven white cocks, slaughter one each day for seven

consecutive days. (P.106).

vii. He relaxed the age-old condition of initiation which require a member (sic)to *sacrifice a blood relation*, a next of kin, before they would become true witches. (P.116).

viii. The means to an end. The prescribed ritual sacrifices. It would involve *blood and tears*, said his misery sand. Human blood… Saahir wasn't a stranger to sacrificial taking of human life to ensure the satisfaction of certain human ambition.(P.124)

ix. I am so worried. One thing I'm sure of though: we shall both be *witnesses to the tears*. (P.125).

x. *Saahir needed a human head*, preferably of a boy aged between six and ten… three days before the kidnap operation occurred, he had dreamt that the daughter of a friend of his was brought before him, and he didn't know it until he took out his *butcher's knife to severe the head*. (P.132).

These examples are references to death and death inducing instruments. The striking things about these items are that they refer to the artificiality of the deaths mentioned in the novel. The instruments of destruction such as 'gun' and 'knife' were mentioned as used in the destruction of beings.

The first citation has got to do with the death of Hussaina's mother, owing to the carelessness of Khartoum Hospital authority. It is a situation where by the naturalness of bleeding in the case of Hussaina's mother would have been arrested by blood transfusion. Unfortunately when they needed blood, the staff in charge of the blood bank was unofficially away and when eventually he returned to duty, all he could say was that there was no blood left in the bank. When blood donors were available, ready and willing to donate to save her life, there were no blood bags. It was in the process that she died. This

is a serious case of lack of value for human life in a place designated to safe life. It is an indirect blood-letting.

The second citation equally adds to the image of death using destructive instruments such as 'gunshot' and 'asphyxiation' which are life taking methods. This occurred in the context of the unnatural deaths of Sarah and Sani Tanko, the two nurses murdered by Saahir in order to cover up for his killing of Sagir. All these words refer to death through unnatural means. The third refers to unnatural death characterized by unnatural taking of lives using destructive instruments, 'the gun'. It was the murder of Sani Tanko using the barrel of the gun.

The fourth citation even though does not refer to physical murder, it refers to death caused by the carelessness of other human beings, a case for lack of serious value for human life. It refers to the death of Anas Al-Amin, which was caused by a careless tanker driver who crashed into Anas while overtaking another vehicle at a sharp bend. This adds to the message that human beings are often the cause of their untimely deaths and that of others close to them. The inferno was a life consuming incident which was ordinarily avoidable but was made possible via human carelessness.

The fifth citation is in the same context with the preceding one, as it mentions a casket, which was used to collect the remains of Anas after the inferno. This equally reflects human destruction. The sixth citation shows the horrible nature of human actions of blood-letting which may be of a human being or of animals. It presupposes a gradual degeneration of human beings into savagery and barbarism through a massive slaughter of animals that is almost becoming a way of life. Taking delight in indiscriminate slaughtering of animals prepares grounds for the killing of human beings for the same

ritual purposes. “Slaughter” in this case is a daily affair, as far as Saahir is concerned. This excerpt foregrounds the daily killings of animal as training for man slaughter for him .It shows that the value of human life is comparable to that of animals.

The seventh refers to the selfish nature of killers of human beings for earthly ambition who would not want the lives of their loved ones to be involved. It shows Saahir as a selfish moderator of evil. Killing one’s loved ones for ritual purposes to him has psychological effects on witches. Therefore, he has to moderate initiation conditions to suit the convenience of the witches so that ordinary people will have their wards and loved ones killed and left in agony and grief. This shows the cannibal nature of man in quest for earthly ambition and satisfaction. This can be used to explain that the twist of fate that led to the killing of Sagir was meant to teach the lesson that the best way to protect one’s self is that you do not cause other people pains, provided that you do not want pains for yourself.

The eighth citation refers to death using “blood” and “tears”. This death referred to, is not a natural type as it is caused by human beings who want to use others for their selfish comforts. The predatory nature of human beings is attested to when money is involved. The implication is that, using other human beings for money equals eating your fellow human beings. This is what is now popular in the world of the major characters of the novel. In the immediate and wider situations of the novel, the carnivorous nature of human beings is made obvious. The only thing that can mitigate the effect is morality. Once there is no morality, anything can happen. The ninth one is related to the preceding citations in that, it refers to death as tears which was going to be an aftermath of the

murder of little Sagir. The image of death is projected both through terms that refer to it either through denotation or connotation.

