

***INTERNATIONAL JOURNAL OF ARTS, LANGUAGES,  
LINGUISTICS AND LITERARY STUDIES (JOLLS)***

**Vol. 11 (3) June 2022**

**A Publication of the Department Of French  
Faculty of Humanities, Imo State University, Owerri**

## **THE JOURNAL**

International Journal of Arts, Languages, Linguistics and Literary Studies is a referred journal published by the Editorial Board, Imo State University, Faculty of Humanities, Department of French, Owerri, Imo State, Nigeria. All views on conclusions contained in the journal are those of the authors of the articles. JOLLS prioritises dissemination of original research works of academics in Nigeria and international tertiary institutions. The Editorial Board hopes that the journal will serve as an effective medium for rapid communication among researches on language, linguistics and literary studies, in Nigeria and beyond.

## **THE EDITORIAL BOARD**

### **Editor-in-Chief**

Dr. Comfort Ebiringa

### **Editor**

Dr. Utah N. David

### **Editorial Board**

Prof. D.C. Chima (Imo State University, Owerri)

Prof I. Diala (Imo State University, Owerri)

Prof. Tar Adejir (Benue State University, Makurdi)

Prof S. Opara (Imo State University, Owerri)

Prof. F.I. Ireka (Imo State University, Owerri)

Prof Audee T. Giwa (Kaduna State University, Kaduna)

Prof Adam Sirajudeen (Federal University of Lafia, Lafia)

Prof. V.E. Obinna (Imo State University, Owerri)

Prof. J. Mokobia (Delta State University, Abaraka)

Prof. Angrey Francis (University of Calabar)

Prof L.M. Nyitse (Benue State University, Makurdi)

Prof. Kalu Wosu (University of Port Harcourt)

Dr. Utah Nduka David (Nigerian Army University, Biu)

Dr. Samson Nzuanke (University of Calabar)

Dr. Joy Aworo-Okoroh (Adamawa State University, Yola)

Dr. Olusanmi Babarinde (University of Nigeria Nsukka)

Dr. Ifeoma Udoe E.(Chukwuemeka Odumegwu Ojukwu University, Anambra)

Dr. Vanessa Chivir Adzer (Benue State University, Makurdi)

Dr. Idom T. Inyabri (University of Calabar)

Dr. Samuel Awa (University of Nigeria Nsukka)

### **ABOUT THE JOURNAL**

International Journal of Arts, Languages, Linguistics and Literary Studies (JOLLS), a publication of the Department of French, Faculty of Humanities, Imo State University, Owerri, calls for high-quality original researches/papers from academics, professionals and scholars in the field of Social Science, Arts, Humanities and those outside them for the **June 2022 Edition** of the Journal. JOLLS is published four times in a year, January, March, June and September.

### **DETAILS ABOUT MANUSCRIPT SUBMISSION**

1. Should be typed 1.5 spaced, not exceeding 15 pages with 1 inch margin all through (Left, Right, Top and Bottom) using 12 point Times New Roman.
2. Should have a cover page indicating the title of the paper, author(s) details including affiliation, email address and telephone.
3. The title of the paper, and not the name of the author, should appear on the first text page of the paper as a mark of identification of the paper.
4. The first text page of paper should have an abstract not exceeding 250 words.
5. All tables, diagrams, regression results, etc. should be numbered sequentially and in the order in which they are referred to in the text. All diagrams must be provided in a form suitable for reproduction.
6. The submission should be made in Ms Word for easy editing.
7. Manuscripts may be submitted in English, French, or any other foreign or indigenous language.

### **REFERENCING**

All references should conform to the latest American Psychological Association (APA) or Modern Language Association style of documentation. Only cited text references should be included. About 40% of the citations/references should be works published not more than 5 years before now, to ensure currency and hence validity of information.

### **SUBMISSION AND REVIEW PROCEDURE**

Electronic copy of manuscript should be sent by e-mail to ([editor@jolls.com.ng](mailto:editor@jolls.com.ng)). Upon receipt, the editor will usually acknowledge within one week. Thereafter the paper will undergo “blind peer” reviewers. The review process may last up to one month before final decisions can be made based on the reviewers comments.

Authors of accepted manuscripts shall be communicated and asked to pay a fee of N30,000 (Assessment fee N5000. Insertion fee N25,000)

### **COPYRIGHT**

The submission of a manuscript indicates a tacit understanding that the paper is not actively under consideration for publication elsewhere and once accepted authors cede the copyright to Department of French, Faculty of Humanities, Imo State University, Owerri, the publisher of JOLLS. All views on conclusions contained in the journal are those of the authors of the articles.

## TABLE OF CONTENTS

Évaluation des Aspects Linguistiques et Métalinguistiques dans la Traduction de <i>Burning Grass</i> de Cyprian Ekwensi <b>Zaki, Muhammad Zayyanu</b>	1
L'émigration ; Chez Ceux qui Restent : Une Etude Sociocritique de deux Œuvres de Fatou Diome <b>Chioma Evangeline Okafor</b>	15
Allegorical Prowess of Shata: An Example from the Song <i>A sha Ruwa ba Laifi ba ne</i> <b>Salisu Garba</b>	20
Contemporary Realities in Nigerian Spoken Word Poetry <b>Ogugua Omajuwa &amp; Solomon Onovwiona</b>	31
La Traduction Automatique de "We Should all be Feminists": Une Etude Critique <b>Cheryl Amaka Udogu</b>	39
A Contextual Analysis of Inaugural Speeches of Sierra Leonean And Gambian Presidents <b>Robbert, Esther &amp; Udoh, Udeme Emmanuel</b>	46
Combatting the Socio-Political and Economic Challenges of Farmer-Herdsmen Conflict in Nigeria: A Study of Abdullahi Abubakar's <i>Citizens or Strangers?</i> <b>Aisha Issa &amp; Alabere Hanafi Monsur</b>	54
La Critique Littéraire dans le Temps et dans L'Espace : Les Vues Subjectives <b>Oguchi Uzoamaka Tessy</b>	62
Analysis of Grammatical Errors in a Written Essay of Final Year University Students <b>Lucy Thomas Ekpe</b>	67
Atheisme et Christianisme : L'Interface Camusienne <b>Adikuru Chioma Chukwuka &amp; Mbanu Nwakaego Favour</b>	81
A Critical Discourse Analysis of the Language on the Homepage of Selected Universities in Ghana <b>Oliver Dankwa Boateng &amp; Peace Chinwendu Israel</b>	87
La Toxicomanie au XIXe et XXe Siècles : Etude Comparée de <i>L'Assommoir</i> d'Emile Zola et <i>L'Herbe Bleue</i> de France-Marie Watkins <b>Chinazom Sylvia Ezeaka</b>	108
The Language Factor and the Peace Agenda: A Reaffirmation <b>Ikechi Gilbert</b>	116

## Évaluation des Aspects Linguistiques et Métalinguistiques dans la Traduction de *Burning Grass* de Cyprian Ekwensi

**Zaki, Muhammad Zayyanu**

French Department, Faculty of Arts,  
Usmanu Danfodiyo University, Sokoto – Nigeria

<https://orcid.org/0000-0003-3785-2488>

### Résumé

La traductologie est une activité complexe qui collabore des éléments linguistiques, sociaux et culturels. Elle est un moyen d'échange des traditions culturelles, des normes et des ethos parmi les sociétés et les langues différentes. La traduction devient pertinente surtout dans le contexte moderne où le monde devient un village global. La pratique de la traduction implique à la fois la langue et la culture. La réalité de traduction est toujours structurée autour de la notion d'équivalence qui est le but de la traduction. L'objectif de cette étude est de comparer les aspects linguistiques et métalinguistiques dans les deux textes (*Burning Grass* de Cyprian Ekwensi et *La Brousse ardente* de Françoise Balogun). Cette étude cherche alors à découvrir les éléments linguistiques et métalinguistiques mis en jeu dans la traduction de ces œuvres littéraires en vue de montrer que la traduction est une créativité. En effet, l'étude présente la question de transfert des aspects culturels des Peuls dans le texte cible. Pour bien réaliser cette recherche, nous avons employé la théorie interprétative (théorie du sens), celle du Nida (équivalence dynamique) et la théorie comparatiste de (Vinay et Darbelnet) c'est-à-dire la théorie éclectique en tirant des extraits du texte traduit pour faire notre analyse. L'étude découvre à la fin les points faibles et les points forts dans les aspects linguistiques et métalinguistiques. Enfin, nous avons loué les traductions bien faites tandis qu'on a suggéré des recommandations pour les traductions faibles.

**Mots clés :** traductologie, culture, linguistique, métalinguistique, peuls, théorie éclectique

### 1.0 Introduction

En traduction, il est difficile de séparer la langue de la culture, car la langue fait partie de la culture. En plus, le but d'un traducteur est de bien communiquer le vouloir dire du texte source. Le traducteur est non seulement un intermédiaire mais aussi un créateur. Son travail est lourd parce qu'il prête attention aux écouteurs et aux locuteurs ; un traducteur interagisse étroitement avec le texte source. La diversité de textes et de formes des textes manifeste les unités du texte source et du texte cible en contexte. Le traducteur est toujours en quête de communiquer avec le sens du texte pour marquer son succès. Une évaluation de la traduction de *Burning Grass* de Cyprian Ekwensi comme *La Brousse ardente* par Françoise Balogun, est un sujet de recherche qui explique l'étude entre deux langues qui sont linguistiquement et culturellement différentes.

Alors, notre étude qui implique la comparaison des textes peut se faire selon plusieurs dimensions (dimension stylistique et culturelle). Le pouvoir dans la langue est lié à la traduction. La traduction utilise la langue pour transformer le sens d'un texte dans une autre langue. La langue est un outil de la traduction parce qu'elle est un instrument important pour conditionner et manipuler la pensée pour achever un but. Dans l'autre côté, la langue est également liée à la culture. À travers la langue, on comprend la culture. La langue et la culture sont incontournables dans l'activité traductrice.

La compétence de traduction est l'habilité de traduire en suivant les procédés, les stratégies et les terminologies de la traduction. Cette compétence de traduction comprend les compétences de langue, de texte, de la culture, du sujet et des outils. Selon Cary :

La traduction est une opération qui cherche à établir des équivalences entre deux textes exprimés en des langues différentes, ces équivalences étant toujours et nécessairement fonction de la nature des deux textes, de leur destination, des rapports existant entre la culture des deux peuples, leur climat moral, intellectuel, affectif, fonction de toutes les contingences propres à l'époque et au lieu de départ et d'arrivée... (85).

Ici, il explique que la traduction produit un effet ou un résultat qui établit des équivalences entre deux textes ; le texte de la langue de et celle d'arrivée parce qu'ils ne sont pas de même langue, nature, culture et destination. Une traduction est un résultat total adopté par un traducteur après une revue prudente du texte source et l'analyse de ses caractéristiques clés.

Donc, le choix de deux textes littéraires est de les étudier, les examiner, les comparer, pour être capable de juger le transfert du sens du texte source. Il est aussi important d'examiner les manières dans lesquelles le traducteur a représenté ses pensées. Cette recherche vise à évaluer des faits linguistiques, métalinguistiques de la traduction dans la version française. Dans cette analyse nous sommes conscients des efforts et des recherches effectuées sur la traduction. Nous pensons que cette recherche s'inscrit parmi celle des pionniers sur la comparaison des éléments linguistiques et non linguistiques dans les deux textes littéraires. En somme, l'objectif de cette étude est d'étudier, d'examiner, de comparer des extraits tirés de la version originale en anglais et la version traduite en français. L'étude fera une amélioration de la traduction et aidera aux traducteurs de prendre compte des approches dans la traduction.

## 2.0 Problématique

La traduction est comme une duplication de l'original d'une langue à une autre langue en gardant le sens du message. La langue et la culture sont inséparables car il est également important de comprendre la corrélation entre la langue et la culture dans la traduction de notre texte corpus. Nous pouvons logiquement ajouter toutes les pièces d'informations dérivées dans notre

recherche sur les équivalences culturelles de la traduction. En effet, il sera fascinant et nécessaire de savoir le degré auxquels les facteurs de la langue diffèrent de la culture que nous examinons. Jusqu'à nos jours, il n'y a aucune recherche suffisante qui a examiné l'équivalence culturelle dans la traduction de notre texte corpus.

Ce n'est pas une étude qui traite tous les éléments culturels dans les deux textes littéraires mais c'est seulement sur un aspect de l'équivalence culturelle. Parce que la traduction couvre non seulement deux langues mais c'est aussi un transfert d'une culture complète à l'autre. C'est-à-dire – les éléments culturels dans les deux textes : le TS et le TC. Donc l'étude est d'examiner, de comparer et de faire l'analyse culturelle de deux versions : anglaise et française.

Nous nous limitons donc à ces deux textes littéraires : la version anglaise de *Burning Grass* de Cyprian Ekwensi comme notre TS ; la version française, *La Brousse ardente* traduite par Françoise Balogun comme notre TA.

Les hypothèses suivantes sont dérivées de l'objectif de l'étude :

- Peut-on comparer le texte traduit à son original?
- Est-il possible de produire un texte traduit qui produira le même effet culturel chez les locuteurs du texte source ?
- Peut-on améliorer la traduction pour corriger une fausse traduction ?

Nous avons développé l'intérêt dans l'équivalence en basant notre recherche sur l'équivalence culturelle de la traduction Il est d'abord une contribution à la connaissance et au développement de l'étude culturelle et celle de la traduction en particulier. Sandor *et al.*, (31) expliquent qu'il est utile de « discuter des différences culturelles en général parce que, quelques fois présenté, les grands obstacles de la traduction sont liés à la linguistique. Comme nous l'avons vu dans l'introduction, la traduction fait partie aujourd'hui de la globalisation.

## 3.0 Explication des termes pertinents

Les étapes ou les processus qu'ils possèdent pour devenir complète.

### 3.1 Le texte

Le texte est une écriture qui contient des caractères multiples, des symboles ou des phrases.

Selon Delisle, (62) c'est « l'écrit de longueur variable qui forme un ensemble du point de vue sémantique ». Nous avons en bref résumé des types de textes. Les caractéristiques majeures des textes sont au nombre de quatre. Le premier est le texte informatif qui donne logiquement au locuteur une information, une connaissance (de faits, données) et une opinion. Le deuxième est le texte expressif qui donne au locuteur des sentiments différents parce qu'il utilise l'esthétique de la langue par exemple la biographie, les poèmes, ... Le troisième est le texte opératif qui amène le locuteur à faire, à certains endroits, appel au récepteur du texte (en dialogue) par exemple la parole électorale. Et le dernier est le texte audio-médial qui utilise les films, les visuels, les audiovisuels et les publicités ou les annonces parlées.

### 3.2 Le sens

Le sens d'un texte comprend toute sa structure sémantique, pas seulement la signification des termes ; il importe dans l'analyse de retrouver cette structure sémantique. Selon Seleskovitch, (17) le sens de la parole, celui que transmet le message ne se retrouve pas de manière discrète dans chaque mot, dans chaque phrase. Elle explique que le sens « s'appuie sur les significations linguistiques mais il ne s'y limite pas et c'est l'ensemble du texte au fur et à mesure qu'il se déroule à la lecture qui permettra de comprendre le vouloir dire de l'auteur ». La signification ici démontre le sens attaché au texte. C'est aussi la relation réciproque entre signifiant et signifié. La signification actualisée fait partie des éléments linguistiques et non linguistiques qui interviennent dans la construction du sens mais il ne faut pas les confondre. Hutardo Albir, (76) ajoute que l'information intervient dans la construction du sens, mais elle ne doit pas être confondue avec le sens. Elle se juxtapose à la forme linguistique et aux éléments non linguistiques qui interviennent dans l'acte de la parole pour produire le sens.

Pour Delisle, (59), le sens d'un message découle de la combinaison et de l'interdépendance des significations pertinentes des mots et syntagmes qui le composent, l'enrichissent, des paramètres non linguistiques et représente le vouloir-dire de l'auteur. Chez Lederer, (8), le sens est « une reconstruction du vouloir dire du locuteur

par l'auditeur ou le lecteur, à partir des compléments cognitifs qu'ils ajoutent aux signes linguistiques émis par le locuteur ».

### 3.3 Le message

Un message est un ensemble de signes. Par conséquent, l'émetteur doit coder et le récepteur doit décoder, ce qui nécessite l'utilisation d'un code commun. Pour Vinay et Darbelnet, (11) « le message est l'ensemble des procédés qui permettent de faire ressortir un segment de l'énoncé ». Ces sont les unités d'énonciation dépendante du contenu qui comprend le message. La théorie de l'information permet de calculer le taux d'information envoyé lors de la transmission d'un message sur un canal de communication, notamment en présence de parasites appelés bruit.

Et, le message ne doit pas être traduit littéralement, sans quoi son sens pourrait être altéré. Il doit être réinterprété. Le traducteur doit penser dans la langue étrangère en tenant compte des habitudes, des goûts et des croyances des « clients » de cette langue. Il aura besoin d'une connaissance approfondie de la région pour y parvenir. Parfois, un mot acceptable ou une traduction littérale dans un pays peut passer pour l'obscène, être mal interprété ou ne rien signifier dans une autre langue. Une bonne traduction implique donc :

- une bonne connaissance de la terminologie des deux langues : le vocabulaire, la syntaxe, les expressions familières ou idiomatiques, les connotations associées à certains mots, ... ;
- une bonne compréhension des caractéristiques du produit ;
- une bonne aptitude rédactionnelle ;
- une certaine créativité.

Parce que nous ne changeons pas le sens du message, le message est très crucial dans nos études de traduction. Le sens du message est préservé par la traduction. Le message est le contenu d'une œuvre considérée comme dotée d'un sens profond et important. On ajoute qu'il est aussi la pensée transmise dans une œuvre par une personnalité.

### 3.4 Le style

L'intersection entre la structure de la langue et le style est extrêmement complexe. Le style est ce qui se distingue le plus nettement entre

la représentation et la structure sémantique et le texte achevé. Donc, le style est évoqué fréquemment dans la critique littéraire, la traductologie, la sociolinguistique et en particulier la stylistique, donc il est très difficile à définir. Il y a plusieurs domaines larges et entre-liens où le style est appliqué. Le style, selon Wales, (397), “*pervades all aspects of our life and culture*”. Il pénètre tous les aspects de la vie et la culture. Etymologiquement, le style (*stylus*) était un instrument d’écriture, c’est-à-dire à la manière du stylo, et interprété en autre façon c’est une “manière d’écriture” par un changement métonymique. La métonymie est un procédé linguistique qui consiste à remplacer un mot par un autre qui a un lien logique avec l’original.

### 3.5 La culture et la langue

La culture, selon l’UNESCO, est l’ensemble des différentes caractéristiques spirituelles et matérielles, intellectuelles et émotionnelles qui définissent un groupe social ou une communauté. Les modes de vie, les lois, les systèmes de valeurs, les traditions et les croyances en font partie, en plus des arts, des lettres et des sciences. La difficulté la plus commune dans l’étude de la traduction est l’harmonisation de la culture de la LS et la culture de la LC. Considérant dans *La Brousse ardente*, Cyprian Ekwensi relate les aspects culturels propres à la société Peule du Nord du Nigeria à savoir : la religion, l’élevage, le *herding*, le *milking*, la transhumance, l’esclavage, la pratique du *Sharro* : le *pulaaku* aussi bien que les croyances et superstitions sur le phénomène du *Sokugo* ou la maladie d’errance et le *baduhu* ou le charme de l’obscurité. Le traducteur essaie de traduire et maintenir la culture linguistique et de cultures de de la LS dans la LC.

Donc, la culture est un concept très vaste. La culture devient alors un outil qui unit les membres d’un groupe et permet leur cohésion. Elle est entre autres ce qui définit un pays et une nation permettant la caractérisation d’un groupe ; la culture permet également de distinguer un groupe des autres groupes. La culture est un élément vital d’une société dynamique, la culture s’exprime dans la manière de raconter nos histoires, de fêter, de nous rappeler le passé, de nous divertir et d’imaginer l’avenir. Notre expression créative nous aide à nous définir et à voir le monde à travers les

yeux des autres. Aussi Mastumoto, (220) décrit la culture comme: “*a shared system of socially transmitted behavior that describes, defines, and guides people's ways of life, communicated from one generation to the next*”.

Les linguistes et les ethno-linguistes se sont concentrés sur la langue et la culture ou encore les rapports entre la langue et le reste de la culture. Les derniers considèrent que la langue est aussi significative que la culture ; les linguistes suggèrent que les langues empruntent entre elles, la culture. Chaque culture a des expressions uniques. Ces expressions ou idiomes ont le sens spécial d’un groupe de mots complètement différent du sens des individus là où le sens littéral est bizarre. C’est une expression inchangeable, dont il est difficile de changer ou de substituer le mot.

Soulignons que les Peuls constituent l’un des plus importants groupes de sociétés traditionnelles de l’Afrique. Leurs sociétés s’étendent du Sahel au Cameroun à la lisière tropicale en passant par le Nord du Nigeria où ils cohabitent avec les Haoussa, à la faveur des interactions sociales entre les deux communautés. À travers leur culture : « leur langue, leur religion, des mariages et des brassages divers ont donné ceux qu’on décrit comme les Haoussa-Peuls d’aujourd’hui. Selon Dogondaji, (6) « le groupe est aujourd’hui l’un des plus visibles dans le pays. Ils occupent la grande savane du Nord du pays. Les nomades et semi-nomades et les Peuls, mènent la vie pastorale et libre de leurs ancêtres ».

### 3.6 La traductologie

La traductologie est aussi une interdisciplinaire née dans les années soixante dont l’objectif est l’analyse des aspects culturels de la société. *Translation Studies* cherchent à résoudre les mêmes problèmes que *Cultural Studies*, étant donné que la traduction concerne non seulement un texte et un système linguistique, mais le contexte culturel entier dans lequel le texte à traduire a été écrit. « Les traducteurs se trouvent à la frontière entre les systèmes culturels différents et leur œuvre qui représente un instrument d’échange réciproque », Osimo, (274). La traductologie selon Williams, *et al.*, (1) est décrite “*as the field of study devoted to describing, analyzing and theorizing the processes, contexts*



and products of the act of translation as well as the (roles of the) agents involved". Pour Delisle, (67) elle est une « branche des sciences humaines qui a pour objet de l'étude méthodique et multidisciplinaire des aspects théoriques, descriptifs et appliqués de la traduction ou de l'interprétation ». Ce savoir organisé, emprunte sa méthodologie et une partie de son métalangue aux divers champs d'études ou disciplines que recoupe la traduction : histoire, linguistique, littérature comparée, philosophie, sémiotique et terminologie.

