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Abstract: Advertising is a form of communication which has one main function: to make the audience buy the advertised product or subscribe to the services displayed. Consumer advertisements employ more than one mode of communication in designing messages that target their audiences. This often causes interpretational difficulties to the target audiences. This paper strives to examine how visual semiotics and written language are used in the *Safaricom* newspapers advertisements to aid meaning/ interpretation, and to determine the impact of using the visual images and written language on the audience's ability to interpret the messages. The data analysis is based on Multimodal Discourse Analysis (MDA), a theoretical framework by Kress and Van Leeuwen. The data is drawn from the telephony sector in Kenya. This paper concludes that most viewers encounter difficulties in comprehending visual images in isolation and have to rely on written language to fully understand the message.

Keywords: *Advertising, Semiotics, Multimodal, Telephony, Visual Texts*

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Abstract : This paper explores the issue of theoretical approaches to the understanding of Nigerian literature, with the goal of appraising the significance of psychoanalytic theory in the understanding, and making Nigerian literature applicable in the world, which is fast becoming a global village. To achieve the stated goal, the work of Chinua Achebe, *Things Fall Apart* and, along with some brief account of some other Nigerian literature, will be critically analyzed in order to show the clarity and understanding that psychoanalysis brings to bear on Chinua Achebe's *Things Fall Apart* and by extension other Nigerian literature.

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Abstract :Change is well known as an essential characteristics of human language. Language therefore, mutates to suit its new environment. English language came into Nigeria as part of the legacies left behind by the colonial masters. Igbo language was one of the languages that received the contact by English Language. This contact led to the occurrence of certain phenomena, a confirmation that when two languages co-occur, certain phenomena arise. Code-mixing and borrowing are among these phenomena. This paper examines the issues of code-mixing and borrowing in relation to English and Igbo languages. It attempts to identify some of the reasons that motivate the speaker to code-mix and borrow. Lastly, the paper calls attention to the roles of both phenomena to those who use them and asks for the encouragement of the phenomena especially since they serve as a communication medium to those who use them.

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Abstract: This research examines some options open to women in the male-dominated Egyptian Muslim society. The study is focused on Nawal El Sadaawi's novel, *Women at Point Zero*, and explores the female protagonist's (Firdaus's) effort to confront the suppression and repression of women in the Arab Islamic society. At the early stages of her groping towards self determination, Firdaus flees from one form of suppression to another so as to escape forced marriage or sexual assault. This essay discusses these flights and the protagonist's determination to follow her mind in a society that treats women as persons without rights. The essay also interrogates the unbearable persecutions that drove Firdaus into prostitution--the only profession in which a woman can decide for herself. As a prostitute, Firdaus achieves economic independence, spatial independence (she does not have to share a house with a man), freedom from patriarchal and societal persecutions, emotional independence, and freedom to accept or reject clients, irrespective of their statuses. The author presents Firdaus' action as a matter of choice between marriage that enslaves woman, and prostitution that frees her.

Key words: Egyptian, Point Zero, Firdaus, Oppression, Genderised.

Towards Effective Teaching and Learning of English as a Second Language (ESL): The Influence of Reinforcement in the Classroom. Nzeakor, Ngozi C. and Nnadi, Angela O.....128

Abstract: English language is a second language in Nigeria because of the fact that Nigerians already have their first language (L1) which is their mother tongue. The multi-lingual nature of Nigeria has placed the English language on a very high pedestal in the country. English is used as the language of education, law, commerce, politics, administration, agriculture and so on. Despite these important positions occupied by the English language in Nigeria, the teaching and learning of this language is fraught with a lot of hiccups ranging from the non availability of qualified teachers, to mother tongue interference, lack of infrastructural materials, interference, non conducive environment, attitudes of both learners and other psychological factors. Based on the above anomalies, linguists are trying to evolve methods that will serve as the best method for the teaching of this language, so that both teachers, learners and the general populace will benefit and appreciate its worth. Consequently, the writer advocates for the use of reinforcement as a teaching strategy for the effective teaching and learning of the English language because this method focuses on the teaching of English language to students directly, without using the students' native language to explain new words or grammar in the target language. This paper explores other methods of teaching and narrows it down to reinforcement and also prescribes how it can be adopted to enhance learning of the language.

Language as an Effective Tool for Style: An Appraisal of Dr. Martin Luther King Jr.'s Speeches, "I Have A Dream." & "I Have Been To The Mountain Top." Anthony James135

Abstract: Over the years, the American political landscape has been known to have produced remarkable speeches that have influenced the American society and possibly the entire human race. Right from Abraham Lincoln's Gettysburg Address of 1863 to the most recent speeches of the first black American President, Barrack Obama, one thing that has stood out in these various speeches is the linguistic tools that have been used by these speakers to drive home their various messages. It is in line with this fact, that this paper attempts to analyse some of the linguistic techniques that have been employed by late Dr. King in his two most famous speeches: "I Have a Dream" and I Have Been to the Mountain Top." Consequently, this paper explores the linguistic mechanics in these speeches and possibly relates these mechanics to its literary importance.

A Contrastive Study of English Inflections and Ukwuani Inflections. Oghiator, Florence Etuwe141

Abstract: This paper discusses a contrastive study of English inflections and Ukwuani inflections. Nominal inflections are extensively discussed in the two languages. English nominals include possessive form and plural form. Ukwuani nominals are also fully explained they are formed by reduplication, quantifier and suppletion. Moreover, verbal inflections in English are fully analysed; they include 's' form, 'ing' form, 'ed1' form and 'ed2' form. Ukwuani form verbal inflection by suffixation and by additive morpheme. All the foregoing are discussed in detail.

Aural Acuity and Comprehensibility/Spelling Ability: A Case Study

INTRODUCTION

This paper is concerned with the state of the ear and its effect on spelling ability and language comprehension. By aural acuity, we mean the acuteness of perception of the auditory organs. It involves phonetic intelligibility which Lafon defines as "L'etat de la chose qui peut etre entendu distinctement et facilement" (a state in which the hearing organs have distinct and easy hearing or perception).

For the ear to perceive and comprehend sounds, three things need to be considered: the state of the hearing organs, the sound representations and the process. On a simple note, one would say that the ear captures the sounds of speech (through the external ear). It transforms these sounds to acoustic signals which are converted to neurological cues for messages conveyance and interpretation. The most important functioning of the ear occurs in the middle ear. Here, there is an amplification process—sound energy is conducted from low acoustic impedance to high (liquid) impedance in the cochlea which contains sensory preceptors. It is established that there is a mismatch of 30 decibels in this sound energy between the two spheres—this necessitates the amplification. The Nobel Laureate, John Von Bekesy established the fact that the middle ear amplifies pressure transformation at a rate twenty times greater than incoming input. The middle ear however, also functions to protect against intense incoming impulse.

Having taken note of perception which involves acoustic signals, neurological elaboration and the psycho-

physiological process of meaning extraction, we need to know too that the medium of transition is important and that the duration and intensity of the signals could affect perception. The nature of the sequences of sounds and their distinctive distortion or sound loss rate, equally affect perception. Within this perspective, two codes come into play—the pre-lexical or phonetic and the post lexical or phonological. Some phoneticians and phonologists have however argued for a dual code theory.

In discussing speech perception, there are lots of postulations. One of such postulations is that, words in meaningful contexts are more easily recognized. There is the fact that there is difficulty in segmentation of sounds as some sounds run into one another by virtue of assimilatory tendencies. Besides, there is the invariance factor which shows that the same sound can be differently realized in different contexts. For example, the sequence "ough" = (ef) as in cough, (au) as in bough, (eu) as in though.

It should be borne in mind too that in the identification of sounds, the different stages may overlap thus, initial contact lexical selection and final word recognition could overlap in the integration process. All these various intrinsic as well as psycholinguistic factors such as memory factors notwithstanding, we are concerned with the functioning of the hearing organs particularly the cochlea or the middle ear and phonologically the distinctiveness of the sounds. The middle ear is the meeting point of the acoustic and the neuron physiological. Here, the acoustic sound waves get integrated for

translation into meaningful words in the brain. Acoustic elements of temporality, intensity and frequency of the sound waves help in the effectiveness of the auditory sensation. The phonotactic arrangement of the sounds or phonemes is significant of meaning and by implication, intelligibility. As a final comment in this section, we must note that there are pathological conditions that could affect perception such as otitis, acute or chronic. It could be that there is a perforated tympanic membrane which could affect the type and volume of sound energy and ensuring performance.

Our objective in this paper is to match degree of acuity of hearing with spelling ability or performance. In this regard, we hypothesise that the more acute of hearing the object is, the better the performance in spelling. This is borne of the fact that the melodic and temporality factor of words come first in the child's comprehension of words before the form or frequent occurrence of sounds. Our rationale for this is that besides the fact that good impartation of the knowledge of spelling of words is important, the instruments of perception have to be good enough to enable apprehension of what is learned.

LITERATURE REVIEW

In our literature review, we are concerned with two broad areas:

- i. The process of speech.
- ii. How to test for acuity of speech perception.

In a preceding paragraph, we discussed the issues of categorical perception and words apprehension in context. Reference was

made to the contributions of Foss, Bruce and a host of others. Ulric Neisser in his book *Cognitive Psychology* presents and critiques the different theories of speech perception such as the analysis-by-synthesis, the motor theory of attention, the immediate memory theory which is a manifestation of auditory synthesis. The latter gives the number of items that can successfully be repeated. This is +/- 7. Echoic memory fades with time and depends on the manner of presentation. For example, rapid presentation impairs recall. The corollary that slower presentations facilitate recall is not absolute. Neisser seems to lean more on the slot and association theories. While these are relevant to our discussion, the slot theory seems to confirm the view that certain sounds in proximity can be confusing to listeners. For example, /F, S, X/, /b, c, d, g/ /m, n, p, q/. Obviously, some phonetic criteria must be involved. This could be a factor in the accuracy or non accuracy of spelling performance. Lafon in his *Message et Phonetique* mentions the fact that some sounds have intrinsic patterns of distortion. This could also affect the acuity of perception of sounds by a listener.

With regards to testing, Hudgins et al (1974) established a speech reception threshold with the use of spondaic words based on the following criteria: familiarity, phonetic dissimilarity and homogeneity. Homogeneity is established by the

precision with which the speech reception threshold (SRT) is established and secondly, with the interest of time and listener fatigue. Martin and Pennington (1971) found Monitored Live Voice widespread, but militates against Monitored Live Voice (MLV) is the difficulty of ensuring standardisation. This is assumed by the use of recorded test materials. It has been observed that the threshold for spondees is more easily established. Besides, there is greater difficulty of ensuring standardization.

METHODOLOGY

Three stages are involved in our approach. This first is audiometric. Despite the fact that there are many types (tests of Veit & Bizaguest, Suzuki et al), we shall adopt a phonetic test—a list of words vocally presented to the subjects for discrimination to test degree of acuity. This is in view of the difficulty of movement of subjects to suitable clinics for objective instrumental test to determine the status of the tympanum or use of any other electrophysiological tests. The second stage is the administration of a fairly constituent test of 1500HZ to a group of students and evaluation of their scores. The third stage is a statistical match of scores with actual class performance in spelling or dictation exercise specially devised to determine what correlation there is.

SPONDAIC WORDS FOR THE PHONETIC TEST:

Before neighbour soldier tunnel
toothbrush
Lemon breakfast perfume birthday
foot mat

Orange music concert staircase
schoolboy
Monday tailor dinner airplane
whitewash
Thursday signal palace padlock
headlight

Test Administration:

Two tests were administered—the first was a phonetic test; the second, a normal classroom dictation test. The phonetic test was recorded to make sure that there was no fluctuation or anything that could affect the test quality. The second test, a spelling performance test, consisted of a quarter page of dictation passage. This was also a recorded test.

HYPOTHESIS:

1. That there is no significant correlation between dictation scores and phonetic performance. In other words, a good phonetic score indicative of good learning correlates with a high spelling performance score.
2. That there is no significant correlation between hearing impaired and none impaired subjects.
3. That there is no significant difference between male impaired and female impaired subjects. In other words, there is no gender factor in impediments.
4. That there is no significant difference between male unimpaired and female unimpaired.

RESULTS:

Hypothesis 1: That there is no significant difference in phonetic performance among subjects.

Table 1

Variable		Mean	SD	dt	Zcal	Results
High phonetic Programme	77	1.1379	.35093	34		Significant(s)
Low Phonetic Programme	21	1.8571	.37796	8.676	.948	
Total	98					

P<.05

There is significant difference at P < .05 level of probability. Therefore, hypothesis of no significant difference is rejected.

Hypothesis 2:

There will be no significant difference in the level of performance in aural acuity and spelling among male and female subjects.

Table ii

Z Test for equality of means

Variable	Number	Mean	SD	dt	Z-cal	Result
Male	54	1.33	.48507			Not Significant
Female	54	1.22	.42779	107	2.3	Significant
Total:	108					

Comment:

There is no significant difference in the level of performance in phonetic test of aural acuity and spelling among male and female students at the probability level of P<.05. Therefore the hypothesis of no significant difference is accepted. Male and female students perform at the same level in English dictation.

Hypothesis 3:

There is no significant difference in the level of performance in dictation between aurally impaired and unimpaired.

Table iii

Variable	Number	Mean	SD	dt	Zcal	Result
Impaired	54	1.4118	.50730	32		
Unimpaired	54	1.1176	.33211	27.586	17.97	Significant
Total	P<.05					

There is significant difference in the level of performance between impaired and unimpaired secondary subjects in dictation. Therefore, the hypothesis of no significant difference is rejected. The unimpaired performed better than the impaired.

Hypothesis 4:

The level of performance among male impaired and unimpaired, and female impaired and unimpaired will not be significantly different.

Table IV

Variable	Number	Mean	SD	dt	Z-cal	Result
Male Impaired	21	1.2857	.48795	15	.704	Significant
Male Impaired	30	1.2000	.42154	11.768	.704	Significant
Female Impaired	30	1.3000	.4305	15	.125	Significant
Female Impaired	23	1.000	.00000	9.000	.081	Significant
Total	53	P<.05				

There is significant difference among male impaired and unimpaired. Likewise for the female impaired and unimpaired.

CONCLUSION

The paper sets out to establish that a good state of the hearing organs with acute speech perception is correlative of good performance in spelling. This is borne out by the statistical results(see figure D)among males and females as well as table II which specifically shows that the difference between hearing impaired and unimpaired is quite significant. This is necessarily to be expected as defective or unhealthy organs could either mean distorted speech signals or signals that do not attain audibility threshold for perception to take place.

The gender consideration does not show any significant difference between females and males but within each group, there is significant difference between the impaired and unimpaired.

The importance of the exercise is that the cause of poor spelling performance could go beyond actual inefficient impartation/apprehension of spelling rules to more fundamental issues of the type of signals received and intrinsic ability of the receiving organs to receive the acoustic signals. Thus, one would need more than didactic consideration to clinical or hearing aids consideration if the impairment is critical. Where this is not the case, the educator could however look inward to see the problems of sheer pedagogy.

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Semiotic Discussion of Safaricom Newspaper Advertisements

1. INTRODUCTION

1.1 Safaricom and Social Constructs

As a vehicle for promoting social modernization, the impact of utilizing advertising to promote trade in developing society remains a key subject. Roberts (1987) posits that the debate about the influence of advertising in most societies, especially developing nations, revolves around the issue of reinforcement of the consumption habits of the capitalistic aspects of the world. With the growth of the world as a 'global village', certain technological developments have a way of changing, controlling and dictating the societal behavior.

In Kenya, the government's action of liberalizing the telecommunication sector in 1998 created a lot of new investment opportunities for the private sector. This led to a revolution in the industry with investors coming into the country to explore investment opportunities. One of the beneficiaries of this liberalization process was Safaricom, Kenya's first mobile phone service provider. It was founded in 1997 as a fully owned subsidiary of Telkom Kenya, the country's incumbent national land-line operator. In May 2000, Vodafone group Plc, the world's largest telecommunication company acquired a 40% stake and also the management responsibility of the company.

Safaricom strives to keep pace with the global mobile telecommunication scenario by having strategic business associations. These associations have added value to the global mobile telecommunication initiative which helps in meeting the dynamic challenges of the modern mobile telecommunication world. The concept of globalization has affected

the lives of most consumers as it has impacted in different ways on the many areas of their social life. In Kenya, the mobile phone has become a major tool of business as well as impacting on general socialization.

1.2 Communicative situations of advertising

An advertisement is both a marketing tool and a cultural artifact. It is an element of popular culture. When people talk about their favorite (or most hated) advertisements, they expect other people to recognize them and to have an opinion about them. Advertising is one of the most frequent types of messages that people encounter on a day to day basis. For economists and marketing experts, advertising is a very important tool of free-market economy, an element of successful trade. For ordinary people, it is a part of everyday life, which can be annoying or amusing, useful or misleading. For linguists, it is a pragmatically determined type of discourse, which functions in accordance with its main objectives.

Thus, the role of advertising in market economy is to inform as well as educate consumers about products and services. Kellner (1988) states that advertising relies on overwhelmingly persuasive and symbolic images to sell products and services by "associating them with certain socially desirable qualities and they sell, as well, a world view, a life style and a value system congruent with the imperatives of consumer capitalism" (Kellner, 1988: 37). Moreover, to achieve the goals of advertising, advertisers employ a variety

of values in their appeals. An advertising appeal may be defined as a creative attempt to motivate consumers towards some form of activity, or to influence attitudes to make a product or service attractive or interesting to the consumer (Wells, Burnett and Moriarty, 1992).

Dyer (1982) posits that an advertisement is a message that is aimed at persuading readers or listeners to buy a particular product, favor a particular organization or agree with a particular idea. In addition, just as McDonald (1992) observes, advertisements are all around us: in our daily newspapers, magazines, on hoardings in the street, on buses and assailing us from the radios, televisions and the cinema. Each of these means of advertising has what the advertiser relies on most for effective communication.

In print, the visual text illustrations are presented and the language plays a variety of roles such as attracting attention, illustrating visual images and presenting information. Due to advertisers' main objective of enabling people to identify a product and also remember its name for persuasion's sake, advertisements not only rely a lot on the use of language but also the visual images. Crystal (1997), argues that, in most cases, it is the visual content and design of an advertisement that makes the initial impact and causes the audience to identify with the product, remember its name (or at least make them feel that it is familiar) and persuade them that it is worth buying.

It is important to note that although there is much emphasis placed on the

image in print advertising, the written language is also very important. The interplay between the written language and the visual image in advertising should be able to communicate to the consumer appropriately as desired by the advertiser. This paper refers to both written language and visual images in advertisement as visual texts. This follows Fairclough's (2003) assertion that the term text can be used in a very broad sense. He adds that "we might say that any actual instance of language in use is a 'text' though even that is too limited because texts such as television programmes involve not only language but also visual images and sound effects" (3).

1.3 Discourse as semiotic reference

The notion of 'discourse' has been approached from different perspectives. Foucault (1972) views discourses as practices that systematically form the objects with which they deal. Other theorists insist on its relation with language, defining discourse as any form of language above the sentence level (Stubbs, 1983:1); any form of language in use (Brown and Yule 1983:1) or any form of oral language (Alcaraz and Martinez, 1997:185). Therefore, discourses often cease being practices of linguistic nature to acquire a non-linguistic nature more often than not visual: discourse reaches out further than language itself.

As stressed by Fairclough (1989), the visual is often closely interwoven with verbal communication, and may even be found in the form of autonomous nonverbal communication. He posits that it

would be quite artificial to conceive of discourse in exclusively verbal terms. Even when the text is essentially verbal, talk is interwoven with gesture, facial expression, movement, posture to such an extent it cannot be properly understood without reference to these 'extras'. Visual can be an accompaniment to talk which helps determine its meaning. Or visual can substitute for talk as a perfectly acceptable alternative.

The notion of discourse may be employed to refer not only to linguistic uses but also to other types of nonverbal communication and even to any form of semiotic activity, visual images included. Fairclough and Wodak (1997) state that Social Semiotics may be located within the broader field of 'Critical Discourse Analysis' which is likewise to be understood as a major research tradition of 'Discourse Analysis' as a domain specialized in unveiling the close relations among language, ideology and power in society. They further put it that Social Semiotics draws attention to the multi-semiotic character of most texts in contemporary society and explores ways of analyzing images and the relationship between language and visual images (164).

2. MULTIMODAL DISCOURSE ANALYSIS TOOL

With respect to this study, the emphasis on multimodality is presented as providing an important counterbalance to monomodal approaches to meaning making. It counters

approaches such as those which consider only language when talking about the interpretation of texts and practices or those which consider visual meaning largely in isolation from material manifestations. Multimodal Discourse Analysis provided this study with a useful descriptive and interpretative framework for viewing visual texts as a strategic meaning making resource.

2.1. Representational (Experiential) Meaning

Systemicfunctional linguistics (SFL) states that language represents and constructs our perception of reality in the form of 'goings-on' or processes of various types (e.g. *doing, being, happening, etc*) which incorporate different categories of participants (E.g. 'actors', goals, 'receivers' 'sensors', attributes etc). Adopting SFL model to the analysis of images, Kress and Van Leeuwen posit the existence of two main categories of processes, that is, narrative and conceptual processes of which the participants represented in those images come to take part.

2.2. Interactive (Interpersonal) Meaning

Interactive meaning is similar to Halliday's (1985) interpersonal meanings which are realized through the tenor of discourse or text. They basically deal with relationships and the nature of participants, their status and roles, and socially significant

relationships in which they are involved (Halliday, 1985). The relationships can be between speaker and hearer or reader and writer. Following Kress and Van Leeuwen, visual images involve an interaction relation among the participants represented in the images, the producers of such images and the viewers. Images thus interact with viewers suggesting the attitudes the viewers adopt towards what is represented. The descriptive categories by which represented participants manifest a relationship with interactive participants (the viewers) are *contact, social distance* and *attitude*.

2.3. Compositional (Textual) Meaning

Compositional meaning deals with resources similar to the textual metafunctions features of grammar and how it helps to organize any text into a coherent whole. Compositional meaning thus refers to the way in which visual space is used in terms of distribution of meaning. In other words, focus is on what visual elements appear in what part of visual space with what kind of meaning.

A framework of distribution of values in visual domain proposed by Kress and Van Leeuwen (1996) suggests two forms of textual organization for images, 'polarized' and 'centered'. This means that the role of any particular element will depend on whether it is placed on the right or on the left, in the centre or the margin or

in the upper or lower part of the picture space or page (Jewitt and Oyama, 2001). On the one hand, there is polarization along horizontal and/or vertical axes. For images that are horizontally polarized, the left hand side is glossed as given and the right as New. For something to be 'given' means that it is presented as something the viewer or reader already knows, as a familiar and agreed departure point for the message. For something to be 'new' means that it is presented as something not yet known and not yet already agreed upon by the viewers or readers. Hence, it is viewed as something to which the viewers or readers must pay special attention. This concept of polarization has been applied to the Safaricom advertisements in analysis.

3. METHODOLOGY

As mentioned in the previous sections, this study sets out to investigate the audience's ability to interpret multimodal communication in Safaricom advertisements. The qualitative approach is noted to be appropriate in this case due to the fact that this research is characterized by research in a natural set up involving gathering of words or pictures, analyzing such data inductively, focusing on the meanings of the possible interpretations and describing a process that is expressive and persuasive in language (Creswell, 1994).

This study employs purposive and chain sampling techniques in the selection of the advertisements and the interviewees. A total of ten Safaricom newspaper advertisements were examined. Three Safaricom advertisements out of the ten were selected by a purposive sampling of the advertisements available to represent the population. The researcher realized that in the process of gathering data, ideas about analysis and interpretation were constantly popping up. This enabled the selection of the advertisements in accordance with the objectives of the enquiry so that no significant item was ignored. The number of the advertisements was found to be satisfactory for the study of the visual texts in the Safaricom advertisements. During the sampling exercise, duplicate advertisements were eliminated and non-commercial advertisements such as advertorials were not included. The chosen commercial advertisements were those which contained multimodal visual text communication and aimed at public consumption.

Chain sampling, also known as snowballing, on the other hand, is when an already interviewed person informs the researcher of another suitable person with

the same attributes as required by the researcher and can be available for an interview. The researcher interviewed fifteen Safaricom subscribers. From this parent population, the researcher has purposively used information garnered out of only five subscribers. The number of interviewees selected was relied upon in making valid generalizations to satisfy the objectives the study sought to answer.

4. ANALYSIS AND DISCUSSION

In advertisement # 1, there is a message for the topping up services for Safaricom subscribers. Top up refers to the process of acquiring credit to enable a subscriber make calls or other services the phone would require money for. The advertisement uses both the written language and image. Hence, there are several modalities articulating what is going on. The interpretation of such texts require going beyond linguistics into social semiotics and taking into account as many modalities of communication as we can, systematically.

Advertisement # 1: Need airtime? Top up at the till



Using Kress and Van Leeuwen's (1996) grammar of visual semiotics we can point out that in this advertisement the company makes this service quite convenient, particularly to supermarket shoppers who would want to make a one-stop shopping of all their necessities which, by extension, includes Safaricom credit top-ups. In the case of the image depicted, the syntax suggests happiness accompanying this service. The lady exhibits a smile which denotes simplicity of the activity she is doing. It means that airtime top ups can be done even in areas assumed to be busy. This airtime top-up process does not take much time from busy people and thus appeals to the audience. The text gives the targeted audience the impression that everything about Safaricom top-up is easy and enjoyable. Indeed, one of the respondents interviewed observed that:

“This other advertisement on topping up at the Nakumatt supermarket shows that Safaricom airtime is available whenever one is. You don't have to go to another shop as airtime is one of the commodities purchased conveniently at the till.”

It is also clear that the advertisement intended to appeal to a modern outlook for its subscribers. This is confirmed by the inclusion of Nakumatt Supermarket which represents a particular class in the society. This indicates an urban outlook.

In this advertisement, the representational meaning as promulgated by Kress and Van Leeuwen (1996) has been exploited. When a narrative visual proposition has two participants, one is the *Actor*, the other the *Goal*. The *Goal* is the participant at whom the vector is directed, hence it is also the participant to whom the action is done, or at whom the action is aimed. In this advertisement, the Lady's eyeline is directly set on the phone she is topping up. She is, the '*actor*', the '*doer*' of the action in the image. The phone is the '*goal*' of her gaze. The advertiser intended the phone to be the centre of her interest when it comes to topping up her air time. The viewer will automatically follow her eyeline and subsequently get the message of the advertisement which is to encourage shoppers to buy airtime conveniently at the till as they pay for their other shopping. The image of the Lady further points to the fact that she is used as an offer image.

We can denote from the advertisement that the Lady does not look at the viewer but at her phone. Her gaze is not focused on the viewer. Therefore, she is used to offer information to the target audience. The advertisement intends to make the viewer identify with the action of topping up than just the represented participant depicted. It is important to top-up one's phone in order to reach others whenever they may be and the emphasis is on how easy the exercise is. It also shows how enjoyable and less cumbersome it is to top up in such environments.

The lady in the pictorial illustration is depicted as a *far personal distance* image. We, therefore, tend to identify more with the activity of topping up which she is involved in. According to Kress and Van Leeuwen (1996), *far personal distance* images invite the viewer to identify with the represented participant. The fact that she is viewed frontally further emphasizes that the viewer is being made to get involved with the message being sent. The lady is seen to face the viewer with full involvement. It is as if she is insisting the viewers make the informed choice of topping up at the till wherever they are at the supermarket.

Looking further at this advertisement, we denote the essence of *ideal* and *real* polarization. This is evident by the presence of the adjacency pairs in the advertisement. The ideal inscription, *need airtime?* at the top provokes the viewer into thinking about credit for his phone and he is answered by the real and

more information rich answer *Top up at the till* placed at the bottom of the picture in the advertisement. That which is placed at the bottom would act as the main point an advertisement intends to make. According to Jewitt and Oyama (2001), the bottom part carries “more specific information (for example, details), more practical oriented information or more real information” (148). This is what this advertisement does as we can note that it provides important information at the bottom. Thus, it does not just fulfill the adjacency pair but completely shows the reader where he can get help. In this way, the text meets the criteria of coherency which is critical to information dissemination and interpretation.

For this case, this advertisement wants the viewer or audience to have information that one can now top-up at the till. The image of the lady between the adjacency pairs is made quite *salient* so as to make the viewer seem closer to her. Kress and Leeuwen (1996) state that *salience* indicates that some elements can be made more eye-catching than others. *Salience* is achieved through anything that can make a given element stand out from its surrounding. In this advertisement, we get a clear view of the actor and are able to have a clearer view of her general outlook thus admire the activity she engages in. She is also made salient to enable the viewer see her appearance as a modern lady supported further by the background which indicates Safaricom also promotes an urban social class for its subscribers.

The affordability of a scratch card intended for Credit top-ups is what marks the basis of advertisement # 2. The *Bamba 50* advertisement has a fist shown as the image with a sample of the 50 shillings' scratch card in between the fingers. The tightly fist-ed hand stands for a sense of bravado and the way the scratch card is held makes it look quite cheap and affordable and quite accessible thus targets the low income bracket of subscribers. This advertisement attempts to achieve a camaraderie effect with the subscribers as the sign of the fist is considered as a salute for comradeship. The term '*Bamba*' is a Sheng language which means 'have it' which could be a cordial means of greeting a friend or even passing something across. *Bamba* is used by the company to establish a rapport with its customers as it wants to identify a close relationship with the users of this particular product.

The language used intends to indicate the affordability of the scratch card and shows that Safaricom actually cares for its subscribers' basic air time needs. They want to offer their subscribers affordable services in providing this scratch card. This was, however, not understood by some viewers. The '*Bamba*' caused a problem in interpreting the meaning of the advertisement. One

respondent points out this clearly in the following dialogue:

"I don't think the language is very appropriate in some of the advertisements. I have a problem with the use of *sheng* words for example *Bamba*, *Bonga* which seems to favour a particular group of people or even distinct social class. The *sheng* might not appeal to the older generation. By using such words, I think Safaricom is cutting out social groups that don't belong to *Sheng* users."