The last citation shows the murderous death using slaughter tool 'knife' used to 'severe' the head of a human being not of a fowl. The citation, apart from showing the kind of death involved, shows how accustomed to murder the character is. It shows that abnormality has gained a lot of normalcy in the world of today, due to the pervading mad rush for wealth acquisition. But, there is the clause of retribution that has to be learned from by who read this novel. The ultimate thing is the end of it all. No matter how much has been acquired, if at the end of the day you endanger the lives of those you love, then you will not live to enjoy the whole wealth that you have acquired. This is a testimony to the fact that there is no evil that will go unpunished. Once people can remember this lesson at all times, they will operate with dual minds each time they are tempted to do evil.

(B) Metaphor

The text has a number of traditional metaphors and simile used to project the message identified for the text as packaged by the text producer. Metaphor as said in our discussion of the first and second texts is used to describe both metaphor and simile based on the position of Carter (2012) and Toolan (2003). Instances of these metaphors and simile are selected for discussion as can be seen below:

i. …and the even more intense stillness that filled the FTW, was as awesome as death. (P.11).

ii. The rumbling of thunder dominated the air, and, like some conquering general, held all other forms of noise to submission. (P.22).

iii. One good turn deserves another…you should not

let your good turn shock that young man's life into death. (P.29).

iv. He did not want to be too protective of his daughter by cautioning her that the romantic shuttle she was boarding was a magnificent unpredictable machine. Perhaps Lahab might get to know and get hurt, disappointed of being mistrusted. (P.51).

v. If then his daughter might venture out, it were better to be with a known pilot than an astronaut he did not know. (P.52).

vi. A most happy branch when I left them. But its too early to asses the marriage itself. Its still rainy season: the flowers are still blooming. (P.66).

vii. A friend of a thief is a thief. (P.107).

viii. The man, this contractor, had the needle to fatally puncture the balloon that kept him afloat in the air. (P.!09).

Each of the metaphors presents interesting usage, given their context of situation, as used in the projection of the message of the text. The first metaphor is used to achieve verisimilitude in the sense of likening the sonority of the piercing voice of Hussaina and the accompanying feeling of the hearers to the "awesomeness of death itself". This helps in projecting the message of death that occasioned her agonizing world.

The second metaphor is related to the first in the sense that the force of natural phenomenon of thunder as a possible death inducing phenomenon with those conquering army generals who are also trained to kill and as such they command some respect and fear from the ordinary citizens. Their intimidating and domineering features are extolled in comparison with that of the rumbling thunder at the night that Hussaina was left in a torrential down pour that led her into accepting a lift from Lahab. This resulted in the first contact that resulted in marriage long afterwards. It is as a result of the possible death

inducing force of the rumbling thunder that Hussaina had to choose a lesser danger of being given a lift by the unknown Lahab, in spite of the fact that she was aware of the possible implication of the act. This projects the message that Sabonville city is laden with gross insecurity, and ultimately bloodhound individuals.

The third is a metaphor used to express the need to reward good with good and not good with evil. The metaphor as used here suggests that, we should be cautious not to be too easily impressed by what seems good and react too easily and so fast as to allow our good intention to be misunderstood by others. It is a warning that can be interpreted as that we should be too careful with open good, because there may be hidden dangers associated with something that looks good on the surface. If this warning is given heed then one will not easily fall a victim of people with hidden mischief.

The fourth is connected to the preceding one given the sameness of their contexts. It refers to Anas' resolve to let his daughter be, over her choice of Lahab as her life partner. The metaphor here, given its context, refers to the marriage institution and the romantic shuttle as a magnificent, but unpredictable one, which needed to be boarded with caution. However, Anas was faced with considerations, here and there, of his daughter's happiness and the possible feeling that his warnings might provoke Lahab who was already a known family friend. The fifth metaphor "it were better to be with a known pilot than an astronaut he did not know" refers to Lahab as a known son in-law to be who should be more predictable than a total stranger. This was the basis of Anas' final consent that Hussaina, his daughter should marry Lahab. At least, Lahab is a known friend of the family.

Anas, given the context of usage, feels that Lahab's shortcomings may be easier to put up with than another person's whose excesses may not be known and will end up being worse than that of Lahab. This projects the message of permeating evil in society. When abnormality becomes normal, an individual is left with no choice than to think of choosing between small and bigger evils. The seventh which is also related to the sixth, was used within the same context of Hussaina's marriage with Lahab. The metaphor, "it's still rainy season: the flowers are still blooming" refers to the early period of Hussaina's marriage to Lahab. This is used to achieve verisimilitude in the sense of the blossoming flowers which keep their freshness during rainy season but begin to dry up during dry season.