Puis, malgré les reproches qu'on peut formuler à propos de la taxonomie de James Holmes en traductologie, il est considéré comme le premier qui a présenté la traductologie comme une discipline scientifique autonome dont on peut définir les traits principaux de la manière suivante :

- 1) Elle est pratiquée par un groupe (au sens sociologique) de chercheurs qui se définissent comme des traducteurs, même si leur formation initiale ou le département dans lequel ils exercent leurs fonctions académiques sont ceux des disciplines correspondantes,
- 2) Il s'agit d'un domaine interdisciplinaire, ce qui implique qu'il se trouve à l'intersection de multiples domaines et méthodologies de recherche. La linguistique (en particulier la linguistique contrastive, la linguistique textuelle et la pragmatique), la littérature comparée, les études culturelles, la psychologie cognitive (pour les études sur l'interprétation simultanée) et la sociologie sont parmi les disciplines qui entrent en contact étroit avec la traductologie, et
- 3) Elle est très hétérogène en raison de la variété des domaines étudiés (traduction littéraire, traduction scientifique et technique, traduction pour les médias, interprétation de conférence, etc.) (le produit, le processus, l'apprentissage, les difficultés, la réception par les destinataires, l'organisation professionnelle, etc.).

Contrairement aux linguistes, psychologues, biologistes, physiciens, historiens, la majorité des traductologues appartiennent à des départements universitaires qui ne portent pas le nom de leur discipline. Les traductologues sont pour la plupart enseignants-chercheurs dans des

départements de littérature ou de littérature comparée, de langues vivantes et d'études culturelles. Dans de nombreux pays, comme la France, il n'existe pas de départements universitaires de traduction. L'assise institutionnelle spécifique de la traduction à l'université se situe surtout dans les programmes de formation à la traduction professionnelle et dans les écoles de traduction et d'interprétation.

### **3.7 Le rôle de l'équivalence et la correspondance dans la traduction**

Une traduction a du succès si elle ne contient ni des erreurs de langues ni des erreurs dans la méthode. Nous pouvons reconnaître toutes les erreurs dans une langue. Les erreurs de méthode sont identifiables par la présence des correspondances éloignées dans la traduction. Selon Katharina, (128) malgré le fait que l'équivalence soit la relation entre un texte cible et un texte source, elle peut achever la même fonction communicative au même niveau dans les deux cultures collaborées. De l'autre côté, une correspondance est le rapport qui peut être établi entre les sens des mots dans les différentes langues (exemple littérature en anglais pour donner en français, littérature, documentation, documents, publications, etc.). Les correspondances sont utiles dans l'enseignement des langues, comme dans *Contrastive Linguistics*, et elles permettent la compilation du dictionnaire bilingue ou multilingue. Chaque langue a ses modèles de trouver l'équivalence textuelle et de communiquer les interrelations des individus ou des événements pour la compréhension de ses locuteurs parce que les modèles dans la langue sont difficiles à ignorer. Baker, (215) citant Callow, (30) en supportant ceci dit ainsi : "each language has its own patterns to convey the interrelationships of persons and events; in no language may these patterns be ignored, if the translation is to be understood by its readers".

Selon Lederer, (45):

La différence de base entre l'équivalence et la correspondance est claire dans cette comparaison : l'équivalence manifeste dans les textes pendant que la correspondance manifeste dans les éléments linguistiques (les mots, les syntagmes,

les expressions fixées - ou les formes syntaxiques dans les deux textes). L'équivalence est une correspondance originale et elle est le mode général de la traduction. Elle ne fait néanmoins pas exclure certaines correspondances entre les mots valides selon les circonstances ; soit elles sont évoquées hors du contexte ou employées dans le texte.

*The basic difference between equivalence and correspondence is clear in this comparison: equivalence exists between texts, correspondences between linguistic elements – words, syntagms, set expressions – or syntactic forms within the text. Equivalence is an original correspondence and it is the general mode of translation. It does not however preclude some correspondences between words being valid in all circumstances, whether they are evoked out of context or employed within a text,*  
[Notre traduction].

Une traduction implique en général l'équivalence entre le texte original et le texte traduit avec les correspondances utilisées parcimonieusement pour répondre aux besoins spécifiques. L'usage systématique des correspondances ne permet pas l'établissement d'équivalences bien qu'il n'est pas facile de déterminer exactement si c'est ainsi. La pauvre qualité de la traduction par correspondance est immédiatement apparente, Lederer, (45).

Les recherches à ESIT tentent de prouver que la traduction faite par l'usage d'équivalence est généralement valide peu importe la langue ou le type du texte – littéral ou technique, fiction ou non-fiction. Cela a donné sens à l'image mentale et aux mots correspondants évoqués par la situation. Il arrive que les mots et leur sens gardent leur identité dans la traduction et qu'une correspondance soit requise. Tels mots peuvent être délibérés, énumérés en liste comme les termes techniques avec étroitement des définitions de référence et au cas où ils ont des correspondances dans l'autre langue, ils peuvent être d'utiliser pour les traduire.

Selon Lederer, (2) il y a une coexistence entre l'équivalence et correspondance dans toute traduction. On voit dans la traduction un établissement d'équivalences entre segments de discours ou de textes, dans lesquels les significations linguistiques, sous l'effet du contexte, perdent leur polysémie et, sous l'effet des connaissances extralinguistiques du traducteur qui révèlent le vouloir dire du locuteur.

#### **4.0 Les théories traductionnelles**

Dans cette recherche, nous choisissons les approches professionnelles telles que la théorie interprétative (du sens) et celle de Nida (l'équivalence dynamique) pour étudier, comparer, critiquer et analyser les deux versions de textes. On utilise cette approche pour éviter les problèmes de la traduction tels que les faux sens, les contre sens et les non - sens. La traduction professionnelle nous aide à choisir entre la théorie du sens, la théorie comparatiste de Vinay et Darbelnet et la théorie de Nida (l'équivalence dynamique) pour avoir un focus dans la traduction. Le sens est la clé de la traduction en général et est donc défini comme la « rencontre dans l'esprit de la connaissance linguistique qu'on voit sur le papier et avec la connaissance extralinguistique ».

#### **4.1 La théorie Comparatiste de Vinay et Darbelnet**

Vinay et Darbelnet appliquent une approche comparative du français et l'anglais et du décalage dans la traduction. Donc la taxonomie de Vinay et Darbelnet est une technique de la classification dans un système hiérarchique tel que : (a) la traduction directe qu'inclut l'emprunt, le calque et le mot à mot, (b) la traduction oblique qui comprend la transposition, la modulation, l'équivalence et l'adaptation, (c) l'opération des catégories qu'incluent les lexiques, les structures syntaxiques, le contenu du message, l'ordre du mot et la structure thématique et les connecteurs : les liens cohésives, le discours, deixis et les ponctuations et (d) les deux possibilités : la servitude et l'option.

#### **4.2 La théorie de Nida (l'équivalence dynamique)**

Eugene Albert Nida était un linguiste qui a développé l'équivalence dynamique de la théorie pour la traduction biblique et il est l'un des fondateurs de la discipline moderne de

traductologie avec Charles Russell Taber, un français, enseignant de la théologie américaine.

L'équivalence dynamique de Nida est l'approche qu'inclut l'idée pour achever un effet similaire – le décalage (*cultural shift*). L'usage du concept causal tel que les normes dans les deux cultures de source et cible et expliquer les causes et l'effet de la traduction. Ils aussi construisent dans l'autre contraintes causals comme "patronage" et 'ideology". Il y a trois étapes de traduction, la première est l'analyse, la deuxième est le transfert ou la traduction littérale et la troisième, est la restructure.

### **4.3 La théorie interprétative (du sens) de traduction (TIT)**

Le sens est considéré comme le centre de l'activité traductionnelle. La théorie qui s'applique essentiellement à la traduction orale mais également, selon ses partisans, à la traduction écrite et à tout genre de texte. Elle est fondée sur les processus d'interprétation, de déverbalisation et de reformulation. Pour les partisans de cette approche, également connue sous le nom de théorie du sens, le processus consiste à comprendre le sens du texte original et à le transmettre dans la langue cible.

En effet, dans une analyse portant sur les produits et non sur le processus de la traduction comme la nôtre, on peut inverser la démarche de la théorie interprétative, en particulier celle de Durieux en menant une étude de la réception des textes traduits auprès du public cible afin de confronter sa compréhension du sens à celle qui se dégage des textes originaux. Une telle démarche, que nous ne pourrions pas entreprendre, pourrait permettre de reconstruire les stratégies qui ont prévalu lors du processus de la traduction et de se faire ainsi une idée du rôle du traducteur.

### **5.0 Approche méthodologique**

En effet, il n'y a pas de direction sans théories, une théorie est comme une carte qui nous dirige à notre destination. Les méthodes appliquées dans ce travail sont la théorie interprétative (du sens), la théorie de Nida (l'équivalence dynamique) et la théorie comparatiste de Vinay et Darbelnet. Notre raison c'est que la tâche principale de notre recherche est la comparaison des deux versions qui explique les relations entre les textes.

Notre recherche implique la traduction des éléments linguistiques et métalinguistiques que nous en avons tirés des extraits dans les deux textes : *Burning Grass* et *La Brousse ardente* de Cyprian Ekwensi. Nous allons étudier, examiner, comparer et critiquer les deux versions avec la compréhension des textes en employant nos connaissances de la traduction. Selon les théoriciens majeurs, l'équivalent dans la traduction est l'équivalent du sens entre les mots dans les langues différentes.

La sélection des aspects linguistiques et métalinguistiques suit les œuvres qui sont classifiés en deux (le texte original et le texte traduit). Les textes sont différents en termes de langue utilisée : (l'anglais et le français). Il y a la distinction liée à l'usage de langue, le style, les structures syntaxiques et les phrases utilisées dans les deux textes. Ces sont des variables des textes. Ces variables consistent en des caractéristiques linguistiques, métalinguistiques, stylistiques et syntaxiques qu'incluent la longueur du texte, la longueur de phrase, le type du texte et l'usage de jargons dans les deux textes. Ces sont les variables qui forment le texte corpus dans notre recherche.

### **6.0 L'analyse linguistique et métalinguistique du corpus**

Ici, le maniement de langage nous aide dans l'actualisation par le traducteur de la double compétence de compréhension et de réexpression du sens du texte de départ. Cette double compétence requiert au moins quatre aptitudes : (a) l'aptitude à dissocier les langues (savoir éviter les interférences), (b) l'aptitude à appliquer les procédés de traduction (réaliser le transfert interlinguistique), (c) l'aptitude à intégrer des connaissances non linguistiques à des énoncés linguistiques, et (d) l'aptitude à maîtriser les techniques de rédaction (connaître les usages de la langue écrite). Dans ce travail, nous avons considéré les deux aspects : linguistique et métalinguistique pour faire notre analyse. Pour bien évaluer et analyser les deux versions, nous les avons présentés en trois colonnes: la version anglaise suivie par la version française et l'analyse figure dans la troisième colonne.

### 6.1 Quelques analyses linguistique

L'analyse linguistique de deux textes (TS et TC) implique l'usage de la langue. Cet usage aide à la compréhension d'un texte. Dans ces extraits tirés de texte corpus, nous avons découvert ces reformulations qui sont uniques dans les deux langues concernées. On constate qu'une bonne compréhension de texte est dérivée d'une bonne construction linguistique. Par exemple:

#### Extrait 1 – L'emprunt

Texte		Commentaire
L'anglais	<i>Maisunsaye Fatimeh, Rikku, Fulani ...</i>	On constate que l'emprunt est un procédé le plus simple, consistant à ne pas traduire un mot ou une expression de la langue de départ dans la langue d'arrivée. Dans certaines situations comme les noms des personnages, ils se laissent sans traduire. Nous supportons la traduction du traducteur.
Le français	Maisunsaye, Fatimeh, Rikku, Fulani ...	

#### Extrait 2 – Le calque

Texte		Commentaire
L'anglais	<i>... This was baduhu, known through the savannah lands as the Giver of Darkness. P.49.</i>	Le calque est un procédé qui traduit littéralement le mot ou l'expression de la langue de départ à la langue d'arrivée. Ici, on observe que malgré le fait que la traduction n'est pas faite mot à mot c'est une « copie » de l'original. Pour nous c'est une technique bien appliquée.
Le français	<i>... C'était le baduhu dans toute la savane pour donner l'obscurité. p. 74.</i>	

#### Extrait 3 – La traduction littérale

Texte		Commentaire
L'anglais	<i>The cattle waded into the stream before him and he let them find their own way, retiring to a little hill some distance away. P. 27.</i>	Ici, c'est un procédé qui consiste à traduire la langue source mot à mot, sans réalisé du changement ou avec un peu de changement dans l'ordre des mots ou au niveau des structures grammaticales dans la langue d'arrivée et tout en restant correct et idiomatique.
Le français	Les bêtes entrent dans le ruisseau devant lui. Il les laissa trouver leur chemin et se retira sur une petite colline à quelque distance. P. 44.	

#### Extrait 4 – L'adaptation

Texte		Commentaire
L'anglais	<i>The magic words in the text like Baduhu, ...</i>	Les mots magiques dans la langue source sont adaptés dans la langue d'arrivée. Donc, il y a l'adaptation dans cette traduction parce qu'on fait recourt à l'adaptation dans des cas extrêmes, lorsqu'aucun autre procédé ne peut être utilisé, le plus souvent pour traduire des situations ou des réalités (culturelles) par exemple <i>baduhu</i> qui
Le français	Les terminologies magiques tel que : Baduhu, ...	

		n'existent pas dans la culture cible. C'est un procédé très fréquent dans la traduction.
--	--	--

#### Extrait 5 – La perte

Texte		Commentaire
<b>L'anglais</b>	<i>A talisman – a small rectangular white fold of parchment – was clearly visible to Sunsaye. It trailed after the dove as it skipped.</i> P. 9.	La perte se trouve quand une expression ou information est complètement absente dans la version traduite. Par exemple, « <i>it trailed after the dove as it skipped</i> » était complètement enlevé par le traducteur.
<b>Le français</b>	<i>Sunsaye</i> pouvait clairement voir un <b>talisman</b> : c'était une petite feuille de parchemin blanc, pliée et de forme rectangulaire. P. 22	

#### Extrait 6 - L'équivalence

Texte		Commentaire
<b>L'anglais</b>	<i>With heavy hands Shaitu and Leibe were churning the sour milk near the huts ...</i> p. 52.	Ce procédé consiste à traduire un message dans sa globalité (surtout utilisé pour les exclamations, les expressions figées ou les expressions idiomatiques). Le traducteur doit comprendre la situation dans la langue de départ et doit trouver l'expression équivalente appropriée et qui s'utilise dans la même situation dans la langue d'arrivée. C'est une rédaction du message entièrement différente d'une langue à l'autre. Ce procédé est bien exploité ici par le traducteur de la langue d'arrivée.
<b>Le français</b>	De toutes leurs forces, <i>Shaitu</i> et <i>Leibe</i> barattaient le lait caillé près des huttes ... p. 78.	

Notons que les idéophones ne sont pas uniformes car les langues africaines disposent de ces idéophones. Un exemple typique est tiré de notre texte corpus :

#### Extrait 7 - L'idéophone

Texte		Commentaire
<b>L'anglais</b>	<i>Kai!</i>	On voit ici, l'idiophone « <i>Kai !</i> » est un cri ou une exclamation unique des Peuls qui porte un message spécifique bien compris par les troupeaux. C'est pourquoi le traducteur ne l'a pas traduit.
<b>Le français</b>	Kai !	

#### Extrait 8 - Le toponymes

Texte		Commentaire
<b>L'anglais</b>	<i>Dokan Toro, Fulani</i>	Les toponymes comprennent les noms des villes ou cités, les noms de tribus ou ethnies qui n'ont pas d'équivalent dans la traduction. Le nom de ville « <i>Dokan Toro</i> »
<b>Le français</b>	Dokan Toro, Fulani	

		et « <i>Fulani</i> » sont les toponymes bien retenus par le traducteur dans la langue d'arrivée parce qu'ils n'ont pas d'équivalent.
--	--	--

## 6.2 Quelques analyses métalinguistiques

L'analyse métalinguistique de notre texte corpus implique une compréhension au-delà de la structure linguistique. Cet usage aide à la compréhension d'un texte. Dans ces extraits tirés des quelques aspects culturels de texte corpus, nous avons découvert des notions culturelles de la langue source qui doivent être bien comprises et expliquées dans la langue d'arrivée. On constate qu'une bonne compréhension de texte est dérivée d'une bonne connaissance culturelle.

Selon Esdrom, (159) « les concepts culturels sont incarnés dans les mots que nous ne pourrions jamais comprendre pleinement si nous ne sommes pas instruits dans la culture et les sociétés qui ont modelé et façonné les langues ». Pour Stolze (125):

*“when we accept that texts function within cultures, there must also be some cultural features discernable in those texts. Cognitive text processing based on reading is a partly intuitive interaction between the bottom-up input of the text structure and top-down intervention of the content of one's memory”.*

Si nous acceptons que les textes fonctionnent selon les cultures, nous devrions aussi admettre que le texte comporte des référents culturels discernables. L'analyse cognitive de texte basé sur la lecture est une interaction partiellement intuitive de tout le contenu notionnel du texte et tout ce que le traducteur peut se souvenir, [Notre traduction].

Par exemple:

### Extrait 1

	Texte	Commentaire
L'anglais	<i>... it is time for the herdsmen to be moving the cattle southwards to the bank of the great river. P.1.</i>	En réalité, les Peuls bougent d'un lieu à l'autre pour chercher l'alimentation et de l'eau pour leurs troupeaux où il y a un fleuve ou une rivière. Ils laissent leur « <i>rugga</i> » dans certains cas, avec leurs familles vers le sud en cherchant l'alimentation de bétail.
Le français	<i>... c'est, pour les bergers, le moment d'emmener le bétail vers les rives du grand fleuve, au sud. P. 9.</i>	Traditionnellement, ils restent pour un an en bougeant par ci et par là et retournent pendant la pluie au nord au « <i>shekare</i> ». Dans le texte, l'auteur commence par le mouvement de Peuls vers le sud.

### Extrait 2

	Texte	Commentaire
L'anglais	<i>... Hodio who was already kicking up his heels and waving his herding sticks as he ran towards the valley where the cattle grazed. P. 4.</i>	La houlette est un autre nom pour le bâton, un instrument du berger qu'il utilise pour contrôler et protéger son bétail. C'est aussi utilisé pendant le « <i>sharro</i> ». Pour certains Peuls, il y a un charme attaché à la houlette

<b>Le français</b>	... <i>Hodio</i> qui déjà détalait et agitait sa houlette tout en courant vers la vallée où le bétail paissait. P. 14.	parce qu'elle est son arme. Chaque berger porte toujours un bâton. Le traducteur est fidèle dans la traduction en gardant la culture et l'esprit de Peul.
--------------------	--	---

### Extrait 3

	<b>Texte</b>	<b>Commentaire</b>
<b>L'anglais</b>	<i>He sat up with that immediate instinct of the nomad, developed over a lifetime of exposure to danger from man, beast and nature. It seemed to him that the cattle were milling around uneasily.</i> P. 14.	La compétence et la connaissance d'un Peul sur les dangers des êtres humains, des bêtes et de la nature sont très évidentes chez le vieux ( <i>Mai Sunsaye</i> ) et l'aide dans ses affaires avec des animaux dans la brousse. Cette compétence et connaissance sont bien présentées dans la langue d'arrivée.
<b>Le français</b>	Il s'assit avec cet instinct immédiat du nomade, instinct acquis au cours d'une vie exposée aux dangers de l'homme, les bêtes, de la nature. Il lui sembla que le bétail inquiet bougeait. P. 27-28.	

### Extrait 4

	<b>Texte</b>	<b>Commentaire</b>
<b>L'anglais</b>	<i>"I am still a cattleman," ... 'My business is with cattle, not with wood.'</i> P. 19.	Ici, il montre que son commerce est d'élever et de vendre les vaches et n'a rien à faire avec du bois. C'est-à-dire, il est fier d'être un berger. Un Peul est plus concentré au bétail.
<b>Le français</b>	Je suis toujours berger, ... . Je m'occupe de bétail, non du bois. P. 35.	

### Extrait 5

	<b>Texte</b>	<b>Commentaire</b>
<b>L'anglais</b>	<i>Sunsaye, being Fulani, would not eat the meat from cattle: it was forbidden by herdsmen.</i> P. 38.	Le vouloir dire de texte source ce que les Peuls ne mangent pas de bœuf à cause de l'amour, l'amitié et le souci entre eux et les bergers. Normalement ils ne bouchent pas les animaux. Nous avons découvert que cet aspect de la culture Peule est bien traduit.
<b>Le français</b>	Etant Fulani, <i>Sunsaye</i> ne mangeait pas de bœuf : c'était interdit aux bergers. P. 59.	

### Extrait 6

	<b>Texte</b>	<b>Commentaire</b>
<b>L'anglais</b>	<i>If they decided to follow the cattle, they would get nowhere. He had trained</i>	Dans la culture de Peuls, il y a un charme qui s'appelle « <i>Ton to'ohaura tadi</i> » qui signifie en langue peule (on se rencontre là).

	<i>them to disperse in different directions, but to reassemble in one spot. P. 58.</i>	C'est un charme que le berger batte la terre une fois avec un bâton qui aide les vaches à se disperser et se rassembler dans un point choisi par lui pour protéger le bétail contre l'ennemi ou l'attaque.
<b>Le français</b>	S'ils décidaient de suivre les bêtes, ce serait sans résultat: il les avait dressées à se disperser dans toutes les directions, puis à se rassembler en un seul point. P. 88.	