This advertisement compounds the fact that certain advertisements target a specific group or audience. This is confirmed by the reaction of some of the respondents.

Advertisement #2: BAMBA 50



Kress and Van Leeuwen (1996) posit that images can create particular relations between viewers and the world inside the picture frame. The clenched fist in the advert is put at an *intimate distance* and communicates an interactive meaning. The viewer looks at the hand as if it is next to his face waving the *Bamba 50* scratch card. The viewer could equally touch the hand. This means that the fist might be passing the scratch card to the viewer. The implication here is then that there is a possibility that any viewer can '*Bamba*' this scratch card thus a sign of affordability is extensively explored. The *intimate distance* is an effective technique that makes use of picture close up hence inviting the viewers to see the participants in the text as more or less intimately acquainted (Jewitt and Oyama, 2001).

The image of the fist appears at the top of this advertisement. Therefore, it is the *ideal* information while the *real* information—that is, explanations on the aspects of scratch cards—is placed at the bottom section. The viewer would be drawn to the advertisement by the fist but the crucial issues to explore are the information about the new scratch card and its peculiarities which they need to know. The fist would appear as the most *salient* part of the advertisement and therefore easily draw the attention of the viewer and subsequently the viewer can identify more with it. The real aim of Safaricom is to imprint the fact that it has brought an affordable, user friendly product into the market which will connect well with the various subscribers the network has.

Advertisement #3: Bonga Points



The advertisement # 3 depicts an image of an old man who is quite enchanted as he communicates in his mobile phone. The facial expression he exudes is that of happiness denoted from the state of laughter shown. The object of his gaze is not exposed but we can conclude that his reason for happiness is the Safaricom reward scheme. The scheme requires one to earn *Bonga points* every time one uses his Safaricom mobile phone. *Bonga points* are the gains the user of a phone achieves. The more one uses credit in his phone, the more points he earns and in the end the points would be converted into credit for his own use. The advertisement is meant to attract subscribers to use more of their airtime to achieve much reward. This means that Safaricom explores the give and take concept whereby they expect subscribers to use more money so as to get more in return. The image of the old man is

to point at happiness because of the savings one makes during the phase of active mobile phone usage. Safaricom intends to attract an audience which is more focused in making savings for future use thus ready to use Safaricom mobile phone More. They use this by communicating more thus—the Sheng word 'Bonga' which means 'talk'.

This Safaricom reward scheme advertisement # 3 exploits the concept of symbolism. Symbolic attributes are pointed out by means of gesture and such images that tend to look out of place in the whole and are conventionally associated with symbolic values (Jewitt and Oyama, 2001). In this advertisement there is a pot entrenched on the word 'Bonga' (actually it forms the letter 'o' for the word). In a phone services advertisement, the presence of a pot might look absolutely out of place but we would look at the pot, in this case, quite differently. This advertisement, being like a savings scheme, the pot is symbolic of an item for saving money, hence exploiting traditional storage technique in modern telephony so as to reach a wider audience. The pot is representative of a more down to earth, traditional and ordinary way of keeping cash i.e. in a pot. Safaricom intends to target the older and rural customers who will easily identify with the pot and relate it to a storage material.

The old man in the 'Bonga' advertisement # 3 has been used to just exhibit the positive element of earning *Bonga points*. He does not look at the viewer but instead gazes at an object we cannot see. This represented participant has been employed as an *offer* image whose intention is to make the viewer just get the information being advertised or offered to him. He is used to put forth the advantage of participating in this *Bonga points* promotion. The old man shows that

he is quite willing to use his phone more to acquire much reward in the end. Safaricom asks the viewers to be willing users of their airtime as the nature of the represented participant exposes.

The old man, also, has been used in this advertisement to explore the *close personal distance* which suggests an intimate or personal relation. Kress and Van Leeuwen quote Hall (1964) who posits that at close personal distance, we take in the head and the shoulders. We, therefore, tend to closely identify with the old man as we view him at a distance we normally would our friends or relations. Safaricom uses this to communicate the fact that the audience needs to feel safe and comfortable with the *Bonga points* promotion. This is like a familiar and credible activity one can trust. This interactional meaning feature is further supported by the *frontal angle* the old man's image is depicted. The *frontal angle* says, as it were, 'What you see here is part of our world, something we are involved with' (Kress and Van Leeuwen, 1996:143). The old man in the advertisement is facing the viewer with full involvement. Thus, he expects us to identify more with this *Bonga* promotion advertisement.

Further information from the advertisement is given in the way in which the left/right part of textual space realizes meaning. This is an advertisement for Safaricom reward scheme to its subscribers which shows the image of the man using the phone placed to the far left of the lower part of the advertisement. This can now be referred to as the *given* information which suggests a status quo, the situation that is 'already there' or the point of departure (Kress and Van Leeuwen, 1996). The man's happiness at the usage of his phone is quite 'normal'. The

right side of the image has textual inscriptions which outline the process of how to earn the *Bonga points*. This is the 'new', something that is newly gained, or something that is worth paying attention to. Safaricom basically requires the audience to use their phone more to earn some reward. They are very precise on how to gain entry and participate in this scheme. We denote that in as much as the subscribers will gain, Safaricom would also amass some 'reward' in return therefore it is a two way process with either party achieving something.

This advertisement has employed the *salience* concept by using red colour outstandingly on the words 'introducing' and 'Bonga points'. The colour makes the words attractive to the viewer in an instance and the objective is to make him begin to contemplate the advertisement. Furthermore, the word 'Bonga' is in large font compared to the rest of the words. It, being a non-English word, makes it quite salient in that it is catchy to the eye of the viewer. The word would also attract attention if considered to be out of place in such an advertisement where the rest of the words are in English language. The salience of 'Bonga' which translates to the English 'talk' or 'communicate' implies the real message which wants the subscribers to talk and use the phone more. The give and take concept as well as the savings theme this advertisement explores are the real pointers as to what Safaricom actually intends. They seem to profess more on the theme of savings implied by the reward scheme issue but we can also read the issue

of Safaricom also gaining in the process by selling more scratch cards.

Another issue that came up during the interview of the subscribers was the issue of the age of the represented participants in the advertisements. With regard to the *Bonga Points* advertisement, one respondent pointed out the significance of the old man in the picture. To the respondent, this was a respectable saving scheme which could be taken seriously:

"They will make one know that what Safaricom offers is good and that no one should be left out. You can see that happiness that appears in almost all the human faces portrayed in the Safaricom advertisements. If we take a closer look at the images, I can point out that some of the people in the pictures impress me. The old man in the *Bonga* advertisements influenced me to join in the scheme as he looks mature and serious and so I can trust the scheme.

This observation by some of the respondents regarding the age of the represented participants in these advertisements meant that the people tend to identify with the human images. The maturity and looks of some of the represented participants in themselves seem to communicate the fact that Safaricom can be trusted.

5. CONCLUSION

The study therefore noted that Safaricom advertisements exploited

multilingual context of the Kenyan society. This observation was made by looking at the diction in the written messages for the various audiences. The use of English language concurrently with Kiswahili or Sheng languages was noted in most of the advertisements.

The concept of multimodality can then be noted to cover a wider discipline other than just linguistics. We could denote an aspect of multilateralism as literature could also borrow a lot from its descriptive frameworks. A clear example would be the symbolic attributive factor as seen in the pot in 'Bonga points'.

The advertisements employed the visual texts in an acceptable way. The co-occurrence of the visual images and the written languages can be said to have been used well. However, some viewers tend to focus on each mode of communication rather than the integration of the modes as an integrated whole. The respondents would understand the image, text and even color schemes separately which distorts the meaning. We may further note that Kress and Van Leeuwen's model of analysis used in this study appears quite overbearing and full of terminologies that can appear pedantic to an outsider and requires elaborate explanation every time the method is used in writing that will be read by audiences who are not familiar with it.

It can, however, be noted that Multimodal Discourse Analysis (MDA) seems to capture the people's reading paths and can then be applicable in analysis of many cases of multimodal texts even outside the academia. The method is effective in bringing out hidden meanings. This is evident by the way Safaricom advertisements sent 'other' meanings not explicitly stated. MDA provides essentially a descriptive framework.

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Home and Exile in Chinua Achebe's *Things Fall Apart*

Introduction

Home and exile are usually some of the most recurrent motifs in African-Diasporan literature, especially the literature of the Caribbean. Interestingly, these same themes are played out in Chinua Achebe's *Things Fall Apart* (though in a different way). But while the Caribbean situation is, to a great extent, occasioned by the peculiar history of that place, that in *Things Fall Apart* is caused largely by Okonkwo's fear-dominated life: fear of failure and of being thought weak as was the case with his father; fear that the reputation and wealth he has built up over the years would pass on to a “worthless” son, Nwoye. This paper therefore, examines these themes—home and exile—in Chinua Achebe's *Things Fall Apart*.

Home and Exile in *Things Fall Apart*

Taking a backward glance at the 19th century Igbo society when the colonialists broke into that area as “missionaries”, traders and administrators, *Things Fall Apart* is divided into three parts. While the first part focuses on Okonkwo's fame and achievement, the second takes an anti-climactic turn as Okonkwo leaves his homeland on exile to settle among his mother's kinsmen in Mbanta for killing a fellow clansman (inadvertently, though). The third and concluding part of the novel marks Okonkwo's return from exile to Umuofia with great hopes and plans in a bid to make

up for lost time and regain his place in his fatherland.

It is recalled that *Things Fall Apart* takes its title and theme from W. B. Yeats's “The Second Coming”, wherein as early as the first stanza, the poet describes the present world as characterized by political upheavals, chaos and cynicism, with the image of the falcon losing touch with its keeper as it flies out of the range of its call, in a way that summarizes all that the poem is about: that the fixed point; the central belief or idea around which our civilization had revolved has lost its power and can no longer hold the society together in an orderly structure like a wheel around it. Instead, things are flying away, falling apart, thus marking the disintegration of our civilization.

It is, thus, Yeats's belief that history is cyclical and moves in a vast two thousand years circle, each circle representing a civilization and each one ushered in by a dramatic religio-mystico revelation of some kind. Just as the Annunciation of Mary and the birth of Jesus Christ ushered in the Christian era of 0—the present A. D., and the Annunciation of Leda and the birth of Helen ushered in the classical Graeco-Roman era of 2000–0 B.C., Yeats was sure that the 20th century of which he had seen the calamitous beginning—World War I, the “troubles” at home etc—would mark the end of the Christian civilization and herald the beginning of a new anti-thetical civilization. Thus, there would be a new rough, cruel, pitiless beast who would represent the new era as Christ symbolized the old and would take Christ's place in the cradle in Bethlehem where it would “vex” man's old sleep to a new “nightmare”.

This is exactly what happens in *Things Fall Apart* and it is because Okonkwo tries to resist this universal process of history that he dies the tragic

death that is witnessed at the end of the novel. He and Ezeulu seem to hold out against this historical process of change which, as suggested by Yeats is inevitable every two thousand years.

Okonkwo starts out with the ambition to become one of the greatest men of his land. The novel opens when his fame and achievement have reached the peak. These include having defeated Amalinze, the cat, in a fierce wrestling match at the age of eighteen. This is in addition to being a wealthy farmer with three wives, and two titles. His prosperity is, in fact, evident in the size of his compound:

He had a large compound enclosed by a thick wall of red earth. His own hut or obi stood immediately behind the only gate in the red walls. Each of his three wives had her own hut, which together formed a half moon behind the obi. The barn was built against one of the red walls, and long stacks of yam stood out, prosperously in it. At the opposite end of the compound was a shed for the goats, and each wife built a small attachment to the hut for the hens (10).

Evidence of Okonkwo's fear-inspired life is seen in the way he rules his household; his principles founded on belief that the only thing worth demonstrating is strength. And so, in anger, he has forgotten that it is the Week of Peace and he beats up his wife, Ojuigo. In anger again, he shoots at his second wife, Ekwefi, narrowly missing committing his first murder. It is this same fear of being thought weak that

makes him cut down his stepson, Ikemefuna in cold-blood.

Emejulu and Uwakwe observe that in killing a victim-boy that accepted him as a father, Okonkwo lost the trust and respect of his real first son, Nwoye, a point lent credence to by the fact that his friends condemn this extreme act of "bravado" (123). In Hobb's words, the murder of Ikemefuna, Nwoye's adopted brother, "sullens Nwoye and turns him against his father" (456). And so, in killing Ikemefuna advertently, the stage seemed set for the inadvertent: the accidental killing of Ezeudu's son at Ezeudu's burial ceremony. For this, Okonkwo is banished on exile from his fatherland. The sin he has committed is the "female "ochu" and he loses the authority and wealth he had painstakingly built up over the years. This is a calamity for somebody whose life had been ruled by the passion to become one of the greatest men of his land. According to the novel:

His life had been ruled by a great passion to become one of the lords of the clan. That had been his life-spring. And he had all but achieved it. Then everything had been broken. He had been cast out of his clan like a fish on to dry, sandy beach, panting. Clearly, his personal god or chi was not made for great things. A man could not rise beyond the destiny of his chi. The saying of the elders was not true that if a man said yea his chi also affirmed. Here was a man whose chi said nay despite his own affirmation (92).

In a paper entitled "Nothing Fell Apart: Irony and Surprise of Order in *Things Fall Apart*", Nwachukwu-Agbada remarks that it is apparent that the gods thwart Okonkwo's efforts to "say yea" because of the crimes he has committed against them; the first being the blood-chilling death of Ikemefuna and the second, his desecration of the Week of Peace, his appeasement notwithstanding. Nwachukwu-Agbada however, adds that Okonkwo is a victim of cosmic irony in the sense that Okonkwo ends up meeting exactly what he has all his life set out to avoid (58). Thus, in irony of events, the ironic incongruity is between the expectation and the event. D. C. Muecke expatiates more on irony of events: "It is ironic when we meet what we set out to avoid, especially when the means we take to avoid something turns out to be the very means of bringing about what we sought to avoid" (43). It is noticed that throughout the course of the narration, Okonkwo strives to rise above the improvidence and apparent irresponsibility of his father and is also guided by the Igbo philosophy which says that "when a man says yes, his "chi" also says yes. He tries very hard to say yes so that his "chi" would endorse it, but as events turn out, his expectations are dashed to the ground.

And so, Okonkwo must proceed on exile to Mbanta, his motherland for offending the gods. As he resettles among his mother's kinsmen, we are told that he carries with him a heavy heart and a violent memory and is greatly overwhelmed by

feelings of failure. This is notwithstanding the fact that his mother's kinsmen have been very good to him and that he has in fact prospered. Okonkwo's mood is conveyed to the reader in a single telling sentence: "...it was like beginning life anew without the vigour and enthusiasm of youth, like learning to become left-handed in old age" (92).

Uchendu, his maternal uncle, like Obierika stands beside Okonkwo in this "second struggle": "Okonkwo was well-received by his mother's kinsmen in Mbanta. The old man who received him was his mother's younger brother... Uchendu" (91). It was, however, not only material assistance that Okonkwo required from his motherland. He also needed moral and spiritual support which he got from his maternal uncle, Uchendu, who on the second day of Okonkwo's arrival at Mbanta called together his sons and daughters and his nephew, Okonkwo and talked "sense" into him.

Uchendu thus, revives Okonkwo's "drooping" spirit. But this, to Okonkwo did not alter the facts. His (Okonkwo's) grief and sense of personal loss are so much that two years after naming the first child born to him in exile, "Nneka", meaning "mother is supreme", in appreciation of his mother's kinsmen's goodness to him, he called the first son born to him there "Nwofia", meaning "begotten in the wilderness".

And so, it is not surprising that Okonkwo begins to plan for his return home right from his first year in exile. This is in a bid to make up for lost time and regain his place in his fatherland. He seems to want to do what Walcott in his poem, "The Castaway" advises the New World blacks to do: come to terms with their sense of original loss by putting the past behind them. Therefore, for Okonkwo:

The first thing... would be to rebuild his compound on a more significant scale. He would build a bigger barn than he had before and he would build huts for two new wives. Then he would show his wealth by initiating his sons in the Ozo society. Only the really great men in the clan were able to do this. Okonkwo saw clearly the high esteem in which he would be held and he saw himself taking the Highest title in the land (121).

But we are told that Umuofia had changed considerably during Okonkwo's seven years in exile, that the church had come and led many astray and that it was not only the low-born and the outcasts who had joined it, but also worthy men like Ogbuefi Ugonna who had taken two titles in the land. In addition, the white man has brought a system of government with courts, judges, court messengers, etc. Okonkwo also learns from Obierika about the hanging of Aneto. And so, Okonkwo's return is not as memorable as he would have wished. In Chattopadhyah' words,

Okonkwo's arrival "causes the least stir among the Igbo tribe" (143). It was true that his two beautiful daughters aroused great interest among suitors and marriage negotiations were soon underway, but beyond that, Umuofia did not seem to have taken any special notice of his return. Also, it was the wrong year to initiate his sons into the Ozo society. The rite is performed once every three years and he would have to wait for nearly two years for the next round of ceremonies. Confronted with all these challenges, Okonkwo is confused and he asks in sadness: "What is it that has happened to our people? Why have they lost the power to fight?" (124). Okonkwo is so overwhelmed with grief that he laments almost to himself even before he dies the tragic death at the end of the novel: "Perhaps I have been away too long.... I cannot understand these things you tell me" (124).

Thus, Umuofia had changed considerably during Okonkwo's long years in exile and status was no longer measured by the social codes with which he had grown up and it is Okonkwo's attempt to "reassert the codes", according to Aniebo, that leads to his killing one of the district commissioner's messengers and his finding that nobody was willing to toe his line (212).

In the Introductory notes to *Things Fall Apart*, Aigbo Higo notes that the title of the German edition of *Things Fall Apart* is "Okonkwo". This, according to Higo is attributable to the fact of the recognition of Okonkwo's role in the novel. However, Higo in his description of Okonkwo goes

on to refer to him as "the hero who fails to hold or uphold the shared responses of his clan as a result of which the clan and hero become trapped in a dance of destiny" (V), while Hobbs refers to Okonkwo as the "proud" and "callous" warrior of Umuofia (455). Thus, Okonkwo seems to engage a historical moment in a bout he is already destined to lose.

As suggested by the second stanza of Yeats's poem, the chaos, confusion and disintegration that were being witnessed in the world were a sure sign that a revelation, "a second coming" of the Messiah was at hand; the second coming here not referring to the second coming of Christ himself, but of a new figure, and in this case, a cruel, bestial, pitiless figure who would come to represent the new era as Christ symbolized the old; "a vast image out of spiritus mundi", "a sphinx-like" creature with the shape and body of a lion but with the head of a man" moving inexorably across the desert so that the poet is forced to exclaim: "what rough beast, its hour come round at last slouches towards Bethlehem to be born? "vexing" twenty centuries of sleep to "nightmare" (15).

The poem, as earlier noted, depicts Yeats's cyclical theory of history which is that history moves in a vast two thousand years circle, each circle representing a civilization. Thus, just as the Annunciation of Mary and the birth of Christ ushered in the Christian era, and the Annunciation of Leda and the birth of Helen ushered in the

classical Graeco-Roman period, the coming of the Europeans to Umuofia heralded the beginning of a new era in Umuofia which Okonkwo failed to appreciate hence, his engaging in a fight he could not win. Although his return is unremarkable and insignificant, Okonkwo notices the speed with which Umuofia had changed as everybody seemed to have embraced the new religion. He is overwhelmed with grief and he laments almost to himself even before he dies the tragic death that is witnessed at the end of the novel: "Perhaps," he muttered to himself, "I have been away too long.... I cannot understand these things you tell me" (124).

However, as Emejulu and Uwakwe point out, it would seem that the gods had already decided Okonkwo's fate long before the coming of the Europeans. Having previously offended them by the "sins" he committed—killing a boy that regarded him as a father and desecrating the Week of Peace—his destiny seemed sealed. Thus, having deliberately killed Ikemefuna, the stage seemed set for the inadvertent which ironically occurs while Okonkwo is displaying his strength and pedigree at Ezeudu's burial ceremony for which he is banished on exile from his fatherland. While in exile, we are told that Okonkwo goes into severe depression for which reason his maternal uncle, Uchendu

talks “sense” into him:

You think you are the greatest sufferer in the world? Do you know that men are sometimes banished for life? Do you know that men sometimes lose all their yams and even their children? I had six wives once. I have none except that young girl.... Do you know how many children I have buried... twenty-two...if you think you are the greatest sufferer in the world ask my daughter Akueni, how many twins she has borne and thrown away. Have you not heard the song they sing when a woman dies? “For whom is it well, for whom is it well?”. There is none for whom it is well (95).

The rest of the chapter, continues with echoes of refugees and exiles world-wide: people who, through economic or political circumstances find themselves in countries not their own as is the case with Okonkwo in *Things Fall Apart*.

Conclusion

From the foregoing, it becomes evident that the themes of home and exile have, indeed, been played out in the novel, (*Things Fall Apart*). While Okonkwo is at home in the first part of the novel, we see him leave his homeland on exile in the second part. The offence he has committed is the “female ochu”. It would seem that the gods thwart Okonkwo's efforts to “say yes”

to his “chi” because of the offences he has committed against them. He however, returns home but to an Umuofia that had changed so much that he is overwhelmed with grief and sorrow even before he dies the tragic death that is witnessed at the end of the novel.

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The Alienated Protagonist: Alienation and Identity in Bessie Head's Novels

The word alienation has been described by scholars as being ambivalent, vague and as a result, difficult to define because it stands for differing ideas and abounds in uncertainty as to what can or cannot be subsumed under its nomenclature (Joachim Israel, 1979). This assertion can be sustained because in modern English usage, alienation has an endless list of near synonyms which include separation, estrangement, objectification, reification, isolation, marginalization, etc. Added to this complexity is the number of changes which the notion has accumulated over the years as asserted by Lewis Fuer (in Bryce-Larporte, 1976) that “as a concept, idea or intellectual theme, alienation has undergone a process of reconsideration in use and meaning since its inception” (xvi)

This researcher, therefore, submits that in view of the fact that the word alienation can be seen from such diverse fields as metaphysics, theology, political economy, philosophy, historical materialism, socio-psychology, Literature, etc, it is difficult to define but with respect to this study, the definition of Paul Meadows (in Bryce-Larporte, 1976) which says that alienation is “a sense of separation from something substantial, a sense of separation that creates concern over that which has been lost” (5) is an appropriate definition. It emphasizes the idea of estrangement or separation from the essence thereby generating a sense of loss or identity crisis and the desire to get re-established or become restored.

Like alienation, identity is a word that carries diverse meanings. It can be looked at from many perspectives. There is self or personal identity. There is cultural, social, political or psychological identity. There is also true or false identity.

Sometimes, the terms alienation and loss of identity are used interchangeably. In Literature, critics often talk about identity crisis or loss of identity while in sociology critics talk about alienation. The identity crisis or loss of identity may have to do with cultural, political, psychological or social problems just as alienation may apply to the same areas. In all, there is a striving for fulfillment and for restoration.

Personal identity can be defined as the continuing sense of who and what one is. This is the problem of the South African non-white living in the society which Bessie Head portrays in her novels. He does not know who or what he is. He is alienated from self and from the white community through discriminatory practices and as a result his sense of identity is impaired.

The problems of alienation and identity can be analyzed from two points of departure, namely, as a psychological problem and as a sociological issue because one could be seen as a consequence of the other. There is a strong controversy amongst scholars concerning the relationship between alienation and identity. While some such as Bloom (1990) and Verma (1991) believe that alienation is a consequence of the loss of identity, others such as Fanon (1971), Marx (1964), Fromm (1963) and Biesang (1978) assert that identity crisis is a consequence of alienation. Yet a third school of thought made up of scholars like Erikson (1968), Meadows (1976) and Lichtheim (1968) see the two words as synonyms since both denote estrangement. In this research, this third school of thought is in line with the trend of discussion of the topic.

The feelings of alienation and loss

of identity pervade the society portrayed by Bessie Head in her novels. Significantly, she is a product of alienation and identity crisis both at birth where she is “born to be hated” (*A Question*, 19) and as a colored citizen of apartheid South Africa where she perpetually faces discrimination, oppression and segregation.

Alienation and identification theories are basically socio-psychological theories which discuss the problems of integration and mobilization. Man has an inherent drive to integrate, internalize and socialize within his group or society, keeping the laws and regulations, the mores, attitudes and behaviors of his group or society. Bloom (1990) asserts that when man fails to keep these mores and behaviors, he loses identity with the group and becomes alienated.

Bessie Head has three novels, namely, *When Rain Clouds Gather* (1968), *Maru* (1971) and *A Question of Power* (1974) and in these novels, she depicts alienation and identity in their different perspectives in the lives of the protagonists who are often portrayed as alienated from self and from society. They are at the same time suffering from identity crisis having lost their identities. It is significant that all the principal characters in *When Rain Clouds Gather*, Bessie Head's first novel, who devote their time and experiences to the progress of Golema Mmidi, are alienated individuals who have lost their identity in their homes and countries and have fled to Golema Mmidi, to escape the tragedies of life. These are Makaya Maseko, the protagonist, Gilbert Balfour, Paulina Sebeso and Mma Millpede.

The way Bessie Head begins the

novel, by evoking Barolong village in South Africa before taking the reader into the life in Botswana symbolizes continuity in the life of the protagonist. In his quest for freedom, he has escaped from the apartheid enclave which promises nothing but “irritations of living” (7) and is confidently migrating into Botswana as a refugee to embrace a fulfilled free life, but Bessie Head describes it as an “illusion of freedom” (7).

Makhaya, an urban South African, alienated from tribal beliefs and custom and from his immediate surrounding as a result of the apartheid system of government, has peace of mind as his primary need in Botswana where he runs to on exile. His alienation is stressed by the author right from the first chapter where he tries to scale over the barbed wire to cross into Botswana through to the end of the book. He discusses with Gilbert, with eyes down and kept wrapped up in himself, “as though he was a single, separate and aloof entity” (96). Makhaya confirms his alienation himself when he admits, “I've had so much of what I did not want” (97). Dinorego is said to have felt close to Makhaya, “the way God usually feels towards the outcast beggar rolling in the dust” (97). Here, Makhaya is portrayed as an outcast, a stranger, and a beggar, different perspectives of an alienated personality. Psychologically, he is unstable because of the dangerous nature of his venture. He could be caught trying to escape and that becomes the end of his freedom and perhaps another jail term for him. Bessie Head explains that the inner part of him was “a jumble of chaotic discord” (7).

A key statement made by Dinorego about Makhaya on his arrival to Golema

Mmidi becomes a prophecy which Bessie Head explores throughout the novel. Having accepted to accommodate Makhaya in his house, Dinorego adds, “a lot is happening in my village and a well-educated man like you can bring a little light” (21). Makhaya eventually becomes a light that shines not only in the darkness of Golema Mmidi, but also in the lives of the inhabitants in spite of his alienated disposition.

Makhaya, the alienated man, the “Back dog” (128), who is “tossed about by life” complains: “Life is only torture and torment to me and not something I care to understand” (128). He has “a hollow feeling”, he is “dissatisfied with life” (129) and is referred to as “the homeless foreign alien” (140). He is told by Mma Millipede that the whole of humanity is his brother: “It (your brother) is each person who is alive on earth” (130) and he decides to live with the aim of uplifting humanity. No wonder, his vision of becoming a millionaire creates a beautiful picture where all the poor would be glued to him to become millionaires with him and he concludes: “By this, I mean that there will be no poverty in Africa by the time I die” (143). The reader cannot doubt this vision or even his ability to achieve it because of his major role in the agricultural project going on in Golema Mmidi. His commitment, integrity and subsequent success are not to be doubted.

In Golema Mmidi, the evils rampant in South Africa cannot be felt. Men like him are free to do their soul's bidding and there is hope of progress and peace for the future. This is all based on his belief that man is capable of making himself whatever he wants to be provided he works hard to achieve it. Moreover, he

has a vision of hope for Golema Mmidi, for himself and for all and sundry. The magic of Makhaya's personality is said to be that he can make people feel at ease. He does not apply any exertion in any situation but still he is effective.

Isolation is another aspect of alienation which runs through the novels in relation to the protagonist as well as the other characters. Makhaya is an isolated protagonist because of his refugee status in Golema Mmidi. The police had warned him to keep off from the local politics of the village and his isolation had paid off since it had helped him to achieve this. All the same, as a human being, the desire to integrate, and mix up with the rest of the society continues to ache his lonely mind. Bessie Head puts it this way, “And yet, this isolation he so treasured had often been painful because he too felt this eternal, human need to share the best and worst of life with another” (71). Towards the end of the novel, Makhaya's alienation and isolation came to an end with his marriage to Paulina Sebeso and his offer of political asylum by the Botswana government.

Margaret Cadmore in *Maru*, Bessie Head's second novel, is perhaps her most alienated protagonist, alienated from her immediate society amongst her fellow blacks, from the larger society and from self. Margaret has no identity, being the rejected offspring of a Masarwa woman who died on the outskirts of a remote village while giving birth to her and she was lucky to have been picked up by a white missionary, working in the village. Having been fostered by this white woman, Elder Margaret Cadmore, she becomes “exiled” to Dilepe village in rural Botswana as a school teacher.

Bessie Head emphasizes the fact

that even amongst her fellow blacks, the child is discriminated against because of the tribe she belongs to. Being a Masarwa, a despised tribe amongst the Blacks of Botswana, she is often marginalized and made to feel like an outsider. Bessie Head says:

“Unlike other children, she was never able to say, ‘I am this or that. My parents are this or that’.

There was no one in later life who did not hesitate to tell her that she was a bushman, mixed breed, half breed or bastard” (15-16).