When marriage is new, there is fresh love and couples can hardly notice each other's misdemeanor. The situation changes gradually as the days go by and they begin to find fault in each other's actions. While Anas acknowledged the fact that he left his daughter in a happy mood, he was conscious of the fact that the pervading happiness might not be sustained with time. This goes a long way to referring to the disparity between Lahab (known with some criminal tendency) and Hussaina who was purely brought up with uprightness and high sense of morality. This, more or less, forms part of the thesis of the novel. This was based on Anas' discomfiture with Lahab's immoral traits, which he noticed early enough. At last he decided to resort to fate. At last his premonition eventually came to pass.

The eighth metaphor "a friend of a thief is a thief" refers to Lahab's friendship with Saahir who was believed by all and sundry as a witch's patron who moderates ways in which human sacrifice should be carried out in order to minimize the psychological

trauma on his colleagues-witches. This refers to the kind of influence that can be found in an association. When two people of opposing characters continue to be friends, in the long run, one will begin to emulate the other. Negative influences spread faster than positive ones.

In the novel's wider situation, it is believed that you get to know the habit of a stranger through the nature of the natives he associates with. The metaphor is used by Hussaina when she expressed her lack of comfort with her husband's association with Saahir. This belief made her suspect that her husband might be up to something evil, that might bring curse upon her family, but she had no evidence against him.

The last metaphor "the needle to fatally puncture the balloon that kept him afloat in the air" refers to the petition that a contractor wrote against Lahab over his connivance with contractors to defraud his school, which was capable of putting an end to Lahab's loots. The loots are referred to as balloon because, as big as a balloon is, a little sharp object can render it useless. This is likened to the juicy criminal deal, that Lahab has engaged in, which when exposed will lead to Lahab's crumbling like a pack of cards. This metaphor, given its context of use, implies that no matter how much one acquires, it is the means that is the most important thing. That is what determines whether the wealth will be permanent or temporary. What ever amount was amassed through illegitimate means, no matter how much will not stand the test of time.

These metaphors are selected from the numerous metaphors used by the author to reinforce the thesis of his novel, Although they are by no means exhaustive, they are sufficient evidence used to substantiate the projection of the message of the novel at this level.

(C) **Descriptions**

There are several descriptive passages in *Witnesses to Tears,* which interestingly add to the projection of the message of the novel. Some of these descriptive passages are used to describe character metaphors in the novel with a view to revealing the contrast between their natural qualities and what human artificiality has pushed or led them in:

> i. She had an openness and cheeky personality that made her easily absorbable into any company. She was indiscriminate in her contacts – male or female, and, like a butterfly, she was colourful and did not hide it nor feel any inhibition to display it. (P.18).

This passage describes Sarah Bello in a manner that portrays her as humane and full of life. Her humanness is shown in her willingness to relate with all kinds of human being for the sake of humanity. In spite ofher positive situation, her life was rudely brought to an end without any remorse by her killer. This supports the thesis that good ones are often rewarded with evil by a society that is found of evil deeds. The few good ones are often persecuted by the majority that is neck deep in evil activities.

> ii. She has this foreboding dread for the police. A place where you must cease to be what you are at the whim of an individual feigning absolute righteousness. A high priest to whom all else must play a second riddle. Yes, courts are sanctified houses for justice, places for putting wrongs right. (P.44).

The descriptive passages above describe Hussaina's conception of the courts and the humiliation associated with the courts. It is a place designated for justice but at times people are humiliated beyond proportion by a man positioned by law, as most of the judges get carried away by the powers conferred on them by law and they begin to use it indiscriminately. To her the court should be the last place she would seek justice. She then preferred that her father dropped the case of extortion against the police sergeant and

the whole idea of going to court, because the kind of bureaucracy and procrastination that would follow would almost deny justice. This description assists the projection of the message of the novel.

The kind of decay and rush for money that has become too commonplace is also encouraged by delayed justice, owing to the procrastination of justice delivery and perversion. This becomes clearer when a mere messenger was sentenced to fifteen years imprison over the theft of thirty three thousand naira that they could not find in any place with him. The fact that the safe was not locked was tempting to a man rollicking in poverty, which was neglected. The judge merely mentioned that the nature of Lahab's work could lead to such forgetfulness.