### 6.3 Recommandations

Face aux défis que nous avons rencontrés dans notre travail nous avons constaté que le texte littéraire comme notre texte corpus est selon Gutu, (15) « porteur d'un vécu, dans regard sur le monde, de vérité morale, universelle, intemporelle et des valeurs esthétiques, par-delà le thème ou anecdote, laissent le marque sur le lecteur ». C'est ainsi que, Rabacov, (73) définit la traduction littéraire comme « un processus consistant à pénétrer dans la mentalité de l'écrivain, dans son imaginaire, dans la culture de son peuple et à maîtriser brillamment les techniques de leur transfert dans la langue cible. »

En cherchant l'équivalent dans les deux textes, les chercheurs ont loué les traductions bien faites tandis qu'on a suggéré des recommandations pour les traductions faibles ou fausses.

### 7.0 Quelques problèmes rencontrés

Nous pouvons résumer les problèmes rencontrés en deux :

#### 7.1 Les problèmes linguistiques et métalinguistiques

Ces problèmes linguistiques comme les toponymes, les idéophones, la perte sont régulés par l'usage des procédés/techniques de la traduction comme l'emprunt, le calque, la traduction littérale, l'adaptation et l'équivalent. Ces problèmes métalinguistiques incluent les éléments culturels comme présentés ci-dessous : Ecologie, élevage ; l'organisation, coutumes et religions ; la culture sociale, traite du lait et le geste et l'habitude, langue, croyance et superstition

#### 7.2 : Les solutions linguistiques et métalinguistiques

La connaissance des notions culturelles de Peuls et l'élevage de troupeau ont beaucoup aidés à la compréhension du texte. On constate que les

concepts culturels sont encornés dans les mots en d'autres termes le sens d'un mot est dérivé de la culture.

### Conclusion

Cette recherche est pour but d'analyser des extraits des textes de deux romans. Nous avons utilisé l'approche qualitative en relevant les variables dans le corpus. Les variables sont les aspects linguistiques et métalinguistiques dans les deux versions en considérant l'ambiguïté, le sens contextuel et leurs sens connotatif ou dénotatifs dans le texte original.

Les paramètres du texte en considérant le sens, le message et le style du texte sont présentés comme les techniques pour mesurer notre étude. Les théories que nous avons appliquées dans la recherche sont au nombre de trois : la théorie du sens ou la théorie interprétative (du sens), la théorie comparatiste de Vinay et Darbelnet et la théorie de Nida (l'équivalence dynamique). Les extraits des éléments linguistiques et métalinguistiques dans les deux textes qui étaient logiquement organisés ont formé les variables de notre texte corpus. Cette analyse *Contrastive* a révélé que la traduction et la culture sont inséparables. Le traducteur de *Burning Grass* a essayé de maintenir la culture de Peuls en français avec certaines modifications et manipulations linguistiques.

Dans la recherche de l'équivalent dans les deux textes, le chercheur a loué les traductions bien faites tandis qu'on a suggéré des recommandations pour les traductions faibles ou fausses.

Dans cette partie de notre recherche est une contribution à la connaissance, précisément l'étude linguistique et métalinguistique dans la traduction cible. Et notre contribution à la



traduction : le traducteur doit avoir non seulement la connaissance de la linguistique mais aussi des éléments extralinguistiques qui sont nécessaires dans le processus de la traduction. Il doit également avoir non seulement la connaissance de la langue mais aussi l'expérience professionnelle.

En général, ce travail est une étude de la traduction littéraire. Nous avons découvert que la traduction et la culture sont inséparables. La traduction ne peut pas développer sans la culture parce que c'est à travers la traduction que la culture est enrichie. Elle s'enrichit en incorporant avec les valeurs culturelles des autres pays ou des nations qui sont englobés comme un réseau.

On note aussi que la traduction est un instrument majeur dans la politique linguistique.

Elle assure une bonne réception et une bonne compréhension des textes aussi bien à l'intérieur qu'à l'extérieur de la société. En renforçant la cohésion nationale en établissant entre les diverses langues et les cultures. Traduire implique une méthode de travail particulière. Elle consiste à examiner et à comprendre le texte original dans toutes ses caractéristiques, ainsi que d'évaluer la raison pour laquelle il a été créé et son style. Ce n'est qu'ensuite qu'il peut être traduit dans une autre langue tout en conservant son originalité.

En somme, nous voulons dire que notre recherche n'a pas terminé les recherches dans le sujet. Nous attendons des autres recherches sur les deux versions du roman.

### Oeuvres citées

- Baker, M., *In Other Words - A Coursebook on Translation*. Third Edition. London: Routledge - Taylor and Francis Group, 2018. Web
- \_\_\_\_\_, *Translation and Conflict: A Narrative Account*. London: Routledge - Taylor and Francis Group, 2006. Web
- Baker, M., *et al.*, *Routledge Encyclopedia of Translation Studies*. Second Edition, London: Routledge Taylor and Francis Group, 2011. Web
- Catford, J. C., *A Linguistic Theory of Translation – An Essay in Applied Linguistics*. London: Oxford University Press, 1965. Web
- Delisle, J., *La traduction raisonnée : Manuel d'initiation à la traduction Professionnelle de l'anglais vers le français*. 3e édition. Ottawa : Les Presses de l'Université d'Ottawa, 2013. Web
- \_\_\_\_\_, *L'Analyse du Discours comme Méthode de Traduction*. Initiation à la Traduction française de textes pragmatiques anglais : *Théorie et Pratique*. Préface de Danica Seleskovitch. Ottawa : Edition de L'université d'Ottawa, 1984. Imprimé
- Dogondaji, U. M., 'La Culture à travers *La Brousse ardente* de Cyprian Ekwensi'. International Conference on Fulfulde Studies. Centre for Research in Nigerian Languages and Folklore, Bayero University, Kano, 2016.
- Ekwensi, C., *Burning Grass: A story of the Fulani of Northern Nigeria*. African Writers Series. Ibadan : Heinemann, 1962. Print
- \_\_\_\_\_, *La Brousse ardente: Histoire Fulani du Nord du Nigeria*. Trans. Balogun, F., Paris : Présence Africaine, 1962. Imprimé
- Gile, D., *Basic Concepts and Models for Interpreter and Translator Training*. Revised edition. Amsterdam: John Benjamin's Publishing Company, (2009).
- Giovanni, E. D. *et al.*, *Reception Studies and Audiovisual Translation*. Amsterdam: Benjamin Publishing Company, 2018. Web.
- Gutu, A., *Le sens dans la perspective de l'activité traduisante*. Ecrits Traductologues Moldova : Presse Universitaires. Université libre internationale de Moldova. 2012.
- \_\_\_\_\_, *Translation: As Problems and Solutions*. A Textbook for University Students and Trainee Translators. London: Special Edition, 1995. Web
- Hurtado Albir, A., *La Notion de Fidélité en Traduction*. Collection « Traductologie » no 5. Paris : Didier Erudition, 1990. Imprimé

- James, H. B., "Anthropology" *Encyclopedia of Time, Science, Philosophy, Theology and Culture*. London : Sage Publications Inc., 2009. 23-30. Web.
- Lederer, M., 'La Théorie Interprétative de la Traduction : Un Résumé'. Université de la Sorbonne Nouvelle Paris 3 - Research Gate, Vol. (2016) 33 - 41. <https://www.researchgate.net/publication/279679706>
- Linda P., 'Style and Voice: Lost in Translation?' *Études de Stylistique Anglaise*. 560, (2019) 112 -120.
- Mbah, J. C., *La Traduction: Introduction à la théorie et la pratique*. Pour les étudiants de Collèges d'Education et d'Université. Lagos: SCANN Publisher, 2005. Web
- Nwanjoku, A. C. *et al.*, « La problématique de l'ethnographie dans l'activité traduisante (le cas du Nigeria) ». *Cognizance Journal of Multidisciplinary Studies*, Vol.1, Issue.6, (2021) 53-66
- Rabacov, C., *La traduction littéraire et la civilisation des œuvres républiques de Moldove*. Moldavie : Presse Universitaire de Moldove, 2010.
- Roger, T. B., *Translation and Translating: Theory and Practice*. London: Longman, 1991. Web
- Salzmann, Z., *et al.*, *Language, Culture and Society: An Introduction to Linguistic Anthropology*. 5<sup>th</sup> Edition. Colorado: Westview Press, 2012. Web.
- Seleskovitch, D. *et al.*, *Pédagogie Raisonnée de l'Interprétation*. Collection « Traductologie » Paris : Didier Erudition OPCE, 1989. Imprimé
- \_\_\_\_\_, *Interpréter pour Traduire*. Paris : Didier Erudition. Collection « Traductologie 1 » 1957. Imprimé
- Stolze, D., "Dealing with Cultural Elements in Technical Texts for Translation". *Journal of Specialized Translation*. Issue II Jan. 2009.
- Susanna, N., *Equivalence and Translation Strategies in Multilingual Thesaurus Construction*. Biskopsgatan: Akademi University Press, 2010. Web
- Umar, A., 'Cyprian Ekwensi's Burning Grass: A Critical Assessment' *A Journal of African Studies*, 16 (1) (1988) 1-15.

## L'émigration ; Chez Ceux qui Restent : Une Etude Sociocritique de deux Œuvres de Fatou Diome Chioma Evangeline Okafor

Department of Modern European Languages  
Nnamdi Azikiwe University, Awka.

### Résumé

Le phénomène de l'émigration est devenu un nouveau sujet de recherche dans la littérature négro-africaine. Fatou Diome appartient à cette nouvelle génération d'écrivains. Elle écrit sur la migration et ses effets sur la société. Dans les deux romans de Diome : *Celles qui attendent* (2010) et *Le Ventre de l'Atlantique* (2003), il est évident que la migration n'affecte pas seulement ceux qui partent, mais a également des effets sur ceux qui restent et sur la société. Cette étude examine l'immigration du point de vue de ceux qui restent en appuyant la théorie sociocritique.

**Mots Clés** : le phénomène, l'immigration, la sociocritique.

### Abstract

The phenomenon of immigration has become a new subject of research in African literature. Fatou Diome belongs to this new generation of writers. She writes about migration and its effects on society. In Diome's two novels: *Celles qui attendent* (2010) and *Le Ventre de l'Atlantique* (2003), it is evident that migration does not only affect those who leave, but also has effects on those who stay and on society. This study examines immigration from the point of view of those who remain by supporting sociocritical theory.

**Keywords**: phenomenon, immigration, sociocriticism.

### Introduction

L'émigration est depuis longtemps une option vers laquelle beaucoup se tournent légalement ou illégalement. Ces dernières années, l'émigration économique en provenance des pays d'Afrique a pris une place de plus en plus importante dans la littérature. L'attitude des jeunes Africains qui quittent l'Europe à tout prix est différente de celle des migrants économiques ou scolaires d'Afrique. Fatou Diome, dans *Celles qui Attendent*, utilise une expression devenue courante au Sénégal au cours de la dernière décennie. Diome: « Barcelone ou la mort » (100). L'Europe représente la vie tandis que le continent africain signifie la mort. Selon Musa et Saliha : « Quitter le pays natal pour l'étranger devient de plus en plus une aspiration pour beaucoup de jeunes africaines » (38). Cette expression fait référence aux tentatives désespérées des candidats à l'émigration sénégalaise vers l'Europe.

Les récits de ces voyages vers l'inconnu sont présents dans les œuvres littéraires d'une génération des écrivains africains, communément appelés les écrivains de la migritude. C'est au regard de cela que Jacques Chevrier a utilisé le

terme de migritude qui signifie l'étude des œuvres écrites par des écrivains africains en diaspora. Cette nouvelle génération d'écrivains a également connu l'immigration. C'est pourquoi ils parlent beaucoup de leurs conditions d'immigration dans leurs œuvres. Des auteurs comme Alain Mabanckou, Fatou Diome, Marie N'Diaye et une foule d'autres écrivains de la nouvelle génération ont fait de la migration un thème majeur de leur œuvre littéraire. La migration peut se faire entre deux villages ou villes d'un même pays. Elle peut aussi être transnationale ou intercontinentale. Pour les besoins de cette étude, la migration en générale et la mise en perspective de ceux qui restent qui nous intéresse.

L'émigration c'est le mouvement d'un peuple de leurs pays propres à un autre pays pour quelques raisons. Parmi les facteurs qui poussent les gens à migrer figurent la guerre, les actes terroristes, la pauvreté, le chômage et l'insécurité. Dans son ouvrage, Philippe Bernard a déclaré : « On estime à 3 millions le nombre d'Africains installés en Europe » (19). C'est-à-dire qu'il y a plus d'Africains qui vont en Europe que d'Européens qui migrent en Afrique. Il a également

reconnu que les crises économiques et d'autres facteurs peuvent inciter les gens à migrer. Philippe Bernard écrit « Les crises économiques et politiques jettent des populations sur le chemin de l'exil ou les conduisent à rechercher un ailleurs meilleur » (21). Ceci étant dit, on peut voir que la recherche d'une vie meilleure peut même conduire quelqu'un vers une destination inconnue.

Nous sommes d'accord qu'il y a des risques dans le voyage vers l'Eldorado mais il y a aussi des conditions pitoyables de la part de ceux qui restent. Ces conditions pitoyables affectent également la société. Quelles sont ces conditions pitoyables et leurs effets sur la société ?

Cette recherche a pour objectif d'exposer l'émigration et ses effets sur ceux qui restent en appuyant la théorie sociocritique. En vue de ceci, nous avons soigneusement fait le choix de deux œuvres de Fatou Diome ; *Celles qui attendent* (2010) et *Le ventre de l'Atlantique* (2003). Nous avons choisi cet auteur parce qu'elle a pour l'engagement de ces œuvres le thème de la migration dans son pays Sénégal. Bien qu'il existe quelques recherches sur les deux œuvres, il n'y avait personne qui a écrit sur la migration et la mise en perspective de ceux qui restent en appuyant la théorie sociocritique.

## 2.0 Cadre Théorique

La littérature soit le reflet de la société est un fait largement reconnu. La littérature reflète en effet la société, ses bonnes valeurs et ses maux. Dans sa fonction corrective, la littérature reflète les maux de la société dans le but de lui faire prendre conscience de ses erreurs et de les réparer. Elle projette également les vertus ou les bonnes valeurs de la société pour que les gens les imitent. La littérature est produite par des écrivains qui sont les principaux éléments de la société. Les écrivains écrivent sur les événements de la société. Les événements de la société influencent ce sur quoi les écrivains écrivent. Il existe une relation entre la littérature et la société. Les deux s'influencent mutuellement.

Les événements de la société influencent également les préoccupations thématiques de la littérature. C'est dans cette logique que Diome écrit sur la migration au Sénégal. Nous avons choisi la sociocritique comme théorie pour nous aider à étudier les œuvres de Diome. Qu'est-ce que la

sociocritique ?

La sociocritique est un mot créé par Claude Duchet au début des années 1970. La sociocritique explore un aspect social des textes littéraires parce que la littérature c'est l'avatar d'une société. Les écrivains font une exposée d'une société fictive ou non-fictif dans leurs ouvrages.

Selon Popovic :

La sociocritique peut se faire en convoquant la simple analyse de texte, la thématique, la narratologie la rhétorique, la poétique, l'analyse de discours, la linguistique textuelle, etc. et ce qu'il faudra, y compris, par exemple la praxématique ou la psychanalyse, mais cette convocation en sera un des moyens, non d'une fin. (151-152)

La sociocritique est une façon d'analyser un texte littéraire vis-à-vis la société. La société dans une œuvre littéraire est un espace fictif ou non fictif que l'auteur met en jour pour dégager ses productions littéraires. La société c'est la référence aux pratiques sociales d'une ou de plusieurs individus. C'est pourquoi un auteur évoquera mieux dans ses textes et des aspects propres à sa société et dans son monde.

La sociocritique s'est toujours mise en garde contre la tentation de la clôture en explorant la socialité, elle cherche dans le texte ce qui forçait à sortir du texte tout en restant dedans. Claude Duchet affirme que c'est justement ce qui se passe dans la société que les écrivains écrivent dans leur ouvrage.

Les œuvres de Fatou Diome, un écrivain sénégalais, exposent les événements sociétaux qui se produisent dans la société donnée et surtout dans la société africaine d'aujourd'hui. Nous avons adopté la sociocritique comme méthode d'analyse et de mise en lumière de la migration et de ses effets sur ceux qui restent dans les œuvres choisies. Ayant établi ce fait, il est bon que nous fait les analyses des œuvres choisies.

## 2.1 Les Dérangements de l'Immigration

Compte tenu de l'objectif de notre travail, il est important d'exposer certains des problèmes posés par l'immigration. Les effets de l'immigration peuvent être classés comme suit : les

effets sur la famille et le mariage, les effets sur le pays d'origine, les effets sur les jeunes.

D'après les romans choisis comme notre corpus, ce voyage a un impact négatif sur les personnes restées au pays. Tout d'abord, ce voyage perturbe la famille et le mariage. Le roman s'ouvre sur une description de l'impact émotionnel de l'absence de leurs hommes sur les quatre femmes : "mères et épouses de clandestins, on les voit se lamenter sur la sécurité et le sort de leurs fils. Diome écrit : « Mais comment dépeindre la peine d'une mère qui attend son enfant, sans jamais être certaine de le revoir ? » (10-11)

La migration d'un membre de la famille économiquement actif fait peser une charge plus lourde sur ceux qui restent, qui doivent compenser l'emploi perdu et consacrer plus de temps aux tâches ménagères. Diome nous raconte la détresse de Coumba après le départ de son mari pour l'Europe :

En épousant Issa, elle avait rêvé d'amour, de douceur, de complicité, de nuits torrides, mais certainement pas de cette solitude qui s'apparentait à un interminable veuvage. Sa seule consolation venait de ses rares coups de fil qui duraient le temps consenti par la carte téléphonique, des mandats irréguliers et de la promesse d'une belle maison qui hébergerait un jour leurs étreintes. (184)

Nous pouvons voir que ses rêves d'avoir un mariage heureux ont été brisés. Coumba vit comme une veuve. Diome poursuit en disant : « l'absence d'Issa Coumba la ressentait comme une forme de cécité : ne plus voir, ne plus toucher ni sentir les courbes de ce corps tant aimé, c'était la pire mutilation qu'on put lui infliger » (184).

Coumba est la représentative de nombreuses femmes qui doivent attendre leur mari émigré sans connaître leur sort. Dans la plupart des cas, le mari revient au pays avec une femme blanche, ce qui provoque un choc psychologique chez ces femmes restées au pays.

Dans *Celles qui attendent*, Issa, le mari de Coumba, rentre à la maison avec une femme blanche. Dans le pire des cas, Coumba devient leur aide-ménagère. Diome décrit la situation comme la suit :

La dame de porcelaine se serait brisée au contact des fourneaux et la fumée de feu de bois aurait troublée le bleu de ses yeux. Seule Coumba ruisselait de sueur en cuisine, quand Madame et ses enfants s'éclipsaient avec Issa. Ils partaient visiter le village et ses environs, quand ils n'effectuaient pas une sortie en mer. Lorsqu'ils revenaient, affamées, Coumba leur servaient leur repas. (234)

La plupart des hommes mariés qui émigrent en Europe épousent des femmes blanches pour les aider à obtenir leurs permis de séjour. Nous constatons qu'après avoir obtenu ces papiers, leurs engagements envers la famille qu'ils ont laissée derrière diminuent, ce qui affecte également les fonds qu'ils envoient chez eux. Leurs épouses au pays deviennent des femmes domestiques tandis que l'épouse en Europe devient leur partenaire. Diome le montre à travers Coumba qui dit : « Elle était la femme au foyer, l'autre, la femme amoureuse qui s'était arrogé les promenades et les conversations avec Issa » (237). Il y a aussi le cas où les femmes laissées au pays doivent nourrir et s'occuper du foyer. Elles jouent à la fois le rôle de mère et de père parce que leurs maris et le père de leurs enfants sont partis vers une destination inconnue. Selon Diome : « De toute façon, c'est toujours à la maman que les enfants réclament à manger. Féminisme ou pas, nourrir reste une astreinte imposée aux femmes » (11).

Les femmes sont laissées seules dans la solitude avec leurs enfants. Elles doivent se battre pour s'occuper seules de leurs enfants jusqu'au retour de leurs maris. Ce devoir devient parfois un mal de tête car elles perdent leurs maris dans ce voyage. Ces hommes représentent les mains d'œuvres dans leur famille. Ce départ imprévu apporte la famine dans la famille car parfois les femmes ne sont pas capables de le faire seules. Leurs journées deviennent ce que Diome décrit comme : « jour de carence, jour de désarroi, jour de crédit, jour de honte » (17).

Dans *Le ventre de l'Atlantique* (2003), Diome nous fait comprendre que les rapatriés ne sont pas acceptés par la société. Dans la plupart des cas, ce type de personnes ne se conforme plus à la société qu'elles ont quittée. Cela les conduit à la

frustration et à la dépression et ils finissent par perdre leur vie à cause de l'aliénation sociale. Ceci se voit dans le personnage de Moussa qui est retourné chez lui à Niodior après sa carrière de football sans succès en France. Selon Diome:

Ne pouvant plus laisser les seins s'endetter pour l'honorer, il raconta sommairement sa France. L'explosion de la vérité le couvrit de cendres. Il ne brilla plus de la lumière européenne et devint moins intéressant que le plus sédentaire des insulaires. Presque tout le monde le méprisait. Même l'idiot du village s'octroyait le droit de le tancer » (109).

Le père de Moussa et la communauté de Niodior s'obstinent à nier la réalité : la France ne fournit pas un succès instantané. Selon Diome « Tous ceux qui ont travaillé là-bas ont construit des maisons et des boutiques, dès leur retour au pays. Si tu n'as rien ramené, c'est peut-être parce que tu n'as rien foutu là-haut ». (109)

Enfin, on dit que ces migrations hors du pays ont des effets sur le pays d'origine. Selon notre analyse ci-dessus, lorsque les jeunes quittent le pays, celui-ci perd beaucoup de ressources, ces ressources peuvent être des ressources humaines ou la fuite des cerveaux. Nous l'avons dit parce que lorsque les jeunes qui sont remplis de vigueur sont laissés pour voyager en Europe, le pays de départ sera en perte économiquement. Un pays sans population active est comme une rivière sans poisson. Ainsi, si un pays souhaite une croissance économique, il doit s'efforcer de retenir et d'offrir

des emplois aux jeunes dans tous les secteurs du pays.