Margaret's situation is a complex one. It is not only that she has no identity but that she is a nobody. She has no local name of her own to identify her with; instead, she goes by the name of her foster mother. Locally, she is only identified with her low breed tribe which dubs her with a long list of renegade names, bushman, mixed breed, half breed, bastard. All these tags are “the equivalent of ‘nigger’ (12) another low breed name used in the United States where the black skin is down-graded too.

The horror of her ostracism is felt by her not only in the primary school where her fellow pupils pinched her, spat on her and danced around her rattling tin cans but also in Dilepe school where she works as a teacher.

It is not only adults who are guilty of this crime of discrimination, the children are even more guilty because they go further than their parents in irritating their victims. Bessie Head says:

Children learnt it from their parents. Their parents spat on the ground as a member of a filthy, low

nation passed by. Children went a little further. They spat on you. They pinched you. They danced a wild jiggle with the tin cans rattling:

“ Bushman ! low breed! Bastard!” (10-11).

This has a terrible psychological effect on Margaret who has nothing with which to fight back or even defend herself, “except that now and then an abrupt tear would splash down out of one eye” (17).

Powerlessness as a category of alienation is in this novel manifested in Margaret's character in her wincing and raising of hand constantly to ward off non-existing attacks which often leaves her hand hanging in the air. Dikeledi describes her as “ a shadow behind which lived another personality of great vigour and vitality”. This means that she is seen here as a double personality.

The loneliness of Margaret is emphasized by the author with the statement that she is permanently unwanted by the society in general which depicts her as an outcast. But her personality which is “ a little bit of everything” (16) places her on a high level with the result that she can be seen as a catalyst. As soon as she arrives in Dilepe, many things erupt, people become more active and entangled love affairs revolve round her. She wins everybody over by her magical character. Rivalry for her breaks up the long-standing friendship between Moleka and Maru. Maru's forced marriage with Margaret is another dimension of the protagonist's alienation because most nights she would cry in her dreams longing for her true love. She had to be sacrificed for the upliftment of her degraded tribe and

the question remains as to why her love life had to be sacrificed for her tribe's interest.

However, in this novel, Bessie Head shows a great sympathy for the outcast, the lonely and the under-privileged whom she portrays as alienated personalities, alienated from society, and from self and makes suggestions for their de-alienation. The novel presents a strong recognition of the humanity of others and subtly suggests the overwhelming need for love and protection in the world.

Bessie Head's third novel, *A Question of Power* presents the reader with an alienated protagonist par excellence, whose alienation and loss of identity started right at birth with all her relations rejecting her while a baby. Having been born by an insane mother in a mental hospital and having been rejected by her mother's relations because of her colour, she became brought up by foster parents. The line of demarcation between Elizabeth, the protagonist of *A Question of Power* and Margaret, the protagonist of *Maru* is not very distinct because each faced rejection at birth and had to be brought up by foster parents. While Margaret was lucky with her foster mother who determined to bring her up as a dignified and responsible woman, Elizabeth was not. She had to be removed from her foster mother and sent to an orphanage because "hours of her childhood had been spent sitting under a lamppost near her house crying because every one was drunk and there was no food, no one to think about children" (15). However, both protagonists have been portrayed by the author as alienated personalities.

Elizabeth's alienation continues even in the orphanage and mission school where the principal constantly

embarrassed her with her mother's insanity and the possibility that she could become mad too. This earned her constant isolation from the rest of the pupils and consequent loneliness. The other pupils were free to fight and scratch and yell, but her attempt at any of these could earn her isolation. This gave them the opportunity to molest her at will. She became more isolated and alienated as time went on.

Her experiences from her marriage to a gangster just out of jail who later became promiscuous further deepens her loneliness and she decides to quit South Africa for Botswana. In her new place of abode, as a stranger, her alienation continues. She becomes a stateless person, a refugee, neither South African nor a Botswanan. She becomes an outsider who neither identifies within her immediate environment of Botswana nor without in her outer environment of South Africa, and the gravity of her alienation renders her mad. Madness is regarded by psychologists as total alienation and our protagonist becomes totally estranged from all and sundry as a mad woman. Throughout the novel, she goes in and out of madness. When she is in madness, she presents jumbled up thoughts and perceptions of a mad woman. When she is out of madness, she discusses the farming and gardening projects of their co-operative society.

A Question of Power can, in another perceptive, be seen as a quest for identity, as the protagonist, Elizabeth answers her questions on her identity. Bessie Head begins the novel by giving in a nutshell, the story of Elizabeth's early life: her being born in a mental hospital by a white mother who was insane and a black father in a country where inter-racial marriage is not allowed; the consequent

rejection of both mother and baby by her white family; her life with her foster mother, her life in the mission orphanage and the principal's negative influence on her psychology. Her father had no identity-just a stable boy, with no name to identify him. Her mother, with no name, whose identity could be traced to a white family with no name, too, had been rejected by the white family. She also suffers from loss of identity as well as total alienation. Foster parenthood deepens Elizabeth's loss of identity. Her alienation worsens when she discovers that her foster parents are not her real parents and she becomes shoved into a mission orphanage.

This explicit form of rejection of Elizabeth by her close relations and by the wider society presupposes a need for affiliation which confirms Bessie Head's constant reference to her rootlessness in South Africa and Botswana. Incidentally, this novel constitutes a thin disguise of the life of the author whose childhood had to do with rejection at birth, foster parenthood and orphanage life like her protagonist. In a paper she presented in University of Calabar when she was alive (Head, 1982), she emphasized the idea of the obliteration of all traces of her family history, enhancing her isolation and at the same time portraying herself as having no blood relations she could affiliate to. This makes her own personal identity crisis very unique; no wonder her quest for identity occupies an overwhelming position throughout her novels, especially the second and third novels.

Another thing that pressurises what seems to be Bessie Head's obsession on the theme of identity, is her fear of insecurity as a mullato. Her two protagonists Elizabeth and Margaret are depicted as mullatoes. This is the reason why in the

novel, Elizabeth is continuously on a quest for moral freedom—the recovery of her consciousness and identity which had been fragmented. Much of *A Question of Power* have to do with Elizabeth's hallucinations, nightmares, dreams and visions during her periods of madness with the apparitions Sello, Dan and Medusa torturing her, sometimes assaulting her, even to the point of wanting to kill her. It is interesting that Sello saves Elizabeth from committing suicide, thereby preventing her from opting for death as being the only freedom from dejection, anxiety and failure. Elizabeth had been a failure as a teacher, a mother, a wife, a political activist and an exile. But her fractured and fragmented sense of identity becomes healed, strengthened and takes an immediate sense of form towards the end of the novel.

In spite of Elizabeth's alienated disposition, she was not an outright stranger, outsider, wanderer or even a loner. She had joined the co-operative society in Botswana, made friends and mixed up with members, working and achieving their goals together in their project activities. At a point, she becomes healed and regains her freedom from madness. By this, Bessie Head is saying that we can heal one another's alienation whether total or otherwise by coming together to bear one another's burdens in co-operative activities. By the end of *A Question of Power*, Bessie Head's as well as Elizabeth's rootlessness turns into rooting in the community like the Cape Gooseberry and the Green Tree. She grows roots that enable her to take form deep into the Botswana soil. She becomes solid enough on the ground that her identity is no longer doubted as she is allowed the right of citizenship by the government of Botswana. Elizabeth places her hand on

the ground claiming it as her rightful belonging as a citizen of the country.

A very close look at the lives of these protagonists depicts Bessie Head's very strong portrayal of the concept of self alienation. Writers have identified three major thrusts in the usage of this concept, namely, the lost self, the false self and the fragmented self. These are not only different in origin but also in extent and duration. In extent, they can be total or partial, like insanity which is regarded as total self- alienation. In duration, they can be temporary or permanent like when Elizabeth's temporary insanity ended. In each of the types of self alienation, loss of identity is involved and, this is the reason why many critics see self alienation as a synonym of loss of identity.

The loss of self can happen in many ways, take different forms and have many results. Thingification or Reification as identified by Lukacs (1923) which is a conscious transformation of human beings and human potentialities into things or the reviewing of human values as things in order to downgrade their worth, is a form of losing of self. For example, in *Maru*, the school principal, Pete refers to the Masarwa as "it" (40) to show that members of the tribe are worthless; they are things and not human beings. Objectification which is an attempt to turn a human being into an object is also a form of losing of self. Sometimes, a man is reduced to a mere thing, a machine or an appendage of a machine by society and he becomes incapable of expressing some or most of his genuine abilities and is said to have lost his self, is depersonalized or reified. The parallel of this phenomenon is the idolation or deification of others or things or as Karl Marx (1909) puts it, the "fetishism of commodities" (462, 681). This is another

form of self loss which can also be identified in *Maru* when Dikeledi idolizes Moleka in such a way that she could no longer control her emotions. She allowed herself to be impregnated by Moleka before their marriage and became bullied around by him.

One can lose oneself in the beloved as is noticed in the relationship between Maru and Margaret with the result that they could harbour the same thoughts and dreams at the same time in their different places of residence (Maru 104). One can also lose oneself in his god as Maru is referred to as the re incarnation of Tladi, a monstrous ancestral African witch doctor (36). One of Dikeledi's outbursts about Maru is: He (Maru) is almost a god in his kindness towards people" (28).

One can also lose oneself in a work of art or in the contemplation of nature. Loss of the self has been praised as a force behind creativity. This can be identified with Margaret who spontaneously produced beautiful paintings which clearly interpreted her relationship with her male admirers, Moleka and Maru. To them, these paintings were magically fantastic but they could understand the different messages of the paintings from the different perspectives of their love for Margaret. The loss or submersion of an individual in a group or in the mass can be seen as a loss of self or alienation from self but it often means a loss of doubts, fears and inhibition, like when a member is being dissolved in a club, demonstrating crowd or the throng of spectators at a football game. This is a desirable and enjoyable state even though the person involved can only be identified within the group. In *A Question of Power*, many of Elizabeth's apparition figures walked into her and disappeared. Budha's wife who

walked into Elizabeth at the beginning of the novel was retained in her body until close to the end of the novel when the Budha figure, Sello evoked her out. This means that during the period, Budha's wife was inside Elizabeth. It would be false to describe the personality as Elizabeth or even the infiltrator. Both are victims of self loss.

Many writers see loss of identity and the subsequent transformation into another personality or other personalities as a pre-condition of the creative art. For example, critics seriously associate Bessie Head's life's experiences with those of her protagonists especially in *Maru* and *A Question of Power*. Even though she vehemently denies this, the fact remains that the reader of her novels can see some strong relationship between the protagonists, Elizabeth and Margaret and the author, especially after reading her biography. This confirms Flaubert's (1948) and Mann's (1960) assertions that authors lose themselves in the characters they depict. This form of self-loss does not only apply to aesthetic creation but also to aesthetic enjoyment in which readers lose themselves in the books they read. Koestler (1964) asserts that the reader loses some part of his personal identity in his reading.

The above discussion confirms that the loss of self is far from being exclusively negative and pitiful specially when we think about the dehumanizing effects of the daily routines of life but that it also generates uplifting experience in art, nature, religion, love and festivals. This shows that loss of identity or even self-alienation is not something tragic. When Moleka was overtaken by the weight of his love for Margaret, he became restless and

declared: " I am not myself " (*Maru*77) . This is a great confession of loss of self as well as of profound love.

The false self or non-existence of a true self is also another aspect of self-alienation in the realm of personal identity. There are many instances in which an individual is unable or unwilling to consider some of his thoughts, feelings, dreams and words as coming from his true self and ascribes them to some known or unknown power. When Moleka felt desperately in love with Margaret, "he doubted his heart, his mind "(*Maru* 77), in other words, he wondered whether that was his true heart. Here, he is depicted as a victim of false self.

Sometimes, an individual criticises or even rejects his whole self as not really his true one, the one he wants to be. Sometimes, the criticism or rejection is not leveled at self but at some other person. When Pete, the principal of Leseding School became a nervous wreck, walking round and muttering to himself, the people lodging in the same house with him declared, "He has lost his mind " (*Maru*:89) . This is a case of loss of self and as a result, false self. Many people have viewed their human body as the prison or corrupter of their selves and have tried to find self-fulfillment in self denial like a form of celibacy which is based on the idea of the false role of the human body. In these cases, the body or the heart is seen as false while the true self is elsewhere.

The concept of the double or the multiple self which is often met in literature is an aspect of the false self. Sello in the brown suit and Sello the Monk are doubles of the same personality in *A Question of power*(39) Maru and Moleka on the one hand and Maru and Ranko on

the other are sets of doubles in *Maru*. The author declares "the day Maru died, so would he (Ranko) he had no other life" (*Maru* 49).

The fragmentation of self which is a dimension of alienation refers to being internally divided, split into at least two parts which become alien to each other. Split personalities or second personality was rampant in late 18th century folklore, dreams and old legends. The folk legends and superstitions of the period hold that there are persons who have different "1"s often referred to as being possessed by a demon or devil. In portraying the character of Maru, Bessie Head says "half of him was a demon" (*Maru* 70) showing that he is a split character. Further down the pages, Moleka declares about him "He is the devil" (82), a case of a false self in that he is no longer his real human self but the devil.

Moleka is also portrayed in the novel, *Maru* as a fragmented character. Maru thinks that: "Moleka is only half a statement of his kingdom. Someone else makes up the whole". Further down the page he thinks Moleka had no creative imagination because, "it was as though Moleka were split into two- he had the energy but someone else had the equivalent gifts... creative imagination" (58). Dikeledi confirms this fragmentation of Margaret's personality when she says that half the fascination of Margaret lies in the fact that her breaking point would be seen clearly, "as though one part of her broke down and was mended by another" (71).

Some people are said to assume the shape of a wolf at night and lead a double existence as is believed with witches and wizards. No wonder Maru is believed to have been the reincarnation of

Tladi, a monstrous ancestral African witch doctor. Scholars have suggested what could be the causes of fragmentation and multiplicity of self which include the demands of an over-powering society, civilization, internal laws and conflict between duty and inclination, religion, capitalism, etc. Whatever is the actual cause, the truth still remains that the multiple, split, torn or fragmented personality is a common sight in literature in relation to alienation and identity. Some writers have advanced the view that man has three "1"s. For example, Plato's three parts of the soul and Freud's assumption that every individual has an ego, a super ego and an id are symptomatic of this belief. Other writers assume that there are not three but four levels of self, while yet some others believe that man has more than four selves.

Actors, poets, novelists, playwrights, and other creative artists, are believed to have the capacity to possess, or acquire many "1"s, that they have the gift of transforming themselves into many other persons, and that they have no identity of their own as they often identify themselves with the characters they create. This view confirms the truth behind the association of the protagonist of *Maru* and *A Question of Power* with the author, Bessie Head. Nietzsche (1966) asserts that the modern artist is no person but "at best a meeting place of persons" (3:830). One would explain that the cause of this is not far-fetched because man is subjected constantly to the influences of his environment which encroach upon his true self and such influences include his past, the school, the family, the church, the society, books, mass media, advertising and all forms of propaganda. These create

changes in man's life, constantly shaping him differently from what he used to be.

Self alienation, then has negative as well as positive consequences in man. To those who believe in the unity and wholeness of self, self alienation seems a dissolution or destruction of the personality, a scourge of civilization. But to those who see man as a being prone to changes in body, soul and spirit and in social relationships, self alienation is a necessary blessing. Bessie Head, as a writer, belongs to this second group as we shall continue to see in this research.

The abundant and unending stream of images of aridity, impotence, deformity, oddity, isolation and rootlessness throughout the novel as well as the macabre aura of decay, the state of Zombiehood and the escapist attitude of some of the characters all confirm the alienating posture of the author. At certain points, she enhances these with what could be called "structural alienation as can be noticed in her use of absurdism with Gilbert Balfour in *When Rain Clouds Gather* and insanity with Elizabeth in *A Question of Power* as modes of interpretation.

Achebe's attack on the Osu system (Achebe:1958) is a parallel to Bessie Head's attack on the rejection of the Masarwa which depict tribal or ethnic apartheid. The Masarwa are the "untouchables" of Botswana. While condemning apartheid in South Africa, Bessie Head would want to emphasize that prejudice or tribalism amongst the blacks is equally condemnable because, native overlords in Botswana are as oppressive as the white rulers of South Africa.

Perhaps we can pause and look at alienation from the point of view of its

necessity in the sense that man must give up, forget and suppress feelings in order to grow, to have more important relationships and more valuable experiences. Bessie Head as well as Makhaya, her protagonist, rejected their native country, South Africa in order to form new relationship with a new country, Botswana, which they found more fulfilling and in which they actualized themselves more satisfactorily. To describe this type of necessity for alienation, Feuerlicht (1978) says:

One often must become estranged from one's family in order to found a new one; one becomes a stranger to some friends in order to make new ones; one leaves a political party, even a country, or gives up an idea in order to find new and perhaps more satisfying ties. It is hardly conceivable that one could maintain all relationship throughout life at equal strength (9).

What actually happens to a close relationship when alienation sets in is that different moods and attitudes are exhibited by different individuals. Some people are totally indifferent to the former relationship, sometimes with such dismissal as "So what?" or "That's life." Some portray a hopeful longing for a restoration of the close tie. Others show a grief that life has come to a dead end or a bleak feeling of isolation and emptiness. Sometimes, the feeling of loss is followed up with hostility, hate, violent exposition and destructive tendency which may sometimes result in suicide, murder, rape or some other gruesome act.

On the other hand, the

estrangement can be succeeded by happiness, exultation, feeling of freedom and joy gained through new experiences, insights, and relationships. Bessie Head did not commit suicide in South Africa, nor did Markhaya. Instead, they went into exile to seek for new and more rewarding relationships. Elizabeth did not kill herself or her son as she was advised by Dan. Instead, she hung on to life until she became restored to sanity. In her novels, Bessie Head asserts that life is a succession of estrangements, and separations and likewise a series of integrations and mobilizations, one should exercise patience to harvest from new experiences and relationships.

However, while the feeling of alienation on the national level seem to be on the increase, it is rather dwindling on the international level because of a large scale interest and desire in the world for unity and oneness through global and international co-operation. The world has recently become a global village with recent developments in the new technologies and a fast move towards globalization. With these, there is serious interest in political, economic and military condition of foreign countries. There are volunteer peace-corpers, youth corpers, etc. at low paid jobs who help in far-away developing countries. Tom in *A Question of Power* is one of such volunteers and Gilbert Balfour in *When Rain Clouds Gather* is another.

Workers go on strike and people demonstrate in the streets over wicked acts in foreign countries. The apartheid system of South Africa was followed up with hues and cries of condemnation and sanctions internationally to change the evil system until about two decades ago when this

obnoxious system came to an end. The mass media, the many international private and public organizations that exist in the world today such as United Nations (UNO), have eased off greatly the old estrangements and suspicions between foreign countries. All this can be seen as antidotes to alienation.

Bessie Head is suspicious of all ideologies because she sees them as a ruse, that will enable the few to continue their oppression of the majority. This makes her pronounce a very strong warning which Ogungbesan (1979) refers to as "a new religion": she says "Never think along lines of I and mine. It is death" (100). In other words, selfishness must be eschewed in the society. She wants all people to be treated as human beings regardless of their race, colour, sex or religion. Human solidarity is essential in human relationships.

Bessie Head would want the measure of the individual to be based on the amount of work he accomplishes while sharing with his fellow men their labour and dreams in their common struggle for survival, hence her protagonists move from alienation and loss of identity to commitment. Her very significant statement, "Neighbours are the centre of the universe to each other" is very relevant to her vision.

Commitment is to Bessie Head, the most potent antidote to alienation. While she breaks down commitment to love, she describes love as "two people mutually feeding each other" (*A Question*, 13). All her novels strive to depict power, in the discovery and achievement of love with the movement of the protagonists from isolated and alienated dispositions towards other persons for the fulfilment of

love and identity. Universal love is the theme of Bessie Head's sermon to the world.

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Protest in Nigerian Feminist Drama and Theatre

Introduction

Drama is a vital medium of human interaction suited for making deep psychological probes into the conscience of the society. The use of the dramatic medium as a means of propagating ideologies and the struggles for the control of the conscience of man has been noted by writers like Ngugi Wa Thiong'o for example, who sees drama as one of the most potent media in the struggle against cultural oppression and neo-colonialism in Africa. It is also a decisive weapon for galvanizing the masses towards radical socio-economic changes. This is attested to by the phenomenal success of his play *Ngahika Ndeeda*, particularly the dust it raised between the Kenyan folks and the government when it was performed (Aliu 1)

Nigerian playwrights employ protest drama as a medium of expressing the struggles and aspirations of the oppressed masses in the society today. Mabel Tobrise (now Ewrierhoma: 1998), agrees with the above assertion as she sees protest drama as a radical aspect of theatre that is popular in dramas of

ideology which highlight feminism. This type of theatre advocates for emancipation and a radical change from the status quo.

Women and Protest Drama

The last few decades in Nigeria witnessed the emergence of feminist and womanist drama written by African female dramatists and some patronizing male dramatists whose plays protest the customary relegation of the African woman to the background in the patriarchal and traditional society of Africa where generally the voice of the woman is heard but she is never seen, since she is tucked away in the kitchen to handle cooking and other domestic chores in the home, a fact reflected by the early novels of Achebe, Soyinka, Elechi Amadi and other male writers (Agho 19). The late arrival of female writers to the African literary scene according to Agho, generally favoured the perpetuation of this relegation, which is countered in the works of African female writers using the parameters of feminism and its African outgrowth especially womanism or motherism.

The plays (dramas) under this tradition of writing do not only talk about the relegation of women in this patriarchal society but also highlight the plights of women in the hands of men, especially as it concerns the issues of barrenness, the agony of motherhood, the oddities surrounding widowhood rites, the devastating effects of female genital mutilation, the high premium accorded the male child at the expense of the girl child and other oppressive cultural practices such as polygamy, child marriage, gender relations and semantic degradation of women. African radical feminist writers create strong liberated female protagonists who dwarf the men into insignificance in industry, educational pursuits and other spheres of life, and they usually present a debased picture of masculinity in their novels. As expected, the body of works produced under this tradition of writing, in the words of Agho (2011), “internalizes within their constitution a rhetorical vehemence defined by protest.” We shall at this juncture, examine the treatment of some of the aforementioned cultural

practices in the works of some female dramatists.

The Issues of Barrenness

In African tradition, barrenness is often viewed as a curse, a failure and a reward for a wayward life. The barren woman receives no sympathy from the community. She is called names and is the first to be accused when any disaster that affects children occurs. A woman is stripped of her sexual identity when she is childless, for motherhood affirms the African myth that legitimizes female cultural power and only motherhood can confirm your identity as a woman in Africa (Stratton 95). The theme of motherhood is used to shape women's subjectivity and sexual identity. Corroborating this, Nfah (1997) observes that gender identity is always portrayed as biologically achieved through childbirth and nurturing, particularly if it is a male child.

Women writers have often written about women's struggles with the institution of marriage and motherhood where the heads of these institutions are men. Being childless is often seen as a taboo with

the women being mistreated by the society. This is what prompts Ogundipe-Leslie to say, “The way African writers are enthused about motherhood, one wonders if there are no women who hate childbirth or have undeveloped material instincts” (cited in Nfah 36). Proverbs such as seen below are also used to perpetuate the desperation and agony a woman goes through when she is childless even when she is actually not the one at fault. Here, Ubi in Salami-Agunloye's *The Queen Sisters* says... “Unless the barren woman gives birth, the oracle will know no peace...” (25). Ukiabo's proverb in *The Queen Sisters* testifies to this fact: “After all, the only reason why a woman marries a man is to bear children. Yes, children that you can call your own” (37).

This assertion goes to support the fact that women are socialized to accept the roles cut out for them as procreators of society.

Ubi, in *The Queen Sisters* uses infertility as a form of resistance to male domination, particularly in the traditional set-up where she finds herself. She challenges the

idealization of motherhood and the legitimacy of traditional male hegemony. Salami-Agunloye in this play and Utoh Tracy in *Our Wives Have Gone Mad Again*, interrogate the patriarchal notion of motherhood in their respective societies, reconceptualize female sterility as a feminist strategy. They challenge the conventional male representation of women as mothers. The reason for childlessness is often attributed to the wife. UtohTracie subverts this in her play *Our Wives Have Gone Mad Again*, when Ene accuses her husband Iyang of infertility. A man is never believed to be infertile. No matter the affection or contribution the woman has made to that marriage, when she cannot produce a child, all her effort in building the home is in vain. African society regards her as having failed as a woman. It is only in recent times that our society has started coming to terms with reality of things, such as low sperm count and male impotence which in the past was not thought of. In *Emotan*, Eki, a co-market woman calls Emotan a witch, because she is barren. “Let her bring my daughter for me before she

bewitches her”(56). However, Salami-Agunloye in *Emotan* challenges the societal stance against women who cannot have biological children, by the brood of children who follow after Emotan chanting the panegyric “IyeEmotan, (meaning, Mother Emotan), mother of a thousand children...” (45). As the Oba eulogizes Emotan at death, he says of her, “Emotan, though you had no children of your own, you will be remembered more than a woman with a hundred children (95) Salami deconstructs motherhood in this play by giving it a secondary importance to women's economic empowerment. By making Emotan happy, fulfilled, courageous and strong in spite of her childlessness, Salami-Agunloye challenges the African culture that disregards women without children. For her, women's self worth can be found outside motherhood.

In *Our Wife is not a Woman*, by Stella Oyedepo, Dupe is insulted thus, “...is your madam a woman? To me she is not. Do you call her a woman? She is not a woman...” (34). The conflict in the play is generated because of the inability of

Kola's wife, to bear a child. The mother-in-law, Mama, calls Dupe all sorts of names as a result of this. Being forced to accept what seems to be her fate, out of frustration, and a broken heart, Dupe laments that Mama has made “my infertility a fertile ground to sow her diabolical seeds” (78). Here, Oyedepo shows us graphically the travails of a childless woman.

In her play, *Nwanyibuife*, Anuli Ausbeth-Ajagu also draws our attention to the agony of a childless woman in Eastern Nigeria as in other parts of Africa. Chineze, who has been married to Ogbuefi is being thrown out of her home because she has never borne any child. As she leaves the house after she has been badly beaten up, she miraculously comes upon an abandoned baby with a note saying why the child was abandoned. She comforts herself and adopts the child and nurtures her, and she grows to become a great woman. Here, Ausbeth-Ajagu, brings a new dimension to motherhood, implying that motherhood does not necessarily have to be through a biological process. In an authorial intrusion, she asserts:

A woman might be lucky to conceive and bear a child. Another by fate adopts a child. Both are one and the same, so long as the woman has a heart of a mother, and genuine love for her child (24).

By this, Ajagu reconstructs another style of motherhood, dismantling the concept of motherhood by institution and expanding the scope of motherhood by experience.

Motherhood and Mothering

In Africa, motherhood is regarded as supreme, the crowning glory of any woman. This perception of the African womanhood in the words of Salami-Agunloye (2011) does not in any way imply supremacy over anyone but rather reaffirms her subordination in the patriarchal structure. In African marriage, motherhood is the ultimate single manifestation of being a woman, and children crown this relationship. Motherhood certifies a woman's importance in her society. A woman's degree of authority in the society rests on how many children she has, especially sons who are regarded as lineage members.

Evwierhoma supports this assertion when she says that “a woman's link with her husband's family does not become strong until she has borne children who are lineage members”(41). One of the female heroes, Omesiete in Onwueme's *Shakara: Dance Hall Queen*, suffers a thwarted existence because of her inability to bear male children who can be regarded as lineage members. Any married woman without a child especially a male child she can call her own is not fully accepted in her marital home, and may be forced to return to her natal home for reasons of this. Carde Boyce Davies confirms this phenomenon and says:

...In many African societies, motherhood defines womanhood. Motherhood, then is crucial to woman's status in African society. To marry and mother a child (a son preferably), entitles a woman to more respect from her husband's kinsmen for she can now be addressed as mother of...(243).

In African tradition, only motherhood can confirm the identity

of a woman. Motherhood gives cultural legitimacy to female power. These are the parameters for their survival. For the queens in the harem, in *The Queen Sisters*, motherhood is so ingrained in their psyche that they see no alternative to being denied of their matrimonial bed by Ubi. For them, motherhood is central to their identity. However, Ubi subverts this tradition that has enslaved and entrapped her co-queens by refusing to become pregnant. Ubi's refusal of the role of motherhood can only be understood within the context of sexual politics in which bearing children is inscribed and valued in the harem. For Ubi, every woman should be allowed to make choices about childbearing. I think this is the point that the feminist playwright Irene Salami-Agunloye is trying to make.

However, I do not agree totally with this submission. I believe that the yearning of every woman is to become a mother and even a grandmother some day. So the idea of making childbearing a choice because of women's feminist ideological leaning is not only un-African but also an abuse of the

privilege given to them by God to procreate. This perhaps explains the reason. Flora Nwapa in her article "Women and Creative Writing in Africa" says that "Women are what they are because they can give life, they can procreate" (Nwapa 531). Nwapa however, adds that a woman who is denied this unique function of childbearing should not be weighed down but rather seek for an alternative way of getting fulfilled.

Widowhood Rites

Women are subjected to oppressive and dehumanizing widowhood practices especially in Africa. These practices vary from one culture to another and they include sleeping on bare floor, shaving the hair on the head and the pubic, eating from broken calabash, sitting on ashes, neglect of personal appearance and body hygiene. In some extreme cases, the widow is forced to drink water that has been region, used to wash her late husband's corpse and take an oath to prove her innocence or otherwise.