This judgment that became a source of empowerment for Lahab to further perpetrate his evil of setting people up for acquisition of wealth, later went further to the killing of people for the same purpose.

iii. Amen, he said with the kind of inner satisfaction of one who had achieved the ultimate victory over an obstacle that posed the biggest threat to the achievement of lies life's ambition…(P.71).

The passage above describes the kind of inner reflection of satisfaction that took over Lahab over the confirmation of his father in-law's demise. The death of Anas was like the victory of evil over good. It goes a long way to deceiving evil doers who would think that being corrupt and decadent will have no negative impact on the doers, because God's kind of justice is neither always visible nor immediate. But at the end, the natural law of retribution took its cause. It also shows the negative ways in which the concept and crime infested minds respond or react to those who challenge and admonish them over such tendencies and actions. All this is based on the fact that they are ignorant of the

ways of nature. Eventually, the uprightness and moral rectitude that were the hallmark of Anas' life started benefiting Lahab and he praised and admired his father in-law more in death than in life. In spite of this, his natural ignoble tendencies did not make him change. He had to continue to exercise his untamed freedom which eventually led to his despicable end. This justifies the fact that the victory of evil over good is temporary, not absolute or permanent. The next passage is related to this in the sense that it seems a continuation of this.

> iv. He had secretly despised him for that very trait when he lived, and actually nursed an inner satisfaction when he died. But now he left a sense of gratitude to that same trait in the man. He was now its beneficiary. His old fear and loathing for him began melting away. Dead men have no shadows. He was no longer around to see and question his propriety…(P.78).

This explains the fact that, even when Lahab could not emulate Anas whom he secretly hated while alive, he had to enforce the virtues of the man when he started benefiting from his good and uprightness. Just as he enjoyed the proceeds of Anas' uprightness when he was no more alive, if it was for bad deeds, he would have as well enjoyed it as part of the man's family. This sends warning signals to readers and the society at large that what ever one does, one will certainly be rewarded, but it may not be immediately. The proceeds of the reward, when it comes, may be shared by members of Anas' family, negatively or positively.

This also adds to the thesis of the novel that there is retribution for all evils, sooner or later. The much that people suffer, at times, may be retribution for evil deeds, which they might not perpetrate directly. It could be part of the unseen inheritance bequeathed to them by their forebears or parents and even members of their family.

v. Sihril Saahir was a complex, intelligent man: he was regarded as a medicine-man, a soothsayer, a doctor in the sense of modern science, psychotherapist, all in one. His grand father was reputed to have been a formidable medicine-man. His father was a great Koranic scholar, with expert knowledge of herbs and plant roots, and their medicinal potency. Saahir, too, was exceptional in the mystical tradition of his forebears… he was rusticated from the university for theft – of human skulls. (P.98).

The complexity of Saahir was described in the above passage. The man Saahir got his complex qualities from his forebears. His grand-father was a "medicine-man" and a Koranic Scholar, and as a result of this background, Saahir became exceptional in his magical traditions. The sense that can be made out of this is that, Saahir's capacity to do evil could be a result of influence of his forebears. It as well could be that, in spite of his exceptional brilliance, he was always getting involved in things that are inimical to his success in the modern way. As a result, he resorted to achieving success using crooked means. This lack of success could be a result of the evil that his forebears may have used their knowledge to do in their times. An attempt to force himself to succeed led him into committing all the atrocities that he did which eventually reduced him to nothing at the end.

Associating with Saahir was possible for Lahab because, they had similar character traits. These innate criminal and evil traits in both Saahir and Lahab enabled them to remain together in their evil doing, till fate caught up with them. Although nothing was mentioned about Lahab's roots in the novel, the fact that "the friend of a thief is a thief" as cited earlier, makes one think that they had similar backgrounds or

similar genotypical components, which could result in the fact that he was carrying a family curse which propelled him into the live of destruction he chose for himself.

> vi. Among the average government officers, Anas represented one of the remaining models of rectitude, dedication and those values that had not been by the perverse pursuit of wealth. Anas, though not yet at the top of the ladder. (P.76)

The description of Anas given in the passage above, shows that he was full of morality, conscience, diligence and commitment, and as a result those who have been swept across by the rush for wealth will have nothing in common with him. This is the reason that Lahab did not like him. Whatever position Anas occupied, he was at any point displaying exemplary attitude and the much that society has been coupled with evil pursuit of wealth did not withstand.