### Conclusion

En réalité, l'émigration, contrairement à ce que l'on pense, comporte à la fois des opportunités et des risques. Dans le domaine littéraire, beaucoup d'écrivains de la nouvelle génération ont abondamment écrit sur les opportunités et les risques posés par l'immigration. Fatou Diome, qui a fait une entrée triomphale sur la scène de la littérature africaine avec ses romans sur la migration, nous a offert la migration dans toutes ses perspectives. Dans toutes ses œuvres, elle a fait une analyse critique des événements sociétaux au Sénégal et, par extension, de la société africaine. Elle a exploré la migration et ses effets sur ceux qui restent au pays.

Dans cette étude, nous avons fait une analyse sociocritique de la société africaine en utilisant *Le Ventre de l'Atlantique* et *Celles qui attendent*. Dans ces œuvres, nous avons vu que les migrants apparaissent comme des figures complexes soumises à toutes sortes de demandes et d'attentes de la part de leurs familles et de la communauté. Dans l'œuvre de Diome, il devient impossible d'ignorer le fait que même ceux qui n'ont pas l'intention de se déplacer peuvent néanmoins voir leur vie profondément façonnée par la migration. Nous avons également exposé que les perspectives de ceux qui restent au pays devraient être prises en compte car elles affectent également le rendement de la société.

### Œuvres citées

Bernard, Philippe. (2002). *Immigration : le défi mondial*. Paris : Gallimard

Chevrier, Jacques. (2004). « *Afrique(s) –sur-Seine : Autour de la Notion de « migritude »*. *Revue des Littératures du sud*. Retrieved from <http://www.adpf.asso.fr/libraire/derniers/pdf/155-156-3pdf>

Diome, Fatou. (2003). *Le Ventre de l'Atlantique*. Paris : Editions Anne Carrière

Diome, Fatou. (2010). *Celles qui attendent*. Paris : Flammarion

Duchet, Claude. (1979). *Position et perspectives dans sociocritique*. Paris : Fernard Nathan

Musa, A.E, and Saliha, L. (2022). *Faux Paradis et mirage de l'occident dans Le Ventre de l'Atlantique de Fatou Diome*. *International Journal of Arts, Languages, Linguistics & Literary studies*, 11(2).

Retrieved from <http://www.jolls.com.ng/v2/index.php/jolls/article/view33>

Popovic, Pierre. (2011). *La sociocritique. Definition, l'histoire, concepts, voies d'avenir*. Retrieved from <https://doi.org.4000/pratiques.1762>

Sartre, Jean-Paul. (1948). *Qu'est-ce que la littérature?* Paris: Gallimard

## Allegorical Prowess of Shata: An Example from the Song *A sha Ruwa ba Laifi ba ne*

Salisu Garba

Department of African Languages and Cultures  
Ahmadu Bello University, Zaria.

### Abstract

The sublime nature of the thought of poets and their expertise make them articulate their experiences in a most peculiar and unique language. This paper titled: *Allegorical Prowess of Shata: A Study of the Song 'A Sha Ruwa Ba Laifi Ba Ne*, aimed at examining the Hausa community of 1960s and the issue of some social vices, as skillfully and allegorically portrayed by Shata in the song. In his expertise, Shata allegorically insinuates the weakness of the social Institutions of the Hausa Society of 1960s which aids the deviant behaviour of alcohol consumption and other social vices, citing Kano as an example. The article further aimed at examining the strategies employed by the Artist to portray the menace and dissuade the community from the vice, in the most allegorical elegance. The two versions of the song, with their English renditions used for final analysis were generated from Haussler (1987:136) and Furniss, (1996:153) with some modifications from the author of the paper, while the third Hausa version was generated from Gusau (2008:430). The theory of *Ethnomethodology*, is adopted as a theoretical framework for the final analysis of the paper, since it was an abnormal behaviours that led to the disruption of so many systems in the Society. The paper thus concludes that, the artist allegorically laments the prevailing social ailment of the then Hausa community, with particular reference to alcohol consumption and other related social vices associated with it, such as adultery and theft. The song serves as a reminder of the social problems bedeviling the society which also inspires the informal and formal social agents to quest for attitudinal change in Kano city and its environs via social control. In addition, the artist alludes to three categories of social effects of alcohol. They include: acts of irrationality, pagan practices and death trap. The study establishes that, the song is a good documentary of the social history of the then Hausa society. It also attests the competency of Shata in his effective use of allegorical technique and his skills in poetic composition.

**Key Terms:** Allegory, Shata, Ethnomethodology, the song *A Sha Ruwa Ba Laifi ba ne* and Social Institutions

### Introduction

Literature as a social institution uses the society, the people and the environment as a media for social creation to portray the social picture and social information of a given society. Artists as social agents of the society use the language of the society as their medium of communication and tap information from the lives, experiences, religious, cultural and philosophy of the society. They utilize the people's society, and the environment as a media of social creation (Agyekum 2013:19). Poetry, as opined by Baldick (2004: 100), is an expression of thoughts that is sublime through deliberate violations of the rules of grammar,

and use of surprising metaphors and other devices by which its language draws attention to itself. Shata demonstrates his competence by employing a Language in a most fascinating style to echo the social situation of the then Hausa society and drew their attention on the social challenges bedeviling them.

The song *A Sha Ruwa Ba Laifi Ba ne*, was chanted in four different occasions with varying motives; it was first chanted in Funtua as a mockery to the audience, then in Soba ridiculing the audience on the social and psychological effects of alcohol, then in Ketare village, as part of the meal of *Maguzawa* (*Hausa pagans*), accompanied with some aspects of social



deprivation. Finally in Kano, lamenting the extent of social deviance due to some weaknesses of the Hausa social agents and the need for social control. The main target audience of the artist were the Hausa social agents, both formal and informal. Consequently, they responded in affirmative by strengthening the social sanctions for social control in the society.

According to Abrams (2012:7-8) an allegory;

“is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the “literal”, or primary, level of signification and at the same time to communicate a second, correlated order of signification. It is a narrative strategy which may be employed in any literary form or genre”.

While Agyekum, (2013:100) described it as;

“a form of an extended metaphor in which objects, persons and actions in a narrative are equated with meanings that lie outside the narrative itself. It is an indirection where a text has a level of meaning outside its superficial meaning”.

### **Social Institution**

The concept of social institution has been defined as the organized patterns of beliefs and behaviors centered on the basic social needs. They are basic mechanisms, means and instruments developed by societies to meet their basic needs of survival (Aliyu 2019:109). Adisa, (2006:68) added that social institutions are usually conceived of as the basic foci of social organization, common to all societies and dealing with some of the basic universal problems of ordered social life. Furthermore, he enumerated some of the basic aspects that attract special emphasis within social institution as thus: patterns of behavior, which are regulated by the institution, dealing with some perennial basic problems of any society. It also involves the regulation of behavior of individuals in the society according to some definite, continuous and organized patterns, regulation of these patterns as upheld by norms and by sanctions which are legitimized by these norms. According

to Adisa (2006:69) and Aliyu (2019:112), the basic and universal social institutions are; the family, religion, government, education, economy and medical, together with their various traits such as cultural symbols, codes of behavior and ideologies which are responsible for all the regulatory and evaluatory functions to all societies. Therefore, the more effective their functions are to the society, the livelier the society will become, and the more reluctant they become, the more deviance will manifest in the society.

### **Ethnomethodology**

This is a sociological approach to language which was championed by Harold Garfinkel, an American Sociologist, in (1967, 1971), Turner (1974) and Heritage (1984) as opined by Olateju (2004:12).and further developed by Scchegloff in (1968, 1971,1972, 1979), Sudnow (1972), Schenkein (1978), and Psalthis (1979) as added by Jidescope (nd: 23).

The approach further developed into two models: American as championed by the aforementioned scholars focused mainly on a close observation of the communication of a group of people in a natural setting, using speech events such as storytelling, greetings, rituals, telephone exchange and verbal encounters in different cultural and social setting, for their analysis. Conversation approach to language analysis heavenly depend on this approach for their analysis...

While the Birmingham model, as promoted by Brazil (1969), Sinclair and Coulthard (1975), Coulthard and Ashby (1975), Montgomery (1975), Coulthard and Montgomery (1981), Stubbs (1981), Berry (1981) and Ventola (1979, 1987) as posit by Jidescope, (nd: 26). The main focus of this school is the structure of classroom language as a spoken discourse. The approach is said to be useful in the description of talk within and outside the classroom, where the talk is seen to align to strictly structured sequences, because both teachers and students speak according to fixed conception of their roles, Jidescope (nd: 26) added.

Ethnomethodology also based on the belief that a lot of social problems can be discovered in a society by disrupting its normal social order. Accordingly, society structured itself

in the way and manner that each and every individual accounts for his behaviour. Accordingly, people in a given society share the same norms and expectations for behavior and so by breaking these norms, research can discover more about that society and how they react to broken normal social behavior.

### **Ethnomethodology and the song *A sha Ruwa Ba Laiƙi Ba Ne***

The artist, in this song, exposes the rampant nature of alcohol consumption and an aspect of impunity shown by the alcohol consumers in the city of Kano, a very important social and economic Centre of Hausa society. Attention of both the traditional and modern authorities was drawn by the song toward the situation insinuated by the artist in the song and which make them to swing into action toward controlling the situation. Further, the research into the song reveals so many other social vices prevailing in the society which include; prostitution, initiation of innocent members of the society into social deviance; theft, illicit relationship with female members of the society and breach of other social contracts, visa-visa marriage contract and endangerment of the life and psychology of the members of the society. According to Crystal (1991:126), the main focus of the approach is on how individuals experience, make sense of and report their interactions. In this sense therefore, Mamman Shata reports his experience in the course of his social interactions. Mamman Shata, as a social actor in the society, expresses what they do in their course of social interaction in the society and what they know more on how the Hausa people interact within themselves. This conception of Shata is in consonance with Olateju, (2004:12) who view ethnomethodology as a sociological approach to

### **Social deprivation**

Shata sang the full version of the song during his performance at the wedding ceremony of Dan'azumi Gwamnan Samari at Ketare town in Katsina State, around 1962, where the major stakeholders of the ceremony were the pagan Hausas (Maguzawa). To the Hausa pagans (Maguzawa) local liquor (burkutu) is part of their nourishment and therefore was made so available for the ceremony. Hence the chorus of the song: *A Sha Ruwa Ba Laiƙi Ba Ne* (To drink water is not sin). Metaphorically, *Ruwa* symbolizes local liquor, which is part of their daily meal. Allegorically, even though, it is part of their subsistence but has so many social effects which may deprive one from enjoying some life privileges, as portrayed by Shata in the following verses: .

*Da wa, Da wa ne ya sha ya mutu?*  
*[an killi anne ya sha ya mutu,*

*Who and who, drank and die?*  
*[ankilli pagan, drank and passed*

language and communication that concerns with the link between what social actors 'do' in interaction and what they 'know' about interaction. Olateju (2004:12), further opined that, the social actors are expected to have common sense knowledge about what they are doing and at the same time achieving communicative coherence. In this piece, Shata demonstrates his common-sense knowledge on what they were doing was a clear defiance to Hausa social norms and the need to address the audience for social control. At the same time, Shata discharges his social role on one hand and achieved his performative function in the society, on the other hand.

### **The Song, *A Sha Ruwa Ba Laiƙi Ba Ne***

The song was chanted in at least three ceremonial occasions to insinuate three different messages to his audience as follows:

**Mockery:** the song was originally chanted by Amina Mai Kukuma Jos and the chorus members of Shata imitated the chorus mocking the Funtua gathering on the official launching ceremony of Funtua Electricity project by Sardauna of Sokoto, the Premier of Northern Region in 1958. It rained heavenly that day, so the crowd were dispersing trying to take shelter from the rains leaving Sardauna alone. On seeing the scenario, the followers of Shata, especially *Aura* chanted the chorus in mockery of those running for shelter during that memorable occasion. Thus, *a sha (dukan) ruwa, ba laiƙi ba ne*, literally means: 'to drink water is not sin' meaning to keep company of Sardauna and be beaten by the rain is not a sin'. Allegorically therefore, to be beaten by the rain on that jubilant day and at the same time to keep company of the Premier, who deserves more than that, is something worth sacrificing.

<i>Mai dare ya zo ya sha ya mutu,</i>	<i>Maidare came, drank and passed,</i>
<i>Inda Namoda Jan Ali ya sha ya mutu,</i>	<i>Inda Namoda Jan Ali, drank and died</i>
<i>Jikan Taroro da Ranau ya sha ya mutu,</i>	<i>Jikan Taroro da Ranau drank and died,</i>
<i>Dankille Arne ya sha ya mutu,</i>	<i>[ankille pagan drank and died</i>
<i>Na rana arne, ya bugu ya buge,</i>	<i>Na rana Pagan, drunk and razes,</i>
<i>Mai dare shi ma ya sha ya mutu,</i>	<i>Mai dare too, drank and died,</i>
<i>Alu na Bagara ya bugu ya buge,</i>	<i>Alu na Bagara, drank and razed</i>

In the above verses, the artist alludes to a metaphorical death of the leading dignitaries of the ceremony, which aesthetically referred to their state of inactiveness under the influence of the local liquor. They became inactive that they couldn't enjoy his performance and thereby couldn't offer him any gift. Thus, the ascription of the quality of death to liquor due to its effects on the target audience and the artist himself. Allegorically therefore, the effects of liquor deprived them from enjoying their social privileges and at the same depriving the artist from earning his means of lively hood. Hence, the ascription of the metaphorical death to the effects of liquor, may dissuade one from it, at least for a moment, to allow one enjoy some social privileges which may consequently lead to abandoning it in totality.

### **Societal decay**

The later version of the song, especially those performed in Niger Club in Kano, were full of allegorical expressions alluding to the state of affairs of a Hausa community of Kano. The version portrayed the rampant nature of taking liquor and the impunity displayed by its consumers. A good indicator alluding to the societal decay is the substitution of weekly congregational prayers (*Juma'a*) with recreational activities in the Niger bar, despite its position and significance in the norms and ethics of the society. The artist attests:

<i>Ka ji karatun masu bugun ruwa,</i>	<i>You heard the voice of drinkers of water</i>
<i>WaJanda ke zikiri a Kuloniya.</i>	<i>Those who flock at Niger Club</i>
<i>A nan muke sallarmu ta Juma'a</i>	<i>That is where we do our Friday prayers</i>
<i>Mu tattara kayanmu mu kai Neja,</i>	<i>Lets gather our things and heads for the Niger bar</i>
<i>Mu tashi kana mu koma Neja</i>	<i>And then go on to the Niger bar</i>
<i>Nan ne muke zikirinmu na Juma'a</i>	<i>That is where we recite our Friday litanies.</i>

*Scorn*

The metaphorical description of their activities as *karatu* (reading) and *zikiri* (litenation)

The above verses indicate that, instead of those members of the society to call for a weekly congregational prayers and supplications, they call for a congregation to a recreational club. Therefore, the verses are suggesting the problems in the social institutions of the society where these general and most important norms were openly violated with all impunity. It is not only Shata that attest to this disturbing attitude of this members of this society.

### **Denunciation**

Shata sang another version of the song during the launching ceremony of Soba bridge in late 1958 by the Premier of the Northern Region, as a reaction to what has transpired in Funtua to condemn the consumption of alcohol as against Amina Mai Kukuma Jos, who praises the act and at the same time to his band who imitated her. During this occasion, Shata enumerates some damaging consequences of liquor consumption on the psychology and personality of an individual, as he portrayed in these verses:

<i>Alhaji na san halin giya,</i>	<i>Alhaji I know the nature of alcohol</i>
<i>ashe giya tana muzanta Jiyar duniya,</i>	<i>liquor destabilizes the sons of the world</i>
<i>Aradu na san halin giya,</i>	<i>Of course I know the nature of liquor</i>
<i>ashe giya tana [ai]aita Jiyar duniya,</i>	<i>That liquor scattered the drinkers in perplexity,</i>
<i>Giya shegun banza,</i>	<i>liquor the useless bastard</i>
<i>mai sa mutum ya ce Sidi ne,</i>	<i>that drags one to call himself Saint</i>
<i>Mai sa hawan Jaho babu magani,</i>	<i>that drags one to take bull by the horn</i>
<i>Mai sa mutum yawo ko dare ya raba</i>	<i>drags one to night vigil in the mid-night</i>

(*an* 2013:299).

In the above verses, Shata attested his full knowledge of the effects of liquor and then pointed out that, liquor destabilizes, scatters, exposes one to dangers and destruction by dragging him stray in the midnight, thereby exposing him to an unlimited physical and spiritual threats. Allegorically, Shata dissuades the Hausa folk from liquor aesthetically, by describing the frightening conditions that it drags an individual which will consequently draw his attention to desist from it. In addition to that, Shata is alluding to the social institutions of the community to take things with all seriousness to guide against liquor consumption to maintain the psychology and personality of their members. they should

### **Mamman Shata**

Mamman Shata is one of the most celebrated Free-Lanced Hausa Singers of 20<sup>th</sup> century. He was born in Musawa town, in Musawa Local Government of Katsina State, around 1925 and died in Kano on Friday, 18<sup>th</sup> June, 1999. He composes more than ten thousand songs; some were documented and some were not. He was conferred with an honorary Doctorate degree (D.Litt.) by Ahmadu Bello University, Zaria, in the year 1988 (Gusau, 2018: xiii)

### **Analysis**

#### **Opening doxology**

Shata opens up the two versions of the song with an exclamatory statement expressing his shocking experiences on the social effects of liquor which ran thus:

a) *A'a! Bisimil ilih Jalla Ubangiji, = No! in the name of God, the Exalted*

In Arabic, the statement is recommended in the beginning of every action, despite the illicitity of what the song will entail, the artist maintains the trend. Therefore allegorically, Shata declared his intension to express his amazement toward the social evil of liquor on himself and the society in general.

b) *Kai! la'ilaha ilallah duniya = Hey! There is no god in the world except God*

In the above exclamatory opening verse, the artist draws the attention of the audience to a surprising and lamenting situation by opening the verse with this Arabic statement expressing the deity of God. In addition to the exclamation, the Hausa adage, *in ka ji kira, an samu, in ko ka ji la'ila, da tafa hannu, ta ~aci'* (whenever you heard a call is for good, but if you heard 'la'ila, accompanied hand clapping, is for bad), further interprets the surprising and lamenting situation coming up in this work of arts. Additionally, if a person is taken unaware or something surprising suddenly happened, he proclaimed *la'ila!* Signifying his surprise to the happening. Another perspective indicating surprise or lamentation in the doxology, is the end rhymed *duniya*, which is another way of expressing lamentable or surprising situations in Hausa adage. For example, when somebody acts in the most contrary or surprising way or in an abnormal style, the other person will proclaim: *Ke duniya! Duniya! Duniya ce!* (Oh! deceiving world! or this world! It is the world!), expressing that, it is not surprising, he is deceived by the world. Therefore, employing it (*duniya*) as the end rhyme of the opening doxology and throughout the song further justifies the lamentable situation in this piece. In other word, the artist was lamenting the social evils of liquor and the level of worldly deception on the members of Hausa society.

#### **The chorus**

*A sha Ruwa Ba Laifi ba ne = To drink water is not a sin*

Metaphorically, the *water* here symbolizes *liquor*, thus, *to drink liquor is not a sin*. And *no sin* symbolizes both the rampant practice of consuming alcohol and the impunity of the drunkards in the Hausa Muslim community. It further symbolizes the *liquor* as a favorite drink of pagan Hausa. Thus, indicating it as part of their meals and therefore nothing detestable in it as per as their subsistence is concerned. But allegorically it portrays the inability of the social institutions of the society to control the situation. Consequently, the menace became as available and free, as common drinking water, so it is surprising for Hausa Muslim community to find itself in such a nasty condition.

Allegorically, while the artist was wondering about the psychological, physical and moral effects of liquor on an individual and its consequence on the society, as mentioned in (1.4.2 and 1.4.3) above, Shehu of Soba, informed the artist of more devastating problems worse than that of the drunker. He says:

<i>Shehu na Soba mai tsananin sani,</i>	<i>shehu of Soba, a person of great knowledge</i>
<i>Shi ya fada mani zancen duniya.</i>	<i>He told me things about the world</i>
<i>Ya shaida mani ukku mahaukata,</i>	<i>he informed me that three crazy ones</i>
<i>Suna da wauta, ba su da hankula,</i>	<i>have foolish ways and no sense at all</i>
<i>Da mai shiga otal ba shi da ko kwabo,</i>	<i>the one who enters a bar without a penny</i>
<i>Yana da wauta wawan duniya,</i>	<i>he is so stupid, he is a fool of the world</i>
<i>Da mai ganin kwalba ba tashi ba,</i>	<i>the one who sees a bottle that is not his.</i>
<i>ya mika hannu yai aikin kawai,</i>	<i>he reaches out his hand to do something unreasonable.</i>
<i>da mai barin farka tai a teburi,</i>	<i>the one who leaves his girlfriend at the table.</i>
<i>ya sake tebur, wawan duniya!</i>	<i>He changes tables, -this world's greatest fool!</i>
<i>Ya daura yaki ya ci gado nasa,</i>	<i>he is asking for a fight, he has wasted his bed.</i>

According to the artist, as informed by Shehu of Soba, the three most crazy members of the society, who are worse than a drunker are: *common member in a bar*, *theft in a bar* and *deception in a bar*. The detailed information about these three most crazy members of the society and the implication of their crimes could be seen thus:

- a) **Common member in a bar:** this is a common member of the society who is struggling for his subsistence and that of the family indulging himself in drinking booze. He therefore resorts to drinking through begging. The verses run thus:

*There is the one who enters a bar without a single penny.*  
*He is so stupid; he is the fool of the world!*

In this verse, the artist laments the level of social deterioration of the society, where social vices are becoming common in the life style of its members. Here, the artist portrayed that, in an ideal situation, booze is a life style of prosperous members of the society, but contrary to that, it is the common members of the society that indulged themselves in the menace through begging, otherwise known as *maahoo*. That is the presence of liquor beggars (*yan maho*) is worse than a drunker. Allegorically therefore, the artist portrays the level of social decline of the community and the need to lament the situation. This fool is worse than the drunker because his crime is not limited to alcohol consumption but extended to the menace of begging in a relegated place. Consequently, indicating the weakness of the social institutions of the society. Even the popular begging which enjoys a kind of spiritual attachment, has been described as a source of societal bankruptcy.