Zulu Sofola's *Wedlock of the Gods* centres primarily on these harmful widowhood practices. In the play, Ogwoma the widow of Adigwu

has to perform the widowhood rites by being confined to a room, hair shaven, sitting on the bare ground, covered in ashes and wearing mourning wrappers. She sleeps on a mat during the three months of mourning. In this state, many women are likely to fall into depression or undergo mental torture and emotional trauma. The most frustrating aspect of the whole scenario is that, in Africa, traditionally when a husband dies, the wife is suspected to be responsible for his death; it is believed that no one below the age of 100 years dies a natural death. This is the case with Ogwoma and Odibei as the play opens in *Wedlock of the Gods*. As soon as Adigwu, the son of Odibei dies, she suspects that Ogwoma, his wife is responsible for his death. Salami-Agunloye notes that Sofola's main concern in the play is to punish Ogwoma for committing "adultery" or for moving too far ahead of tradition, forgetting that it is this same tradition that compelled Ogwoma to marry a man she hardly knew or loved, giving up her lover Uloko, (Salami-Agunloye 52). In Rosemary

Asen's *The Woman in Black*, Ene is compelled to go through a series of widowhood rites, like drinking the water used in bathing her husband's corpse, to exonerate her from the accusation of being responsible for his death. Asen subverts this practice using the women's collective protest against it.

Any culture that retards progress is inimical to the people who practice such a culture. Salami-Agunloye contends that such a cultural practice should be discarded. As she puts it:

When a cultural practice stifles an individual's personal desire, freedom of choice, and destroys self-realization, then such a practice has reached the stage of "cultural menopause"; it has outlived its usefulness and therefore must be discarded (52).

Female Genital Mutilation (FGM) or Female Circumcision

FGM is a traditional practice in which a girl/woman cuts off parts or whole organs of the female genitalia usually with a knife or razor blade which may be unsterilized. The cultural justification for the practice of FGM varies across the

country. It is considered, variously as a cleansing ritual from evil spirits, a female rite of passage, a guarantor of a women's chastity and her marriage ability, and a boost to fertility or to male sexual pleasure. Julie Okoh paints this picture in her play *Edewede*. The older women including Ebikere, Edewede's mother-in-law see nothing wrong with circumcision even though it has led to the death of many young girls, including her granddaughter. Edewede sees circumcision as a destroyer. Here, we see the conflict between the older generation of women who advocate for the perpetuation of the culture and the younger generation who see the culture as irrelevant, outdated and destructive.

Ebikere:

You are misleading her with your blab-blab talk. No wonder she is afraid of circumcision. My grandchild, do not listen to her vile tongue. Circumcision is a thing of joy, prestige and cultural identity (6).

Edewede: ... circumcision has brought tears to my eyes many times.

Edewede: I know that it is a destroyer. It killed my daughter, Ize

Agrieved by her defiance of culture, Ebikere responds by saying

"...you cannot throw sand on our traditions like that. I warn you. She who gathers a bundle of trouble carries it on her head" (7).

Julie Okoh creates Edewede as the new woman, who challenges the age-long cultural practice, which hitherto, many women have been silent about, despite their displeasure about the practice. She is determined to eradicate the practice even though she is faced with several challenges. Edewede's husband, Ordia reminds her that, it is difficult to give up an age-long tradition". She replies thus:

Nothing remains the same forever. Like the vicissitude of the sea, like the night and day, season succeeds season giving way to new. Today we must choose our value and live by them. Tomorrow comes another season, another choice. Man is what he does in his time. Circumcision has lost its old value (15).

Warning her of the consequences of her action, Ordia says: "Wede, severing a people from their culture is just like separating those children wrapped up in scuffle". He later adds, "You might be destroyed in the process" (25). Determined Edewede says, "What a noble death to die" (25)

Julie Okoh strongly believes that circumcision alone does not

impart anything. Rather, it is accompanied with pains. She condemns the view that women who are not circumcised turn to flirts. According to her, "It is the mind, attraction and chemical reaction of the body...not the cutting of the clitoris that would determine the level of a woman's promiscuity" (Okoh 10). She warns that the effect of Female Genital Mutilation (FGM) is Vasio Vaginal Fistula (VVF), which is devastating to the lives of women generally. She therefore protests strongly against the practice of female genital mutilation as well as girl child abuse.

Male Child Preference

In many patrilineal African societies, the concept of primogeniture is embedded in the cultural system and as such property inheritance is usually through the first son, no matter his position in the hierarchy of children. Male child preference is derived from this concept. Here, the male child or children is/are favoured above the female children. The family's attention is usually more focused on the male than on the female.

In *Wedlock of the Gods*, Ogwoma is forced to marry Adigwu against her wish even though she was

already in love with Uloko. Her brother is very ill and in need of traditional medical attention. As the family has no alternative source of fund, Ogwoma is traded in marriage to Adigwu and her bride-price is used for her brother's treatment.

Re-enacting the place of tradition, Anwasia, Ogwoma's friend remarks:

Anwasia:

Ogwoma, our people say that a man's daughter is a source of wealth to him. Your parents needed the money for a very expensive sacrifice for your brother whom sickness almost killed.

As far as Ogwoma's parents are concerned, her fulfillment in life and whom she marries is irrelevant. Their main concern is for her brother.

In *Edewede* by Julie Okoh, Edewede is confronted with similar challenge, where she is compelled by tradition to bear a male child to safeguard her matrimonial home. She attempted several times to have male children without success. The only one she has dies from a snake bite. Her mother-in-law ridicules her: "Having only one child is like having none at all. And a girl too (Hissing) chiew. Nonsense". The society sees women without a male child as a failure. She loses out on

inheritance in a home she has invested so much in.

Conclusion

From the foregoing, it is clear that female protest drama has been employed by Nigerian female playwrights to protest against myriads of situations affecting women. Julie Okoh in *Edewede* protests against female circumcision. Zulu Sofola in *Wedlock of the Gods* protests against forced marriage/motherhood. In *Our Wives Have Gone Mad Again*, Tracie Utoh protests against the oppression of women. In *Emotan*, Irene Salami protests against injustice while Onwueme in the *Reign of Wazobia* protests against male domination, etc. With these protests against the status quo, women writers are beginning to initiate a process of change in their societies.

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Theoretical Approaches to Nigerian Literature: The Significance of Psychoanalytic Theory to the Understanding of *Things Fall Apart* by Chinua Achebe

INTRODUCTION

Nigerian literature has been making its impact in Africa and the rest of the world since Chinua Achebe's *Things Fall Apart* heralded the beginning of the African novel in the world scene. Since then, other Nigerian literary pieces have contributed to the corpus of African literature and have continued to determine the mode of discourse of African socio-political and literary relevance in the world. This we see even in the works of our 21st century writers such as Chimamanda Adichie's *Purple Hibiscus* and Uwem Akpan's collection of short stories, *Say You're One of Them*.

The focus of this paper is to propose that psychoanalytic theory is very relevant in understanding and appreciating Nigerian literature, using *Things Fall Apart* as a case study. We shall do this by first giving a brief summary of some salient literary theories which have been used in analyzing works of literature worldwide. We shall then focus on carefully analyzing Achebe's *Things Fall Apart* as representing Nigerian literature as a whole. This work of literature has been chosen because of its epochal relevance in both Nigeria/Africa and the rest of the world. *Things Fall Apart* is the first novel to be written in sub-Saharan Africa after the period of colonialism and it is also a representation of literary works of Nigerians.

Psychoanalytic theory is based on psychoanalysis founded by Sigmund Freud. It is the detailed examining of the human psyche (mind) with the intention of

understanding the motive for our mental and physical actions, which, to a large extent, might result in our being able to live in communities with others. Psychoanalysis holds that we come to be who we are by mainly repressing the components which take up our being. In fact, we are, to a large extent, not in control of the repressions which take place in us (psychoanalysis), but without those repressions, we may not be able to achieve the goals for which we go on living. So, while Marxism sees the intricate processes and implications of labour for society as a whole, psychoanalysis looks at the implication of labour for the psychological life of each individual in society. For Freud, our whole life comes down to what St. Augustine termed *libido dominandi* (*Tonkovich*). From a child's sucking of its mother's breast, it realizes that this activity does not only meet its biological need for nourishment, but is also a pleasurable act, thereby making its mouth an "erotogenic zone." This is the first origin of sexuality. The sucking of its mother's breast progresses to sucking of its thumb and later to kissing. The child's dependence on the mother's body and the pleasure it gains from sucking her breast (oral stage) leads through the anal stage to the phallic stage when the boy-child desires to possess his mother sexually and to oust his father. However, this is where what Freud terms the Oedipus complex comes into the picture: a mechanism for checking a child's inordinate desire (incestuous) for the parent of the opposite sex. For the boy-child especially, he is compelled to abandon his sexual desire for his mother when he fears he could be castrated just like his sister. In abandoning his desire to sexually possess his mother and to oust his

father (reality principle), he consoles himself by sublimating his sexual drive to become like his father: sexually possessing other women and attaining the "symbolic role of manhood" (like his father) in society ((Eagleton 134). However, in denying his forbidden desire for his mother, he has repressed that desire to a place called the unconscious in his mind. Yet, he has overcome his Oedipus complex and is ready to preserve society by continuing the "business of sexual reproduction," which means he is now a bona fide member of the society.

Psychoanalysis qualifies as a theory that is apt for understanding our experience as a people and the expression of our worldview in literature because possession of the human psyche and its influence on human daily activities is a universal reality which we as a people cannot ignore.

Analysis

In an attempt to understand the reason for people's exterior actions, people's interior drives and influences have to be known, or at least, gauged from the end of their exterior actions. This also applies to Okonkwo the protagonist in *Things Fall Apart*. Why was he also driven to live in a certain way? Could he not have lived and acted differently and still be alive at the end of the novel? Is there more to his actions than we can actually tell from the text as it has been written?

As was earlier stated, psychoanalysis, a method of psychic investigation developed by Sigmund Freud during the late 19th century to the early 20th century in Vienna (Felluga) comes to hand as a veritable tool for understanding the interior motivation for

Okonkwo's exterior disposition and actions. In other words, id represents all the libidinal pool and pull in the human psyche. Should one desire to impulsively retaliate to a slap in the face by slapping the offender in turn, it is the id that is in control of such impulsive reaction. However, should one bear in mind the context, his person and the personality of the offender, it is the ego that is in control of such interior sensitivity, a feeling of the pulse, if we may. Moreover, should one then immediately resort to a reaction that is acceptable within the context, say if the offended were a priest and he resorted to saying "God bless and forgive you" to his offender when he actually intends such a contextual response as a curse, it is the superego, the ordering power that is in control. This brings us back to the question: "What was Okonkwo's interior promptings to act the way he did?"

Again, it is pertinent to make reference to the first scene in the novel: the wrestling match between Okonkwo and Amalinze the cat. This hagiography is only tainted by reference to Okonkwo's lack of patience with "unsuccessful men," top of the list being his father Unoka, a "lazy and improvident" man who does not leave any inheritance for his son Okonkwo, and whom Okonkwo is ashamed to identify with. Okonkwo's being ashamed of his father metamorphoses into a fear which "dominates" his whole life. Here lies the ultimate motive for Okonkwo's desire to outlive himself after death: his desire to achieve what his father never gave him the "start in life" to attain at a record pace, and by so doing shame his father and redeem himself as having at last conquered his father's influence. The whole story of Okonkwo's life is centered on his neurotic

craving to outdo, “kill” and “replace” his father for himself by breaking loose of his father's control over him. However, we shall discover that just the child in Freudian psychoanalysis, who ends up becoming like his father, that every thing Okonkwo does to free himself from his father's control ultimately and inevitably leads him to become like his father.

Unoka is accused of not “thinking about tomorrow” but of how to spend all he has on drinking and merrymaking. He is condemned for not giving his son a good “start in life.” He is ridiculed for dying in the Evil Forest and not been buried in the earth. Even Unoka's flute, his only means of relevance and consolation particularly when he is abandoned in the Evil Forest, becomes a tool of vilification of his indolent disposition. Therefore, nothing about him appeals to any person in Umuofia and definitely not to his son Okonkwo.

However, when we look at how Okonkwo rose to fame without consideration for what the high handed demands placed on his family's psyche and how he treats his son, we realize he is selfcentred. He even goes ahead later to kill his adopted son, Ikemefuna. He matches his late father in not being a reflective person but one who concentrates only on satisfying his egotistical need, even at the expense of his own family's health. Unlike his friend Obierika, and Ogbuefi Ezeudu who advised him against having a hand in Ikemefuna's death, Okonkwo never really weighs the implication of his actions on both himself and others. He only has the neurotic worry of how he can impress his society that he has succeeded in divorcing himself from anything that has to do with his father. Yet, in the process of wanting to

give such an impression to his society, he ends up becoming like his father. Okonkwo's neurotic craving for attention and to impress all in Umuofia takes the place of his father's neurotic craving for drinking and merrymaking.

Okonkwo's intransigence on issues pertaining to the intrusion of the white man into the Igbo way of life begins to lead towards one direction, that an action that is not completely thought through before it is effected can have dire consequences on even the innocent. Whereas Akunna is willing to discuss religious/traditional thorny issues with Mr. Brown and come to an amicable understanding of the other's ways, Okonkwo threatens to kill Mr. Brown the next time Mr. Brown comes into his compound. Whereas several people in Umuofia are willing to concede that though colonialism was imposed on them through the Bible in one hand and gun in the other, yet it has brought them some benefits like the growing commercial activity on palm oil, Okonkwo feels slighted and is “deeply grieved” by Umuofia's failure to take “any special notice of the warrior's return” (129). The source of his intransigence and lack of foresight of the future impact of colonialism is his obsessed distancing from his father's reputation and his craving for public recognition.

Just like Unoka's tool of glory (his flute) later represents his lethargic personality, so also will Okonkwo's tools of masculine pride and bellicosity (his machete and his gun). Unoka's flute, which represented his profession as a musician, accompanied him to his seclusion and solitude in the Evil Forest. In like manner, Okonkwo's machete and gun won him repute and even live human heads from the

several wars with neighbouring villages and enemy clans. However, these tools will also lead to his downfall. His gun leads him in a downward trend until it dooms him by exploding and killing the late Ogbuefi Ezeudu's sixteen-year old son at the funeral. His machete leads him to share the same fate as his father's when he uses it to kill the court clerk. Realizing that Umuofia does not plan on engaging the white man in a war, he cannot stand what may become of him and commits suicide, a crime for which he will not be buried in the earth by his people. Rather his own people for whom he fought ask the very strangers whom he fought against to bury him. For by his suicide he commits “an offence against the earth, and a man who commits it will not be buried by his clansmen. His body is evil, and only strangers may touch it” (147). He will therefore be “buried like a dog”. While on the one hand he ends up a pariah like his father Unoka, on the other hand, he suffers a worse fate in that while Unoka was taken into the evil forest by clansmen, Okonkwo will be buried “like a dog” by the strangers and the very ones he fought to protect in order to protect his cultural values from being desecrated. In other words, Unoka whom he fought to overcome all his life, ends up conquering him, for Okonkwo, a renowned farmer and warrior, suffers the same fate with his father, a pauper, an effluvium and the shame of his people. Okonkwo fought to defeat his father's control over him, but in his obsession with how his father has short-changed him and in his blind lust for revenge in the form of conquering any hold his father has on him, he loses touch with the reality of his time.

The Global Implication of Nigeria Literature

With psychoanalysis helping us to understand Nigerian literature, the next step is to understand how this literature is relevant to Nigeria in her relationship with our globalised world. If indeed the world is becoming a global village, the questions then are: “Who stands to gain? Who/what should gain from the globalized nature of our world? How do we become part of a force that impels citizens of all the countries in the world to have a common culture?” So far, the globalizing trend in our world has been benefitting the West. That one can watch CNN from any part of the world and begin to identify American political thrust and economic interest with universal concern is an attestation to the fact that the globalizing impact already set in motion cannot be reversed.

Nigerian literature offers a space in the global village we now find ourselves. Rather than make Okonkwo's mistake of intransigence instead of seeing how best he can adapt to his present circumstance and help his people remain authentic to their identity, Nigerian literature gives us the opportunity to be relevant in the global village by placing our cultures and experiences as Africans before the rest of the world to see and for the world to have the opportunity of developing a sensitivity to our unique situation, a sensitivity the colonialists never had for our culture.

Conclusion

Nigerian literature, particularly the novel, heralded by *Things Fall Apart*, began as a protest against the denigrating and stereotyping of African peoples and cultures. It then moved a step further to becoming a reappraisal of our pre-colonial

cultures and histories, and has continued to propound political ideals that it is of help in the 21st century and beyond. We need to understand the didactic nature of Nigerian literature and the worldview it has, which, if fully understood and implemented, may lead Nigeria to a better future where we can all experience a renaissance of African past touched with a purification of its rough edges of inhumane values and practices. This is what we see presented in *Things Fall Apart*, *The Bottled Leopard*, and even *The Joys of Motherhood* and other Nigerian literature such as the current *Say You're One of Them*.

However, each work of Nigerian literature has its shortfall which has to be appreciated in the 21st century and beyond. Yet, all our concerted effort put together may only go so far to a mere appreciation of Nigerian literature and nothing more except the significance of psychoanalysis for seeing between the lines of Nigerian literature and understanding the worldview Nigerian literature is creating, is taken seriously and carefully explored.

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The Functional Relationship Between Intonation and Punctuation and their Indispensable Roles in Spoken and Written Language

Definition of Terms

Intonation
Intonation is the rise and fall in the pitch of the voice. It is variation in the pitch of voice. When one speaks, the voice pitch becomes either high or low depending on what one wishes to say or one's attitude towards the message.

Punctuation

Punctuation marks are special symbols used in writing to clarify meaning and to separate sentences, words and parts of words. Such standard set of marks are equally used to convey information about a word.

Relationship

This is the way in which the two terms are similar to each other in the role they play in English speech.

Functional

This has to do with the idea of being practical and useful. The relevance of intonation and punctuation are equally incorporated.

Indispensable

The ability to have great value. Hence, intonation and punctuation marks play significant roles that one cannot do without them in both written and spoken communicative situations.

Introduction

The term 'intonation' is somewhat difficult to delimit. Its teaching and use has often been neglected and this has contributed in no small measure towards many serious failures in ESL performance. Intonation, in particular, of all the prosodic

aspects of English, appears to be a fertile area for language transfer. It is this area in which the teaching of English to non-native learners is least welcome. It is, therefore, not surprising that it is the area in which that enterprise is least successful, for while the average educated non-native learner of English can attain a very high standard of grammatical accuracy in the language and master the pronunciation of its sound segments and word stress, the speaker often cannot appropriately use its intonation with any reasonable degree of confidence. Despite the fact that English is an intonation language, many ESL users have failed to acknowledge the fact that the seemingly difficulties perceived to be associated with intonation can be surmounted with ease. Consequently, many ESL users tend to perform quite badly in the area of intonation. Similarly, in the area of punctuation, the same problem exists. Even among some budding writers, problems sometimes arise as to where to affix certain punctuation marks. When such standard marks are affixed wrongly, the result is usually, the construction of dangling modifiers and ambiguous sentences. As a result, readers of such texts are often perplexed and confused in their bid to get the author's intended meaning.

Syntactic Features of Intonation

As pointed out earlier, intonation denotes variation in voice pitch. The changes of pitch are usually in two folds: rising pitch and falling pitch. This rise and

fall in speech is called intonation patterns. Intonation patterns are one out of the syntactic attributes of intonation. It must be stressed that pitch variations result from the varying tension of the vocal cords. The more tightly the vocal cords are stretched, the higher the pitch. The rising tune and falling tune can also be combined in a variety of ways to bring out different nuances of meanings (even within the same sentence) to give any utterance its characteristic contour. For instance, the word 'yes' can be said using different tunes to convey different meanings:

Yes (falling tune indicating certainty, finality)

Yes? (Rising tune indicating a question, annoyance or embarrassment)

Yes (a fall-rise indicating confirmatory, reservation)

Yes (rise-fall showing surprise or disappointment)

The diagram below can be used to exemplify the above-mentioned points:

Contour	Meaning/Function(s)
Fall	finality; authority/certainty
Rise	unfinished; insinuating, tentative
Level	unfinished; unresponsive
fall-rise	reservation (“But”), contrast, calling
rise-fall	Insistence/surprise, irony

We can infer from the above that the falling tune depicts a note of certainty while the rising tune depicts uncertainty. The implication of the above is that intonation has a crucial impact on meaning. Little wonder the English language is regarded as an intonation language since the voice pitch can syntactically and semantically convey meanings of surprise, gratitude, statement, etc. Pike (1972: 56) comments on the communicative importance of intonation in the following words: “If one says something insulting, but smiles in face and voice, the utterance may be a great compliment; but if one says something very complimentary, but with an intonation of contempt, the result is an insult”.

Another important feature of intonation is the relative prominence assigned to words. This prominence is referred to as stress. Stress is the prominence with which a word/syllable is pronounced. When a word/syllable is pronounced with greater muscular energy, such a word/syllable is said to be stressed. Generally speaking, the English language is a stress-timed language. Consequently, stress has meaning in English. Intonation and stress are supra-segmental features which are in 'complementary distribution'. They, therefore go hand in hand.

Syntactic Features of Punctuation

As stated earlier, punctuation marks are standard set of marks that are

used in written and printed texts to clarify meaning and to separate sentences, words and parts of words. These marks have got some distinctive features and their roles are quite similar to the roles assigned to intonation. In the English language, the features of stress, pausing and tonal changes interlock in a set of patterns commonly called intonations and these are represented in writing by punctuation. Punctuation marks therefore, are symbols that indicate the structure and organization of written language.

Punctuation has got many distinctive symbols among which are: comma (,) which is used to separate clauses, phrases, or items in a series. The colon (:) that often introduces an explanation, the period (.) which marks the end of a sentence or an abbreviation, the question mark (?) which signals a question and a host of other symbols. It must be stated that certain aspects of punctuation are stylistic in nature and as such depends on the author's choice. This is likened to English literature where a poet has got some poetic licence which permits him to choose words as he likes. The poet can equally choose to deviate from the normal conventions of writing and this may involve his use of punctuation marks. The conventional forms of using punctuation rules can therefore be different from those used in online and text messages.

Relationship cum Roles of Intonation and Punctuation

Despite the fact that the prosodic feature 'intonation' is used in spoken language while punctuation is applied in

written language, they perform similar roles in speech (whether spoken or written speech). We must point out that the conventions we apply when writing a text are simply codified attempts to reflect intonation (including stress) in spoken language. One of the functional roles of the features of intonation and punctuation is disambiguation. In written and spoken language, punctuation and intonation are indispensable tools used to disambiguate the meaning of sentences. When a word, phrase, clause or sentence has two or more possible meanings, it is said to be ambiguous. Intonation and punctuation have a great role to play in disambiguation. Punctuation has been found to play a role in potential intonational boundaries (whether major or minor). Some of the symbols that have the highest potential for producing major intonational boundaries are full stop, question mark, colon, etc. They are usually such signs that signal the terminal point of sentences. In the same vein, intonation patterns equally play the same role through long pauses, pitch resets and emphasis laying.

On the other hand, there are some signs that signal minor international patterns. Symbols like comma, parentheses, hyphens, and quotation marks are in this category. For instance, the comma can be used to list out items. Intonation equally performs the same role of being used in listing out items. However, in intonation, the last item listed is usually said with a falling tune to indicate finality.

Again, intonation performs the role of attitudinal marking. Intonation usually

goes with attitude. This functional aspect of intonation is somehow difficult to achieve in written text because we have few orthographical means of expressing attitude. However, the writer's attitude towards something can be expressed through the use of quotation marks. While the rising or the falling tune can be used to show our attitude towards the interlocutor or message in written speech, we can depict our attitude through the use of quotes. One can deduce from the above that attitude is not conveyed by pitch alone; there is much more to context than just pitch.

As pointed out earlier, the English language is a stress-timed language. Consequently, intonation has been found to perform accentuation roles. In like manner, the conventions we apply when writing a text (punctuation) equally reflect stress and intonation in spoken language. This is indeed another functional relationship which exists between intonation and punctuation. During accentuation, strokes or capital letters are used to signal this in writing, or the writer may decide to use italics to depict accentuation. Similarly, in spoken English, content words (not grammatical words) are stressed. The reason is that content words have meanings embedded in them, while grammatical words according to Oluikpe are like zippers which are important, but are best kept out of sight. A stressed item is that which has the greatest amount of pitch movement on it. Therefore, one function of intonation and punctuation is seen through accentuation/stress.

Aside punctuation, one other vital function of intonation is turn-taking. The

two tunes used in intonation are used as a signal for when to speak and when not to speak. Consider the question:

Is the wine sweet?

With the use of tune in the sentence above, the addressee is aware that an answer is needed and that the speaker has concluded his question. It then becomes his turn to speak. Note that when a high pitch is retained in the course of a conversation, the speaker continues in his statement but a fall in the voice pitch, signifies that the sentence has been completed.

Conclusion

Intonation and punctuation are very closely intertwined as a result of the similar roles they play in spoken and written English respectively. In English speech, rhythmic variations of voice which occur at fairly equal intervals invest our speech with a melodious contour. Similarly, a well punctuated text is a manifestation that the writer has taken cognizance of the indispensable signs that are affixed to written speech thereby making the reader to savour delightedly the contents of the message. Therefore, this paper has examined the relationship between intonation and punctuation. Their syntactic features and functional roles have equally been x-rayed. The *raison d'être* is to re-awaken our linguistic consciousness in the area of intonation and punctuation so as to provide the learners and users of English with the desired skills needed to achieve accuracy and proficiency in oral and written English.

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Traditional Oral Media: Pattern and Usage for Human Development in Africa

INTRODUCTION

Before the advent of the modern mass communication, the indigenous people in various African societies carried out all the existing functions of mass communication: information, education, entertainment, enlightenment and surveillance. However, these functions were performed on a limited scale because they were done predominantly through traditional oral communication. Adedeji defines Oral Tradition as “the complex corpus of verbal or spoken art created as a means of recalling the past; the ability of human language to convey an infinite number of messages and to form and develop new concepts based on the unique and universal properties of the verbal code”(3). Oral communication is the use of words or language to communicate. It is initiated when the source or sender utters symbolic sounds which refer to his experiences, rooted in his environment. If the receiver or audience has had similar experiences and has been conditioned to associate the given sounds with those experiences and attach a common meaning, the verbal communication is said to have taken place.

Undoubtedly, oral media are still the most powerful tool in information dissemination. It had become the most developed and predominant form of communication in many parts of Africa, especially in the rural areas. The rural people use them to ensure dialogue and promote stability in the community and for communication of cultural messages. The system even operates in urban centres which have accepted to manipulate

traditional system for the purpose of enhancing the socio-economic development of these areas. They are locally “owned” and developed and are part and parcel of socio-cultural life (Michiels-Decock 5).

Traditional oral media are those ways of passing messages which are original to the African people. They are cultural and endogenous responses to different community needs for information, education, social, protest and entertainment (Chiovolini 1). They are based on ideas, beliefs, symbols, assumptions, attitude and sentiments of people and they are acquired through a process of learning or initiation, and their purpose is to condition and foster social interaction. They specifically promote African culture. Through traditional oral communication, Africans in different rural settings are mobilized to participate in the affairs of their locality.

In African context, sensitive information is never passed in a straight forward manner but through oral media such as songs, dances and plays, proverbs and poems. As a result, listeners decide to do something to change the situation they find themselves in (Adoyo 1). These media have been an important mode of social dialogue and transmitting history in African societies for a long time. Combined, they serve to link the past and the present, construct collective worldviews and identity, educate the youth, express political views, and provide entertainment and aesthetic pleasure.

Unfortunately, these oral media have been neglected, and much emphasis

is laid on the modern media. Rogers citing Opubor states:

A far flung network of communication existed in 'less developed' countries before the introduction of the print or electronic media. Although a rich network of communication channels existed in indigenous Africa before the introduction of modern media of communication, studies into these local channels of communication are quite recent as African scholars in the past and even up till now have concentrated much of their research efforts mainly on the Western media of communication such as radio, television, newspapers and magazines. It is therefore no wonder that the quantity and variety of research literature on traditional oral media of communication in Africa are very scanty (154).

Wilson (1987) also notes:

[That it was] ...until the early Seventies that Ugboajah (1972) began to call attention to this neglected but powerful communication systems that the Western media barons have refused to recognize. It was not until 1981

when Wilson working in the Cross River area of Nigeria approached this virgin land through a systematic study, classification, analysis and understanding of the various media processes and content within the traditional context. The Theatre Workshop experimentation recommended by experts in Botswana in 1979 and studies by Nwuneli (1981) have also contributed to our knowledge of the traditional media system... a clear understanding of the structures, patterns, processes and uses of such media could enhance the multiple applications of such channels for human and national growth (105).

Traditional Oral Media Usage in Africa Setting

These oral media can be categorized as literary and historical. The literary category includes proverbs, poems, riddles, songs and tongue twisters while the historical category includes tales and narratives.

Proverbs

Dairo defines the proverb as a short familiar statement that expresses a supposed truth or moral lesson or a by word

that contains advice about life in general (23). What is true in a culture is captured in a proverb, and it often reveals conflicting viewpoints of the world. The importance of the proverb in a statement is captured in these sayings;

1. The Igbo people say, "Proverbs are oil with which we eat words".
2. The Yoruba people say, "Proverbs are horses for chasing missing words".
3. The Zulu say, "Without proverbs, the language would be but a skeleton without flesh or a body without spirit".

From the above sayings, one can quickly conclude that proverbs are very important in spoken words. Proverbs have a great deal of authoritativeness in parts of West African societies and associated with "experts" in the community. Someone with great wisdom and knowledge of tradition is identified by his ability to intersperse speech with congruous proverb. A person who shows evidence of spontaneous mastery of their usage is held in high esteem. The importance and beauty of proverbs lie in the hidden essence of a language or the culture which they convey. They are moralistic warning against betrayal, hypocrisy and obsession. The themes of proverb include consequences, contentment, decency, experience, foresight, friendship, love, hard work, ignorance, necessity, patience, self control, self-delusion, truth and honesty, justice, unity, vigilance, wisdom, etc. They reflect the philosophy, culture and moral value of the culture from which they are drawn.