Anas' virtues were extolled after his death, even by those who could not show their admiration of him openly, while he was alive. This means that, what is important about life is not how much money you have acquired but the kind of name you leave behind. This description is justified by Saahir's justification for the killing of the contractor that dared to petition Lahab, his crony. This can be seen below:

> Physical death is a neater thing than what they will do to you. They will take your name. Destroy it. You'd be destroyed. And your children …They wouldn't spare your progeny and legacy. We just simply eliminated him. We have not touched his name. He still has mourners. (P 111).

This shows that, even the devil wants good name. The thesis of good name characterized the novel. The fact that Saahir, who knows himself a killer, has to hide his atrocities in order to protect his name shows how important name is, in the immediate and wider situations of the novel. This is because, in the semiotic universe of the novel,

name is everything about humanity. This is because it is used to measure your descendants, generations after generations. The description of Anas is used to project the need for good legacy.

In spite of the fact that everybody likes to be seen to have left a good legacy behind, it is only those who leave a good legacy behind that are actually blessed with good names, not those who attempt to forcefully claim it. This accounts for why Saahir and Lahab ended the way they did.

vii. God is most forgiving; thought Lahab, and began feeling some relief from his inner turbulence. He had seen men who shared the most blatant disregard to all ethics in their worldly self-advancement to prosper. Blooming like the spring flowers. They cheat. But they also pray; the first to be in churches and mosques; never missed the publicity to donate to charity organizations, give to the poor or build houses of worship. Yes, God is forgiving … He didn't have the means for those things necessary to impress the Almighty. But he would undertake what he considered the most cleansing act… erforming the Hajj. (P.111).

This is the longest of all the descriptive passages used for illustration in this novel. It describes Lahab's inner thought processes used in consoling himself over his misdemeanours. He tried to compare his atrocities in terms of weight with those of others and consoled himself with the fact that he was not the worst sinner. He ruminated over what people use as a method of cleansing and he adopted the Hajj as his, which gave him the courage to wax stronger in his evil doing. Little did he realize that the source of the money used in performing Hajj is part of the preconditions for an acceptable Hajj in the wider situation of the text. It was on the day of his return from Hajj that his only son was killed by his magician-friend for the sacrificial consolidation of his wealth. The twist of

fate that led to the killing of Sagir, Lahab's only son, marks the retribution for all the atrocities they had committed. It is divine injustice for one to have a happy family when you cause other families unhappiness. This reinforces the message of the novel that the search for wealth through unlawful means can only bring disdain, mockery, unhappiness and above all, death to one or one's family. The passages, as it were, were selected based on their significance, among others, to the projection of the thesis of the novel.

4.4 Conclusion

This chapter discusses the three novels that were chosen for this study. The novels are Chukwuemeka Ike's *Our Children are Coming*, Festus Iyayi's *The Contract* and Abubakar Gimba's *Witnesses to Tears*. For each of these novels, the study identifies the message projected and the various linguistic devices used in projecting the message. The projection of the message is done at three meta-levels of primitive order, second order and prime order levels. Each of the novels projects the message at the three different levels of interpretation of the text advanced in systemic linguistics. At the primitive level each novel had its message projected through lexis and structure. At the structural level, *Our Children are Coming* and *The Contract* had their messages projected through syntax or grammar. Conversely, in Witnesses to Tears, peculiar text structuring was found most prominent and so it constituted the basis of discussion.

At the second order level, all the three novels had their messages projected through names, dialogues and actions. Instances of all these devices were discussed in the chapter. At the prime order level the messages of these three novels were projected using imagery, metaphors and description. All these devices were discussed in terms of their manifestation as message reinforcement in the novel. Although, they all have similar

features, each writer has a peculiar way in which he manipulates the features to project his message. The theses of the novels are not the same, even though there is similarity in their thematic preoccupations. This reveals a case of literary or novelistic dialects, which the study tries to justify.

CHAPTER FIVE: SUMMARY AND CONCLUSION

5.0 Introduction

This chapter focuses on summary of the findings of this research and conclusions drawn from the research.

5.1 Summary of Findings

The study is summarized in terms of all that it constitutes. The study is divided into five different chapters. The first chapter presents the background of the research, the problems that the findings of the research are meant to solve, the questions that were answered by the research findings, the justification of the research, the scope and delimitation of the research, as well as the significance of the study.