- b) **Theft in a bar:** theft is among the most detestable crimes in all societies and is associated with precious material. In Hausa Muslim community, alcohol and alcoholism, are among the most detestable vices. Therefore, to find a member of the community indulging himself in stealing a bottle of alcohol is despicable as could be seen below. This person, must be the most useless member of the community.

The verses go:

*Da mai ganin kwalaba ba tashi ba,* *There is the one, who sees a bottle that is not his,*  
*ya mika hannu yai aikin kawai,* *He reaches out his hand to do something unreasonable.*

In the above verse, the artist indicates the second highly irresponsible member of the society, as aforementioned, who is not only bankrupt but steals a bottle of liquor in the bar. The evil of this member of the society is more than that of a drunker. That, apart from being a drunker, he infringes on the financial rights of other members of the society. He also contradicts the basic principle of theft, instead of stealing a precious material, he ends up stealing a detestable and inconsequential material. Consequently, multiplying the gravity of his crime is above that of a drunker. Allegorically therefore, the deterioration of the social institutions of the community is leading members to steal an inconsequential and detestable material, such as alcohol.



therefore cannot stop other members, as the saying goes *action speaks louder than voice*.

Allegorically, the artist portrays the negligence in the social role of the elders for being partisans and the weakness of both the political and religious institutions for allowing such destructive attitudes of the elders of the society

Another disturbing menace is the presence of refined booze, despite its extreme dangers and the change of faith in the society, as was the case in the pagan era, Shata went on to say:

<i>Alu na Bagara ya bugu ya bugu</i>	<i>Alu of Bagara has gotten totally drunk</i>
<i>Ka ji wanda ya sha tun ran Juma'a</i>	<i>you heard about the one who drank from Friday</i>
<i>Ba shi da tashi sai ran Laraba</i>	<i>He didn't manage to get up till Wednesday</i>
<i>Da shi da mata ana fafa sai fafa</i>	<i>He and a wife were in a room just quarreling</i>
<i>Suna giyan nan ba ta saye ba ce</i>	<i>they (were into that) that booze is not worth buying</i>
<i>Kila ma ruwan nan ba na hatsi ba ne</i>	<i>it is likely that water is not made of millet</i>
<i>Kila giyan nan ba ta hatsi ba ce</i>	<i>it is likely that booze is not of millet.</i>

In the verses, the artist portrays that, it is the effects of bottled liquor that makes Alu of Bagara remain in slumber for almost a week, which consequently generates quarrel in his household. This made the wife thought that, he was not under the influence of a locally made liquor therefore not worth buying. The hyperbolic description of *Nabagara's* act of being under the influence of alcohol for a week further indicates the worsening situation of the society. By this description, the attention of the target audience should be drawn to consider the situation of the affected family, thereby rescuing the situation. Thus, allegorically, apart from the aforementioned general effects of liquor, the refined one is more diver stating and therefore generates more crucial social breach with more critical consequences.\*\*\*\* of family rights, therefore transforming a lovely and passionate life to a chaotic one, consequently, destroying the family institution which is the primary base of all other institutions in the society thereby resulting in the general decay in the whole society.

Despite the peculiar effects of the bottled liquor recounted in the subsequent verses, the artist went ahead to portray the position of such members of the society in relation to the bottled liquor

<i>Wanga Ruwa na kwalaba,</i>	<i>This bottle water</i>
<i>Irin Ruwan nan ba lahani ba ne,</i>	<i>Such water is not damaging</i>

In the above verses, the artist is alluding to the status quo of the society despite the change in faith and the peculiar effects of the bottled liquor. Consequently, suggesting the weakness of the society for its inability to control the diffusion of the pagan practices into the current society.

### **The art of chronology**

Here the artist displays his allegorical talent in sequencing the three social deviants, who were considered worse than the alcohol consumers considering the grades of their crime. The artist, in his expertise, presented the cases from the simple situation to the most complex situation. For instance:

- a) The first instance consists of two facets of deviance; consumption of alcohol and begging. The act of begging and the beggars are detested in an ideal society and therefore are ranked in ascending order with the lowest social deviant at the beginning.
- b) The second situation consists of tri-faceted deviance; alcohol consumption, theft and infringement on the financial right of other members of the society. These series of acts attracts more complication than in the first instance, which does not involve anybody's right.
- c) The third instance is the poly-faceted social deviance; it involves alcohol consumption, adultery, deception and initiation of an innocent member into deviant activities. Apart from the consumption of alcohol, adultery is also being indulged via an illicit relationship with an innocent girlfriend. Also involved in this category is the act of deception to his deviant partners by seating away from his girlfriend. Further involved here, is the act of initiating an innocent female partner into the act of booze, apart from the illicit relationship. Therefore, the artist here, aesthetically, disseminates the secondary message of the three situations signaling the extent of the decay in the society. Consequently, the need for the enforcement of social sanctions for social control in the society.

### **Target Audience Response (T.A.R)**

Target Audience Response is the expected vivid response of the target audience in response to the message communicated by the artist in this piece of art. The target audience are the Hausa social institutions which usually administer social sanctions for social control. The responses which could be related to this song came from diverse agents of social control as part of the audience: the Kano Emirate Council, which is the traditional political institution and an informal social agent, the Kano State Government, as a formal agent of social control, the artist and his close associates, as an informal agent of social control, respectively. The responses could be seen thus:

- i) **Kano Emirate Council:** the council, during the reign of the 11<sup>th</sup> Fulani Emir of Kano, Sir Muhammadu Sunusi (1954-1963), responded where the Council banned all such deviant life styles and vices in the Emirate and the surrounding Hausa emirates. The incidence was reported by the artist in his song of “*Wamban Kano, Habu Dan Maje*”, the eldest son of the Emir, which was chanted in 1962 by the artist in the following verses:

<i>'Yan shaye-shaye,</i>	<i>all sort of booze</i>
<i>'yan zage-zage,</i>	<i>all sort of razes</i>
<i>'yan doke-doke,</i>	<i>all sort of beaten</i>
<i>'Yan yanke-yanke,</i>	<i>all sort of thuggery,</i>
<i>Ba zamanin Sunusi ba ne</i>	<i>never in Sunusi's era.</i>

(*Shata: Wamban Kano, Habu Danmaje*)

The above verses were chanted eulogizing the reign of the father of the then *Wamban Kano, Abubakar Muhammadu Sunusi*, that all sorts of deviant activities and other vices could never be sustained in the emirate under the guard of his father. The public chanting of the song generated a lot of observations from the elders and religious leaders of the community, questioning the authority of the artist to chant the consumption of alcohol publicly, a deviant behaviour, in the heart of Hausa community. Consequently, the Emirate Council banned all such deviant activities throughout the Emirate which extends to all the other Emirate Councils in Hausa Community. This action of the Emirate, as reported in the above verses, could be attributed to the aftermath of the song, later in 1963, following its public chanting in 1962.

- ii) **The artist and his close Associates:** the artist and his colleagues, in social deviance, were born and brought up in a Hausa/Fulani-Muslim community, where booze is considered as a deviant behaviour. As part of their recollection as Hausa-Muslim members of the society, they turn-down their deviant act of booze to fit well in the society and serve as respected elders. The incidence was reported by the artist in one of his songs, regretting their action of booze life style, which could be seen in the following verses as chanted in Lagos in the late 1962 (Kankara 2013)

<i>Irin abin da muka yi da, duk sun sani</i>	<i>Those things we did, they all know</i>
<i>A yanzu sun ce duk zikiri su ke,</i>	<i>Now they said, they uphold to litany</i>
<i>Duk malamai ne duk zikiri su ke</i>	<i>They are all Mallams, they uphold to litany</i>
<i>Allah ta'ala kai mana gafara,</i>	<i>Oh Allah, the Exalted, forgive us</i>
<i>Tun da Dafta ya sha ya bari,</i>	<i>Since Docter drank and repent</i>
<i>Ma'awiya ya sha ya bari</i>	<i>Ma'awiya drank and repent</i>
<i>Yadda ma'awiya ya bari,</i>	<i>As Ma'awiya repent</i>
<i>Mamuda ma ya bari,</i>	<i>So also Mamuda repent</i>
<i>Sun zama manya sai raba gardama</i>	<i>They are now elders, they only adjudicate</i>

(*Shata: 1962*)

In the above verses, the artist stated the act of social restoration of his associates in deviating the social norms of the community and proclaimed that, they all knew that it was a deviant act. Therefore, they turned to litany and assumed their full social role of counselling and mediating in the issues of other members of the society. Allegorically, these deviant members of the society are fully aware of their deviant attitude and their expected societal role, but they persist due to the weakness of the social institutions to effect social control in the said society. Here, the artist alludes that, this category of deviants counselled themselves to return to litany and assume their social role of counselling and mediation in the society. In other words, they assumed their social



role of counselling others and mediating in settling local crises, as expected. Therefore, the weakness of the social institutions forced them to return to social normalcy through their personal efforts.

iii) **Kano State Government:** The State Government, as a formal agent of social control, responded by establishing *Hisbah Board* in 2003, to augment the efforts of the Emirate council. Hisbah Board is a communal self-helped organization established by the state government to monitor and sanitize all such deviant activities throughout the state. The Board serves as a spiritual guide and counselling unit, especially on social norms of the society. The organization was gazetted and legislated by the state government and bestowed it with all powers to monitor and control such deviant activities in the whole state.

### Conclusion

In conclusion, the paper affirms the function of literature as a source of insight and knowledge which offers an individual and the community a better understanding of the day-to-day concerns of human life and what goes on into it. It is also discovered by the paper that, the artist, as a social actor, allegorically laments on the weakness of the Hausa social institutions which led to the prevailing social ailment of the then Hausa community, with particular reference toward enforcing social sanction and social control, especially as regards alcohol consumption and other related social vices, such as adultery and theft. The artist using his allegorical skill inspires

the traditional, political and social institutions towards the need for an attitudinal change in Kano and its environs. In addition, the artist alludes to three categories of social effects of alcohol consumption in Hausa society as manifested in Kano, as follows: acts of irrationality, pagan practices and a trap for both psychological and bereavement. The study further establishes that, the song serves as a good documentary of the social history of the then Hausa society which can be utilized by the Historians as a social document. It also attests the competency of Shata in his effective use of allegorical technique which attested his skills in poetic composition.

### Bibliography

- Agyekum, K. (2013). *Introduction to Literature*, Adwinsa Publications Ltd, Legon-Accra
- Aliyu, M.A (2019): *Sociology: An Introduction*, Zaria, Ahmadu Bello University Press, Kaduna State-Nigeria.
- Crystal, D. (1991): *A Dictionary of Linguistics and Phonetics (3<sup>rd</sup> ed)*, U.S.A. Basil Blackwell Ltd
- Dann, L.P. (). *Rhetorical Criticism and Theory in Practice*, the McGraw Hill Companies
- Abrams, M.H and Harpham, G.G. (2012). *Glossary of Literary Terms*, (10<sup>th</sup> ed) WADSWORTH CENGAGE Learning United States of America
- Garba, S.(2019). Tasirin Musulunci a Wakokin Shata: Tsokaci daga wasu Turaku, in conference proceedings on Mamman Shata, Centre for Research in Nigerian Languages, Translation and Folklore, Bayero University, Kano
- Gusau, S, M. (2018). *Diwanin Wakokin Baka, Juzu'I na Uku, Matanonin Wasu Wakokin Alh. DR Mamman Shata Katsina*, Kano, Century Research and Publishing Limited
- Haeussler, B.(1987). *A Poet of the People: Orality and Music in the Songs of Alhaji Mamman Shata*, an MA Thesis, London: Department of African Languages and Literature, University of Wisconsin-Madison, London
- Jidescope English Series (nd): *The Study of Meaning: Semantics, Pragmatics and Discourse Analysis*, Ibitola Prints.
- Kankara, A.I. (2013). *Mahadi Mai Dogon Zamani: Shata da Kundin Wakokinsa*, Kaduna, Labson Production.
- Larson, C.U. (2004). *Persuasion: Reception and Responsibility* THOMSON WADSWORTH, Canada
- Lateef, A.A. (2006). Social Institutions, as in *Kunle A. Ogunbameru and Wale R. Rotimi, Man and His*

- Social Environment, A Textbook for Sociology*, Ibadan, Spectrum Books Limited  
Macmillan, (2007). *Macmillan English Dictionary for Advanced Learners (second edition), International Student Edition*, Macmillan Publishers Limited, United Kingdom
- Murthy, J.D. (2012). *Contemporary English Grammar (West African Edition)*, India, Book Palace and Book Master
- Mustapha, A.A (2019). *Sociology: An Introduction*, Zaria, Ahmadu Bello University Press Limited
- Olateju, M. (2004): *Discourse Analysis: Analysing Discourse in the ESL Classroom*, Ile-Ife, Obafemi Awolowo University Press, Ile-Ife- Nigeria.
- Skinner, N. (1980). *An Anthology of Hausa Literature in Translation*, Zaria, Northern Nigerian Publishing Company Limited
- Olateju, M. (2004). *Discourse Analysis: Analysing Discourse in the ESL Classroom,(Rev. ed)*, Obafemi Awolowo University Press Ltd, Ile-Ife, Nigeria.

## Contemporary Realities in Nigerian Spoken Word Poetry

Ogugua Omajuwa & Solomon Onovwiona

Department of Languages, School of General Studies  
Delta State Polytechnic, Ogwashi-Uku, Delta State.

### Abstract

Poetry uses words to recreate imaginative, emotional or intellectual experience of the poet in such a way that it arouses similar experience in the mind of its listener or reader. African poetry, in addition to this, is a poetry characterised by its immense dedication to the promotion of its people's heritage and its profound ability at imagining their realities. In this regard, Nigerian spoken word poetry is nothing but a full-fledged subgenre of African poetry just like its page counterpart. Spoken word poetry is poetry that is written but meant for the stage. This poetry is fully actualized only when it is performed. This paper investigates selected spoken word poems by award winning Nigerian spoken word poets: Efe Paul Azino, Dike Chukwumerije, Wana Udobang, and Titilope Sonuga. The themes of the poems will be the focus of the study. The paper concludes that Nigerian spoken word poetry is a subgenre of Nigerian poetry, as it explores contemporary realities and shares the same vision with its page counterpart, to unite Nigerians and make Nigeria a better place.

**Keywords:** contemporary realities, themes, page poetry, spoken word poetry,

### Introduction

Poetry, just like other arts, has gone through significant and refreshing transformations and innovations. It has expanded its forms from the performance-based oral poetry to the written/page poetry. These changes have however negatively affected the performance aspect of poetry, giving it an inferior position. In the 20th Century, there emerged poets who renewed interest in the earlier emphasis of poetry on sound and performance.

Basil Bunting and Louis Zukofsky (in Makin, 1999), noted that there was a need to link poetry with drama and other performing arts (3). According to them, this would give back to poetry its earlier life and popularity (3). It is these campaigns that saw proliferation of such poetry and the term performance poetry and 'spoken word' poetry (SPW) were therefore coined to describe the live and audio recordings of poems.

### Spoken Word Poetry and its Oral Roots.

Before the advent of the print media, oral poetry was the most dominant form of poetry. The composition of an oral poem is started before its performance and completed during its performance. ore an audience. With the coming of writing and printing, a new form of poetry that was delivered on page emerged. This drastically changed the poet's role from that of a performer to a source of written texts for his/her audience's

private reading. The written/page poetry went on to gain prominence with its predecessor being relegated as oral literature where it is generally viewed, especially by young elites, as a lesser poetry compared to the written one. Oral poetry was greatly affected by education. Now that people are able to read and write they began consuming poetry during their private moments. Also, the migration of its audience from the rural setting, where oral poetry was majorly performed to the urban society which had little or no setting for oral literature, led to the decline of interest in acquiring the skill of oral performance by youthful apprentices. This left only the elderly to carry on the aged old tradition with the little audience they could gather.

In the 21st century, with its advancement in technology, new media and new social realities saw the widespread use of poetry from texts and anthologies to a wider audience. Oral poetry capitalised on this incredible opportunity. It now has the means to reach a much wider audience through online transmissions. Besides going to libraries and bookshops to access poetry, one may now visit a cyber cafe or use his/her internet-enabled phone to download, upload favourite poems, enjoy their performances, and interact with performers and audience.

Spoken word poetry (SPW) is poetry

written on page but composed for performance purpose. According to “Spoken Word Guidelines”,

Spoken Word is poetry that has been written to be performed and is based on the interaction between the performer and the audience. When Spoken Word is performed, it gives a greater insight and a humanised experience which forces the audience not only to engage in the content of the poem but also the person behind the words. Spoken Word is storytelling and can be identified through its conversational tone and dialogical nature with the audience. Spoken Word combines poetry with theatre and movement to create a dynamic and engaging experience which draws the audience into the world of the poet (2).

Nigerian spoken word poetry is a contemporary form of Nigerian poetry with performance at its core. However, unlike the ancient oral poetry, Nigerian spoken word poetry is first written on page then comes to life on stage. Also, it is not majorly concerned with traditional themes but with contemporary issues, realities and private emotions. Spoken word poetry fuses orality with written language, and it can only be fully appreciated when performed on stage. Just like other forms of poetry, spoken word poetry draws on poetic devices like metaphor, imagery, allusion etc. to enhance its writing. In addition to these poetic devices, spoken word poetry makes elaborate use of gestures, facial expressions, expressive tone and pace to develop and give poems new and deeper meaning (Omajuwa and Kaine 42).

### **Spoken word poetry as Contemporary Nigerian Poetry.**

Contemporary Nigerian Poetry, according to Eyga refers to:

the poetry of the young, maturing Nigerian writers writing today who may not have reached the peak of their writing careers...An exploration of the poetry of this generation shows that the poets, like their predecessors (those

who wrote before them and are still writing along with them), subscribe to the African philosophy of social commitment in art. (4)

Spoken word poetry, as is common with all Nigerian literature genres, is inspired by the social, economic and political realities in Nigeria, both present and past. According to Uwasomba, “the writer, irrespective of his/her logical persuasion, has a duty to discharge to the society and to self” (196). Adetuyi affirms this when he writes that:

In most Nigerian literature, social issues and the way people relate are some of the major subjects, be it in drama, fiction or poetry. How individuals interact in love, friendship, and their relationships with the larger society are the sine qua non of literature. People's interaction in society develop the ethics and morality of a society. Politics is usually integrated into a people's culture and everybody is in one way or the other affected by politics. Political practices are part of a people's culture. Thus politics forms an important thematic preoccupation for Nigerian writers. (22)

This duty the poet ascribes to himself sets his artistic foot into the canon of socially committed literature which has been the mainstream of African literature, whether written or oral. This paper investigates the selected spoken word poems to show how their themes also represent the social, economic and political realities in Nigeria, just like their page counterpart has done.

### **Studied Poets and their Careers**

*Efe Paul Azino* is widely regarded as one of Nigeria's leading Spoken Word Poets. He is the founder and director of the Lagos International Poetry Festival and the director of poetry at the annual Lagos Book and Art Festival. He has featured in a number of local and international poetry events like Anthill 2.0, Taruwa, Aké Arts and Book Festival, Kaduna Book and Arts Festival, Lagos Art and Book Festival, Johannesburg Arts Festival, Lights Camera Africa Film Festival, the Berlin Poetry Festival, Spier International Poetry Festival Cape Town, Taipei Poetry Festival, and The British Council Festival, Lagos. He is the producer of the spoken word

poetry theatre production Finding Home. In 2015, he published his first collection of poetry titled For Broken Men Who Cross Often, published by Farafina Books. His second poetry collection, The Tragedy of Falling with Laughter Stuck in Your Throat, is due out in 2018. His poems have been translated into Afrikaans, French, German, and Mandarin. He is a fellow of the Osiwa Poetry Residency.

**Dike Chukwumerije** is a Nigerian spoken word and performance poetry artist. He is also an award-winning author who has published eight books. His novel, *Urichindere* won the 2013 Association of Nigerian Authors (ANA) Prize for Prose Fiction. He is the founder of a poetry theatre production company Made in Nigeria. He is Nigeria's most prolific performance poet with three successful performance poetry videos. He has won several poetry grand slams in Nigeria including the maiden edition of the African Poet (Nigeria) Grand Slam competition. Since 2013, he has hosted and directed the annual Night of the Spoken Word (NSW) performance poetry event.

**Wana Udobang** is a Nigeria-based freelance journalist, poet and filmmaker. She has worked with the BBC Radio4, BBC World Service and Nigeria's Inspiration 92.3 FM . Her work has appeared on Aljazeera, The Guardian, Africa Report, Ozy, Index on Censorship, News Deeply, Yahoo and Brittle Paper. In 2016, she was long listed for the One World Media award in the Women's rights in Africa award category. She is a recipient of the International Reporting Project (IRP) Fellowship, IWMF Great Lakes Reporting Fellowship, the Gabriel Garcia Marquez Fellowship in Cultural Journalism, and the Religion News Foundation grant. She has two poetry albums, "Dirty Laundry" and her sophomore album "In memory of forgetting".

**Titilope Sonuga** (born in Lagos) is a Nigerian-Canadian poet, writer, actor and performance artist. She has taken the stage at festivals in Lagos, New York, Edmonton and Toronto among others. Her first collection of poems, *Down To Earth*, won the 2011 Emerging Writer Award of the Canadian Authors' Association. Her Spoken Word album "Mother Tongue" was released in 2013. In 2015 she performed at the Inauguration of Nigerian President Muhammadu Buhari.

### **Contemporary realities in Nigerian spoken word poetry**

The contemporary issues addressed in spoken word poetry are varied and vast. However, the major themes studied in this paper are: corruption/injustice, politics, quest for greener pasture, ethnic discrimination and feminism.