Riddles

Riddles are usually exchanged in the evening before a storytelling session.

According to Mhando, riddles are simple puzzles that quote a natural phenomenon or reactions to man's environment (11). In a community, a riddle exercises the mind, teaches how to reason, enables one to relate life to nature, offers training of the mind and offers entertainment or recreation. The respondent answers by equating a phenomenon to day to day life. Riddles take their shape according to how the society usually conceives nature and day to day life in a given community. Riddles are usually influenced by their valuation of nature. For example, the moon, mushroom and riddles associated with animals are common among African communities.

Songs

Communication function is central to African song. Ugboajah quoting Haiky points out that music influences all the activities of the African from cradle to grave. To buttress this point, *Exploring Africa* outlines the importance of music in the life of an African:

- Before birth, a child is exposed to music as the mother attends various musical activities.
- At birth, families perform birthrights that introduce the child to the community. Music plays an important part in this occasion.
- Game songs are sung during childhood, and they serve the purpose of educating young children about appropriate

social manners, the human body, gender roles, the surrounding environment and animals, and relationships.

- When girls and boys make the transition from puberty to adult life, they go through an initiation process that is marked by music. Music during this period, which ranges from weeks to months depending on the community, is used to convey the lessons for the initiates. The sessions detail behaviours that are expected from the initiates and discourage unacceptable behaviours.
- Another milestone in any young adult life is marriage. Music at the marriage ceremonies marks the celebration of life of the man and woman as they start their lives as a family. During these ceremonies, music is used as means of communication between the bride and groom. At times, they use music to tease each other.
- When death comes, there will be music to comfort the family; irrespective of religious conviction, music plays a central role in funeral ceremonies and throughout a period of mourning (web).

Songs also vary from region to region, and more specifically, from culture to culture. The rhythm of language is a contributing factor to how songs are made and sung. Group perspective and identity are inserted into the musical traditions that a people call their own choral. Music forms one of the most important media of self-

expression and social self-evaluation. It is used to raise the moral tone of society, promote positive values and discipline. They can be very entertaining and instructive.

African traditional music is frequently functional in nature. Performances may be long and often involve the participation of the audience. Audiences appreciate music in Africa by participating in it or through many interactive means, such as shouting some words of encouragement, whistling, clapping, stamping of feet and dancing to it. Song performance in Africa is tied to other cultural practices such as poetry, dancing and storytelling. An event can have some or all of these performance aspects because they work together to demonstrate the values of the society, as well as entertain young and old audiences.

Poems

According to Mhando, poems are pieces of creative monologues in verse form or pieces of well-thought prose in an elevated style, expressing a deep feeling or a noble thought composed to the desire of communicating messages of an experience in an enticing language (12). Poetry like other forms of communication are able to communicate all kinds of oral messages and more so have the ability of using and do use more of narrative techniques than narratives themselves because of the nature of presentations. Poems express: narratives (narrating an experience or thought); legends (about people and animals); praises (of good deeds); prayers (to God and gods); thoughts (about man's feelings on nature, life and death or make fun of an unfriendly town).

Narratives

Narratives are stories of actually witnessed but unwritten events that have been transmitted, with greater or less embellishment, to subsequent generations. Furthermore, as a result of the concern for continuity in traditional African society, history (as the past) is seen as a very crucial issue that possesses a perpetual significance for the present. The study of human past events is the primary focus of historians. Traditional African societies view life as being intense. A given community is seen, not just as a self-contained entity with defined physical boundaries, but as part of a continuum, which extended back into the period of the ancestors and stretched forward into the future. Thus, in traditional African societies, there is an intimate relationship between three generations: the ancestors, the living and the unborn. They were all seen as part of an existing society (Robert web)

Folktale

Folktale is an aspect of traditional Africa oral communication that is “engraved with the custom, beliefs and sayings of a people handed down from generation” (Chinagorom 27). It is an oral storytelling that is circulated orally among the people. Nwaozuzu notes that folktale is not just an explanation of a naïve curiosity, but a narrative resurrection of primeval reality, told in satisfaction and deep religious wants, moral cravings, social submission, assertion and practical requirement (13). In Igbo land, folktale is called “akuko ifo” or “akuko iro”. While

the Yoruba calls it “Alo”. It is sometimes called moonlight stories because it is usually told at night when everybody must have retired from the day's work. These stories are usually told by aged people who act as a link between the past and the present. Folktale in African tradition is synonymous with song, chant, music, or epic poetry. Stories may be chanted or sung with musical accompaniment. Folktale is used to communicate old stories to both the old and the young. It is a learning device especially for young people, for it is used to transmit the culture and tradition to the younger ones. Their roles, in fact, are often as much spiritual teachers and exemplars, for which the stories are vehicles, as well as historians and tradition-bearers. They inform, educate, entertain, teach morals and they are used to check some abuses.

It is worth knowing that folktales are mainly fictional and lack believability. The wisdom of the tortoise as the king of all the animals in the folktales show that the events narrated are more of miracles than of reality. In animal stories, the hero is often a clever trickster usually named Tortoise, Hare, or Spider who outsmarts the other animal characters. Some stories are called dilemma tales because the ending is left for the listeners, who must decide on the fairest solution to a problem.

Folktale is more popular in the rural setting where there is no electricity. In some semi-urban and urban areas, the folktale is not mostly told because television programmes, movies, cartoons and kiddies' programmes have almost

replaced it. This, some people believe, has greatly contributed to the social vices in the society, since parents and grandparents are no longer deeply committed in the teaching of morals due to urbanization.

CHARACTERISTICS OF AFRICAN TRADITIONAL ORAL MEDIA

The African traditional media is marked with the following characteristics;

- They are simple in form and thus can be understood by members of an community.
- They are in the public domain and anonymous in origin.
- They are generally available to all at no material cost.
- They communicate directly through any of the senses via folkways, a feature that is provided by the almost constant presence of one or more surrounding listeners.
- They readily appeal and connect with the people's language, culture, belief, myth, legend and customs. This enhances effectiveness of communication (relates to values, norms, ethos and culture of Africans)
- They use symbols, values and indigenous institutions, which enhance messages' effectiveness.
- Traditional oral media have force and credibility. The audience

attaches great significance to it. They put stability into African's indigenous institutions.

- They are rooted in the culture of the people; thus, they are respected by the people, especially the rural dwellers.
- They rely on indigenous technology, employ values and symbols that the people identify with.
- There is personal interaction between the source of the communication and the audience.
- The audience of the traditional/indigenous channels of communication is known to each other, freely interact, orient their actions to each other, and have organic solidarity.
- The traditional media reach the audience as members of a community, with interwoven, interdependent relationship.
- They may be defined as functional and utilitarian. Their most important purpose is to provide teaching and initiation, with the object of imparting traditional aesthetic, historical, technical, social, ethical and religious values.
- They provide a legal code of sorts which rests on stories and proverbs generated through the spoken word.

- They mobilize people's awareness of their own history, magnifying past events and evoking deeds of illustrious ancestors.
- Thus, they tend to unite a people and give them cohesion by way of ideas and emotions.

FUNCTIONS OF THE AFRICAN ORAL TRADITIONAL MEDIA

In traditional African societies, the traditional oral media perform the following functions:

Information Dissemination

The oldest explanation of human behaviour is that people act on the basis of what they know and believe to be real. In other words, knowledge shapes actions. Traditional oral media provide the community with a regular supply of news as well as information concerning the public, through which knowledge is gained. It includes information on the general manual labour at the stream, at the market square, village square, information or notice of meetings, death notice, marriage notice, arrival of a new moon, warnings like that of invasion of intruders in the land.

One major advantage of this type of information dissemination is that there is reliability and speed of diffusion of information. The avenue calls for

discussed, debated and digested reasoning, especially at meetings both at village level and family unit levels. The response, or feedback, in this type of communication is well calculated and relevant.

The rural communities attach great importance to the information received through this traditional means, which helps in maintaining stability in indigenous communication.

Education of the Local Community on the Demands and Tenets of Culture

Education is a process of transmitting the people's culture, and this culture is transmitted from one generation to another. Oral media are used to educate the young, and for promoting beliefs and values among adults. Ong notes that people in oral culture, learn by apprenticeship, by listening, by repeating what they hear, by mastering proverbs and ways of formulating materials, and by participating in a kind of cooperative retrospective(9). Traditional oral communication is something relating people's past, present and future, providing them with a glimpse of knowledge that results in education. Every African child and adult has a right to qualitative and integrative cultural education. The traditional role of African cultural education bridges the gap between the

adult generation, the children and the youths. Intellectual training for the young consisted of their sitting quietly beside their parents at meetings and listening attentively to learn the process of such tasks and skills as arbitration of cases, oratory, wise sayings and use of proverbs.

Socialization Function

In Africa, interpersonal relations, social cohesion, social process and historical continuity are largely maintained through the symbolizing codes of oral media. One of the features of socialization is that it helps an individual know how to take part in the society and also to understand various groups in the society. These groups range from family, peer groups, church and school. Every society has its own norms, rules, values and behaviour. Before functioning as a member of such a group or society, you must conform to these rules and behaviour; otherwise, you will be rejected or not recognized in the society. Bittner, points out that "as a member of the society, we assume certain roles and must make decision based on those roles" (380). Naturally, we seek approval for recognition for whatever we do. He explains that direct recognition comes from someone telling us that we are doing the right thing and indirect approval comes

from our knowledge and assumption that others are doing the same thing we are doing. So we learn these roles and behaviour in our society and what is expected of us through interpersonal communication in the village meetings, age grade, folktales, songs, proverbs, folk dances, etc which the traditional mode of communication offers. It is through this process of socialization that education of the younger ones is facilitated.

Entertainment Function

Before the advent of the raves of the moment such as home movies, action films, kiddies cartoons (Avatar), etc, traditional oral forms of entertainment were in existence. The traditional theater, or drama, tales, riddles, songs, all serve the entertainment functions in African societies, and these entertainment forms were appreciated because of their uniqueness to their particular cultural settings. Since culture is the way of life, different tribes have their forms of entertainment. The rural communities are entertained through songs and dances during festivals at the village square; the youths entertain themselves through riddles; while the young are entertained through songs and folktale stories during moonlight games.

Advertising of Goods and Services

Fashina defines advertising as “commercial, social or political messages” often geared towards the sales of particular products or influencing the opinions of the public in favour of an individual, group or groups (136).

1. **Commercial Advertisement:**

The most common traditional advertisement is a form whereby the seller of the product has the opportunity to meet her/his potential buyers face to face. The earliest form of commercial advertising is trade by barter, a situation whereby people exchange what they want with others who have what they want, and also are ready to exchange. John-Kamen, notes that such is followed by public cries, spoken publicity, the use of metal or wooden gongs and hand bell by traders who rang them to attract customers' attention to their goods” (31). In the market place or at a spot, goods or wares are neatly displayed to attract customers. John-Kamen, also points out that traders display their goods side-by-side with those of their competitors, chanting their advertisement slogan. There is also

a situation whereby the seller moves around from door-to-door, or town-to-town showcasing his/her wares to the prospective buyers. This reaction of the competing trader may put customer in a good buying position

2. **Political Advertisement:**

Political advertising includes invitations to meeting which are usually held in the community head's house or at the village square. The advertisement is usually done by the town crier who uses the gong and voice to invite the villagers to the meeting. Here, he uses influential word to persuade the communities; or he uses some chants of praise in bestowing honour and dignity to a traditional ruler.

3. **Social Advertisement:**

Social advertisement centres on the announcement of some festival's day, like the new yam festival, crowning of a king or installation of village chiefs, community development project, etc. A town crier may use the gong and his voice to announce these festivals to the community.

LIMITATIONS OF AFRICAN TRADITIONAL ORAL MEDIA

Critics of traditional oral communication system believe that the communication process has some shortcomings.

1. Traditional communication is an oral tradition. For one thing, in the absence of writing, people depended on the power of their memories to facilitate the retention and transmission of all learned ideas to future generations. But memory could fail, and in the event of the death of a custodian of some useful information or skill, all vital information will be lost.
2. Since African traditional communication system is communicated mainly by word of mouth from generation to generation and this heightened vulnerability to manipulation and denigration as it tended to create doubts as to the authenticity of such records. This was more so when viewed from the perspective that what was not written down was completely worthless as historical evidence, because it was subject to distortion or falsification.
3. The audience of African oral traditional media is limited. This means that the range of the message travel was not extensive.
4. It lacks appropriate terminologies in defining and explaining issues and illustration in modern language.

5. The relevance of indigenous communication depends on the setting/area. So, it thrives most where people employ such indigenous forms of communication as the town announcer.
6. It is limited to a group of people who speak the same language or dialect.

CONCLUSION

Though the mass media have dominated and displaced most of the traditional oral media, and the growing of villages into cities has also limited their use, the traditional oral media is still relevant in African societies because information is received in a social context; it overcomes the barriers of illiteracy as it does not depend on printed words; it does not use complicated technology; it can be understood by the people easily and holds maximum attention of the mind as it stimulates and sustains interest; and most importantly, it protects and guards the culture of the people which they value.

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A Morpho-Syntactic Study of the Language of Politicians in Nigeria

MADU, LOVINA IHUNANYA

Introduction

Morphology is the study and description of word formation in a language which includes inflection, derivation and compounding. Syntax on the other hand, is the way in which words are put together to form phrases, clauses, or sentences. All these are the elements of language the main purpose of which is to communicate ideas, thoughts and feelings. When language falls in this all important function, it is expected to be flexible so that the user can manipulate it to suit his purpose as exemplified by politicians, as well as, political analysts, medical practitioners, lawyers, clergy men, among others. This accounts for the existence of the language of poetry, the language of medicine, and the language of law and the pulpit. Besides, argots, slang and specialized vocabulary of schools and colleges are also used for a variety of reasons.

According to Aristotle in his *Poetics*, "man by nature is a political animal" (68: 50). For man to satisfy his basic political requirement in his daily affairs, there is the need for the formation of associations or groups, through which he delivers speeches to actualize his leadership dreams.

All speeches are meant to influence the listeners' beliefs, attitudes or behaviour as desired by the speaker. For this reason, every speaker takes into consideration the lexical, morphological as well as syntactical structure of the language he uses in order to communicate effectively in

a clear and precise manner.

Politicians are known to have cause to always address a large audience. This happens during political rallies and campaigns and the time they present their manifestoes. The purpose of the speeches made on these occasions is first and foremost, to express their feelings and convictions, to direct their messages to the audience, and to persuade them to accept them. The question that arises then, is how these messages are communicated. The politicians seek less to express themselves than to impress the audience. They believe as Gowers (2004) says, "... that the dignity of an official's calling demands a certain verbosity, and that naked truth is indecent and should be clothed in wrappings of woolly words".

Because they seek to impress their audience rather than communicate directly to them, they go beyond the linguistic pole. As a result, the listeners are more often than not, deceived, as they misunderstand and misinterpret the message conveyed. This language abuse is common among our semi-literate politicians, although the highly educated ones are not left out.

Speaking about one of our highly reputable politicians, Otuya (1990) says:

To many and indeed most of his associates, Nnamdi Azikiwe is an academic enigma. His flamboyance and penchant for Greco-Roman English did not only earn him the "Zik" appellation but endeared him to the hearts of those, who did not even share in this political philosophy... For Zik,

whenever he spoke, and that is if the people understood him at all, or, if he made any sense, they responded in a roaring z-e-e-k acclamation.

Also, Ette (1990) has this to say about another highly educated Nigerian politician

He was a 'wordsmith' who preferred to call himself a man of 'timber and caliber' ... a man who commanded both thunder and rainfall with words ... when he spoke, he dazzled, dazed and confused his hearers.

Politicians, therefore, deliberately manipulate the English language to mesmerize their listeners who are interested in such grandiloquent styles. To this end, they use a variety of registers and sentences which will bring about the type of change or support they are soliciting for.

It is such registers and syntax, a few of which are "non-partisan stance", "colonial mentality", "economic emancipation", "back to the land", "power to the people", "forwards ever, backwards never", "party for the masses", meant to keep the audience spell-bound and rooted to the ground, that this paper will study.

The Vocabulary and Syntax of Politics

The question of choice of language in political discourse leads to a consideration of the vocabulary and syntax of politics. Quoting Cicero in their book *Speech Practices*, Braden and Gehring (2008) say:

All speech then, is formed of words, which we must first

consider singly, then in composition; for there is one merit of language which lies in single words, another which is produced by words joined and [in] compound.

Thus, the vocabulary and syntax of politics are not only concerned with style in the sense of the grandiloquent language characterized by our politicians, but, also, with the arrangement of the elements of any act of communication employed by them.

It is important therefore, that one considers some of the factors that aid communication which politicians neglect. First in importance is clarity. If what is said is not intelligible to the listeners, the utterance is worse than useless. There is no need for ambiguities or clumsiness. Clarity is essential to communication. The speaker's language should be vivid, impelling and appropriate occasions, and audiences determine the variety of a language (in this study, English) to be used for effect. An address to an academic audience may be unsuitable for a political audience.

The choice of language in the field of politics is influenced by a number of reasons. Old words drop out or change their meanings and new words are admitted. Sometimes, these changes are influenced by the user and his purpose. Speaking on the language of politics, Lasswell (1997) says:

At each link there may be deliberate or unconscious omission,

modifications which can be attributed to the influence of perspectives relating to power The president of the United States, for example, has almost ceased to speak of the nation as the 'Union', most frequent term is 'American' The Choice of one symbol above another provides clues to the orientation of the communicator, and perhaps of his audience, as when anti-British newspapers in the United States play up the 'Empire' and ignore the commonwealth.

Therefore, politicians invent symbols as time demands. This also goes on to confirm what Gowers (2004) says about the English language:

“English is not static-neither in vocabulary nor in grammar ... what was stigmatized by the purists of one generation as a corruption of the language may a few generations later be accepted as an enrichment, and what was then common currency may have become a pompous archaism or acquired a new significance.

This is valid only when the grammatical rules are not violated.

There are many levels of usages both in spoken and written English. Those of the spoken English range from almost unintelligible mutters and groans, through colloquial slang and professional jargon, right up to the formal, correct English used

in the law courts, and on other formal occasions. The same range is possible in the written English. Not that there are hard and fast divisions of language into levels, but it is necessary to find the level for one's message by considering not only the subject but also the audience. Thus, no level is better than another. Each has its place and function. The message, the audience, and the purpose of the message are the factors that determine which level of usage is appropriate. Slang, for instance, is private, informal language used when people are most at ease with each other. It flourishes most when its users are members of closely-knit groups. Slang goes with carelessness and relaxation; its use marks a moment of lax thinking. The same thing applies to jargon which may be useful or even necessary in the context of a profession but is clumsy and inappropriate in most writings and speeches. Politicians should bear this in mind while talking to their audience who may not be politicians but fans.

However, political terms, clichés, and jargons when properly used play prominent roles in public communication. They economize communication in the interest of action and provide unifying experiences for all members of the body politic, irrespective of their position in the social structure. They are brief statements addressed to large audiences for the guidance of their political acts; for instance, “Arise ye prisoners of starvation”. Many clichés for example, elaborate a symbol of identification: “land of the free and home of the brave”. And

there are clichés of expectation: 'prosperity is just around the corner"'. In Nigeria, the phrase 'national cake' has become a familiar expression in political discourse to mean the nation's economy or asset. The language of politics reveals that something has gone awry with the use of language by politicians. They, most of the time, violate grammatical rules to promote their own interests and prejudices. Take for instance these sentences in Ette (1990):

- (a) “When the come comes to become, the happen will happen”. Only few listeners will be able to make out any meaning from the sentence. When language obfuscates, its aim is lost. To diverge from the normal grammatical habits is to draw attention to the manner of expression rather than the matter which is being expressed and to the speaker or writer himself. This diversion of attention hinders communication. A similar example is:
- (b) “If Zik is Iwe, I too am Iwe”. It is possible that within a large community that speaks the English language or any other language, there are smaller groups, and to the degree to which they have special interest, their language will diverge from that of the larger community. This can also be the case in the styles of speech of different individuals but the differences that

come about for this reason will not as a rule be great enough to cause a complete failure of communication between them, as exemplified by American and British English. For one to understand the statement in (b) above, in addition to being able to understand English, one needs also to understand Igbo very well and to know the names of the two people involved in the statement and the meanings of their names. Though a Nigerian, the speaker has excluded all the other users of English including Nigerians who are his audience if they do not meet the above requirements.

Another impediment to communication in the language of some politicians is the transfer of syntax and lexical rules of their mother tongues into the English language. Since all their listeners might not be drawn from one background, this does not only impede communication but brings confusion among the audience. We find such an expression as 'They have eaten our money' being used by politicians in our newspapers and over the air. This can be carried far and near to the embarrassment of both the speaker and his society.

It is obvious that styles vary in brevity or prolixity, and in repetition or variation of elements, but what matters is the clarity of the message. Politicians in

their choice of language prefer high sounding words to the simple direct ones which convey their message more clearly.

They go into much trouble to provide onomatopoeic words and put them together regardless of their meaning and structure in order to produce some effects on their audience. This may be meaningless and difficult for the listener to understand. Here are some example in Ette (1990):

(a) "... a juggernaut locks a door with timber and caterpillar and a small boy opens it".

(b) "Azikiwe's neo-welfarism plus Awolowo's neo-socialism plus Waziri's mixed economy plus Aminu Kano's Marxian socialism equals grand confusion". The expressions in (b) and (a) above could have been put in simpler forms other than this clumsy way. Communication may be delayed as a good number of the listeners might not understand the message which it is intended to convey.

Linguistic Interpretation of the Language of Politics/Syntactic Analysis: Word Order:

In speaking or writing, we are continually sorting out the word classes and systems, unconsciously accepting certain combinations and rejecting others. Words of different classes have to be

arranged systematically. Every language has a basic sentence pattern which word arrangement normally follows. In English, there are five basic components of the sentence. They are:

- The subject (s)
- The verb (v)
- The object (o)
- The complement (c) and
- The adverbial (a)

These five components have fixed positions in sentences except the adverbials which can change positions freely. When this fixed position is altered in a sentence, it results in the formation of anomalous or ambiguous sentences. But a word may have many meanings and as such, be used in different positions according to its meaning and function in the sentences.

(a) The office was on *fire*.

(b) He ordered his men to *fire* at the enemy.

(c) John was *fired* by the sense of patriotism to join the army.

The word '*fire*' has been used three times in these sentence to convey meanings intended by the speaker. Let us look at this sentence made by a politician in Ette (1990) where 'come' and 'happen' are used in different grammatical slots other than the ones they belong: "When the come comes to become, the happen will happen". In this sentence, the two lexical items,

'come' and 'happen' belong to the verbal group but in the above example, the speaker has placed them in the nominal category. This usage unlike the use of 'fire' in the sentences (a),(b) and (c) above is awkward and unacceptable and results in category rule violation.

Violation of Selectional Restriction Rule

Lexical items select their likes in syntactic arrangements. Verbs are used according to nouns or nominal segments surrounding them. This means that the verb selects the subject to go with and the object to govern according to the features of the nominal segments. In other words, animate subjects take animate verbs while inanimate subjects take inanimate verbs. For example, in the sentence 'The baby is crying', the verb matches the subject. But in the sentence 'The table is crying', the sentence becomes deviant. This also applies to other lexical words like adjectives, adverbs, and pronouns. Take, for instance, this sentence "When the come comes to become, the happen will happen".

The sentence is deviant in the sense that the subject does not correspond with the verb. Though 'come' takes both animate and inanimate subjects as in "She comes here regularly" and 'Winter came too early this year', 'the come' is not acceptable as a subject for 'come'. The same violation of selectional restriction rule is also seen in the use of 'the happen' as the subject of 'happen'.

Another example of the sentence, "If Zik is Iwe, I too am Iwe". The violation occurs as a result of the substitution of 'angry' or 'mean' which is the subject complement with Iwe' and which is the Igbo equivalent of 'angry' or 'mean' here. This is not allowed in the English language. When there is an English word for such expression, it poses a semantic problem.

The Use of Parallelism

The use of parallelism is a common feature in the sentence pattern of politicians. This is used deliberately to produce certain effects upon the thoughts, feelings and actions of the audience. Let us consider this example: "I stand for social democracy. I stand for a just, strong, disciplined and self-reliant society. I stand for a well- packaged, welfarist programme"

The parallel structures in the above excerpt are:

I stand for social democracy

I stand for a just (society)

(I stand for a) strong (society)

(I stand for a) disciplined (society)

(I stand for a) self-reliant society

I stand for a well-packaged (programme)

(I stand for a) welfarist programme

These patterns can be represented symbolically as:

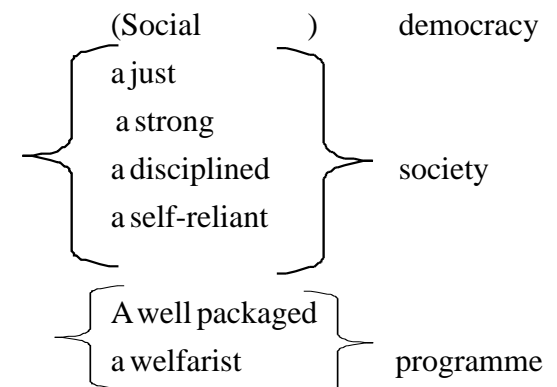
NP+ VP+ Adverbial

NP+ VP+ Adv.

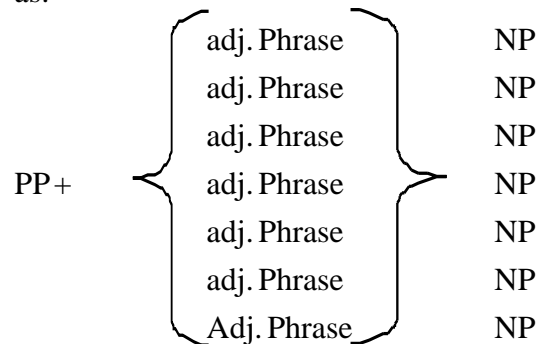
NP+VP+Adv.
 NP+VP+Adv.
 NP+VP+Adv.
 NP+VP+Adv.
 NP+VP+Adv.

The seven noun phrases are in paradigmatic relationship with each other because they belong to the same grammatical category just as the seven verb phrases also belong to the same paradigm.

In the third part of the parallel structures, we have the following:



The linguistic pattern can be represented as:



All the adjectival phrases are semantically related under the general feature (+ quality). Together, they form a semantic compound which brings out the speaker's personal quality and his vision. They also serve the rhetoric purpose of driving home and emphasizing the points mentioned.

Another linguistic feature noticeable in the sentence patterns of politicians as can be seen in the above structure is repetition. According to Yankson (2008): "The stylistic effect of the pattern repetition is to emphasize those items and structures that have been repeated so as to place the message they carry at the forecourt of the reader's mind".

Each of the three sentences begins with the first person singular pronoun 'I' in the NP1 category while 'stand' is also repeated three times in the VP slot. The preposition 'for' is also repeated a number of times. The emphasis placed on the word 'I', 'stand' and 'for' through their repetition shows that the speaker and nobody else has those qualities he mentioned. Leach (1980) as quoted by Yankson says:

... repetition is a fundamental if not primitive device of intensificationBy underlining rather than elaborating the message, it presents

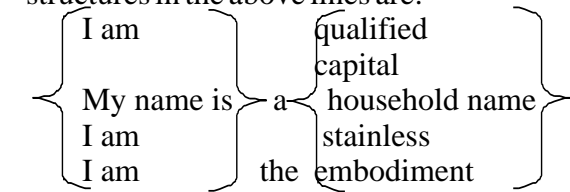
a simple emotion with force; it may further suggest a suppressed internist of feeling—an imprisoned feeling, as it were, for which there is no outlet but a repeated hammering at the confiring walls of language.

The musical quality of this repetition should also be noticed. The pattern:

'I stand for'
 'I stand for'
 'I stand for'

is thus repeated as a refrain.

A similar example of a parallel structure is another extract from a politician's speech as quoted by Usen and Olumihense (1990): "I am qualified and capable in every sense of the word. My name is a household name in business and economic circles. I am the embodiment of newbreedism ..."(sic). The parallel structures in the above lines are:



The NPS:

I + am
 My + is

belong to the same paradigm by virtue of

the fact that they are in syntagmatic relationship with the verb 'to be' (am/is). They (I and my) are also synonymously related under the general semantic feature (+ personal). The personal qualities of the speaker are emphasized by the repetition of the personal pronoun 'I'. It shows his assurance of possessing the qualities mentioned and then aims at convincing the listener through the repetition.

Semantic Analysis

There are several ways we use words to hide our feelings, some of which include figures of speech such as the simile, where a direct comparison is made of two things that are not naturally in the same class of objective as can be seen in "She grew like a yam tendril in the rain". Other figures of speech are metaphor, alliteration and onomatopoeia.

Politicians make use of these linguistic devices often especially when they do not want to make their points directly. For instance, Ette (1990) says: "A juggernaut locks a door with timber and caterpillar and a small boy opens it". Here, the speaker makes use of both onomatopoeia and metaphor. The sounds of juggernaut' and ' caterpillar, suggest something strong. So, they are using a metaphor, the speaker makes indirect

comparison of himself and juggernaut. He calls himself a juggernaut, and his political prowess and experience, he calls timber and caterpillar. Through this comparison of strong object and a small boy, the audience will be able to imagine the unexpected defeat of a well known politician by a small boy who has not made any name in the political arena. Juggernaut also refers to the total confidence which he has in himself in terms of finance and large number of supporters. Though this figurative usage delays communication, it expresses the speaker's thought and feelings more apt, if understood, than ordinary simple expression.

Another figurative usage through which politicians hide their meanings and feelings is the use of alliteration. The use of alliteration in speech calls attention to the sound of words rather than to the meaning, for instance "when the come comes to become the happen will happen". There are repetitions of /k/ sound in 'come', and 'become' and a repetition of /p/ sound in 'happen'. This riddle-like sentence distracts the attention of whoever hears it from the meaning to the music which it produces with its series of repetitions. The speaker has nothing tangible to say but has succeeded in making the audience laugh through this usage. Laughter signifies

approval. Other examples are: (a) "unzone the zonables". (B) irreconcilables fail to reconcile". In (a), and (b) above, these sounds were repeated /z/, /r/ and /s/.