In the background of the study, the research tries to identify the various scholarly views of the language problem associated with the writing of African literature in English, which has led to two sharply contrasting views on the writing of African literature in English. The first group does not believe that creative efforts of African writers should be expressed using English, while the second has a liberal attitude to the writing of African literature in English. The latter group believes that, even though African writers in English would not be able to write like the native users, there should be further efforts towards super linguistic creativity, which would enable them to manipulate the language to be able to express their peculiar African/Nigerian experiences. It is on the basis of this latter view that the study investigates the different ways in which writers in Nigeria creatively encode their experiences in English.

The study, even though not oblivious of the hardship involved in recreating one's language while writing using another man's language, believes that there are extra-linguistic features that pose a threat to interpretation of the text. This accounts for the use of situational features. The texts chosen are Gimba's *Witnesses to Tears,* Ike's *Our Children Are Coming* and Iyayi's *The Contract.* In order to achieve the aim and objectives of the research, which are to investigate the peculiar ways in which the selected authors have adapted English to serve their functional roles of communication, to show the extent to which their various choices succeed in the supposed semantic function, to show whether or not variation in local cultures contribute to variation in language use in the texts based on the systemic text linguistic approach to the study, and how the features of these authors contribute to the growth of the variety of English in Nigeria. The study is done with a view to giving perspectives to the message(s) that authors pass across to their readers.

Alongside this, a number of literature related to this study were reviewed to serve as the foundation upon which the study was based. Texts on the themes and approaches to style and stylistics, text linguistics, as well as those on the language of Nigerian literature in English and the English language as used in Nigeria were reviewed. The study, there after, chose the systemic functional model as a framework for the research, using the systemic text linguistic approach, as expounded by Adejare (1992) as the model for analysis of the texts chosen.

Texts for discussion were selected novels from the three novels using the concepts of "projection" and "procedure" as the basis. The text selected from the novels were analyzed under the three levels of primitive order, second order and prime order, that are

the levels of analysis of texts authored by users of English as a second language, which are technically called second order texts.

The study shows that in the three novels discussed, there exists a message that each projects. Each of these messages is projected in each of these novels using the three meta-levels of primitive, prime order and second order.

At the primitive level every text studied in this research projects a particular message using linguistic elements that fall within the premise of syntax, lexis and other elements which were classified as elements of the primitive level by Adejare (1992).

Our Children are Coming projects the message of elitist insincerity and the hypocrisy of the adult society. It tries to bring the human nature of insincerity and hypocrisy under scrutiny by showing the adverse effect of this on the post-colonial Nigerian society. This he does by creating the ways in which the adults cover their tracks by attributing the moral decadence in their society to the inactions of their children. The fact portrayed there is that the weaknesses of the youth are a product of the failure of their parents who have failed in their roles as models. This message is projected at this level using linguistic apostasy. This implies that human apostasy is expressed using linguistic apostasy which is evident in the use of syntactic deviations in the form of incomplete structures used as sentences, the use of single word sentences and double negatives in a sentence. Syntactic parallelism is used as part of the syntactic apostasy to show human apostasy by showing both negative and positive attributes of the novel.

The second linguistic element used in the projection of the message in this novel at the primitive level is lexis. This is achieved using collocations and images. These were used in a manner that deviates from the normal usage to achieve special effects, which

goes a long way to reinforcing the message from the corrupt parents. The second text, *The Contract* is based on the evil associated with contracts which is supposed to be a legitimate corporate act but ruined by the shift from the normal order of doing things, which has become the bane of governance and existence in post independence Nigerian society. The novel reveals how predatory human beings can be in the absence of respect for law and order. The elite who should be the custodians of law and order are seen to be agents of injustice, corruption and moral decadence. The message of filth and decadence is projected in the novel using linguistic features that have been classified under grammar and lexis at the primitive level of interpretation. At the level of grammar, what is most prevalent is the use of sentences that are structured to reflect the overwhelmingly unrestricted decay in society. Such sentences are structured with a single main clause with nominal rankshifted clauses. Just as the rankshifted clauses cluster round the only main clause in the complex structure, every rankshifted clause is made to function as a modifier of the subject of the main clause. This is designed to reflect the ways in which corruption has been clustered by people in all spheres of the Nigerian national life, either in government or in private establishments.

At the lexical level, words such as “filth”, “rot”, “decay”, and “vomit” are well spread in the novel to show the permeating and overwhelming nature of corruption. Although the writer uses the same features as the first writer, the ways in which he has structured his syntax and the manner of presentation of the lexical items used in projecting the message of his novel is different from what were found in the first novel. While the former uses syntactic deviation and parallelism as well as collocations and

coinages, the latter uses syntactic complexity and parallelism and an assemblage of words whose senses are shared by both corruption and moral decadence in the novel.