#### **Corruption/Injustice**

Efe Paul Azino's poem "Justice has been kidnapped in my country" moans the level of injustice in the Nigerian judiciary system. With the use of the image of "kidnap", Azino creates a deeper understanding of how injustice is perpetuated in the country. Justice is denied the citizenry by a few well-placed individuals in the government but made available to those who can afford it. These are those who are "well connected" or influential in society.

Justice has been kidnapped in my country,

no one's willing to pay her ransom.

She was absent at the tribunal when the verdict was given,  
so the marauders were declared winners,

though we know the votes were phantom... (1-5)

The poet laments that injustice has taken a firm grip on society. He went further by trying to trace its origin in Nigeria. He observes that justice was missing when Ibrahim Badamosi Babangida (IBB) was Nigeria's Head of State (1985-1993) because that was when the prominent lawyer Dele Giwa was murdered. It was also absent during the reign of General Sani Abacha (1993-1998) during which the Niger Delta activist, Kenule Beeson "Ken" Saro-Wiwa, was hanged after marred investigations and trials.

She was missing in the years of IBB

when Dele Giwa was blown to pieces.

She was absent when Abacha reigned  
and Justice Auta hit the gavel,

Saro Wiwa was hung (to hell with the critics). (18-22)

After tracing the history of injustice in Nigeria, the poet concludes that justice has been missing since the inception of Nigeria, before the military took justice by the gun and democracy sold it for dollars. Justice has always favoured the rich and well-placed politicians and government officials while seeing to it that the common man receives more than his own share of justice.

Believe now, justice has been lost since  
Nigeria was found.

A friend said he saw her at Mile 12, lately,  
when a pickpocket was mobbed and set ablaze,  
maybe that was Justice, but I'm still not sure,  
because I see sticky-fingered politicians  
and government officials roaming free, even on TV,  
sitting in the assemblies where they make laws. (37-43)

Ironically, the Nigerian Police Force, “the protector of the people”, are part of the “conspiracy” to kidnap justice. The police have been known to collect bribes and worst of all they brutalise innocent citizens in an attempt to bull them into silence.

Justice has been kidnapped  
somebody please call the police!  
But my friends mock my naiveté...  
(9-11)

The activists and youths, with the aid of social media have tried to expose incidences of injustice but has failed to achieve the targeted aim of system transformation. The poet points out that their failure may lie in the fact that they have been used as tools by their leaders to gain wealth and foster a cordial relationship with politicians and government officials. This is typically done by union leaders who embark on industrial action which are often called off after a few days without achieving the desired results because the corrupt union leaders have been hosted to a feast and their pockets lined with money to appease them.

Activists, youths: blog, tweet,  
even march on the streets in protest for you,  
but I don't trust them  
for, while their leaders get famous,  
I still don't see Justice free among us. (49-53)

Finally, the poet moans that even he could not ransom justice because he will not pay the price which is probably his life. So just like the politicians, corrupt government officials, everybody is guilty in the kidnapping of justice.

### Politics

Politicians in Nigeria have tried all the tricks in the books, and some more, to remain in power. Candidates are given direct tickets to general elections by leaders in political parties. In the 2022 party primaries, Nigerians witnessed a new low. Politicians bought nomination forms at exorbitant cost. Not only that, they outrightly bribed the

delegates. It was a battle of the richest and most desperate. Given the inflation rate of naira, \$1=414 naira (Central Bank of Nigeria) as at the time of the 2022 party primaries, ahead of the 2023 general elections, the politicians paid the delegates in dollars. During the PDP presidential primaries, Ayitogo Nasir of Premium Times reported that top aspirants allegedly paid delegates between \$10,000 to \$20,000 each. This disenfranchised millions of Nigerians who had the ambition to contest in the primaries for a chance in the general elections. The end result is that Nigerians are denied the opportunity of picking their choice as they must vote for the candidates the bribed delegates present. This is the point Dike Chukwumerije makes with his poem “Belly Politics”.

From the title of the poem, it is evident what type of politics Nigerians practice. Politics that is selfishly motivated. To put it in simple pidgin, they are after their own “stomach”. Painfully, the handpicked candidates have nothing to offer. Candidates who are seasoned, educated, cultured, visionary, youthful and energetic, are never chosen.

Adamu Magaji- candidate  
Will he win?- No  
He makes fine speeches- True... (1-3)

Shola Balogun- candidate  
Will he win?- No  
A bright, young man- If you say so  
Impressive records, he's full of zeal...(13-16)

Those chosen are recycled politicians who have made zero impact in the system. The candidates picked are rich, foolish, gullible and greedy, qualities that make it easy to manipulate them.

Belly politics! Belly politics!  
Then who will win?...  
Alhaji Kudi- Alhaji Kudi?  
The illiterate?- Belly politics!...  
Shake a hand here, shake a leg there  
Alhaji Kudi, he might win

Dr Mazi Ego Juru N'Akpa- What?  
That...that buffoon?- Belly politics!  
That imbecile...that...that...oh why?...  
Shake a hand there, shake a leg there

Mazi Ego Juru N'Akpa, he might win (19-36)

By using names drawn from the three major tribes, the poet shows that the above practice is common all over Nigeria. The names Adamu Magaji and Alhaji Kudi represent the Hausas; Chika Ugonna and Mazi Ego Juru N'Akpa are Igbos while Shola Balogun and Alhaji Burukutu represent the Yoruba.

These political practices make Nigeria an object of ridicule. However, those who benefit from such, in keeping with their selfish attitude, do not care:

Belly politics is a strange thing  
It raises our buttocks to the eyes of a laughing world  
So long as those are rich, fleshy buttocks, well oiled  
and tender  
Who cares?... (44-47)

### *Quest for Greener Pasture*

Efe Paul Azino's poems "Our Mother Died Expecting" and "Dreams die in Malaysia" exposes trails youth go through in their quest for a better life. "Our Mother Died Expecting" laments how a mother, parents generally, dies without reaping the fruits of her labour in her children. Parents invest so much in order to secure a brighter future for their children in hope that when they, the parents, are old, their children will be better equipped to take care of them.

We have come from the city's aspirational end  
to redeem the dust she left behind.  
She, from that tribe of women who traded sweat,  
to buy us access into spaces that promised  
a portion of the city where desire lived. (9-11)

The poet explains that the lives of children are a continuation of their parents'. So, their success is their parents' also.

All mother required was that we came back,  
in city-sleek machines to whisk her away in full glare  
of eyes and hearts awaiting their turn. (12-14)

The expectations of the mother are short-lived. All these hopes and dreams are frustrated and dashed not by the children's laziness or nonchalant attitude but because of the hostile nature of the city. Even a university certificate is useless in the face of all the city's obstacles.

In the city, we rode storms.  
We rode them continually,

leaving us too tired to reap the golden fruits of  
opportunity  
they said the city grew.

We hustled to the drumbeats of our mother's  
expectations,  
modern day messiahs bearing the cross of an entire  
lineage,  
on our university-certified shoulders, charged with  
redemption. (21-217).

In "Dreams die in Malaysia", Efe Paul Azino exposes the fate of youths who seek greener pastures outside the shores of Nigeria. In this poem, Azino employs the image "Malaysia", a place that has become the hub of youth seeking "fast money. When these youths have made money; they are welcomed with so much "happiness" and "celebrations. Nobody bothers to investigate how this money was made.

The one which held the antidote to a poverty,  
three generations deep, the poverty I fled from  
less than a decade ago. They welcomed me,  
then with generous grins and backslapping,  
scrambled to retrieve my luggage. (6-10)

These sorts of celebrations and expectations fuel the youth's greed. He returns to Malaysia to carry out more crimes "Greed soared on the wings of familial respect/and expectations, /So I climbed on a stack of plastic cards/And reached for bigger things" (32-34).

The poet goes on to list some of the criminal acts they engage in. They sell Syabu, also known as glass, ice, crystal, speed, and blue diamond. All these are the colloquial names for a psycho-stimulant drug called Amphetamine. They smuggle Syabu into Malaysia in food packets "8kg of Syabu. Doha to Sepang. But the food packets/wouldn't be silent..." (36-37). Unfortunately for them, the "food packets" always give them away and they are arrested. Thus, they engage in other 'safer crimes' and become skimmer by cloning credit cards, selling their kidneys and prostituting their bodies, "...We cloned cards and ferried substances/ sold our kidneys and hawked the rivers of pleasure/between our legs..." (38-40).

The possible end of these youths is either they return happily to their families or they are deported. Not mentioning the fact that some die on the quest without their families' knowledge,

“...Some will always/ return to the laughter and respect of family/ others will come back someday, like me, in an oblong panel” (41-43).

### ***Ethnic Discrimination***

Ethnic discrimination, tribalism or nepotism play a major role in social, political life of Nigerians. These factors has adversely affected the decision making mechanism of the nation, leading to favoritism of one tribe or another. It is the divisive tendencies of cultural differences that Dike Chukwumerije condemns in his poems “The Wall and the Bridge” and “The Revolution has no tribe”.

In “The Wall and the Bridge”, Chukwumerije criticizes discrimination based on cultural differences. By comparing discrimination by the white man towards the black man and discrimination among Nigerians, he reveals the ironical and dehumanizing aspects of ethnic discrimination. To the poet, it is “righteous” to be angry when insulted by a white man.

If a white man turned and called me, nigger  
My blood would boil in righteous anger  
For the evil of discrimination is  
clearly established  
Where a white man tries to treat  
me like rubbish. (1-8)

However, the poet rages at the fact that a Nigerian will deny his fellow countryman privileges which he is entitled to. He gives examples of three common area where such happens: education, marriage and property. In the educational sector, admission priority is given to indigenes of the town/state where the educational institution is located. Non indigenes are only considered when there is space left. This also happens during employment.

If my brother passed JAMB but  
can't go to Uni  
Because he is Tiv and he's not  
Kanuri  
And UniMaid has a quota for its  
catchment area  
so, he must go back to Benue or  
wait one more year. (33-40)

This division along ethic lines is also reflected on one's choice of spouse. Getting married to someone who is not from your tribe or speaks the same language with you is generally frowned at.

This is more serious with the girl child because a girl getting married to a different tribe is considered ‘gone forever’, especially her children.

If it's okay to say it's not okay to marry  
Someone just because they are Kalabari  
And that every tribe must have  
its own side  
Are we not practising...  
Apartheid? (41-48)

This discrimination is so deep that one cannot purchase a piece of land with his hard-earned money just because he is not a ‘son of the soil’,

If you cannot buy land unless  
you're a native  
And can't find work unless  
you're a native  
How can we then say, we're not primitive. (49-50)

The poet reveals the irony in the situation by telling how a white man treats a Nigerian who is not even a citizen of his country. He enjoys the freedom of becoming a citizen, marrying whosoever he fancies, going to school and even owning a house. He enjoys more privileges than he allows a fellow Nigerian back home.

Yet, you go to New York and get their passport  
Then settle wherever, however you want  
You stand there and fight for equality  
But come back and start to use ethnicity (55-62)

It is baffling that a man who discriminates against another because of culture/tribe, will turn around and cry that he is being insulted or oppressed by a white man because of his race.

To this end, the poet warn that the “fire” of discrimination will keep burning until we are courageous enough to overlook culture diversity and stop insisting on minor details like “surname and accents”. He proclaims that before culture human beings were already in existence “No culture is older than human being”, so it should not be given priority over human life and value.

Chukwumerije's poem “The revolution has no tribe” exposes the futility of ethnic discrimination. It does not give immunity over natural and man-made disasters,

Do you not know that poverty is not an Ijaw man?  
He will not spare the rest of us and afflict only the  
Ishan...  
Do you not know that corruption is not from Nekede?



He will not hear that lfe had no dealings with Modakeke...  
Do you not know that HIV/AIDS is not Kanuri  
He will not select his victims and kill only the Fulani...  
Do you not know that our enemies have no face?  
They are indigenes no state, they come from no place...  
(1-14)

He uses the images of the “iroko” and “obeche” trees to represent those who believe they are the strongest and weakest tribes respectively. The poet warns that all will perish if they refuse to unite and seek a better future together.

### ***Feminism***

Wana Udobang’s “This is not a Feminist poem” was inspired by Efe Paul Azino’s famous “This is not a political poem”. The poem “This is not a Feminist poem” wishes not to be labelled so that it will not sound so far-fetched, like a theory. It does not intend to discuss issues that feminists have protested fervently against, issues like fairness during “funeral rites” gender equality as it concerns “daughter’s non-inheritance” The poem presents strong, vivid images of the realities in women’s lives. It intends to bring to the fore what happens to the women who dwell around us.

The first reality which Udobang narrates is that of widowhood. Here the poet hails the woman on how she is able to think and act ahead by overcoming her grief before “ her love takes his last breath”. She does this because she has a greater battle to face with her in-laws.

It is a woman learning to trade possessions before her lover takes his last breath.

She will never get the chance to say goodbye because those final hours are one match-point away from the backstroke of ravenous relatives.

You see where we come from, widows learn to bid their dead farewell even before they are lowered into the ground.

Because grief requires time and time is a luxury she cannot afford.

But I don’t want to talk about funeral rites or a daughter’s non-inheritance

Because this is not a feminist poem (4-11)

The poet laments about the health consequences of child-bride. The bride births a child but suffers health challenges because she is still a child and her body has not developed enough for

motherhood. Medically, when an under aged girl get pregnant and goes through labour, she is likely to develop fistula. Fistula is a hole between the vagina and rectum or bladder that is caused by prolonged labour, this results in incontinent of urine, faeces, or both, “It is a thirteen-year-old leaking between her legs. She cannot will her waste to stop because culture/ demands that babies must birth babies even before they are whole (12-13). This practice is very common in the North.

In the case of sexual abuse, Udobang puts the blame on the parents. The poet accuses the parent of indifferent and sometimes selfish about things that happen to their girl-child,

It is the landlord who pays off your father to clench his teeth over choking tears for what his son had done to you.

And your daddy knows that homelessness is too close to home so he washes of your shame with a sponge, dabs your wounds with scripture hoping these words will in turn douse the stench of the breath, erase the handprints that form maps across your skin, and glue together all that is broken of you. (21-26)

The poet also moans that the girl-child is just a means to an end for anyone who possesses her. She does not own herself or her destiny. All that she possesses or has achieved is meaningless if she is not married, i.e. to have somebody to lord her. The poet concludes by reiterating that the poem is not meant to incite a protest but rather to enlighten us on some of the realities of being a woman.

Titilope Sonuga’s poem “Becoming” inspires courage in women who are facing subjugation and repression. The poet believes that the woman is stronger than she thinks. Everything that happens to a woman only makes her stronger “each scar is a bandage of honour/ every misstep is a dance/waiting to happen” (15-16). It is the ideology that the poet brings to the fore in “Becoming”.

When the world unravels before you  
and even your dreams are crumbling  
stones  
when everything you dare to touch  
is set on fire  
and all around you is ash and smoke  
remember this  
rock bottom

is a perfect place for rebuilding (1-8)  
When a woman faces trials and tribulations, she is just “learning the complicated language/ of forgiveness/ the intricate lesson of the universe” (18-20). All these make her the woman she will become. Nothing can break, damage or destroy a woman because she was “born for this sort of heavy lifting”

However, the poet warns that the only thing capable of undoing a woman is lack of self-love, as this is both her strength and weakness. Although a woman is powerful enough to endure a great deal, she should not forget to love herself for

who and what she is “Loving yourself without shame/ is the most important thing/ you will ever have to fight for” (27-29).

### Conclusion

The thematic preoccupation of the studied poems has shown that spoken word poetry is nothing but a subgenre of contemporary Nigerian poetry. Just like the poetry of Remi Raj, Obari Gomba, Lola Shoneyin, Maik Nwosu, Ogaga Ifowodo etc., spoken word poets are great writers, and social reformers. They have maintained the tradition of being town criers who bear messages to the people, opposing the ills of the society.

### Works Cited

- Adetuyi, Chris A. “Thematic Preoccupation of Nigerian Literature: A Critical Approach”. *Journal of English Linguistic Research*. Sciedu Press, vol. 6, no. 3, 2017, pp. 22-26.
- Ayitogo, Nasir. “2023: Five Factors that Helped Atiku Defeat Wike, other in PDP Primaries”. *Premiuntimesng.com*, <https://www.premiuntimesng.com/news/headlines/533358-2023-five-factors-that-helped-atiku-defeat-wike-others-in-pdp-primaries.html>, 29 May 2022 . Accessed 30 May 2022.
- Azino, Efe P. “Dreams Die in Malaysia”. *Lyrikline*, [www.lyrikline.org/en/poems/dreams-die-malaysia-12444](http://www.lyrikline.org/en/poems/dreams-die-malaysia-12444). Accessed 31 Aug. 2018.
- Azino, Efe P. “Justice has been Kidnapped in my Country”. YouTube, 12 Oct. 2012, [m.youtube.com/watch?t=11s&v=OA5Am56CTkY](https://m.youtube.com/watch?t=11s&v=OA5Am56CTkY). Accessed 31 March. 2022.
- Azino, Efe P. “Our Mother Died Expecting”. *Lyrikline*, [www.lyrikline.org/en/poems/our-mother-died-expecting-12443](http://www.lyrikline.org/en/poems/our-mother-died-expecting-12443). Accessed 31 Aug. 2018.
- Central Bank of Nigeria. “Exchange Rate”. [www.cbn.gov.ng](http://www.cbn.gov.ng), <https://www.cbn.gov.ng/rates/exchratesbycurrency.asp>, Accessed 28 May 2022.
- Chukwumerije, Dike. “Belly Politics”. *African Writers*, 19 Feb. 2007, [www.africanwriter.com/the-revolution-has-no-tribe-poems-by-dike-chukwumerije/](http://www.africanwriter.com/the-revolution-has-no-tribe-poems-by-dike-chukwumerije/). Accessed 26 January 2022.
- Chukwumerije, Dike. “The Revolution has no Tribe”. *African Writers*, 19 Feb. 2007, [www.africanwriter.com/the-revolution-has-no-tribe-poems-by-dike-chukwumerije/](http://www.africanwriter.com/the-revolution-has-no-tribe-poems-by-dike-chukwumerije/).
- Chukwumerije, Dike. “The Wall and the Bridge”. YouTube, [m.youtube.com/watch?v=fkVUhY\\_ddkw](https://m.youtube.com/watch?v=fkVUhY_ddkw). Accessed 26 January 2022.
- Egya, Sule E. “Political Poetry in Contemporary Nigerian Literature: The Example Of Remi Raji’s Poetry”. University of Abuja, March 2009, [www.codesria.org/IMG/pdf/t\\_egya\\_sule\\_e.pdf](http://www.codesria.org/IMG/pdf/t_egya_sule_e.pdf)
- Mwiti, Christopher, and Mugubi, John. “Morphology of the Embryonic Kenyan ‘Spoken Word’ Poetry: A Case Study”. *Journal of Foreign Languages, Cultures and Civilizations*, vol. 3, no. 1, 2015, pp. 28-36.
- Omajuwa, Ogugua and Kaine, Nnemtem. “Content and Techniques in Contemporary Nigerian Spoken Word Poetry”. *Journal of Languages, Linguists and Literary Studies (JOLLS)*, vol. 9, 2019, pp. 41-47
- “Spoken word guideline: A Best Practice Guide for Educators”. *Action Education*, April 2015, [www.actioneducation.co.nz/uploads/2/9/8/1/29818351/spoken\\_word\\_guideline\\_lo\\_res.pdf&sa](http://www.actioneducation.co.nz/uploads/2/9/8/1/29818351/spoken_word_guideline_lo_res.pdf&sa). Accessed 31 March. 2022.
- Makin, Peter. “The Post-War Poetry of Basil Bunting”. *The Yearbook of English Studies*, vol. 17, 1987, pp. 1-15. JSTOR, [www.jstor.org/stable/350764](http://www.jstor.org/stable/350764)
- Sonuga, Titilope. “Becoming”. YouTube, 18 Nov. 2015, [m.youtube.com/watch?v=vASKchCCMjM](https://m.youtube.com/watch?v=vASKchCCMjM). Accessed 31 March. 2022.
- Udobang Wana. “This is not a Feminist Poem”. YouTube, 17 Sep. 2017, [m.youtube.com/watch?v=laFVG42wXV8](https://m.youtube.com/watch?v=laFVG42wXV8). Accessed 31 March. 2022.

## La Traduction Automatique de “We Should all be Feminists”: Une Etude Critique

Cheryl Amaka Udogu

Department of Modern European Languages  
Nnamdi Azikiwe University, Awka

### Résumé

Au fil du temps, il y avait un courant de pensée qui croit qu'un jour, la traduction automatique remplacera la traduction humaine. Cela engendre la peur chez les traducteurs. À cause de cela, nous avons décidé de faire une comparaison entre une traduction humaine, un extrait de la traduction française de «*We should all be feminists* » de Chimamanda Ngozi Adichie et sa traduction automatique. Suite, il y aura une analyse et comparaison de la traduction humaine et la traduction selon deux logiciels de la traduction, utilisant la théorie linguistique de la traduction comme modèle, pour arriver à une conclusion pertinente.

**Mots clés :** traduction automatique, traduction humaine, comparaison, linguistique,

### Abstract

Over time, there has been a school of thought that believes that machine translation will one day, replace human translation. This has created fear in the hearts of translators, especially student translators. Due to this fact, we have decided to carry out a comparative study between the French human translation of *We should all be feminists* by Chimamanda Ngozi Adichie and its machine translation. We did a comparison and analysis of the human translation and two machine translations using the linguistic theory as a guide to reach a viable conclusion.

**Keywords:** Computer translation, human translation, comparison, linguistics

### Introduction

La traduction est indispensable dans la vie humaine. Le besoin crucial de traduire a amené les érudites à proposer des différentes méthodes de réaliser une version quasi parfaite car, une langue ne peut jamais être traduite parfaitement dans une autre langue. Pour Nida, la traduction «...consiste à produire dans la langue d'arrivée l'équivalence naturelle la plus proche du message de la langue de départ, d'abord quant à la signification puis quant au style », (Ajunwa 49). La traduction peut être réalisée par les traducteurs humains, les logiciels informatiques et également par les logiciels. La traduction automatique (TA) désigne les systèmes informatisés chargés de produire des textes de traduction avec ou sans assistance humaine. En nous servant de cette introduction, nous étudierons la traduction par ordinateur par rapport à la traduction humaine, utilisant des extraits de "*We should all be feminists*" d'Adichie comme corpus.