Idiomatic usages also appear frequently in political speeches. People punctuate their speeches with idiomatic expressions and proverbs. They enable a speaker to convey briefly and vividly ideas that might otherwise need tedious exposition. It is also a mark of wisdom and experience. While urging the masses to quickly make use of a rare opportunity presented by this political party, one may say "Make hay while the sun shines". He may also tell party supporters to "Leave no stone unturned" in their efforts to convince the people. "No victor, no vanquished" is also a common expression among politicians to remind their colleagues of the importance of working hard because there must be one side for them either victory or defeat, and their efforts determine which one comes to them.

Idiomatic usages sometimes pose semantic problems to the audience because politicians often make a direct translation of idioms in their dialect into English. Some of these translations are literal. Among the expressions literally translated into English are:

(a) "Let the kite perch and let the eagle

perch, the one that prevents the other, let its wing break". This is a direct translation from Igbo. A similar example is:

(B) 'A frog does not run in daytime without a cause. Example (a) allows a co-existence with an opposition party while (b) explains that a rare event is always purposeful.

Word Formation

In the formation of words, some politicians prefer long, high sounding words to the simple direct one. They choose words that end in the suffix '-ism' to show their sophistication. Consider the sound effect of these sentences which is caused by the '-ism' suffix.

- (a) 'Landlordism will steadily be on the decline' (Mc Donagu 1977).
- (b) "Azikiwe's neo-welfarism plus Awolowo's neo-socialism plus Waziri's mixed economy plus Aminu Kano's Marxian socialism equals grand confusion" (Okun, 1979).

Sometimes, these high sounding words hide meaning and cause ambiguity to the average listener. In example (a), 'Landlordism' may mean the association of landlords or the influence of landlords on their tenants. In the same way, word formation may be systematic but may

sound awkward for instance, "Abubakarian government". It is normal to form an adjective by adding the suffix '-rian' but where it appears clumsy, it is better to use a more direct and simple form. In this case, 'Abubakar's government would have been preferred. The speaker chose 'Abubakarian' because it is longer and sounds heavier. This is to impress the audience.

Other Linguistic Devices

There are still other linguistic designs which give words the capability to mean more than they normally do. Through them also, politicians are able to say what they intend to say in a more subtle manner. They include the use of cant, slanting, and slogans.

In making use of cants, politicians say things which they do not believe themselves knowing full well that those things cannot be achieved. In political campaigns and manifestoes, we hear such things as 'If voted in, all the roads leading to every village will be tarred and every street electrified. Pipe borne water will be provided for every town before the dry season'. The speaker knows that he cannot fulfill the promises considering the available resources. But in order to win the election, he has to use cant to present his promises. The audience takes the meaning literally without considering the possibility.

Slanting is another linguistic device used by the politicians. Here, language is manipulated to present one's point of view or speech in a way that will be favourable to his own side and unfavourable to his opponent. If, for instance, a politician is talking about an uncompleted project, he refers to it as 'almost completed', or 'half finished' if it is his own political party that is handling the project. But if the same project is being handled by the opposing party, he will refer to it as 'half started'.

Another important device used by politicians is slogan. This is usually in form of a word or phrase which is easy to remember. The meaning conveyed is brief, clear, direct and forceful. With the use of slogans, politicians show signs of solidarity and identification. It is also used in political rallies. In this case, it either comes among the group to move them to action, greeting or song whereby the audience is required to respond or to take up the song, for instance.

“Power: —→ to the people”
 “Identify: —→ to solidify”
 “Solidarity: —→ for ever”
 “Annihilate —→ all enemies of
 Progress”

When used, slogans are often accompanied by some paralinguistic devices like gestures and other bodily postures, that emphasize whatever message the slogan conveys. For instance, shaking a clenched fist shows

power, or raising two fingers shows victory.

It is these linguistic designs that combine to give the language of politicians its uniqueness.

Conclusion

The use of language by politicians is one of the ways they achieve their goals. Politicians depend on language in order to educate, persuade and convince the people.

These goals cannot be achieved without the effective manipulation of the language. The style of the language of politicians includes the grammar, morphology as well as the syntax, and therefore should be seen as being very important for effective communication in the game of politics.

Poor communication usually occurs as a result of wrong choice of words which can elicit a negative response from the audience. The importance of diction cannot be overemphasized. Careful selection and arrangement of lexical items in a speech help to convey the intended message directly without any ambiguity or distortion. But wrong choice of words leads to misunderstanding and failure in communication. For this reason, politicians should find suitable words and well constructed sentences for their speeches. Such words and sentences should be simple and precise. Prolixity which is often brought about by the choice of Greco-Roman words and styles rather

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than aiding communication, impedes it.

In as much as terminologies and peculiar style distinguish a politician from a layman and give his speech a professional touch, the occasion and audience should be given due consideration. Appropriate level of language should be used for a particular audience and occasion, otherwise communication will be difficult. The major fault in using jargon, for instance, is that it limits the audience to those who have the same vocabulary as the speaker. To the rest of the world, the speech or writing becomes difficult to understand or even meaningless.

It should also be seen that politicians sometimes break the normal grammatical habits consciously. There may be occasions when this deliberate breaking of grammatical conventions is justified for some special purpose, for instance, for sound effect. It is therefore wrong to treat grammar as a code of law which requires those who violate it to be punished but unnecessary disturbance of established habits is pointless.

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**Gender Bias and the Question of Verisimilitude in Buchi Emecheta's Novels:
A Study of *The Joys of Motherhood* and *Second Class Citizens***

INTRODUCTION

In the abstract to this paper, we called Buchi Emecheta “avowed feminist”. No doubt, many eyebrows must have been raised at such as “unfair” tag judging from the fact that Buchi Emecheta has on some occasions tried to make a distinction between feminism from the Western perspective and from the African point of view, thus: “Listen to the Western feminists' claim about enjoying sex, they make me laugh. African feminism is free of the shackles of Western romantic illusions and tends to be much more pragmatic” (551)

However, we have no apology for the use of the expression, “avowed feminist”, since Buchi Emecheta herself asserts: “It is about time we start singing about our own heroic deeds” that is what feminism is all about (557)! Whether from the Western romanticist view-point or from the pragmatic African angle, the kernel is the same-balancing the gender picture. It is pertinent to point out here that the preoccupation of this essay is not with finding faults with feminism. No! After all, it is every woman's desire to see remarkable improvement in the society's portrayal of womanhood.

Our concern here is with that aspect of Buchi Emecheta's life which she holds

dearest. Writing! She admits, “Maybe all this makes me an ordinary writer. But that is what I want to be. An ordinary writer” (553). I am therefore looking at Buchi Emecheta's writings vis-à-vis her feminist inclination through the following sub-headings:

- ❖ Buchi Emecheta's background
- ❖ Understanding Buchi Emecheta's type of feminism
- ❖ Gender-bias in character development using *Second Class Citizen* and *The Joys of Motherhood*.
- ❖ Conclusion.

Buchi Emecheta's Background

In an essay first published in 1986, Buchi Emecheta had this to say of herself:

“I am just an ordinary writer, an ordinary writer who has to write, because if I didn't write I think I would have to be put in an asylum”. And going further to talk about her background she says:

I was born in Lagos Nigeria and was raised partly in my village, Ibuza, and this explains my wish to tell stories when I was a child. My parents both came from Ibuza and moved to Lagos in search of work....If I lived in Lagos I could have started to have loose morals and speak Yoruba all the time. My

parents wanted me to learn the rigorous Ibo life....it was at home that I came across real storyteller's...but the Ibo story teller was different. She was always one's mother. My big mother was my aunt. We would sit for hours at her feet mesmerized by her trance-like voice. Through such stories, she could tell the heroic deeds of her ancestors, all our mores and all our customs.... ...it was as a result of those visits to Ibuza, coupled with the enjoyment and information those stories used to give us that I determined when I grew older that I was going to be a story teller, like my big mother (552).

By this assertion, Buchi Emecheta shows that her cultural root has a tremendous influence on her writing. This is further emphasized by the fact that Ibuza, Emecheta's home town, features among the settings in the two novels under discussion here. Furthermore, available autobiographical records show that the novel, *Second Class Citizen* chronicles Buchi Emecheta's life. The mere fact of possessing an uncommon ambition trying to grow beyond the limits dictated by society marked Buchi Emecheta out as a fitting protagonist in any work of literature. That is why the description of her struggle to overcome obstacles

militated against her ambition to go through secondary school and travel to the United Kingdom like Lawyer Nweze makes a very interesting reading.

It will therefore not be out of place to say that the psycho-sociological background of Buchi Emecheta prepared her for the type of writer she eventually became – one that uses her writing to help other women surmount the pressures of growing in a society that sets a limit to their progress. This leads me naturally to the issue of feminism and an effort towards understanding the peculiarity of Buchi Emecheta's type of feminism.

UNDERSTANDING BUCHI EMECHETA'S FEMINISM

The concept of feminism like other literary movements added flavour to contemporary literature. It has raged in Europe for long before it gradually began to filter into Africa. It is an ideology concerned with the elevation of the status of women in the society. It is very prominent in literary circles. Writing about feminism, Ato Quayson says: “Feminism has been about challenging the representations of women and arguing for better conditions for them” (586).

There are varying shades of feminism. Some see it as a framework to contest equality with the male-folk. Some others see feminism as an extension of the women liberation mentality. However, Buchi Emecheta has been quoted as

advocating feminism with a small “f”. In trying to explain this, she says:

But if I am now a feminist then I am an African feminist with a small “f”. In my books, I write about families because I still believe in families. I write about women who try very hard to hold their family together until it becomes absolutely Impossible (551)

Earlier in the same essay, Buchi Emecheta had expressed surprise at the label of “feminist” given her by critics. She acknowledged that she chronicles the little happenings in the lives of the African women she knows. Interestingly, she did not just chronicle “little happenings” but went ahead to “sing about their heroic deeds”.

Nevertheless, our interest here is not primarily on the female characters. Ironically, we shall be looking at Buchi Emecheta's depiction of her male characters rather than the female and where necessary contrast them with the males.

Flora Nwapa in an essay published in 1998, accused the Nigerian male writers such as Achebe, Ekwensi, Soyinka, J.P. Clark and Elechi Amadi of playing down the powerful roles of women in their earlier works. This realization must have contributed in inspiring Flora Nwapa and other female writers like Buchi Emecheta into their self assigned role of projecting African women through their writings. At

this point, let me pause in reflection and ask the questions that will lead me to the next stage of this paper.

Did the male writers make conscious efforts at playing down their female characters? Did the male writers over-reach themselves in trying to blow up the image of the men in their stories? Or were they just telling incidental stories whose protagonists happen to be men? In seeking answers to these questions, let me examine the pattern of Buchi Emecheta's characterization using two of her works.

GENDER BIAS IN THE DEVELOPMENT OF BUCHI EMECHETA'S CHARACTERS

It is understandable that feminism condemns every shade of denigration of the female-folk. Feminists become indignant when writers use such expression as effeminate in a negative sense. And many male writers actually use such carelessly. However, it is our contention here that one does not fight evil with evil. In *Second Class Citizen*, we come across such negative generalizations as “men are so blind” (131), and such a negative simile saying that someone's laugh is as loud as that of a man (117).

When Nelson Mandela became the president of South Africa, he warned that you don't solve the problem of apartheid by creating a new form of apartheid. In developing a literary character, a writer must make his/her characters real and believable. Their behaviours must be plausible. The negative depiction of the

male characters was taken to a ridiculous dimension in *The Joys of Motherhood*. Every male character in that novel is flawed.

Amatokwu is a wife beater. Nwokocha Agbadi despite his personality has such a terrible weakness for women that he is accused of having caused the death of his head wife. Oshia in spite of his lofty learning, never helped to improve his family status. Nnaife is ugly. He is at a point, a drunk. And at another point he is a spendthrift. He is a chronic polygamist. And in the end, he tries to kill the butcher because Kehinde (Nnaife's daughter) wants to marry Aremu, the butcher's son. He loses his senses and he is jailed (210). Apart from the white masters of Nnaife, who we believe that the author does not think she has any business dwelling on, every other male character in the novel is blighted.

Now, if you place this picture of the characters side by side with the author's effort of making light Adaku's choice of becoming a prostitute, you can then begin to appreciate the degree of gender bias in Buchi Emecheta's characterization (168). The fact that prostitution is anti-Igbo orientation makes the point more obvious.

It is a terrible dis-service to creative writing to create one directional characters. This is the type of character Chimamanda created in Eugene in *Purple Hibiscus*, a character that does not have a soft spot to betray at unsuspecting moments. Eugene

seems to have no weakness outside the circumference of his defined way of life. But is life meant to be so rigid? That is equally the type of character created by Buchi Emecheta in *Second Class Citizen*. Francis is all bad. No good qualities whatsoever. And we ask, what was it that attracted Adah to him in the first place? And again we ask, why is Adah totally virtuous? Are there no moments when the torture of her predicament could have led her into toying with the idea of promiscuity? We mean, just thinking about it! No, instead of the author to create such a normal character, she would even go out of her way to contradict her own representation of Francis.

In page 33, when it is convenient for the author, she says “Ada was stunned when he (Francis) kissed her in public, with everybody looking”. Then, when again it becomes convenient to contradict that, she never thinks twice before declaring: “Francis did not kiss in public” (123).

CONCLUSION

It is important to say here that balancing should not just be restricted to the issue of gender difference. Even when creating literary characters, writers should not allow any form of bias to interfere in their representation of characters. A character must be believable and the situation around which the character is being played must be plausible. Characters should be created to

**Gender Bias And The Question Of Verisimilitude In Buchi Emecheta's Novels:
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have desires, with either a strong or weak personality, or the ability to change. A writer should be able to moderate one's ideological orientation so that it does not adversely affect the literary product. It is certain that any writer, be it male or female, who fails to show the other side of the coin, either by emasculating one sex in favour of another might end up marring his/her artistic work. There should be parity or complementarities of the sexes in Africa for social progress and harmony.

Furthermore, according to Buchi Emecheta, a critic once asked her: "You have so much anger in you, how can you bear it?" And she answered that she can't bear her anger, and so lets them out on paper. It is instructive for the contemporary Nigerian (African) writers to learn to moderate emotion and embellish their emotional outflow with artistic ornaments, and create characters that help the story to achieve verisimilitude.

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The Sociolinguistic Phenomena of Code-mixing and Borrowing in Nigerian English

Introduction

Sociolinguistics, to Holmes (1), is the study of the relationship between language and society. According to Llamas and Stockwell (151), sociolinguistics is the study of language variation and language change. It is the study of how language attempts to adapt itself to the needs of society. It attempts also to identify the differences in a society of people who speak various dialects but same language and the causes and effects of such. Sociolinguistics also attempts to solve linguistic problems inherent in society. Such problems include bilingualism and multilingualism.

English Language occupies a major position in many countries of the world including Nigeria. It is one of the greatest legacies left in Nigeria by the colonial masters. According to Onuigbo & Eyisi (33), English Language ranks as a second language in Nigeria not just because it is chronologically second but because it is the language in which many Nigerians have the kind of linguistic competence that ranks second to the kind of competence they have in their native language. However, Igbo Language does not enjoy the popularity of English Language in Nigeria. The Igbo Language is one of the three major ethnic groups' language spoken by a particular group in the eastern part of the country, Nigeria known as the Igbo. In this locality, Igbo is used alongside the English Language in the media-radio and television. Furthermore, it is used in church services, as a medium of instruction at the lower basic education, among others.

When languages come in contact with one another, certain phenomena arise. The English Language commonly co-occurs with indigenous languages in a wide range of situations. The present form of the English Language in Nigeria is the outcome of its contact with the indigenous languages of a region, a confirmation of the fact that languages in contact influence each other. Among bilinguals, some of the variety of linguistic phenomena that arise when languages co-occur, according to Olaoye(81), include bilingualism, linguistic convergence, code-switching and code-mixing, borrowing, calque, pidginization and creolization, among others. Among the afore-mentioned phenomena, code-mixing and borrowing are the major concern of this paper.

The Concepts of Code-mixing and Borrowing

When two or more people communicate with each other in speech, they use a system of communication that employs a code. This code, in most cases, is called language. It is known that when two speakers who have access to two codes (bilinguals) communicate, they shift back and forth between languages employing a third code. This third code draws from the two languages they know. It could be one or two of the behaviors of language when they co-occur--code-switching or code-mixing. Sometimes, people refer to code-switching and code-mixing as the same but they are separate phenomena. Before going into code-mixing it would be best if a distinction is drawn between code-switching and code-mixing.

Code-switching

According to McGregor(169), code-switching is a common phenomena, common in bilingual speech communities in which speakers switch from one language to another within the same conversation. Essien(271) defines it as "the process by which speakers or the initiators of speech change or switch from one code to another depending on the situation, audience, subject matter, etc". In the switch, there is an alternate use of sentences from language A and language B in a single discourse.

1. He says he's still hungry mana o rigo nri kitaa.
(He says he's still hungry but he has just eaten)
2. E fe ya amaka.You know she likes flashy things.
(Her dress is very pretty. You know she likes flashy things.)

From examples '1' and '2', it will be noticed that the code change is at the clausal or sentential level. There is a complete change from one language to another within the same discourse.

Code-mixing

Language use may change within the sentence and this is known as code-mixing. According to Ugot (27),code-mixing is "usually the infusion of single words or items from the donor language into the first language construction. It is the random alternation of two languages within a sentence". In the words of Wardaugh(103) it "occurs when speakers use both languages together to the extent that they change from one language to the other in

the course of a single utterance. Pieces of one language are used while a speaker is basically using another language. These pieces of the other language are often words but can also be phrases or larger units. Code-mixing takes place rapidly and frequently and almost unconsciously within a single social event, text and in fact several times within a single sentence. The mixing produces the same message as if it were from one code or language.

3. Enyere m Ekene the money .
O ga-eweta ya na your house echi.
(I gave Ekene the money. She will bring it to your house tomorrow.)
4. Agara m school taa ma enweghi m ike ide anything n'ime akwukwo m.
(I went to school today but I couldn't write anything in my book.)
5. Nna, that car mara mma o.
(Boy,that car is beautiful!)

In examples 3, 4 and 5, the code changing is at the intra sentential (within sentence) level. There is the infusion of single words or items from the donor language into the first language (L1) construction English Language into Igbo Language. The constructions also show that there is a retention of Igbo Language syntax and insertion into them of English Language items. This implies that the inserted English words are made to conform to the syntactic rules of Igbo Language.

Muysken in Kim(46) identifies three distinct types in code-mixing: insertion, alternation and congruent lexicalization.

Insertion: This is the insertion of well-

defined chunks of language B into a sentence that otherwise belongs to language A.

Chika nyere m the key mgbe m huru ya yesterday.
(Chika gave me the key when I saw her yesterday.)

Alternation: This is the succession of fragments in language A and B in a sentence which is overall not identifiable as belonging to either A or B.

I think it's all right ma biko biakwa n'oge.
(I think it's all right but please come on time.)

Congruent lexicalization: This is the use of elements from either language in a structure that is wholly or partly shared by languages A and B.

Is it not better ma o weta the signed form tomorrow?
4 (Is it not better if he brings the signed form tomorrow?)

According to Ugot(27), the basic differences between code-switching and code-mixing are the composition of the elements intermingled and the arrangement of such intermingling. Code-mixing, according to Wardaugh(106), is not a haphazard mixing of two languages brought about by laziness or ignorance or some combination of these, as some people tend to think. Rather, it involves speakers who have a sophisticated knowledge of both languages and are acutely aware of community norms. Norrish (55) explains that code-mixing shows a higher level of linguistic

sophistication since it necessitates simultaneous processing of the rules of both languages—the donor language and the receiving language—and relate them to each other. It requires some skills on the part of the speakers in order to know what to mix, when to mix and how to mix the two codes to achieve coherency. This presupposes that there are underlying rules in code-mixing and such rules must be obeyed. Inability to obey such rules leads to ungrammaticality in code-mixing.

- 6 Kpotalu m the nwa kitaa.
(Bring the child to me, now.)
- 7 My nwunye m ga-abia echi.
(My wife will come tomorrow.)

Code-mixing as these are ungrammatical brings out the linguistic inefficiency of the coders. Sometimes the mix may bring in items from other languages apart from Igbo into the code. Such an item or expression may have been incorporated into the everyday speech of the community.

8. Haba, emezina that thing.
(Haba, stop that thing)
“Haba” is a Hausa expression.
9. O jaare nye m the key.
(O jaare give me the key)
“O jaare” is a Yoruba expression.
10. Chineke e, this gele is beautiful.
(God, this scarf is beautiful).
“Chineke” is Igbo while “gele” is Yoruba.

As a sociolinguistic phenomena, code-mixing is observed between two languages with differing levels of development— that

is a situation in which one of the languages enjoys a higher status than the other, as is the case with English and Igbo. Code-mixing takes place between speakers at many levels, frequently among those capable of making themselves be understood in either code. It performs the function of identification especially when a speaker wants to sound knowledgeable or authentic. Such a speaker tends to mix elements from the language commonly associated with the topic. It also functions to fill certain kinds of lexical gap in the absorbing language. Onumajuru (67) notes that almost every Nigerian speaker (literate, semi-literate and illiterate) is involved with code-mixing of English language and the native language. But Ogbonna (12) observes that Igbo people code-mix more than any other Nigerian because of certain reasons, like: Igbo man's easy receptivity to change and reckless abandon of Igbo culture for European culture, ardent desire to speak the English language because of class distinction, lack of equivalent expression or terminology among others.

Borrowing

Borrowing is another sociological phenomena born out of languages in contact. It is a common characteristics of human language. There are varying opinions about borrowing. Pfaff (75) uses mixing as a neutral cover term for both code-switching and borrowing. Gumpartz and Hernandez-Cherez (89) see code-switching as a type of borrowing ranging from single word, to clauses and other chunks of discourse and even to sentences. Their view recognizes the fact that loan

words in a bilingual community start off as code-switching and achieve the status of loan words by receiving over time, in the speech community of more and more individuals. Haugen in Obiamalu and Mbagwu (54) describes borrowing as “the regular use of material from one language in another so that there is no longer either switch or overlapping except in a historical sense”. Obiamalu and Mbagwu recognize two types of borrowing—borrowing and quasi borrowing

Borrowing arises when lexical items from one language are inserted into the other and the items undergo phonological and morphological assimilation into the host language. In such cases, there are no readily available equivalents in Igbo.

11. Ekene wetara m battiri ahu.
(Ekene bring that battery to me.)
12. Oge, O nyere gi blanketi m unyaa?
(Did Oge give you my blanket yesterday?)
13. Biko, butere m tebulu m echi.
(Please, bring my table tomorrow.)

It should be noted from the examples that the borrowed words “battiri”, “blanketi” and ‘tebulu’ have been phonologically and morphologically assimilated into the host language. Note also, that the Igbo equivalents of such items are not readily available. Quasi-borrowing on the other hand occurs when the host language has the equivalent but the intruding equivalent is more often used by both bilinguals and monolinguals. It may or may not be assimilated into the host language.

14. Ebube, textialum the message.
(Ebube, text the message to me).
15. Nna, mirror ahu a waala.
(Boy, that mirror has broken)
16. O breekigo the mirror.
(He has broken the mirror)
17. Onye switchilu oku ahu on?
(Who switched on that light?)

Notice that most of the intruding items have Igbo equivalents (dissolve—gbazee, mirror—ugegbe, breeki—kuwa, switchi—gbanye). Note also that some of the items have undergone some phonological and morphological adaptation—“breeki” and “switchi”

Borrowing could be used by both bilinguals and monolinguals alike because some of the borrowed items have become part of the lexicon of the host language.

Motivations and Occasion for Code-Mixing and Borrowing

Speaking is not merely a social act that involves others but also a personal act that helps create one's identity. Code-mixing is a useful social skill because people are judged by the codes they may choose to employ on a particular occasion. In a setting involving the literate and the semi-literate, code-mixing is seen as a social mobility. This is because conversations of the semi-literate, are code-mixed. Code-mixing in this case is an avenue to display their linguistic competence, for those who have it and linguistic incompetence for those who do not have the ability. Such people deliberately code-mix as a source of pride because they believe English is more

prestigious than Igbo language. This is a prestige motive because they believe that language A has a more higher status than B.

The literate code-mix as a show of solidarity to their friends or relations—a coming down to their level. It also marks or emphasizes group identity. Listeners are affected by code choices when they judge what speakers say to them. Certain codes are deemed more appropriate for certain messages since messages and codes are intertwined. So when there is a choice of codes, people choose carefully.

Sometimes, code-mixing is a sub conscious linguistic behavior a force of habit. In such a case, they code-mix or borrow in different situations whether appropriate or not home, market, office, etc. It is worthy to comment here that an Igbo man cannot successfully carry out a conversation in Igbo without code-mixing, switching or borrowing. Linguistic gap is a major source of borrowing. This is a situation where the borrowed items have no readily available equivalent. The speaker borrows in order to fill a linguistic need. Another emerging fact in code-mixing, code switching and borrowing is the low level of competence in Igbo language by some users. This is evident in the younger generations trained either solely in English language or pidgin with a neglect of the mother tongue. Such breeds code-mixing and borrowing in order to get by in conversations with others. People sometimes code-switch in order to exclude somebody from their conversation to convey confidentiality.

Conclusion

Code-mixing and borrowing are two of the phenomena that occur when

language A comes in contact with language B. It is a natural phenomena common to other languages and not just Igbo. As part of the phenomena that arises when languages come in contact, code-mixing and borrowing have not come to be accepted as the other phenomena—pidginization, creolization, etc. People see them as a form of bastardization of the English language and therefore look down on them. Code-mixing is a type of code used by speakers. If these speakers understand themselves when they code-mix, then it has served their communicative needs because of their creative efforts to come up with a third code.

It is also worthy of note that to code-mix requires some form of linguistic competence without which grammaticality cannot be achieved. It is therefore important that code-mixing be seen as a form of sophisticated art that requires skill because the speaker does not code-mix the same thing regularly but juggles. Code-mixing also enriches the Igbo language. To this end, code-mixing should be encouraged because of its advantages and not looked down on. Borrowing, on the other hand, serves as a linguistic functions when no word is readily available. To fill the gap, the speaker now borrows. These two phenomena are not completely useless but serve their purpose and should not be completely snubbed or ignored.

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Contemporary Nigerian Poets as Town Criers: A Reading of Select Works

INTRODUCTION

It is indeed, my humble belief that the work of the poet goes beyond "mere" arrangement of words. It is more like a spiritual calling. This is why some scholars express the view that the poet is a prophet, a historian, a teacher, etc. For me again, I will have to add that the poet is a town crier a community mobilizer. However, this perception of the poet as a town crier is not original to me. I admit here getting the inspiration from Nwachukwu-Agbada to whom I remain ever grateful.

My perception of the contemporary Nigerian poets as town criers is in line with my close study of some of their works. I am indeed thrilled that contemporary Nigerian poets have shifted emphasis from the 'mere' beauties of poetics to using poetry as an instrument of social service. Ohaeto states that:

Poetry makes emotions poignant; it rejuvenates experience and reinvigorates language . . . This ability to make poetry out of life is also part of what makes it possible for the human mind to withstand the frustration, the depressions and disconcerting aspects of reality (3).

By his primary function, the town crier is the community's chief messenger. He propagates information, ideas, ideals and philosophy of the community. He is a master of the language. Like the poet, he "rejuvenates experience and reinvigorates language" of the community. Like the poet

again, he is a wielder of words. Contemporary Nigerian poets have evidently, freed themselves from the boundaries placed by earlier poets to engage in direct communication with the people. Their mission is not just to entertain, but also to educate, inform and mobilize the people in the struggle for an equitable and just society. They are not restricted by subject-matter and style. This Ajileye confirms when he states: that in "... subject-matter and style notwithstanding, a good poem must possess a commendable communicative force made manifest in easy comprehensibility and clear focus"(4).

As a town crier, the contemporary Nigerian poet sets out to address the people not just those living in the urban areas but also in the hinterlands. His audience is an admixture of the trained and untrained in the art of poetry appreciation and analysis. This is because he is vastly aware of the type of society in which he operates. Nwamuo elaborates this when he points that:

In traditional Nigeria, the artist praise-singer, minstrel, drummer, narrator, dirge-singer . . . were regarded as part of the society, the community in which they lived. Their art was therefore a function of the community, used for social cohesiveness, unity, entertainment and didactic purpose(229).

He goes further to emphasize the

need for the contemporary Nigerian poets to identify with their society. This, I believe, is instructive. The contemporary Nigerian poet has shown that he has overcome the restrictions posed by language. He understands language to be an instrument of contact between him and his society. As a result, he commands and deploys it to serve various and sometimes, specific purposes. He also appreciates that poetry is language in action and he, the poet is the actor. As a result, he, uses it to show solidarity with his society. The contemporary Nigerian poets are not unmindful of the burden their poetic calling places on them. As people favoured with the natural gift of vision, they are at all times, sensitive to the affairs of their society. They have responded appropriately to the needs and demands of the society in terms of pointing to pathways of the society's rebirth and growth. They are aware also and in fact, have become increasingly responsive to their role as community mobilizers. Like the village town criers, they have gone from hamlets to compounds preaching, educating, informing and sensitizing the people. Indeed, they are the sensors of the society. They have cried out against the cruelty and crudity of the upper class. They have warned against the rampaging tiger ready to devour the uncommitted and undedicated leaders. They have spoken out against a nation that is adrift and a leadership that is floundering. They have talked about the anger and hunger in the

land. The contemporary Nigerian poets are no doubt, "consecrated" messengers of the gods. Nze gives credence to this when he declares in the poem, "The Dibia Calls"

I am the great Dibia,
The eyes and voice of the gods
The carrier of their messages
Take heed to my calls.
I see what you can't see and
Hear what you can't hear(8).