The third novel, *Witnesses to Tears* also has a message that is related to the ones of the first two novels discussed. It deals with the ever increasing desire of the modern man to acquire money using unlawful means and the resultant wanton destruction of the perpetrator themselves and their loved ones. It reveals the total disregard for the value of life and humanity in general, when people engage in a mad rush for wealth acquisition, and the bestiality that accompanies it, even when the perpetrators struggle to cover it up with open kindness. It is this message that is projected using various linguistic devices used under lexis that are closely related to what was used in text (2) earlier discussed. The author employs the use of words that share the same senses with death and danger, and distributed them evenly in the novel, a list of which is discussed in the previous chapter. The words include “coma”, “death”, “dead”, “homicide”, “killers”, “danger”, “wolves”, “attacks”, “mourning” and “shot”.

Text structure in this context means the way the author structures his novel. The peculiar manner in which this text is arranged into units in the form of sections and chapters is such that is marshaled by the author to project the message of his novel. The author, structure this text in a manner that the term ‘tears’ is foregrounded, and through it the reader could see “killing” and “murder” resulting in the foregrounded action. This is technically referred to as mortised flashback. The chapters are arranged in a manner that reveals the end of the discourse before the beginning. This puts forward the repercussions of the action before the action itself with a view to sounding a note of caution.

From the foregoing, it is glaring that all the three writers used similar devices to project the message of their novels. Even at that, the ways in which these devices were exploited varied from one writer to another. Two basic devices are prevalent at primitive level meaning: Lexis and structure. At the lexical level, the approach used by the author of the first novel is strikingly different from the one used in the second and third novels for message projection. At the structural level, the first and the second text producers use syntactic structure in the projection of the messages of their novels. The third author is different from these two aforementioned owing to the manner in which he uniquely renders the structure of his novel to project his message the way he wants it projected.

The second level of message projection in these novels is called the second order level. At this level, the first text uses linguistic devices such as names: proper and titles, dialogue – featuring legalese and political register and actions – featuring a number of actions performed by the characters in the novel, all geared towards projecting the message of the novel.

In the second novel, names were equally used by the author to aid the message projected in the novel, in addition to dialogues and actions. Just the way names which comprise proper names and titles are used in the first novel, they are also used to mark identity, which could be ethnic, religious or professional. All this is done to show the identity of characters in relation to their roles, in order to aid the projection of the message that is central to the text. They are names of places as well as nicknames which have been found to contribute to the geographical coverage of the message projected and which enable the reader to understand the message properly in relation to the immediate

situation of the text. In view of this, one can assert that the second text uses names for the same function that the first uses them. The difference is that, their perspectives differ.

Dialogue is also used at this level for message projection. Two varieties of Nigerian English were noticed, namely: interference variety and standard Nigerian English. Although two varieties of Nigerian English have been noticed, standard Nigerian English is more prevalent than interference variety. This is a function of the spread of characters in the novel. There is, to a large extent, different varieties of English that were used, including functional varieties. Dialogues, therefore, can be said to be a common functional tool in the first and second novels, except that they are employed in different ways by the different authors. Actions are used just the same way that they are used in the first novel for message projection, the same way they were used in the second novel.

The third novel features names, dialogues and actions for message projection, as in the first two novels discussed earlier. However, it is quiet spectacular in its use of names which when translated matches the actions perpetrated in the novel by the characters that bear those names. In this case, there is a sharp connection between names and actions of the bearers of such names which prove the high regard the immediate universe of the novel has for names. In terms of the use of dialogue, this text is related to the first novel much more than it is to the second. There are three different varieties of English discernible, which include a functional variety. In short, the texts use similar devices in the projection of their messages at this level, yet each writer did it idiosyncratically functionally.

The third meta-level of analysis is the prime order level. At this level, devices such as metaphors, descriptions and imagery were used to enhance the projection of the

message of these texts. In all the three texts analyzed in this study, there is a preponderant use of all these devices. Text one, has a number of metaphors expressing both direct and indirect comparisons and proverbs. A handful of such metaphors were discussed in terms of there functionality in the text. The manner in which certain characters in the novel were described also was considered part of the linguistic strategy for message projection. Aside from descriptions of characters, descriptions of issues also contributed to the projection of the message in the novel. There are no sharp instances of imagery deployed to aid the projection of the message.