La traduction fait partie intégrante de la société d'aujourd'hui. On ne saurait trop insister sur

son rôle et son importance. La profession telle que nous la connaissons aujourd'hui a évolué du stylo et du papier à la traduction automatique, puis à la traduction assistée par ordinateur. Cette dernière a évolué, avec l'avènement de l'intelligence artificielle, pour devenir tout à fait indispensable à un traducteur professionnel. En effet, la vitesse à laquelle un travail est traduit est grandement améliorée, et le respect des délais devient plus facile. Il en résulte également que davantage de travail est effectué en moins de temps, contrairement à ce qui se passe lorsqu'il est effectué manuellement. Mais cette utilisation de la machine a créé une profonde controverse.

D'une part, on pense que les machines remplaceront un jour les traducteurs humains, et d'autre part, l'efficacité et l'utilité de la traduction automatique n'ont pas été généralement acceptées. À cet effet, des études sont en cours pour déterminer le niveau de fidélité, tant à l'auteur qu'au public, pour lequel la machine traduit. Dans ce contexte, le présent article vise à comparer une

traduction humaine et une traduction automatique en utilisant comme corpus le texte de Chimamanda *We should all be feminists*. Dans ce contexte, le présent article cherche à évaluer la fidélité de la traduction automatique à l'auteur par rapport à la traduction humaine de la même œuvre. La traduction assistée par l'ordinateur s'écarte de la traduction humaine dans le sens où la machine effectue la traduction et l'humain la révise pour s'assurer que les expressions correspondent au contexte du texte de départ

On a découvert que la traduction automatique nécessite plus d'édition et de révision que la traduction humaine, surtout dans le domaine de la traduction littéraire, d'où la controverse susmentionnée. Par conséquent, la présente étude cherche à déterminer dans quelle mesure la traduction humaine diffère de la traduction automatique.

En ce qui concerne le contexte et le problème discutés ci-dessus, cette étude pose les questions suivantes :

- I. La traduction humaine est-elle meilleure que la traduction automatique en traduction littéraire ?
- II. Dans quelle mesure la traduction automatique diffère-t-elle de la traduction humaine dans le domaine de la traduction littéraire ?
- III. La traduction automatique, nécessite-t-elle beaucoup d'édition et de révision lorsqu'elle est utilisée en traduction littéraire ?

Les objectifs de cette recherche sont les suivants :

- I. Déterminer si la traduction humaine est meilleure que la traduction automatique en traduction littéraire.
- II. Évaluer dans quelle mesure la traduction automatique diffère de la traduction humaine dans le domaine de la littérature.
- III. Évaluer si la traduction automatique nécessite beaucoup d'édition et de révision en traduction littéraire.

Ce travail cherche à évaluer la fidélité de la traduction automatique à l'auteur par rapport à la traduction humaine de la même œuvre. Cela aiderait les traducteurs à faire un bon choix entre les deux logiciels de traduction utilisés (DeepL et Google translate). De plus, le résultat de ce travail

de recherche aidera à réduire, sinon à éliminer, l'idée fautive selon laquelle la traduction automatique va prendre le dessus sur le métier de la traduction, ce qui permettra de promouvoir la machine comme une aide nécessaire pour les traducteurs. Pour atteindre les objectifs de ce travail, nous incorporerons la théorie linguistique de la traduction, selon Vinay et Darbelnet, comme notre modèle. La portée de ce travail s'étend à l'ensemble de la traduction automatique et à son utilité pour un traducteur humain. Mais pour atteindre les objectifs fixés, nous limiterons ce travail aux traductions françaises de *We should all be feminists* de Chimamanda Adichie.

#### **Définition des termes :**

Ici, nous allons définir certains termes pertinents pour la réalisation de notre travail. C'est avec ces définitions que nous basons notre travail.

#### **Traduction**

La traduction est l'acte de transmettre le message d'une langue à une autre. Cela découle directement du besoin de communication qui existe tout autant à l'intérieur d'une même langue où la communication se passe d'intermédiaire, qu'entre deux langues où la médiation du traducteur devient nécessaire. Moyennant la traduction, il est nécessaire que les gens lisent les œuvres des autres cultures pour savoir le passé pour bien garder le présent et prévoir l'avenir. Ce besoin crucial de traduire a amené les érudites à proposer des différentes méthodes de réaliser une version quasi parfaite car, une langue ne peut jamais traduire parfaitement dans une autre langue. Tous les érudits supportent la nécessité de la fidélité en traduction.

D'après Nida, une traduction qui s'appuie sur l'équivalence dynamique recherche "the closest natural equivalent to the source-language message" (136), c'est-à-dire, une expression naturelle dans la langue d'arrivée et vise à offrir au récepteur la possibilité de s'identifier aux modes de comportement conformes à sa propre culture.

#### **Traduction automatique (TA)**

La traduction automatique désigne les systèmes informatisés chargés de produire une traduction avec ou sans assistance humaine. Ces dernières années, la traduction automatique a connu de vastes développements dans divers domaines. Cela est dû à l'augmentation des

connaissances des entreprises et des concepteurs de TA. Au fur et à mesure qu'ils prennent conscience des besoins et des attentes des utilisateurs de la TA, ils produisent des systèmes de TA dotés de plus de capacités et de facilités. Pour Hutchins,

Ideally, the goal of machine translation may be to produce high quality translation; in practice, the output is usually revised (post-edited). It should be noted that machine translation does not differ from the Human translation in this respect. However, the types of errors produced by the machine translation differ from the human translation in the areas of incorrect preposition and other parts of speech (431).

Théoriquement, l'objectif de la traduction automatique peut être de produire une traduction de haute qualité ; dans la pratique, le résultat est généralement révisé (post-édition). Il convient de noter que la traduction automatique ne diffère pas de la traduction humaine à cet égard. Cependant, les types d'erreurs produites par la traduction automatique diffèrent de la traduction humaine dans les domaines de la préposition incorrecte et des autres parties du discours.

La traduction automatique est divisée, selon Homiedan (9), entre quatre parties. Le premier est pour les observateurs est destiné aux lecteurs qui cherchent à accéder à certaines informations écrites en langues étrangères. L'autre est utilisé par les réviseurs pour produire une traduction brute d'une qualité comparable à celle des premières ébauches réalisées par des humains. Suite, il y a la traduction automatique pour les traducteurs qui aide les humains à faire leur travail en leur fournissant des dictionnaires, des thésaurus et des mémoires de traduction en ligne, tandis que le dernier est s'adresse aux auteurs qui souhaitent que leurs textes soient traduits en langues étrangères afin de faciliter la désambiguïsation des énoncés.

#### **Traduction humaine (TH)**

La traduction humaine est le type de traduction effectuée entièrement par un être humain sans aucun aide d'ordinateurs. Elle comprend la

capacité de traduire le sens d'une phrase, plutôt que les seuls mots, et, surtout, elle permet de comprendre les expressions idiomatiques. C'est la plus ancienne façon de traduire. Le traducteur se sert de dictionnaires, de thésaurus et de tout autre matériel susceptible de l'aider dans sa traduction, à l'exception des machines à traduire. Les humains sont également capables d'identifier et de traiter les erreurs typographiques et les abréviations d'une manière que les machines ne peuvent pas toujours égaler.

La complexité des langues, avec leurs nuances, leurs inflexions, leurs doubles sens et leurs expressions idiomatiques, signifie que les machines ont encore beaucoup à faire dans le domaine de la traduction, en particulier de la traduction littéraire, ce qui explique pourquoi la traduction humaine est absolument essentielle.

#### **Traduction assistée par l'ordinateur (TAO)**

Un logiciel utilisé par les traducteurs et les linguistes pour soutenir le processus de traduction ainsi que pour éditer, gérer et stocker les traductions. Il comprend des mémoires de traduction, des bases de données terminologiques, des dictionnaires pour la recherche de mots, la vérification de l'orthographe et la correspondance des fragments, ainsi que des moteurs de traduction automatique. Les bases de données terminologiques sont similaires aux dictionnaires, mais elles diffèrent dans le sens où elles stockent des mots ou des expressions uniques pour des références futures et sont utilisées pour l'organisation de termes spécifiques à un produit.

La traduction assistée par ordinateur est classée selon plusieurs critères, notamment le degré d'intervention du traducteur humain, le fait que le système fournisse une traduction générique ou personnalisée, et l'architecture ou l'approche du système utilisée (Baker & Saldanha, 2009).

#### **Traduction littéraire:**

Quand on parle de la traduction littéraire, on entend des œuvres littéraires tels que les romans, les poésies, les théâtres. Ce type de traduction est vaste et exige la compétence stylistique. Elle est un métier et requiert une formation adéquate. Pour Delisle, « dans une œuvre littéraire, l'écrivain communique sa vision du monde, sa perception personnelle de la réalité qu'il choisit de décrire » (29). La traduction littéraire exige une

connaissance active très affinée des ressources des deux langues en jeu, il faut reproduire le même effet du texte original chez lecteur en langue d'arrivée. Elle nécessite une bonne compréhension des contenus, des images et des symboles plus que la compréhension des deux langues en jeu. Le traducteur littéraire tient compte de la nature connotative des œuvres littéraires. Pour communiquer ses émotions, l'auteur utilise des tournures linguistiques que le traducteur doit bien comprendre avant d'essayer la traduction. Le style utilisé par l'auteur d'un œuvre littéraire pose des problèmes à la traduction; il est possible que les proverbes ou les idiomes utilisés par l'auteur n'aient pas une équivalence dans la langue d'arrivée, le traducteur est donc obligé de trouver comment rendre l'idiome ou proverbe sans changer le sens.

### **Théorie linguistique de la traduction selon Vinay et Darbelnet**

Ces deux ont proposé les sept procédés techniques de la traduction. Selon Vinay et Darbelnet ont suggéré sept techniques de la traduction dans leur œuvre *Stylistique comparée du français et de l'anglais*. Les sept techniques sont:

- **L'emprunt:** les mots étrangers deviennent plus ou moins acceptés dans une langue donnée comme les mots propre. Par exemple 'weekend', 'parking', 'football' sont des mots anglais souvent utilisé en français sans rien changer.
- **Le calque:** "le calque est un emprunt d'un genre particulier; on emprunte à la langue étrangère le syntagme, mais on traduit littéralement les éléments qui se composent". Vinay et Darbelnet dans Ajunwa (49).

### **Analyse des données**

Ladan est d'avis que, "more often, cultural challenges are surmounted through semantics in translation" (Ladan, 45). Cela veut dire que le plus souvent, les défis culturels sont surmontés grâce à la sémantique de la traduction. Cela est démontré de différentes manières dans la traduction de cet ouvrage. Nous en avons fait ressortir certains exemples ci-dessous:

TD	TH	TA Google	TA Deepl	Commentaire
We do a great disservice to boys in	Notre façon d'éduquer les	Nous rendons un très mauvais service aux	Nous rendons un très mauvais service aux	Le TH a utilisé l'équivalence, un des procédés proposés par

- **Traduction littéraire:** "la traduction littérale ou mot à mot désigne le passage de langue de départ à la aboutissant à un texte à la fois correct et idiomatique sans que le traducteur ait eu à se soucier d'autre chose que des servitudes linguistiques" (Vinay et Darbelnet, 48).
- **La transposition:** ici, une partie de discours est changée dans la langue d'arrivée sans changer le sens de langue de départ.
- **Modulation:** le point de vue est changé en jetant la lumière sur le message de la langue de départ sans changer le sens.
- **Équivalent:** on utilise l'équivalence pour traduire des clichés, des idiotismes, des proverbes etc.
- **L'adaptation:** ici, le traducteur traduit un mot ou une phrase qui n'existe pas dans la langue d'arrivée en remplaçant cette phrase ou ce mot qui réagit comme la phrase donnée avec une phrase qui à la même équivalence linguistique. Par exemple: «your father drank brandy – ton père a bu du St. Remy ». (Ajunwa, 74).

Selon Mathieu, un blogueur, depuis les années soixante, plusieurs auteurs (Michel Ballard, Hélène Chuquet, Michel Paillard, etc.) ont établi d'autres méthodes de traduction, telles que l'explicitation (introduction de détails spécifiques dans le texte de la langue cible), la collocation (utilisation d'une séquence de mots qui vont habituellement ensemble dans la langue cible) et la compensation (où une allusion ou une référence n'apparaît pas dans une partie du texte comme dans la version source, mais plus tard dans le texte cible). Pour effectuer l'analyse de nos extraits, nous utiliserons quelques-unes, sinon tous les sept procédés.

how we raise them.	garçons les dessert énormément.	garçons dans la façon dont nous les élevons.	garçons dans la façon dont nous les élevons.	Vinay et Darbelnet pour rendre la première phrase. Les deux Ta ont fait une traduction littérale, qui n'a pas bien rendu le message de l'auteur.
We stifle the humanity of boys.	Nous réprimons leur humanité.	Nous étouffons l'humanité des garçons.	Nous étouffons l'humanité des garçons.	En faisant la traduction mot-à-mot, les TA ont rendu un non-sens car « étouffons » ne rend pas le message de l'auteur tandis que « réprimons » a bien transmis l'esprit de l'auteur.
We define masculinity in a very narrow way.	Notre définition de la virilité est très restreinte.	Nous définissons la masculinité de manière très étroite.	Nous définissons la masculinité d'une manière très étroite.	Les TA ont fait une modulation erronée en traduisant la phrase « narrow way » par « très étroite » au lieu d'utiliser « limité » ou bien « retenue » comme la proposition de la traduction humaine.
Masculinity is a hard, small cage, and we put boys inside this cage.	La virilité est une cage exiguë, rigide, et nous y enfermons les garçons.	La masculinité est une petite cage dure, et nous mettons des garçons à l'intérieur de cette cage.	La masculinité est une petite cage dure, et nous enfermons les garçons dans cette cage.	Les TA ont fait une traduction mot-à-mot ici. Ils ont perdu le message de l'auteur en utilisant « petit cage dure » pour rendre la phrase. Cela n'a pas donné le message connotatif de l'auteur.
We teach boys to be afraid of fear, of weakness, of vulnerability.	Nous apprenons aux garçons à redouter la peur, la faiblesse, la vulnérabilité.	Nous enseignons aux garçons à avoir peur de la peur, de la faiblesse, de la vulnérabilité.	Nous apprenons aux garçons à avoir peur de la peur, de la faiblesse, de la vulnérabilité.	Le TH a bien rendu le message de l'auteur en utilisant le mot « redouter la peur » pour exprimer «to be afraid of fear». Elles ont fait une modulation correcte mais les TA ont fait une traduction littérale, qui n'a pas bien exprimé le message de l'auteur.
We teach them to mask their true selves, because they have to be, in Nigerian-speak, a hard man.	Nous leur apprenons à dissimuler leur vrai moi, car ils sont obligés d'être, dans le parler nigérian, des <i>hommes durs</i> .	Nous leur apprenons à masquer leur vrai moi, car ils doivent être, dans le langage nigérian, un homme dur.	Nous leur apprenons à masquer leur véritable personnalité, car ils doivent être, en langage nigérian, un homme dur.	La première partie de cette phrase a été bien traduite par Deepl en utilisant équivalence et la TH et le TA Google a traduit la phrase en utilisant traduction mot-à-mot qui passe toujours le message de l'auteur.
Yet the boy is	Pourtant, c'est	Pourtant, le garçon est	Pourtant, on attend du	Le TH traduit bien la phrase en

expected to pay the bills, always, to prove his masculinity.	toujours le garçon qui doit régler l'addition pour prouver sa virilité.	censé payer les factures, toujours, pour prouver sa masculinité.	garçon qu'il paie les factures, toujours, pour prouver sa masculinité.	utilisant la phrase « régler l'addition » mais les TA ont fait une traduction littérale en utilisant « payer les factures » qui donne l'impression qu'il paye toutes les factures.
We teach girls to shrink themselves, to make themselves smaller.	Nous apprenons aux filles à se diminuer, à se sous-estimer.	Nous apprenons aux filles à se rétrécir, à se faire plus petites.	Nous apprenons aux filles à se rétrécir, à se rendre plus petites.	Les TA ont fait une traduction mot-à-mot en rendant cette phrase. Ils ont remplacé les phrases «Shrink themselves, make themselves smaller » par « se rétrécir, faire plus petite » qui n'a pas donner le message de l'auteur.
We use the word respect for something a woman shows a man, but not often for something a man shows a woman.	Nous employons le terme de respect pour désigner ce qu'une femme témoigne à un homme mais rarement pour ce qu'un homme témoigne à une femme.	Nous utilisons le mot respect pour quelque chose qu'une femme montre à un homme, mais pas souvent pour quelque chose qu'un homme montre à une femme.	Nous utilisons le mot respect pour quelque chose qu'une femme montre à un homme, mais pas souvent pour quelque chose qu'un homme montre à une femme.	Le TH a fait une modulation erronée par remplaçant le mot « show » avec « témoigne » et les TA l'a rendu comme montre qui ne rend pas le message. Il devrait utiliser le mot « accorder » pour bien rendre le sens du message.
Something they say to their friends in a fondly exasperated way, something that ultimately proves to them their masculinity - 'Oh, my wife said I can't go to clubs every night, so now, for peace in my marriage, I go only on weekends.'	Quelque chose qu'ils confient à leurs amis avec un sourire agacé et qui est destiné, en fin de compte, à prouver leur virilité : « Ça ne plaît pas à ma femme que j'aïlle en boîte tous les soirs, alors, pour la paix du ménage, je n'y vais que le week-end. »	Quelque chose qu'ils disent à leurs amis d'une manière affectueusement exaspérée, quelque chose qui leur prouve finalement leur masculinité - "Oh, ma femme a dit que je ne peux pas aller en boîte tous les soirs, alors maintenant, pour la paix dans mon mariage, je continue week-ends.»	Quelque chose qu'ils disent à leurs amis d'une manière affectueusement exaspérée, quelque chose qui, en fin de compte, prouve leur masculinité - "Oh, ma femme a dit que je ne pouvais pas aller en boîte tous les soirs, alors maintenant, pour la paix dans mon mariage, je n'y vais que le week-end".	La TH a bien rendu le message de l'auteur sans ambiguïté mais il y a 'la' dans la TA Google. Ensuite, les TA ont fait une traduction littérale, bien que ce soit compréhensible, la TH a bien rendu le message de l'auteur.
We police girls.	Nous contrôlons nos filles.	Nous surveillons les filles.	Nous surveillons les filles.	Ici, la TA et la TH ont fait une bonne traduction en traduisant la phrase

### Conclusion

La traduction automatique est un lien entre deux disciplines : la traduction et l'informatique. Cela

signifie que la TA est interdisciplinaire par nature. L'informatique traite des mathématiques, du langage, de l'électricité, etc. La traduction est



associée à la linguistique, l'histoire, la littérature, etc. Ce travail s'agit principalement de prêter attention aux défaillances et aux erreurs survenant dans un texte traduit par l'ordinateur et essaye de la porter à la connaissance du traducteur. Une telle capacité peut également être fournie aux systèmes de TA. Il est très important qu'un TH reçoive un texte et sa traduction faite par une TA, évalue la traduction, la compare au texte source, identifie les erreurs de traduction définies par la discipline de la traduction ou par les critères sur lesquels il travaille. Cela permettra d'améliorer la traduction. Finalement, nous avons découvert, avec l'analyse de la TA qu'on a beaucoup amélioré la TA, spécialement DeepL. Il n'est pas étonnant alors que de nombreux traducteurs préfèrent l'utiliser plutôt que Google. À cause de cela, nous avons découvert, à l'aide de cette recherche que :

- i. La traduction humaine véhicule mieux les pensées des auteurs que la traduction

automatique en ce qui concerne la traduction littéraire.

- ii. La traduction automatique diffère de la traduction humaine dans les domaines des connotations. La TA ne peut pas traduire l'humour, la colère ou le sarcasme. Elle ne donne qu'une traduction nominale des mots écrits.
- iii. La TA, tout comme le TH nécessite la révision pour assurer une restitution presque parfaite captant le vouloir dire de l'auteur.

Les traducteurs humains ne doivent pas s'opposer à la traduction automatique, étant donné qu'elle est une réalité. Il est en revanche impératif que le traducteur d'aujourd'hui soit capable de travailler efficacement avec la machine pour produire de meilleures traductions. De plus, un traducteur doit toujours réviser et éditer le rendu d'une traduction automatique car il existe certaines nuances que seul l'humain peut comprendre et traduire.

### Bibliographie

- Adichie, N. C. (2014). *We Should All Be Feminists*. London: HarperCollins Publishers.
- Adichie, N. C. (2014). Nous sommes tous des féministes. Traduit de l'anglais (Nigeria) par Schneiter S. et de Pracontal M. Paris : Gallimard.
- Ajunwa, E. (2014). *A Textbook of Translation: Theory and practice*. Onitsha: Enovic Ltd.
- Baker, M., & Saldanha, G. (Eds.). (2009). *Routledge Encyclopedia of Translation Studies*. New York: Routledge.
- Brooks R. (2020). *A Brief History of Machine Translation*. Retrieved from <https://www.k-international.com/blog/history-machine-translation/> on 10/08/2021
- Delisle, J. (1984). *L'Analyse du discours comme méthode de traduction*. Ottawa .
- Homiedan, A. H. (1998). *Machine Translation*. Journal of King Saud University, Language & Translation, 10, 1-21.
- Hutchins J. (1995). *Machine Translation: A Brief History*. Concise History of Language Sciences: from the Sumerians to the Cognitivists. Edited by E.F. K. Koerner and R. E. Asher. Oxford: Pergamon Press (431-445). Retrieved from [https://www.infoamerica.org/documentos\\_pdf/bar05.pdf](https://www.infoamerica.org/documentos_pdf/bar05.pdf) on 10/08/2021  
<https://www.deepl.com/en/translator>  
<https://www.translate.google.com/>
- Ladan, S. (2022). Sociocultural Considerations and the Challenges of Literary Translation: The Case of *L'Aventure Ambiguë* Into *The Ambiguous Adventure*. *Journal of Languages, Linguistics and Literary Studies (JOLLS)* Vol. 11 (1) January 2022, retrieved from <http://www.jolls.com.ng> on 16/05/2022.
- Mathieu (2016). *7 Translation Techniques to Facilitate Your Work*. Retrieved from <https://culturesconnection.com/7-translation-techniques/> on 18/08/2021
- Nida, E. et Taber, C. (1969). *The Theory and Practice of Translation*. Leiden: E. J. Brill.