By this declaration, young Nigerian poets have shown appreciation of the role expected of them. They have therefore taken up the duty to speak to the society truthfully and fearlessly. Their messages are clear and devoid of double-talk. They condemn social vices, political directionless and economic repression.

This is in agreement with Achebe's earlier view that this awareness:

. . . has seized the imagination of many African writers and they will use it according to their differing abilities, sensibilities and vision without seeking anyone's permission. I believe it will grow and prosper. I believe it has great future(1-2).

This concept of poetry as a means of social mobilization has gained currency. It has become the vogue among young Nigerian poets and they have put it into effective use. But before we go further, let us look at the nature of poetry and how Nigerian poets utilize it so as to create awareness just like the traditional town criers.

THE NATURE OF POETRY

By its nature, poetry is an imaginative exploration and expression of human mind. It is a medium through which the poet gives expressions to his inner feeling and intensive perception of the world around him. William Wordsworth once said that poetry is outpouring of emotion recollected in a time of tranquility. Matthew Arnold on his own sees poetry as a "criticism of life". This means that poetry studies man in addition to expressing what life is and what it ought to be. Poetry serves many purposes. It entertains, educates and informs. However, it has gone beyond these traditional roles. Today, poetry is used as a means of protest against social ills and mass mobilization.

Language is a veritable tool through which poetry flourishes. Poetry makes use of the finest brand of language. The language of poetry is innovative. It has communicative powers. The language mobilizes the people. It is also used as a means of lamentation. Poetic language is equally invocative. Thus, apart from lamenting, the language can be used as a means of invoking feeling, curses and prayers. There is no doubt that it is almost impossible to have a one line definition of poetry or a single statement on the nature of poetry. This is because poetry is a vast area of human discourse and covers a wide range of human issues.

THE CONTEMPORARY NIGERIAN POET AND SOCIAL/CULTURAL MOBILIZATION

The contemporary Nigerian poets have

used poetry as vehicle for moving and stirring the peoples' social/cultural consciousness. They express the functional aspect of poetry. To them, poetry is a means of propaganda. They use it to spread social messages, re-affirm cultural values and mobilize the people against tyranny. This, Egonu says: "portrays the commitment of art and the individual to the exigencies of political and social action and the realization of individual consciousness ..." (54). Through this, people have become mobilized to have better understanding and appreciation of human relationship and the great need to not only stand for one another, but also to stand for the society. Equally, it has enabled the people to be alert and watchful. Today, the leaders are called to give account of their stewardship. Not only have contemporary Nigerian poets mobilized the people to action, they have also acted as social and religious bridges needed to unite the nation. Thus, they preached peace and mutual co-existence and respect for the sacredness of human life.

THE CONCEPT OF A TOWN CRIER

In a typical traditional society governed by a set of rules, norms and values, the elders (who are the sages) of the community often meet to deliberate, adjudicate and sometimes, review community affairs. In the absence of electronic means of communication, the community depends on the town crier for regular information and messages. The

town crier as one gifted in the use of the community language goes round from time to time with his gong sometimes, at night and other times to deliver his messages and pass information. There is always pin-drop silence wherever and whenever the town crier appears. People must always listen attentively. To do otherwise, amounts to one cutting oneself off from the community. The information and messages passed are taken very seriously by the people. They are always guided by such. The town crier is thus, a very important figure in the community who performs an equally important function. As a result, he is respected, admired and honoured. In time of emergency, the community depends on him as well as in times of peace and war. He is among other things, the orientation officer of the community, chief mobilization officer and the signpost of things to come.

THE DYNAMICS OF THE POET AS A TOWN CRIER

Nwoga States that:

Each civilization is the conglomerate of the adjustments and creative elements derived from strengthening of certain factors culled from the common stock of human attributes and propensities for the elevation of the human condition (3).

He goes further to say that these are part of the forces which “human beings use at each point in time to achieve their survival and to grow toward full and comfortable living”.

Catherine Acholonu sets the tune and tenure of contemporary Nigerian poets as town criers when in her poetry collection, *Nigeria in the Year*, she says

... here
here is your song
you must warn them once again
for Amadioha
the powerful arm of the goddess of earth has sent out his detonators
thunder must strike those that grow fat at their brothers' expense...
thunder must strike those that suck the nation dry (56).

The above is an apt illustration that the contemporary Nigerian poet appreciates his role as the carrier of divine message and like the prophets of old, he goes about stirring the conscience of those in authority. It has become part of their poetic calling to shout loud against the impending calamity that awaits those who raid the peoples' commonwealth.

Tenure Ojaide in “The Endless Song” declares:

I traverse the earth with a feather
Talisman, falling and rising
I count it a blessing,
Bruising my feet on the stone-path
Towards a fresh pitch;
My blood is inseparable from

voice,

And the song keeps me fit (1).

Ojaide in the above poem shows that the contemporary Nigerian poet is a sojourner moving from place to place, bracing the vagaries of life in his self assigned duty of mobilizing the people. He finds fulfilment and joy to suffer in as much as he achieves social change. To him, the duty is sacred as the blood of the poet can never be separated from his voice. Uche Umez in “Eat of this Poem” says:

Eat of this poem I offer
like an apple
Filched from the tree forbidden
eat of it, swallow its sour
wholesomeness
And your eyes will fast shed scales
as snake moult
awake to the evil contraption
that emasculates the many
agonizing people
and empowers the few despoiling
Lords (1).

This poem is a clarion call to the masses to wake up and take their destiny into their own hands. It addresses the passivity of the people in the face of exploitation and suppression by the powers that be. His is therefore, a challenge to the people to be aware of the demands of their time. This is quite instructive. The people need to be given a sense of direction. They should be made to appreciate the fact that unless they rise against the oppressive

system, it will continue to hunt them down.

In *The Changing Song*, Nze tries to rally the people for an effective battle against the system that has for a long time held them hostage. Writing the foreword to the book, Osuagwu states:

The poems lament the crisis in the clan, but do not subscribe to a fatalistic lamentation and resignation but rather summon the clan to rally and struggle ... (5).

The poems in this collection address different issues that affect the Nigerian person. Such issues like the unity of the country was treated in the poem “The Dibia Calls”:

I've said this before:
listen to me
Sons of my father
heed to my voice
daughters of my mother
The liver kills not the heart and
The heart hurts not the liver.
Let the river flow, let the fish swim.
The kite should perch, the eagle
should perch ... (8).

In *The Voice of the Night Masquerade*, Ezenwa Ohaeto takes his reader on a journey into world of the spirits and back to the human world. He uses the night masquerade as his authorial voice to prick the conscience of the society. This use of night masquerade is indeed his awareness of the roles of the masquerade in the traditional society. It represents the

ancestors. In the poem "A Call at Dusk" the poet states:

When storm clouds gather
the man with a leaking roof
trembles
When a corpse decomposes
Friends greater than kinsmen
Disappear... (12).

The above lines re-emphasize the town crier's concern for communal harmony. It is a warning that no matter what, the people should be mindful of the need to be together.

The collection is not only about admonitions. Ohaeto also demonstrates the courage of the poet like the town criers to speak fearlessly. In the poem, "The dancing bee is about to sting" he sets the tone of his message boldly:

If I chose my words
it is not fear not fright
I make sure the words
Cut close to bone (73).

From this, his journey motif becomes a stringent call to cleanse the land. To do this, heads must roll because, "The rogues have taken enough/The owner feels the loss". Then, he goes around the community and declares:

It is time to call names
Beat the drum for me
Words tumble from mouths
When grief cracks the hearts,

Even if wealth beats truth senseless
It comes alive again and again,
When truth drowns in water
It rises to the top again (17).

It is therefore, the contemporary Nigerian poet's burden to use poetry as a means of seeking the truth, and confronting the decadent system. He goes all out like the traditional village crier to mobilize the people, tame their tortured minds and keep them always alert to ward off tyranny and exploitation. This is indeed, what is needed to ensure the survival of the society and promotion of her values.

CONCLUSION

Attempts have been made so far to establish the fact that the contemporary Nigerian poets are indeed, the town criers of the Nigerian nation. They have shown evidence of social commitment and responsibility to the course of the masses. They have gone beyond the boundaries set by the earlier generation of Nigerian poets to confront socio-economic and political problems. Their voice, Udeh maintains "becomes the voice of conscience prodding, pricking, accusing and denouncing the excesses of the political system. He (the contemporary poet) conjures; he becomes a medium and a messenger; a diviner messenger delivering judgment on the society" (142).

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**Between Marriage And Prostitution: A Study of Feminist Options in
Nawal El Sadaawi's *Women At Point Zero*.**

**FIRDAUS IN THE STREET: A
FLEEING WIFE, COMPANY STAFF,
AND PROSTITUTE**

The Islamic society recognizes education as a liberating force, and so denies women of it in order to ensure a perpetual domination of women by men. Firdaus cannot proceed to the university because it would be a scandal to her uncle, now a religious leader. So, she is to be married off to a childless widower, infected with a purulent and chronic sore from the lower chin. This dialogue filters into Firdaus' ears through eavesdropping. The next morning, Firdaus flees home and goes into the streets of Cairo with no known or particular destination. At nightfall, she has not yet found where to stay; then the piercing gaze of a man in the street sends her scuttling off home for safety. According to the Moslem theologian, Ghazalil cited by Memissi, the "eye is undoubtedly an erogenous zone in the Moslem structure of reality as able to give pleasure as the penis. A man can do as much damage to a woman's honour with his eyes as if he were to seize hold of her with his hands" (83). The street, in Moslem cosmology, is a man's preserve. This precept obtains from the Moslem theology about female sexuality, which Sadaawi's *The Hidden Face of Eve*, Mermissi's *Beyond the Veil*, and Minness' *The House of Obedience* have amply expounded.

According to these writers, there is inherent danger in women and in their power of seduction. In Sadaawi's terms, it is assumed that "men lose two-thirds of their reason and become incapable of

thinking about [God], science and knowledge" (*The Hidden Face of Eve*, 144). This seems to be borrowed from the Judae-Christian story of the creation and the fall of man as recorded in Genesis chapter three of the Bible. Chinweizu also claims that woman's body forces a "man's brain" to momentary exile (*Anatomy of Female Power* 15). This gives rein to the daily grind of sexual segregation or incarceration and a routine domestic life, which Sadaawi condemns:

... there is the tendency among males to harm any woman caught crossing the boundaries of her home, and therefore the outer world prescribed for her by men, or who dares break into and walk through domains reserved for men; [it] proves that they cannot consider her as merely weak and passive (*The Hidden Face of Eve*, 146).

The second time that Firdaus ventures into the street is after an assault by her husband. With swollen eyes and bruised face, Firdaus walks away from an unhappy marriage into the streets of Cairo better equipped emotionally to face verbal and physical aggression from men. Bayoumi, the proprietor of the coffee house, offers Firdaus a cup of hot coffee and options of oranges or tangerines which synaesthetically evoke the gustatory and olfactory senses. Angela Davies recognizes that in art, food is associated with putrefaction and change. In an article entitled "Feminist Aesthetics", she states: "The uses of food on the part of female artists is particularly significant given the traditional association of women with the

body, with feeding and nurturance, and with transience and mortality”(6). Whether orange or tangerine, the imagery of wasteful consumption is evoked. The mesocarp that holds the succulent orange or tangerine juice compact is usually discarded before consumption takes place. Firdaus thus, becomes Bayomi's object of virility satisfaction trapped in the room after puddah observances, thus re-confining Firdaus. Writing about everyday form of oppression facing Moslem women, Minces claims that a Moslem boy despises a woman who does not belong to his family group unless she is a betrothed bride. “As far as he is concerned, an unveiled woman has deliberately put herself on offer. She must therefore be contemptibly lewd” (33).

One night Bayoumi brings in his friend to try his own virility on Firdaus. This is because Moslem men openly boast of their sexual exploits (Mince 36). Because Bayoumi has no intention of letting Firdaus get an employment, he beats her and locks her in and goes to his coffee house with the key. Until recently, Moslem women are not allowed to work outside their homes especially in upper class families where the man can afford the financial upkeep of his home unassisted. Nevertheless, the women of the peasant or the poorest population are in paid employment. Recently, this is gradually ceasing to be so (Mince 75).

Through female solidarity, Firdaus gets a carpenter that forces open the door for her to escape once again into the street. All the men she meets on the street aggress her. The street, according to Meinissi (84) and Salmon (10) is a “male space”. Salman's insight is revealing:

When an Arab woman walks in the street without a veil, it does not take long for her to realize that the street is no place for her. When she walks in public places the men harass her; they feel her as a threat, they feel under attack.. they throw sexual insults at her, pursue her for hours. She is perceived as an exhibitionist and must be treated as such (10).

When Firdaus meets Sharifa, she regains her power of speech. Firdaus' inability to verbalize her experience before the men is reflected in the chaptering of *Woman at Point Zero*. The arrangement of the chapters echoes the theme of woman's voicelessness. For example, all the three chapters begin with three ruled blank lines and an unruled blank space spinning two and half pages, at the end of which the story begins. The space and blank lines show that a woman has to work hard to be able to speak and achieve freedom of choice.

Firdaus looks new after what could be called a ritual bath in Sharifa's bathroom. She appears before a mirror wearing one of Sharifa's soft clothes. Their mutual pain caused by men enriches their sisterhood, so that when Firdaus appears before a mirror her reflection becomes striking to her:

I realized that now I was being born again with a new body, smooth and tender as a rose petal. My clothes were no longer rough and dirty, but soft and clean. The house shone with cleanliness. Even the air was clean, I breathed deeply to fill my

lungs with this pure air (*Woman at Point Zero* 53).

Self- concept is a derivation from the self. According to Rita Atkinson, Richard Atkinson and Hilgard, the theory of personality states that: “the self consists of all the ideas, perceptions, and values that are the characteristic of “I” or “me”. It includes the awareness of “what I am” and “what I can do”. This perceived self, in turn, influences both the person's perception of the world and his behaviour” (399-400). Consequently a person with a strong positive self-concept perceives the world in a different way from the person with a poor self-concept. Thus, the individual judges every situation according to her or his own self-concept.

The configuration Firdaus has of herself now contrasts with the concept of herself before. The mirror in her uncle's house reflected the big round nose of her father and the thin-lipped mouth of her mother (*Woman at Point Zero*, 20), which are all negative in relation to what physical beauty consists of. In Sadaawi's *The Hidden Face of Eve*, “[a] girl feels that her life and her future depend on the length of her nose, or the curl of her lashes. Any shortfall of less than a millimeter in the length of her lashes can become an acute problem, a veritable crisis in her life” (88). It is for this reason that Firdaus is not confident to walk amidst the throng of students, teachers and parents to receive her present as one of the best academically performing students on the day of her secondary school graduation. “She comes out second in the school and seventh country wide” (*Woman at Point Zero* 32-

33).

On the contrary, the mirror in Sharifa's home presents another Firdaus of a positive self concept, confident and resplendent in a new dress. Proudly, Firdaus rediscovers and declaims her beauty:

I discovered I had black eyes, with a sparkle that attracted other eyes like a magnet, and that my nose was neither big, nor rounded, but full and smooth with the fullness of strong passion which could turn to lust. My body was slender, my thighs tense, alive with muscle, ready at any moment to grow even more taut(*Woman at Point Zero* 54).

The mirror is therefore a school where Firdaus learns to be self-confident, free and capable of choosing who she is or what she wants to be. Here, one could argue that Sadaawi fails to have created different nose and mouth structures that would still make Firdaus appear attractive to men. She has created nose and mouth structures that fit into tradition. However, this ecstasy does not last. Through eavesdropping into the argument between Sharifa and Fawzy, Firdaus recognizes that she will end up as a slave to both Sharifa and Fawzy. Fawzy is Sharifa's pimp. (58). She bolts out of Sharifa's apartment and walks into the street again. This time she has fortified herself with fearlessness and unconquerable positive self-concept expressed in antithesis and rhetorical expression:

There I was walking through the cold, wearing a thin, almost transparent dress, and yet I did not feel it. I was surrounded by darkness on all sides, with nowhere to go, but I was no longer afraid. Nothing in the stress was capable of scaring me any longer, and the coldest wind could no longer bite into my body. Had my body changed... (61).

From this moment, the structure of the plot becomes more linear and the events faster and clustering. The men Firdaus meets on the street whether a police constable (62) or the polite, rich owner of a plush car (63), force genital encounter on her. Marilyn Frye's article entitled "Oppression" cuts the figure of an oppressed person as one trapped in a "bind". Frye states that:

The experience of oppressed people is that the living of one's life is confined and shaped by forces and barriers which are not accidental or occasional and avoidable, but are systematically related to each other in such a way as to catch one between and among them and restrict or penalize motion in any direction (7).

The police constable uses aggressive language of the oppressor coded in military rhythm: "Don't play games with me, and don't try to haggle with me either or I'll take you to the police station" (*Woman at Point Zero* 62). The

polite, rich man hides his lewdness in an air of insouciance when he stops his car, circles quickly round the car and opens the door for Firdaus already drenched by the rain. He bows and says: "Please do get in out of the rain" (63). There is conversational implicature to the degree of the maxim of quantity (Leech and Short 295). The reader has explicit knowledge of the irony implicit in the rich man's speech. Unlike the police constable, the rich man pays Firdaus. It is something out of the ordinary that she owns ten pounds. She celebrates by eating from a restaurant. Through flashback, Firdaus narrates with strong authorial intrusion that women do not own or earn money. Men buy wears for their wives and daughters according to their means (Minces 33).

By now, Firdaus is no more under the apprenticeship of Sharifa and has earned more money. Having conquered the streets and the public eating places, she rents her own apartment adjacent the street to show that she is free to live where she chooses. She employs domestic servants who cook according to her orders and launder her clothes to her taste – what relief economic empowerment could provide. Firdaus declaims this empowerment lyrically using the imagery of the sun: "The sun was shining brightly that day. I walked with quick, energetic steps, my right fist clenched tightly over something in my palm, something really valuable..." (65). The sun gives life, sustains life and provides energy for growth. Economic empowerment provides an individual the capacity to fulfill a wide range of social and personal needs. When Gambian-

housewives formed a communal horticultural garden along the Gambia-Senegal border of Gambia River Basin, Schroeder observes that they began to enter "budgetary negotiations, holding the economic upper hand in their families. Acquiring economic empowerment, according to Schroeder, purchased "freedom of movement and social interaction" to the Gambian women (*Gone to Their Second Husbands* 112).

Firdaus's money provides her the enablement to acquire a new social status, the capacity to choose her leisure and her friends. One of such friends is Di'as who unfortunately creates awareness of what profession is respectable and honourable in Firdaus (*Woman at Point Zero* 70-71). Prostitution is perceived as a most dishonourable work for a woman because of the Moslem theology of woman as a source of chaos in a man's life. Here, the authorial voice presents as unjust, the punishment meted on a woman caught in or suspected of adultery. Egyptian law on prostitution, according to Sadaawi, negates the woman's economic need but it is amiable to the man's sexual needs. In *The Hidden Face of Eve*, Sadaawi sadly notes that: "... if a man is caught in sexual intercourse with a prostitute, he is not put in jail, but is used as a witness against her whereas she is sentenced to a term of imprisonment"(56). In this regard, Pakistan tends to transgress most among Moslem nations. According to *Arab News*, Pakistan has promulgated many laws to protect the rights of women. Unfortunately, such laws abide only in the

big cities, but in the rural communities, "tribal laws abide". For example, an eighteen year old girl was suspected to have had sex with a seventeen year old boy simply because they said hello to each other. She was killed by her father and her brother for this unproven alleged crime" (*Arab News* 4).

Di'aa's judgement is like the poster detected by Ezeigbo in an office which bears the inscription "the five stages of a woman's life". According to Ezeigbo, the elaboration on this inscription attracts "crudity and shock" to a female reader (*Gender Issues in Nigeria*, 12-14). In *Gender in Islam*, Ahmed states that, in pre-Islam, a respectable woman is one whose sexuality and reproductive capability belonged to one man, a non-respectable woman makes her sexuality available to any man (12). In recent times, the concept of woman's respectability has not changed, and women continue to agonize under inequitable sexual laws. Firdaus therefore resolves thus: "Come what may, I had to become a respectable woman, even if the price were to be my life" (*Woman at Point Zero* 73).

After an exacting search, Firdaus is employed by a company, as a receptionist; she holds a school certificate. Given the economic value of a school certificate at the time of this novel, one cannot but detect an intellectual waste of woman's educational status and potentialities. Nevertheless, woman's under-employment or lack of employment is a social construct of woman's confinement to domesticity.

The result is that woman's choice becomes a choice that serves man's interests in *Woman at Point Zero*.

Firdaus's office is an authorial denunciation of class structure. The managerial and physical structures are dichotomized to favour the rich and the powerful. Here is the narrator's complaint:

The building of the company where I worked had two doors one for the more important higher level employees which remained unguarded, and another for the lesser officials which was guarded by one of the employees... when I left at the end of the day, he would register my departure time with the same precision... But the higher officials would come and go as they pleased. They all rode in cars, big or small (73).

In addition to this class segregation, the women in the company are sexually molested, otherwise they would be sacked or be stagnated during promotion exercise. Abdel-Wahab has this to say about the violation of women in Egyptian families:

Sexual division of labour with its value system follows women outside the home in Egypt and other Arab countries. Most women do not choose work in order to make a career or for their self-fulfillment or independence, but for helping their husbands or at best to improve the standard of living of their families (246).

According to Abdel-Wahhab,

these forms of moral violence "[take] their power and effectiveness from the socio-economic structure and its dominant value system" (247).

The argument also underscores some degree of affluence enjoyed by the Mayor's wife in *God Dies by the Nile* and the wife of Firdaus uncle in *Woman at Point Zero* notwithstanding the lack of voice of the Mayor's wife in *God Dies by the Nile*. This argument of Abdel-Wahhab also sustains Marxist feminist framework used in exploring the novels of Sadaawi. Poor and lower class women are the most oppressed because they suffer from oppression at home, in the office and on the streets. Through authorial point of view, the wife of Firdaus's uncle is invested with power and voice in the family to prove that women of the upper class are less under pressure. Here is Firdaus' observation in relation to her own father and mother:

She never washed my uncle's feet, and he never beat her, or spoke to her in a loud voice. He was extremely polite, but treated her with the peculiar kind of courtesy devoid of true respect which men preserve for women, I sensed that his feeling for her was more one of fear than of love, and that she came from a higher social class than him (*Woman at Point Zero* 23).

Honour and respectability is restored to Firdaus in the office as she endures a painstaking, pulsating discipline to rebuff the sexual advances of the

wealthy, higher officers as index of freedom and choice. She prefers and chooses heterosexual relationships in which she is cared for and her opinions respected.

Ibrahim is one of the few men in the company with a vision of revolution for the rights of women. He is the chairman of the revolutionary committee. This quality endears him to Firdaus. His revolutionary vision becomes ironical when he gets engaged to and marries the daughter of the company chairman (83). Thus, Firdaus is literally prostituted by Ibrahim on account of class. Once again, Firdaus is shaken from any hopes of being desired for more than a sexual machinery. For three years in her life, Firdaus achieves respectability but sinks back to non-respectability when Ibrahim jilts her.

Ibrahim's rejection of Firdaus plagues her out of work. The shock that accompanies such a rejection makes her look inwards. Is every association of man and woman insidious? Firdaus reasons that as a wife, a woman is savagely subdued; as a prostitute, she is not honourable. Unarguably, Firdaus's consciousness about woman summarized in the following authorial voice is true:

All women are victims of deception. Men impose deception on women and punish them for being deceived, force them down to the lowest level and punish them for falling so low, bind them in marriage and then chastise them with menial service for life, or

insults, or blows (*Woman at Point Zero* 86).

To Firdaus, reality is a twofold meaning. The first meaning of reality is that a successful prostitute is the least "deluded" of all woman, given the Moslem setting of *Woman at Point Zero*. The second reality is that marriage obliterates the woman's personality.

Choice to Firdaus means freedom to live in a "situation better than that of other women" who are enslaved because of marriage (89). Choice is built on alternatives. The alternatives open to Firdaus now are marriage and prostitution. According to her, prostitution attracts payment the term of which is negotiated by the woman, but housewife ship does not. Now, she lives economically and emotionally above wives beaten and kicked everyday. She also lives above other working class women who submit to their employers because of retrenchment scare or stagnation. Money tends to push a woman up the social ladder. When Firdaus donates to a charity organization, her photograph is embossed on the pages of the newspaper as a symbol of social acclaim. Her choice not to have any ties with men, the freedom of "being divorced from all limitations whether rooted in rules and laws in time or in the universe" is radical and iconoclastic (87). This radicalism is evoked in Sadaawi herself rejecting a forced suitor at the age of ten in a most dramatic scene described by Stephanie Macmillan in an article about Sadaawi entitled "Dissident from Birth." Here is the dramatic scene:

Her aunts, preparing her appearance for the marriage market ... singed her frizzy hair into

smooth waves, painted her lips red and brushed her teeth with salt to make them gleam. They told her to wear her best dress and gave her a tray of coffee to serve to a serious suitor talking with her father in the living room. On her way from the kitchen, she stopped in the hallway where she had hidden an egg plant. She smeared its dark juice all over her teeth to make them look rotten. She wiped the lipstick off on the back of her hand and tousled her hair. She quietly came into the living room, smiled brightly at the suitor with her streaked teeth and tripped in front of him spilling cups of hot coffee and glasses of cold water all over him. He fled. All it cost her was a sound thrashing, a low price indeed for a narrow escape (1).

Woman's rise to self actualization usually endures intractable obstruction. An Egyptian police officer sent on a national assignment to win Firdaus for a foreign diplomat; marks the climax of their social acclaim, but she turns down the offer. She is imprisoned for rejecting the foreign diplomat, she is allegedly unstatemanly and unpatriotic. Firdaus secures her release through a lawyer at an exorbitant price (98), thus implicating men and governments all over the world in woman's subjugation. The pimp, called Marzouk tells Firdaus that every woman is supposed to live under the guardianship of a male (Ahmed 109). Thus, a wife is guarded by her husband, a daughter by her father or other male relatives; a widow, divorced

woman, or an abandoned woman lives with a male relative; a prostitute is protected by a male pimp. The dialogue between Firdaus and Marzouk is presented through authorial point of view to emphasize this fact. Marzouk asks Firdaus: "How can you be one of the masters? A woman on her own cannot be a master" (*Woman at Point Zero* 95).

Pimps approximate to government's unofficial method of regulating prostitution and female sexuality. Nussbaum considers the pimp in the light:

People committed to gender hierarchy, and determined to ensure that the dangerous sexuality of women is controlled by men, frequently have viewed the prostitute, a sexually active woman, as a threat to male control of women. They therefore become determined either to repress the occupation itself by criminalization or, if they also think that male sexuality needs such an outlet and that this outlet ultimately defends marriage by giving male desire a safely debased outlet, to keep it within bounds by close regulation (256).

The most potent weapon wielded by Firdaus against the diplomat and the pimp is rejection. Firdaus argues that when a woman rejects a man, it produces double rejection on the part of the man. First, he is rejected from outside; second, he rejects himself inwardly (89). A woman's rejection of a man produces low self esteem for the man. Firdaus argues thus: "A

man cannot stand being rejected by a woman, because deep down inside, he feels a rejection of himself" (89).

Nawal El Sadaawi argues that:

Firdaus tries several times to reach out to people but is always rejected. She wants respect because she is intelligent, but she cannot get it. She experiences only rejection and abuse throughout the novel. Her only power in the novel is that of rejection. She is capable of saying "no" to men and to the president's appeal... (1).

Later, Firdaus stabs Marzouk to death with the same weapon with which Marzouk had threatened her when she rejected his protection as a pimp. Firdaus's war of rejecting men leads her to reject the economic power of men over women. She rips up the money the Arab prince paid her. Gradually, she rips up every other money in her bag to free herself from men's trap and to renounce the unequal class economy.

Prostitution is fundamentally a commodification of one's reproduction capacities. However, feminists like Nussbaum, view prostitution from the perspective of puddah and the veil; "with sympathetic" anger as products of unjust system that "collaborates" with male dominance (286). All the time, Firdaus pushes against unwanted roles she is repeatedly forced to play. Nevertheless, her courage to murder the pimp and her subsequent arrest and death is a choice that creates awareness to men that women are

aware of their marginalization and are prepared to challenge the status quo at the risk of their lives. The violent slap that Firdaus lands on the face of the Arab prince is a desecration of the Arab monarchy and a fiery refutation of the traditional practices that muzzle woman's individuality and woman's choice. The diplomat, the police and the Arab prince symbolize nations, governments and cultural practices that stand against womanhood. When the policeman refers to Firdaus and her mother as criminals, she replies "No woman can be a criminal". To be a criminal one must be a man... the fathers, the uncles, the husbands, the pimps,... and the men of all professions" (*Woman at Point Zero* 100). The policeman is scandalized by Firdaus's bravery. This is the truth, the truth for which she sacrifices her life. Firdaus is not incarcerated for murdering Marzouk. On the contrary, she is incarcerated for tearing the (men's) mask away and exposing the face of their ugly reality of misogyny.

By not resisting or fearing death, Firdaus extols death as a virtue and as her own victory. Death translates as an empowering spiritual journey which only a brave person can undertake and which no one can halt or take away from her. To Firdaus, death becomes a person's progeny to be acquired and possessed through personal hardwork and bravery. It could be argued that Firdaus ends her life on a tragic note, with a distorted state of exhilaration. Nevertheless, her death is a choice, a choice that is fulfilling and communally

redeeming. It is a socialized choice.