Text two, *The Contract* uses all the three devices of meaning projection in the novel. They are imagery, descriptions and metaphors. There are instances of such imagery discussed as contributing to the general message of the novel. There are several instances of metaphors which included both direct and indirect comparisons. There is paucity of the use proverbs, unlike in the first novel. Aside from metaphors and imagery, descriptions of characters and their actions are functionally deployed for the projection of the text's message. This text uses instances that are similar to those used in the first novels at this level of interpretation. The only difference is that, while the first uses descriptions and metaphors without imagery, the second use all the devices.

Text three is closely related to text two in the use of imagery. The images used in it as in text two are those of death. In both texts, the reader can see danger and death through the use of blood-letting images of "guns", "shots", "knife", "blood", and "casket". This is missing in the first novel. Aside from this, the other two devices were commonly used at this level in all the novels analyzed in this study. Descriptions of characters, their actions and scenarios are meant to aid the projection of the message of

the novel. Metaphors are also used in the projection of the message. Most of these metaphors include direct and indirect comparisons as in the cases of the two novels discussed before this. In all, the messages projected by these novels are done at the three functional levels discussed in the methodology. There is a sound overlap in the devices used, and even in the contexts, yet every writer is peculiar in the treatment of the message of his novel.

5.2 Conclusion

This study tries to reinforce, first, the inevitable fact that Nigerians/Africans have to strive to create their language to suit their peculiar native sensibilities when engaging in literary writing. Interesting in this regard is the fact that the writers studied here all have used English creatively and idiosyncratically based on their peculiar linguistic experiences and those of their semiotic universe.

It also establishes the fact that every second order text has a message, and that all the linguistic and extra-linguistic elements, such as lexis, syntax/grammar, text structure, characters, names, dialogue, actions, imagery, metaphors and descriptions are all parts of the signaling system. This goes a long way to making a case for the situationality of the systemic functional model as one of the most suitable models for text linguistic analysis. The reasons are that: (a) it is based on the concept of language as a semiotic system- a system of making meaning by choosing, and (b) the fact that every second order text has a message. This is contrary to the age long notion of multiplicity of messages for the literary text. It reinforces the view of Adejare (1992) that the encoder's perspective is superior to the decoders', since it does not seem that a sensible person will engage in the serious business of novelistic or literary writing for the fun of it.

The text is considered and found by this research a communicative occurrence in which the writers studied pass a message across to their readers. This perspective enables the analyst to give effective interpretation to the second order text, especially in the use prototypes to make meanings in second order texts. This goes a long way to also making the interesting impression that semiotic variation should be considered in the interpretation of any text produced by a non-native user of English.

The research also discovered that there is some kind of overlap between the messages identified for the three novels. *Our Children Are Coming* projects the hypocrisy and apostasy of man in general and in the Nigerians, who always try to shift what is negative to the next person and prefers to keep what ever is positive, whether they are most deserving or not. *The Contract* projects the message that is related to that of *Our Children Are Coming* in the sense that corruption in the post colonial Nigerian society constitutes the focus of both. The third, *Witnesses to Tears* also preoccupies itself with the mad race for quick wealth as it is characteristic of the majority of Nigerians. This is related to the two novels, mentioned before it, in the sense that, it shows that the root of all the corrupt practices and human bestiality as man's unquenchable desire to amass wealth.

All these texts focus on the decay in the Nigerian post-colonial society from different perspectives. Ike believes in bloodless revolution as the solution to the widening scope of corruption, which is to be carried out by the younger generations of Nigerians, especially those below the age of twenty one and largely under graduate students. Iyayi, on the other hand, does not believe that the end of the decay is in sight, since those who constitute the majority do not have the weapons needed to fight the corrupt ones, and,

above all, are unaware of their own despicable existence. However, he reckons with the fact that, the corrupt syndicate made up of civil servants, politicians, military and police officers, will continue to destroy themselves. Gimba believes in the natural law of retribution. No matter how much money you acquire, what is most important to him is the source of the wealth. This is based on his concern for good name which is more enduring over silver and gold which to him are transient.

It can be said that the first two, believe in an imminent revolution, even though the methods are different. The third considers the law of natural retribution as the best revolution. The author expresses the inevitability of retribution for every evil done by man but reckons with the fact that many tend to neglect this because it is not often immediate. In all, the three writers successfully projects their messages based on their peculiar experiences, occasioned by variation in the semiotic universe of their various texts.

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