CONCLUSION

Set in a highly genderised Egyptian capital, Cairo, Nawal El Sadaawi's *Woman at Point Zero* narrates the struggles of a young woman Firdaus, who grows from childhood to maturity battling hunger, poverty, forced marriage, deprivation of higher education and freedom of speech and movement. Hedged in by age-old forces of patriarchal and Islamic oppression and repression of women, Firdaus is left three options: to confront the endless oppression, exploitation, and depreciation of women as is the custom in Muslim societies or to stand up and fight the gorgons empty handed, or to flee the locale of the degradation. Firdaus opts for the third and flees rape, beatings and forced marriage several times.

In the face of unmitigated virtual enslavement of women in marriage, Firdaus takes the option of prostitution as a means of achieving economic independence and freedom from the culture of degradation and exploitation of women. Her quest for freedom challenges the oppression of women in the Islamic Arab world. Firdaus is determined to defend her hard-won freedom against the forces of oppression. Neither government forces, nor Arab princes, nor pimps, nor

indeed imprisonment and execution can deter her from her stand, hence her killing of the pimp who insisted that a Muslim woman must be chaperoned by a man from the cradle to the grave. Interfaced with other novels of African feminism, Sadaawi's *Woman at Point Zero* stands out as one of the stoutest defences against female oppression and degradation in the Islamic society.

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Towards Effective Teaching and Learning of English as A Second Language (ESL) :The Influence of Reinforcement in the Classroom

INTRODUCTION

One of the legacies that the British colonial masters bequeathed to Nigeria is the English language. This was as a result of the multilingual nature of Nigeria where the people speak over 450 indigenous languages. There will be communication breakdown if there is no language which everybody understands. Based on this fact, the English language was introduced to serve as a bridge between the multifarious languages. With the introduction of English into an environment where the people already have a native language, English has to contend with these languages. Despite this contention, it occupies a prestigious position by functioning in the following areas: accommodation, participation and social mobility. This classification is according to James (1979), Akindele and Adegbite (1999) in Maduekwe (2007).

It is surprising that English which occupies these positions is not properly handled in schools by teachers and not properly learnt by students. This inappropriate handling has led many linguists to search for ways of handling the subject properly. It is in attempt to help solve these problems that the writers advocate for the use of reinforcement as a strategy for teaching properly the English language to second language users. This

method will go a long way in inculcating into the students the rudiments of learning the English language as a second language.

SOME LANGUAGE TEACHING METHODS

In the words of Klapper (2001:17) "The art of teaching does not lie in accessing a checklist of skills but rather in knowing which approach to adopt with different students in different curricular circumstances or in different cultural settings". This statement by Klapper concurs to the fact that there are different approaches/methods of teaching.

Again Klapper (2001) declares that there is no convincing evidence from pedagogic research including research into second language instruction, that there is any universally or best way to teach. Although clearly, particular approaches are likely to prove more effective. This shows that there are methods.

There are lots of debates and developments around the methods of language teaching and learning. The complexity of contexts and the greater appreciation of the issues led the writer to the conclusion that reinforcement should be used in any method of language teaching.

A lot of methods have come and gone and this changing method is captured

by Marck Ward (1972:5) as "changing winds and shifting sands with each method breaking from what preceded, while incorporating some of the positive aspects of its predecessors. Brown gives a summary of the changing methods of language teaching and learning methods thus:

A glance through the past century or so of language teaching will give an interesting picture of how varied the interpretations have been of the best way to teach a foreign, language, as disciplinary schools of thought...

It is this search for the best way to teach the English language that has brought about different methods. These methods reflect opposing views by different language experts on the nature of language and the processes involved in language learning. These opposing views gave rise to structuralism, mentalism or inatism, behaviorism or imitationalism. The different schools of thought are not the focus of the paper but their different methods.

There are so many methods of teaching and learning of the English language. Maduekwe, (2007) outlines the following teaching methods:

- (1) Grammar Translation Approach
- (2) Direct method

- (3) Audio Lingual Approach
- (4) Situational Approach
- (5) The Communicative Language Teaching Approach
- (6) Task-Based Learning Approach
- (7) Eclectic Approach

A few of these methods would be discussed because of space.

1) **The Direct Method:** This method was developed in reaction to the grammar translation approach so as to integrate more use of the target language in instruction. This theory is based on the fact that language learning is a natural process. Those who adopted this method believed that second language learning should be more like first language learning. It emphasizes lots of active, oral interaction, spontaneous use of language, translation between first and second languages and little or no analysis of grammatical rules. In the words of Hubbard et al (1983) in Maduekwe (2007), direct method consists of bombarding the students with samples of the target language spoken by the native speaker and encourage them to imitate, respond and gradually participate as speakers. This method has some pitfalls because it emphasizes 'oral' and 'natural' method thereby neglecting reading and writing skills. Again, the artificial classroom setting could not really provide a 'natural' environment for the direct method.

The Grammar Translation

Method: This method emphasizes that language learning is a process of developing mental discipline, hence the logical analyses of the language that the students are made to perform. This method represents the tradition of language teaching adopted in Western society and developed over centuries of teaching not only the classical languages such as Latin and Greek, but also foreign languages. The grammar method stresses learning the rules of a language as the most important aspect since language is seen as a rule governed behaviour.

The focus was in studying grammatical rules and morphology, doing written exercise, memorizing vocabulary, translating texts from the native language into the target language and vice versa. In the words of Ubahakwe (1979), the traditional approach assumes the immutability of language as well as the fact that the language skills can be learnt in isolation. This method encourages rote learning. Reading and writing skills are emphasized to the detriment of oral skills.

The grammar translation method has been summarized by Prator and Celce Murtia (1979) as follows:

- Classes are taught in the mother tongue with little active use of the target language.
- Much vocabulary is taught in the form of lists of isolated words
- Long elaborate explanation of

the intricacies of grammar are given.

- Little or no attention is given to pronunciation, and so on.

This method also has its demerits such as being too demanding on the learner. Also, the teacher does not show much imagination in planning his lessons since he usually follows the textbook page-by-page and exercise-by-exercise.

3) **The Situational Approach:** This approach emphasizes the presentation of language within meaningful contexts. A situational approach to language teaching is one where the meaning or the structure that is being taught is obvious from actions, pictures, objects and sometimes other sentences that are associated with that structure.

Situational Approach emphasizes action rather than words. For example, a teacher who wants his students who do not understand English very well to leave his classroom may not get any reaction from them by merely telling them "Leave the class" but if the teacher decides to speak angrily, with a fierce look in his eyes and sweeps his arm in the direction of the door, this will make the children to move out. This method can be used in teaching all aspects of English language. All these methods have their merits and demerits. The success of each method depends on the classroom teacher. The writer adopts the Audio-lingual method which has reinforcement as its hallmark.

The Audio Lingual Method: This method is a style of teaching foreign languages. The method is based on the principles of behaviourism. This behaviourist theory professes that certain traits of living things and in this case humans, could be trained through a system of reinforcement. Correct use of a trait would receive positive feedback while incorrect use of that trait would receive negative feedback.

This method was coined by Nelson Brooks in 1964 and the method claims that it had transformed language teaching from an art to a science. Carroll (1966) in Nwachukwu (2007) calls the method the audiolingual habit theory.

This method advises that students should be taught a language directly, without recourse to the students' native language to explain new words or grammar in the target language. This method is used by teachers to drill students in the use of grammar. This method is traced back to the successful intensive training in spoken languages given to American military staff during the world-war II which resulted in high aural-oral proficiency within a short time. The characteristics of the Audio methods can be summarized thus:

- New material is presented in dialogue form.
- There is dependence on mimicry or memorization of set phrases over learning.
- Structures are sequenced by

means of contrastive analysis taught one at a time.

- Structural patterns are taught using repetitive drills.
- There is little or no grammatical explanation. Grammar is taught by inductive analogy, rather. Finally, vocabulary is strictly limited and learned in context.

Suffice it to say that the Audio Lingual Method encourages reinforcement and hence the writers' interest in this area. But the question is: "What is it all about?"

According to the new *Lexicon Webster's Dictionary of English Language*, reinforcement is something that reinforces, where reinforce means the addition of something to support or strengthen in language study. It means the ways through which the teachers encourage their students to do better in language classes.

Again, reinforcement is a psychological concept that is based on the idea that the consequences of an action will influence future behaviour. When students' behaviours are rewarded, it is considered reinforcement. This is because, it teaches the students that the behaviour is desired, and it will go a long way to encourage them to repeat such behaviours.

Again, when a student receives punishment for a particular behaviour, it teaches the student that such behaviour is not desired and should not be repeated.

In essence, no matter the teaching method adopted by a teacher, reinforcement encourages his students to learn very fast having in mind that they will be rewarded if they do well.

Reinforcement is based on behaviourist theory, according to Maduekwe (2007:52). The underlying principle of behaviourists is based on the theory that language learning consists of forming a set of habits through imitation and lots of practice and drills. Learning is said to result when the response to a particular stimulus is reinforced a sufficient number of times so that it becomes habitual (Madueke 2007).

Skinner also supporting the use of reinforcement as rewarding says that when consequences are rewarding, behaviour is maintained and is increased in strength and perhaps frequency. When consequences are punishing or when there is lack of reinforcement entirely, the behaviour is weakened and entirely extinguished. This means that reinforcement encourages students to learn. Reward serves the same function as reinforcement. Reward reinforces learning and raises the rate of performance in learning situations.

TYPES OF REINFORCEMENT

There are two types of reinforcement. The positive reinforcement and negative reinforcement. Positive reinforcement comes in form of material gifts and non material gifts. The material gifts could be a pen, exercise book, money, sweets and so

on which the teacher uses in class to strengthen or maintain correct responses by learners while non-material reinforcement could be in the form of claps, praises, given the post of prefects in the class, etc. Positive reinforcement associates a pleasant outcome with the designed outcome.

Negative reinforcement on the other hand involves corporal punishment, sending out of class and so on. These should be done with caution and should be applied as the last resort when positive reinforcement could not help the teacher. The classroom teacher could enhance teaching and learning if rewards are effectively used.

RECOMMENDATIONS

The writers recommend that teachers should adopt reinforcement in their teaching no matter the method of teaching adopted by them because it encourages students to learn better.

Again conferences should be organized by government where new methods of teaching would be taught to English teachers.

CONCLUSION

English as a second language in Nigeria is very difficult to master. English teachers should wake up to the challenges of teaching English in a multilingual nation as Nigeria and embrace new strategies

which will facilitate the learning of the language. Reinforcement which the writers extensively discussed is one of the ways to encourage students to appreciate the English language and put in all their efforts to master its use. Positive reinforcement encourages positive behaviour and enhances learning.

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INTRODUCTION

Oratory is a known traditional 'hallmark' in American politics. Right from the Declaration of Independence by Thomas Jefferson on July 4, 1776, to the Civil Rights movement that swept the United States in the 60's and the various political gatherings and conferences of recent years, one sure bond that has made these events symbolic in the annals of American politics and history are the various speeches that have emerged from their leaders during such gatherings.

Some of these speeches have not only reflected the oratorical power of the American leaders but most significantly, these speeches have revealed some salient linguistic and literary tools that have made some of these speeches outstanding. It is in consonance with this, that this paper attempts a stylistic appraisal of the two most profound speeches of the late Civil Right Leader, Dr. Martin Luther king Jr: "I Have a Dream" and "I Have Been to the Mountain Top"¹

Style simply means the way a writer or speaker says what he wants to say, especially if one considers the fact that a speaker has authorial power to express himself in the way and manner he chooses. Similarly, Abrams and Harpham define style:

As the manner of linguistic expression in a prose or verse—as how speakers or writers say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writing, ... the characteristic, diction or choice of words, the type of sentence structure and syntax; and the density and kinds of figurative language (312).

Consequently, in appraising these speeches, we will concern ourselves with both the linguistic and literary tools that have been employed by Dr. King in them.

The Periodic Sentence: is one in which the component parts or members are so composed that the close of its syntactic structure remains suspended until the end of the sentence. This type of sentence abounds in both speeches:

"I HAVE A DREAM"

Instead of honoring the sacred obligation, America has given the Negro people a bad check which has come back marked "**insufficient funds**".

"I HAVE BEEN TO THE MOUNTAIN TOP"

As you know, if I were standing at the beginning of time, with the possibility

of general and panoramic view of the whole human history up to now and the Almighty said to me, Martin Luther King, which age would you like to live in? - I would take my mental flight by Egypt through, or rather across the Red Sea, through the wilderness on, towards **the Promised Land.**

The effect of periodic sentences in a speech tends to make the speech formal or oratorical. This fact is evident in both speeches from our examples above, as Dr. King uses this method to emphasise the urgency of racial equality in America, by ensuring that these 'metaphors' which show the potency of this message are left to the very end. For examples:

"in sufficient funds"
(I HAVE A DREAM)
the promised land (I HAVE BEEN TO THE MOUNTAIN TOP)

It is this method that Bollinger refers to as a topic sentence when he says "topics and comments tell us something... the function of the topic is to get hold of the sentence in the most comfortable and comprehensible way, it needs to fit the hand obviously and comfortably ... (178).

Simple Sentences: are basically used by speakers to emphasise their messages but most importantly, it allows them to capture

issues that are relevant to the occasion through anaphoric methods. Let us examine examples from the speeches:

"I HAVE A DREAM"

I have a dream today.

I have a dream today.

Let freedom ring.

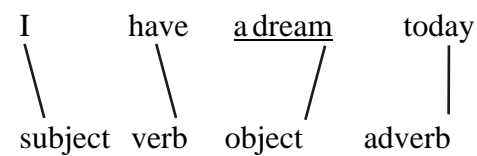
Let freedom ring.

"I HAVE BEEN TO THE MOUNTAIN TOP"

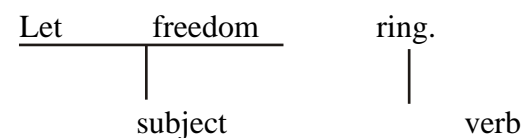
But I wouldn't stop there.

But I wouldn't stop there.

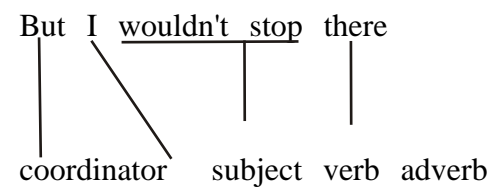
The first example can be analysed thus:



The second example can be analysed thus:



The third example can be analysed thus:



While these examples reflect the linguistic characteristics of (SVOA), (SV) and (SVA) which make them simple in nature and punchy in message, literarily, they are all anaphoric. This is because they are repeated severally at the beginning for emphasis, which helps to capture the attention of the audience. This style is reminiscent of Christ's sermon on the mount which is otherwise called the "Beatitudes" where Christ begins most of his topics with "Blessed are the ... "(1299) 2.

Collocation: refers to the syntagmatic relationship of words in a given context. This is what Maher calls "Salient feature coping" (178). It simply means the choice or the company which words keep in a given situation.

And many of these are reflected in both speeches as we can see below.

In **"I HAVE A DREAM"**, we have the following:

Declaration of Independence

Signing a Promissory Note

Bitterness and hatred

Injustice and Justice

Hill and Mountain

Crooked places will be made Straight.

Pilgrim's Pride

And in **"I HAVE BEEN TO THE MOUNTAIN TOP"**, the examples below can be seen:

Mount Olympus

Roman Empire

Emancipation Proclamation

War and Peace

Nairobi Kenya

Accra Ghanna

Atlanta Georgia

Jackson Mississippi

One thing that collocation helps to achieve in the minds of the speaker's audience or reader is that it enables the audience to measure the speaker's knowledge of the subject matter. The examples above clearly show that Dr. King's ability to use this skill to allude to historical, biblical, geographical and political facts show that he had a good knowledge of the issue at hand. This explains why allusion "serves

to illustrate or expand upon or enhance a subject..."(Abrams and Harpham 10).

The Metaphor is an instrument of rhetorical force that creates an indelible image in the minds of the audience and it is used by speakers to draw up similarities concerning issues being raised. And Dr. King uses this style greatly in both speeches to drive home his message as we are gang to see below.

"I HAVE BEEN TO THE MOUNTAIN TOP"

And taking the whole nation back to those great wells of democracy...

..... a man can't ride your back unless it is bent.

"I HAVE A DREAM"

America has defaulted on this Promissory note as her citizens of color are concerned.

American has given the Negro people a bad check which has come back marked "insufficient funds".

These examples reflect what the black Americans or colored Americans were going through during this period. And King's ability to use catchy images as underlined above, shows his metaphoric dexterity in drawing up similarities of what the blacks went through, with his use of these images. This is why metaphor "enhances the rhetorical force and stylistic vividness and pleasantness of a discourse" (Abrams and Harpham 163)

Voice & Tone: This aspect is very crucial

in analysing the speech of any speaker. This is because it reveals the build up of the speaker's message and how he carries his audience along to the very end of his message. If we take a look at the "I Have A Dream" speech, Dr. King gradually builds a momentum till he gets to the climax:

Free at last! Free at last!

Thank God Almighty, we are free at last!"

The use of the exclamation mark at the end of each phrase, reveals a rise and fall pitch (↗ ↘) which gives the utterance a melodious contour, thereby enhancing, its rhetorical quality.

Aristotle in (4th century BC) as quoted by Abrams and Harpham, argues that "an orator projects in the course of his oration an ethos that is a personal character which itself functions as a means of persuasion"(226).

Conclusion: This paper has attempted to highlight the stylistic features that have made the speeches discussed in this paper some of the most profound in the history of the Civil Rights Movement. In doing so, we have paid particular attention to both the linguistic and literary tools used by the author, bearing in mind that both linguistic and literary tools are inexplicably interwoven when we critically appraise the mechanics of style.

Notes

¹The speeches "I Have A Dream" and "I Have Been To The Mountain Top" in Ben Anagwonye Ed. *Greatest Speeches of*

Historic Black Leaders, Vol1. (2008). Abuja: Mindex Publishing Company Ltd.

²See entries on "Rhetoric" and "Style" in M.H. Abrams and Geoffrey Harpham. (2005). *A Glossary of Literary Terms*, (8th ed.). Australia: Thomas Wapsworth.

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A Contrastive Study of English Inflections and Ukwuani Inflections

INTRODUCTION

This paper will make a contrastive study of the inflections of the English language. By a contrastive study, we mean the analysis of the similarities and the differences at different levels of linguistic analysis. Contrastive analysis (C.A.) involves a comparison of a mother tongue (L1) and second language (L2). This paper will therefore, delve into identifying the similarities and the differences which exist in English and Ukwuani inflections.

Inflection is a morphological process. There are basically two types of morphology—lexical morphology and inflectional morphology. Lexical morphology is the study of word-formation, which involves derivation and compounding. It deals with the lexicon. Inflectional morphology is the study of inflections. This paper is however concerned with inflectional morphology.

INFLECTIONS

Inflections are morphemes which perform grammatical functions without changing the grammatical unit of the word to which they are attached. Inflectional morphemes are not used to form new words. Rather, they are used to show if a word is singular or plural, and if a word is in the present or past form.

Yule in obodeh (2011) explains inflectional morphemes thus:

Inflectional morphemes are not used to produce new words in the English language. Inflectional morphemes are used to show if a word is plural or singular, if it is past tense or not, and if it is a

comparative or possessive form.

Inflectional morphemes appear at the end of the English word. This means that no other morpheme is added to a word after inflectional morpheme. This can be illustrated with the following words: agreed, jumped, boys and schools. The inflectional morphemes in the above words are 'd', 'ed', 's' and 's' respectively.

Inflection preserves the word class. As Tomori (2004) explains in the grammatical function of inflectional morphemes, in the word 'agreed', when 'd' is added, it changes to 'agreed'; the two words belong to the same word class, verb. The inflection 'd' only changed the grammatical function, present tense to past tense. In a similar vein, when 's' is added to the morpheme 'boy', it changes to 'boys' without a change of word class. The words boy and boys are nouns but are in singular and plural forms respectively.

TYPES OF INFLECTIONS

Nominal Inflections and verbal inflections of English and Ukwuani will be compared.

Nominal Inflection in English

Nominal inflection in Ukwuani

Verbal Inflection in English

Verbal Inflection in Ukwuani

Nominal Inflection in English

English nominals have two inflectional forms. These are the possessive form and the plural form. Sometimes, in some words, the possessive form and the plural form have identical sounds. For example,

the possessive form 's' has the same sound with the plural form 's' as represented below:

Table 1
Nominal inflection

Nominals	Possessive form	Plural form
Girl	girl's /g :lz/	girls /g :lz/
Orange	orange's />rind iz/	oranges />rind iz/
Boy	boy's /b>iz/	boys /b>iz/
Cat	cat's /kæts/	cats /kæts/
Lord	lord's /l>:dz/	lords /l>:dz/

In speech, the context usually prevents ambiguity. The phonetic representations of the morphemes of possessive forms are: /s/, /z/ and /iz/, and those of the regular plural nouns ending have the same phonetic representation. The allomorphs of the possessive and plural forms are phonologically conditioned. A morpheme is said to be phonologically conditioned if there is a

general rule governing the distribution of its variant or allomorph. This means that we can precisely say or predict where any of its allomorphs can occur. For a phonologically conditioned morpheme, the phonological environment, (that is, the sounds which precede or follow the morpheme) can cause the sound segments of the morpheme to take a particular form so as to respond to the constraint imposed

on it by the environment (Ndimele, 1993: 52). Some nominals in English have zero morpheme for the plural. Examples are counsel and sheep. There are no morphemic differences in their singular and plural forms.

The English plural morpheme 's' has three variants. The three variants are

the allomorphs of the plural morpheme 's', and is realized as /s/, /z/ and /iz/.

This is illustrated in the following table:

Table 2. Examples of Nominal Inflections in English

Base Form	Plural
book /buk/	books /bʊks/
cup /kʌp/	cups /kʌps/
bucket /bʌkɪt/	buckets /bʌkɪts/
cat /kæt/	cats /kæts/
pant /pænt/	pants /pænts/
ball /bɔ:l/	balls /bɔ:z/
room /ru:m/	rooms /ru:mz/
bell /bel/	bells /belz/
face /feɪs/	faces /feɪsɪz/
church /tʃɜ:tʃ/	churches /tʃɜ:tʃɪz/

Nominal Inflection in Ukwuani

Ukwuani has no inflection as it is in English. Nominals are not inflected in Ukwuani language. Ukwuani form plurals by:

Reduplication

Reduplication involves a total or

partial copying of a root word. Omachonu (2001:61) posits that reduplication 'is a process whereby either a part or a whole stem is copied and attached to the stem either at the beginning or at the end. Reduplication as seen in most Nigerian languages is either partial or full.

Aronoff and Fudeman (2008:77) state that in reduplication, a continuous

substring from either the beginning or the end of a word is copied, and languages may use reduplication for inflection or derivation. They give examples of reduplicated words in a language of the Philippines as follows;

Table 3.
Examples of Reduplication in Ilokano

	Ilokano Language	English	Reduplication	English
1	Kalldin	'goat'	ka –kaldin	'goats'
2	Pusa	'cat'	Pus-pusa	'cats'
3	klase	'class'	Klas–klase	'classes'

Aronoff and Fudeman, 2008

Oyebade (2001) distinguishes between the two forms of reduplication, thus:

Reduplication are forms which are either partially or fully copied from the root and added before or after the root. Partial reduplication may involve copying only the consonant or the vowel and putting this in prefixal position... or adding it to the root in suffixal position ... Full reduplication

involves total copying of the root word (61).

In Ukwuani language, reduplication mostly appears in full. Examples are shown in the table below:

Table 4.
Plural formation by reduplication

Singular Form	Gloss	Plural Form	Gloss
Igwe	Iron	igweigwe	Irons
Madu	Person	Madumadu	People
ekwa	Egg	ekwaekwa	Eggs
ekpa	Bag	ekpaekpa	Bags
Ewu	goat	ewuewu	Goats
ekukwo	Book	ekukwoekukwo	Books

Quantifiers

Quantifiers are added to singular nominals to make the nominals plural. Examples are shown below:

Table 5. Plural Formation by Quantifiers

Singularform	Gloss	Pluralform	Gloss
Okuku	Fowl	okukufianiefia	many fowls
Nnu	Salt	nnufianiefia	much salt
Uko	wrapper	ukobunibu	Plenty of wrappers
Uno	House	nnoshininne	many houses

Addition of number to the singular nominal: Numbers are added to singular nominals to form plural nominals. Examples are illustrated in the table below:

Table 6. Examples of plurals formed by numbers

Singular Form	Gloss	Plural Form	Gloss
okute	Stone	okuteṅbe	two stones
Ewu	Goat	ewuṅbe	two goats
okuku	Fowl	okukuṅbe	three fowls
efe	Dish	efeṅbe	two dishes
Okuku	Cup	okukuṅbe	two cup

Suppletion : Replacive morphemes in Ukwuani language are mostly seen in the nominals in form of suppletion. Suppletion in Ukwuani language is a process of plural formation when singular nominal changes to plural nominal. The sound of the singular nominal not only changes, but the plural nominal formed is a new word entirely. Examples are seen in the table below:

Table 7 Plural Formation by Suppletion

Singular	Gloss	Suppletion	Gloss
Nwa	Child	umu	Children
Onyenye	Female	Ndiom	Women
Onyeke	Male	Ndikom	Men

These words are used in sentences below:

- Ochade // muni // nwa
S P C

- (Ochade had a child)
- Joy // muni // umueno
S P C
(Joy had four children)
- Ofuonyenye // biani // ebeni
S P A
(One woman came here).
- Ndiom // eto // biani.
S C P
(Three women came).
- Ofuonyeke // tuluni // n'ebenu
S P A
(One man stood there)
- Weli ye // nde // ndikom
P C C
(Give to the men).

form inflection are:

s/ cats, cheats, percepts, chats, heats, counts, peacocks, gives, books, plates, helps, keeps, etc.

z/ girls, chairs, comes, disapproves, dogs, explains, examines, drugs, brings, herbs, hens, pears. Dimples, etc.

iz/ judges, languages, diseases, dispensaries, dresses, boxes, dances etc.

The-ing form has only one allomorph, which is /i /. Examples of words that are inflected with ing form (which has one allomorph - /i /) are jumping, cooking, kicking, crying, treating, eating, counting, dressing, dancing etc. The ed¹ and ed² forms of regular verbs have three allomorphs and are phonologically conditioned. They are: /t/, /d/ and /id/. These inflectional morphemes form verb classes in English. Examples of words with allomorphs of ed inflection are:

/t/ cooked, danced, washed, dressed, flourished, fussed, walked, excessed, jumped etc.

/d/ explained, examined, cried, maintained, screwed, dimpled, exchanged, flowered, judged etc.

/id/ counted, pointed, expected, exhibited, deleted, depended, depreciated, discarded, etc.

Verbal Inflections in English

English verbals have four inflections. These are: the - s form, the - ing form, the ed¹ form and the - ed² form. The 's' form is the singular form; it has three allomorphs and they are phonologically conditioned. The allomorphs are /s/, /z/ and /iz/. Examples of words that have the allomorphs of 's'

Base form	Past form
talk /tɔ:k/	talked /tɔ:kt/
jump/d^mpt/	jump /d^mp/
comb/kɔum/	combed /kɔumd/
bag /bæg/	bagged /Bægd/
plead /pli:d/	pleaded /pli:did/
crowd /kraud/	crowded /kraudid/

Verbal Inflection in Ukwuani

Ukwuani past tense is formed from their verbal roots by inflections. There is no inflection in the present tense in Ukwuani verbals. In most of the words, pronominals are added to the stem or root by suffixation. Ukwuani verbals take the inflection '-ni' to form simple past and past participle tenses. The '-ni' past tense morpheme has just one realization /ni/. Ukwuani verbals are formed by :

- i suffixation
- ii additive morpheme

Suffixation in Ukwuani

Past tense are formed in Ukwuani by the suffixing of two elements namely 'ni' and 'fu'(U) used to form past tense and past participle form. Example of past tense and past participle form by suffixing of 'ni' and 'fu' are shown below:

Suffixes	Roots	Inflected words
-ni (i)	lɔ (to work)	lɔni (worked)
	je (to go)	jeni (went)
	se (to draw)	Seni (drew)
	wesɛ (bring)	wesɛni (brought)

-fu (u)	li (to eat)	lifu (eaten)
	la (to drink)	lafu(drunk)
	je (to go)	jefu (gone)

Additive Morpheme

Additive morpheme in Ukwuani is used to change present to past tense. An example of additive morpheme in Ukwuani is 'ni'. In Ukwuani language, an additive morpheme does not make a change of word-class as is the case in English language. In Ukwuani language, a morpheme is added to a root morpheme to form a new word, but both words still belong to the same class of word. For instance 'je' (go) is a verbal and 'jeni' (went) a new word formed by additive is also a verbal. Examples of words formed by additive in Ukwuani are:

Table 10: Examples of Additive Morphemes

Additive Morpheme	Root	Gloss	Inflected word	Gloss
Ni	lɔ	to work	lɔ+ni (lɔni)	Worked
Ni	Je	to go	je+ni (jeni)	Went
Ni	Se	to draw	se+ni (seni)	Drew
Ni	La	to drink	la+ni (lani)	Drank

From the illustrations above, the additive morphemes are only present in Ukwuani verbals. Additive morpheme in Ukwuani is used for past tense formation. This is very different in English additive morpheme, where verbals are changed to nominals. Therefore, the use of this morpheme by an Ukwuani English learner will constitute a problem in the course of learning the English language.

Conclusion

This study has shown some similarities and remarkable differences in the inflections of the English language and the Ukwuani language. For instance, Ukwuani nominal have no inflections as in English nominal. Ukwuani nominal are formed by reduplication, quantifier and by suppletion. English nominal inflections are formed by possessive and plural form.

Also, verbal inflections are only seen in the past tense and past participle in Ukwuani verbals by additive and suffixation. English verbal inflections are seen in singular form '-s', the continuous form 'ing', and the past forms '-ed¹' and '-ed²'.

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