## A Contextual Analysis of Inaugural Speeches of Sierra Leonean And Gambian Presidents

Robbert, Esther & Udoh, Udeme Emmanuel

Department of English  
University of Uyo, Uyo

### Abstract

This paper is an exploration and contextual analysis of political discourse. It examines the power of language in political speeches and how power and influence are expressed in language within the appropriate context. The theoretical framework used in the analysis of the data is pragmatic context. It analyses ten utterances randomly selected from the inaugural speeches of the Sierra Leonean President, Julius Maada and the Gambian President, Adama Barrow. The work discovers that political utterances are made in context of the people's expectations, desires and hope for a better government. With this in view, the utterances hinge on the psychological state of the governed. They are aimed at elating their desires and the psychological satisfaction that their choice of personnel in government will live up to expectations. The paper concludes that both speeches are filled with persuasive and enticing words which promise a reformation in governance, improved condition of living and sustainable development as idealized in the minds of the governed. These utterances bring psychological relief and satisfaction which may be sustained in fulfilment of the promises or dashed.

**Keywords:** Inaugural speeches, Political discourse and Pragmatic context

### Introduction

Language serves many purposes. Central to its use is communication. Language, therefore, is a tool of communication made up of units which are strung together in chains which stimulate meaning in both the sender and the receiver. That is why Carter (1982) observes that language is a complex interaction of different linguistic levels. It is often studied in context, with reference to its interpersonal message, its styles and varieties. It is also studied systematically for its social, moral and political importance.

Language is a veritable tool in any human society. It is a medium of interaction, transmission of culture, instruction, entertainment and exertion of power and influence. Observably, language is pivotal in political sphere. It is a medium in which leadership and power are structured. Thus, language and power are inseparable, for there to be power in a political scene; the knowledge of persuasive language use comes in play. The language used in political scenes often carries underlying meaning beyond the sentences or propositions made. Language becomes a vehicle in which things are done.

### Statement of the Research Problem

Political discourse from pragmatic perspective have been studied by many scholars such as Waya and Nneji (2013), David and Peter (2016), Aremu (2017), Gunn and Ekoru (2018), Ojukwu (2019) and Gunn and Ishaya (2020). These scholars have also studied political discourse or language of politics using different theoretical framework such as Speech acts theory, Relevance theory and other related frameworks. Language of politics is a persuasive discourse and a social practice in which power relations are established and sustained. Van Dijk (1989) explains in his statement that:

Power involves control, mainly by members of one group over other groups. Such control may pertain to action and cognition, that is, a powerful group may limit the freedom of action of others, but also influence their minds. Besides the elementary recourse to force to directly control action (as in police violence against demonstrators) often, effective power is mostly, cognitive, and enacted by persuasion, dissimulation, or manipulation,

among other strategic ways to change the minds of others in one's own interest (p. 254)

As observed above, social and political attitudes are influenced and controlled by the way language is structured and manipulated. This is in line with Fairclough's (1995) view that power is not enacted or sustained through coercive means, but also through indirect means such as the use of language. In the African sphere, political tussles are usually carried out through language use. This can appear as defamatory of other opponents' character, a promise of a better nation, a pledge of service, assurance of transparency, appeal to ethnicity and declaration of manifestoes. These are ways in which language is manipulated in order to gain the favour of the targeted audience. Often, the targeted audience becomes pliable to the side which is effective in the use of language.

Worthy of note from the above is the neglect of pragmatic context in unraveling hidden meaning in the speeches of the two selected Presidents of Sierra Leone and Gambia. This study therefore, investigates the contextual meaning of inaugural speeches of Sierra Leonean and Gambian presidents.

### **Review of Related Literature**

A number of research works have been done in the analysis of political speeches and pragmatics. According to Ayodele (2006) in Ojukwu (2019) political speeches are rhetorics enunciated by those in political acclaimed positions through various media such as print and visual media which are aimed at influencing people by skillfully using language in a special way that influences or incites people. Political discourse is a power discourse intended to gain control over people. It is the capacity to affect people, things, situations and decisions. Political speeches have features which are aimed at compelling people to act in certain ways.

Wangatiah, David and Peter (2016) carry out a pragmatic analysis using Relevance Theory on selected political speeches and how the speeches affect national integration in Kenya. They observe that politicians make a deliberate attempt to influence the emotions of their listeners by establishing a shared background knowledge. They often employ allegorical anecdotes,

metaphors and past events to create a pseudo-world in which they relate with the listeners as people of same background and experience. They conclude that political speeches in Kenya encourage national disintegration and political manipulation.

Ojukwu (2019) undertakes a survey analysis on selected speeches of Nelson Mandela. She does this by employing Grice's Co-operative Principle and Speech Act Theory. She observes that Mandela's speeches are felicitous conforming to sincerity, preparatory, executive and fulfilment conditions. She noted that Mandela's speeches are assertive, directive and commissive which in a whole meet up with the anticipatory effects of Nelson Mandela. The speeches so reviewed conform to maxims proposed by Grice. They are relevant, brief, informative, truthful, connected and organized.

Aremu (2017) carries out a pragmatic analysis of metaphors in political speeches. She discovers that inaugural speeches of Nigerian presidents between 1977 and 2015 are replete with metaphors. Political leaders are characterized as fathers, builders, servants, managers, etc. the mappings are derived from shared socio-cultural beliefs which were employed to carry out transactive communication such as promising, appealing, condemning, thanking and commanding.

Waya and Nneji (2013) go ahead to critically examine the inaugural speeches of Goodluck Jonathan using Speech Act Theory. They observe that Jonathan's speeches are replete with assertive acts. In the work, assertive acts rank high in use, having 70% above other illocutionary acts as categorized by Searle. The study holds that President Jonathan's speeches were aimed at establishing hope for good governance and stable growth. His speeches reveal his personality, cultural and socio-background and how they culminate into shaping his world view about life and leadership.

In like manner, Gunn and Ishaya (2020) explore the language use in selected political speeches of President Goodluck Jonathan. The study adopted J. L. Austin's (1962) Speech Acts Theory. The study revealed the artful manipulation and mobilization of linguistic devices to generate

meanings that are both stated and implied within the context of their presentation. The study concluded that many of the utterances of Goodluck Jonathan bear unstated meanings which are only understood through pragmatic knowledge. The above reviewed works are akin to this present study as this present study deals on utterances. However, the place of divergence in this present study is the pragmatic tool employed which is pragmatic context.

### **Methodology**

The data for this research work are drawn from the inaugural speeches made by President Julius Bio and Adama Barrow of the Sierra Leone and Gambia in 2017 and 2018 respectively. The utterances analyzed are selected randomly. Five utterances are selected from each of the speeches. In a whole, the research analyses ten utterances from the two texts using pragmatic context as its approach. The focus is on political context and shared knowledge between the speakers and the subjects. The basis of which these texts were chosen is that the inaugural speeches of new governments are filled with promises. The words are carefully strung to elicit support and hope. It is on this premise the texts become relevant for a pragmatic analysis.

### **Theoretical Approach: Pragmatic Context**

Pragmatics looks at meaning with reference to the context in which an utterance or statement is made. Pragmatics deals with language in use. It is the study of the relationship which exists between linguistic and non-linguistic items and the interpretation of meaning with reference to context. It is a key feature of analyzing language and responses that follow utterances.

Leech and Short (1987) hold that pragmatic is concerned with meaning which is not derived from the formal properties of words and the internal structure, but from the way in which utterances are used and how they relate to the context in which they are made. This implies that meaning is constructed from not just linguistic items but also from non-linguistic items. Siddiqui (2018) observes that pragmatics deals not only with sentential meaning but goes to underscore the hidden meaning of speakers, determining what is unsaid. He adds that through pragmatics, one can analyze the intended meaning encoded in language

and how the intended meaning is decoded by listeners. Political speeches are enriched with meaning beyond what is stated. It often performs actions in the minds of listeners.

According to Yule (1996) pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener. This investigates how more get communicated than what is said in relation to the context. Context becomes bedrock of pragmatics analysis. Mey (2001) affirms that pragmatic analysis deals with meaning in social context.

Context of an utterance determines what message gets communicated and the meaning and the effect it has on the hearer. Pragmatic context includes speaker and the message that is communicated; the participants and worldview which they share; the deductions and implications of what is said and the effects culminated as a result of the context (Osisanwo 2003). Aboh and Uduk (2017) aver that context plays an indispensable role in the full explication of what a speaker implies and what a hearer infers.

In political discourses, context plays a vital role in the negotiation of power relations and how the hearers infer meaning and the implementation of the inferred meaning on the discourse participants. Van Dijk (2008) observes that context allows for reformation of the foundation of pragmatics and defines it as a discipline that accounts for situational appropriateness of language use. The situational appropriateness is determined by the effective use of context models. Context models explain how language users modify their discourse to suit the social and communicative environment and the way the nature of appropriateness is maintained in a discourse.

Context is relevant to pragmatics in the communication of meaning and intentions. As it takes into consideration the participants, their social identities, roles and relationship which exist among discourse participants. It looks at the resultant effect of a speaker's intention on his subjects. Austin (1962) avers that words are not used in vacuum, but used to do many things either for social acts or speech acts. This is often interfaced with shared knowledge and beliefs which surface in discourse as presuppositions.

In political discourse, context is the key to effectiveness of political speeches. The nature of any political event determines how the discourse will be constructed. In an inaugural event, the

speech is constructed to meet certain demands and expectations the hearers have. Therefore, context is relevant for appropriate use of language.

### **Data Presentation**

#### **Text A1**

Twenty years ago, I organized the first democratic elections in nearly thirty years and peacefully handed over political power to the elected Sierra Leone's People's Party Government. Today, I am here as the recipient of that democratic advancement.

#### **Text A2**

I want to reaffirm my commitment that I am President for all Sierra Leoneans. I therefore faithfully pledge to diligently work for, to protect and defend all Sierra Leoneans irrespective of political, tribal, religious, gender, sectional, regional and socio-economic background.

#### **Text A3**

My new direction in administration has prioritized free quality education as the flagship policy programme of my government... The greatest strategy to create a ladder of opportunity for all Sierra Leoneans to climb and achieve their greatest potentials.

#### **Text A4**

In just two weeks of my new administration, my government was able to pay public sector salaries in April on time... my government is therefore committed to build and consolidate the small gains that we have made to change and transform Sierra Leone.

#### **Text A5**

During my campaigns and since my election, I have said time and time again that this is not going to be the 'business as usual politics'.... My new government is launching three peaceful democratic wars. First, a war on indiscipline, war on corruption and a war on poverty.

#### **Text B1**

This is a victory for democracy. It is the victory belonging to all Gambians.

#### **Text B2**

We are now confronted with many challenges. We have inherited economy that has declined... businesses were shut down, offices and schools were closed. Foreign missions scaled down their staff.....over 126,000 became internally displaced... the country became ungovernable. The country would have remained in such a situation if the new government did not succeed in finding a solution to the impasse.

#### **Text B3**

The government under my presidency will strive to ensure survival, protection and development of all children. The aim is to improve their wellbeing and reduce mortality.

#### **Text B4**

As part of the reform to be undertaken to improve on job creation, e-government will be utilized to ensure that the personnel management office and labour department would store data on those seeking employment and the

jobs available.... the government will undertake a major drive to promote employment in all sectors.

### Text B5

The government intends to enforce constructional provisions that are entrenched to protect the fundamental rights of the citizens. Orders have already been given for all those detained without trial to be released.

### Data Analysis

Text A1 above shows credibility of the speaker's leadership and the dividends in which the office holders intend to deliver to the people. Within the political context, the speaker is out to convince his subjects about his credibility and the effectiveness of his administration in order to galvanize popular support and acceptance. By recounting of his political achievements twenty years ago, *I organized the first democratic elections in nearly thirty years and peacefully handed over political power...* he paints in the minds of the listeners competence and commitment; arousing in the minds of the hearers that the new government promises progressive development. By bringing his past achievement to limelight, he negotiates through his speech that his led administration will deliver sustainable development.

In Text A2 the President retorts *I am President for all Sierra Leoneans*. This statement, within its political context carries an undertone. The undertone here implies leadership that will not be biased or work in favouritism or nepotism. In the African society, in which most communities are heterogeneous in culture and ethnic group, it is a common place for leadership to give importance to his ethnic or religious group. By affirming that he is a president to all Sierra Leoneans, he drives the idea of national integration and unity. This gives the marginalized groups hope that a new dawn has come for them. This is made in line with the people's expectations in order to gain popular support and compliance among people with different social, ethnic and religious backgrounds.

In Text A3, the excerpt is filled with promises of good governance and strategic steps towards rebuilding the nation and the people. In this text, the message is focused on the people. The speaker engages this strategy as a means to build

satisfaction among the people. It is expected in any democratic society that the elected leaders live up to their campaign promises. In a bid to reveal the credibility of his intention, he reveals his steps towards achieving his goals. By bringing up the idea of free education which will create a ladder of opportunities for all Sierra Leoneans to have their potentials fulfilled. This is highly contextual. Everyone dreams to become something great and outstanding if given the opportunity. As a political leader armed with words, he promises his subjects of giving the single key of equality which is education. In a typical political scene, political leaders try to appeal to the listeners' emotions and desires, evoking mental pictures of desires and dreams with a promise to actualize their desires. The leader looks at the psychological state of the listeners and speaks in line with the context of their mind. With this, the listeners become emotional elated and the leader attains his goal.

In Text A4, managerial prowess is presented to the people. He confirms this by recounting the prompt payment of salaries within two weeks of his new administration. This is place against the background of past administration. It is common among political leaders to cash in on the perceived deficiency of previous administration. This statement carries implications in the minds of the listeners. This speech is a power negotiation and the quest to win over the popular support even from oppositions. The speaker presents proofs of timely compliance to the people's desires and needs.

Text A5 carries a pragmatic force which is most appealing to pragmaticians. The speaker opines: *this is not going to be business as usual*. This makes reference to shared knowledge of past failed democratic leaderships which saw leadership as a personal business for personal benefits. The statement presupposes that the past administration sought after personal gratification and interest instead of the people's own. By this

statement, the speaker implies that his administration promises to be a swift deviation from the past experience of failed governance which was characterized by vices, unaccountability and dashed hopes. By so doing, the speaker presents to the electorate a different view of governance against the previous knowledge of what governance has given in past administrations.

Similarly, in Text B1, the speaker states that the victory for democracy is a victory belonging to all Gambians. Within the context of this statement, democracy is the rule of popular support for the benefits of all people. This speaker implies that the Gambians have successfully brought true democracy to themselves by installing him as the president. Also, the statement "this is victory for democracy" suggests 'undemocratic victory' which could have surfaced but not for the scrupulous moves of Gambians in successfully giving themselves true freedom and representative governance. The President sees himself as the desire of the Gambians.

In Text B2, the speaker asserts, *We have inherited economy that has declined... businesses were shut down... foreign missions scaled down their staff ... internally displaced people...* However, his government stepped in to bring solution to the impasse. This statement suggests failure of the past administration of which his new government has stepped in to salvage. In African society, it is common in political sphere for a past government to leave dilapidated sectors and economy to the succeeding government. These have often kept the new government and the people in despair and frustration. For this presidency, as his strategy for wielding power and support, he avers that situation has been salvaged. Putting his listeners in the state of relief through words though the evidence of good governance are not yet visible to the electorate.

In Text B3, the President promises protection of individual life. This is one of the pressing needs of Gambians. The country has experienced various forms of insecurities and insurgencies, leading to many displaced persons in some communities. On the premise of this current state, the President commits to address the insecurity and insurgency issues plaguing the society. The inaugural event is a political context

where elected leaders point at the needs of people with a promise to address the issues as soon as possible. This is a power control strategy in which the leader uses words to paint positive pictures in the minds of the people. The picture so painted commands acceptance, support and loyalty among the governed.

Prominent among African countries is the issue of unemployment and fairness in employment procedures. This issue is of utmost importance to the youths. In Text B4, the President anchors on this issue, as it directly concerns the youths. The youths have a vital role to play in the success of any government. For a government to be successful, the needs of the youths must be properly addressed. The speech promises employment to the unemployed. The statement brings hope to a great percentage of unemployed youths. With this utterance, the minds of the youths are conditioned psychologically to expect an improvement on their social status. The statement made in this context wins over the youths to side of the new government. This gives the new government a political influence on the loyalty of the youths.

Text B5, hinges on fundamental human rights to give freedom to those unconstitutionally detained. The President in the text promotes the rule of law. By his giving orders to let go of anyone who is unconstitutionally detained shows his insistence on the right of humans and the protection of all Gambians. This statement puts the President in good light in the eyes of the people. It gives the Gambians confidence that the rule of law will be upheld in the new administration. This effective use of language creates calmness, assurance and excitement among the people. The effect of this contextual use of language culminates in the listeners' ardent followership and support.

### **5.1 Discussion of Findings**

The research discovers that the electorate's expectations from political leaders are the contexts in which leaders make constructive speeches in order to gain loyalty, control and support from their subjects. Effective use of language becomes pivotal to leadership, it goes a long way in conditioning the minds of the governed in favour of the government. From the

foregone data analysis, it is evident that inaugural speeches are responses born out of the needs and expectations of the people with regards to effective leadership in many facets of the society.

In the inaugural speeches of the Sierra Leonean and Gambian presidents, there are common features which border on good governance. These include pledge to credibility, sustainable development, employment, security, welfare and discharge of justice. These facets are the areas which the governed long for improved condition. These desired demands have informed transition in government or an outright ousting of failed leadership by the electorates. Based on these, political leaders who emerge as winners of poll hinge their speeches on the expectations of the electorates, giving them a pseudo satisfaction at the beginning; this satisfaction could be sustained or dashed in the course of leadership's administration. The speeches carry psychological effects which soothe the mind with hope of good governance and a sense of fulfilment. The question often raised at the end of a governing tenure is, were the enunciated promises matched with actions geared towards general improved living conditions in the society? This question, often, is not answered in the affirmative. The inaugural speeches, however, are observed to be very effective in galvanizing support, loyalty and raising hope in the minds of the governed. Hence, the speeches become a tool of power and control.

## 5.2 Conclusion

Political discourse thrives in the context in which they are made. Language of politics is persuasive, enticing and promising. It is intended to cause a change in psychological state of listeners. It aims at promoting interest in participation. Observably in the work, expectations form the context in which political discourses are made. In a political society, there are many expectations citizens expect from the government. These expectations become the bases which political utterances are made. The speeches are filled with promises of better conditions of living, facilities and general growth. Politicians often employ words which promise societal and individual development, employment, economic boom, security and incorrupt justice system.

The fulfilment of the promises often is a probability. However, through words and affirmative utterances, political leaders are able to instill in their subjects the sense of a positive change thereby influencing their thoughts and social behaviour. The analysis of the work shows that political expectations and desires of the society form the pragmatic context in which political discourses are made. Inaugural speeches, just like any political discourse, employ fascinating promises as measures of power negotiation among the people in order to gain popular support, loyalty and acceptance.

## REFERENCES

- Aboh, R. and Uduk, H. (2017). "The pragmatics of Nigerian English in Chimamanda Ngozi Adichie's novels". *West African Varieties of English, Literature, Pidgins and Creoles: A Festschrift for Professor Inyang Udofof*. 481-501.
- Aremu, M. (2017). "Pragmatic analysis of conceptual mapping in inaugural speeches of Nigerian Presidents". *Covenant Journal of Language Studies (CILS)*. 5(2): 32-47.
- Austin, J. I. (1962). *How to do things with words*. Oxford: Clarendon Press.
- Barrow, A. (2017). *Inaugural Speech*. Retrieved from <https://thepoint.gm/Africa/gambia/article/president-adama-barrows-inaugural-speech> on 18<sup>th</sup> June, 2021.
- Carter, R. (1982). *Linguistics and the teacher*. London: Routledge & Kegan/Paul Ltd.
- Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. London: Longman Group Limited.
- Gunn, M. and Ekor, D. E. (2018). Analysis of President Muhammadu Buhari's Inaugural Speech "The Die is Cast": H. P. Grice Co-operative Principles Perspective. *TAJEL: Taraba Journal of English and Literature*, 1(1):109-118.
- Gunn, M. and Ishaya, Y. T. (2020). Speech Acts Analysis of Selected Speeches of President Goodluck Ebele Jonathan. *ANSU: Journal of Language and Literary Studies (AJLLS)*, 2(1):17-28.



- Leech, G. and Short, M. (1987). *Style in fiction: A linguistic introduction to English prose*. London: Longman.
- Maada, J. (2018). *Inaugural Speech*. Retrieved from <https://statehouse.govsl/inaugura-address-by-his-excellency-president-dr-julius-maada-bio-at-the-national-stadium-on-saturday-12th-may-2018> on 18<sup>th</sup> June, 2021.
- Mey, O. (2001). *Pragmatics: An introduction*. Oxford: Blackwell.
- Ojukwu, C. (2019). A pragmatic analysis of selected political speeches of Nelson Mandela. *Journal of the English Scholars' Associational of Nigeria*. 21(2): 63-86.
- Osisanwo, A. (2003). *Discourse analysis and pragmatics*. Lagos. Femolus-fetop Publishers.
- Siddiqui, A. (2018). The principles features of English pragmatics in linguistics. *Advances in Language and Literary Studies*. 9(2):77-80
- Van Dijk, T. A. (1989). "Structures of discourse and structures of power". In J. A. Anderson (Ed.) *Communication yearbook*. Newbury Park: Sage.
- Van Dijk, T. A. (2008). *Discourse and context: A socio-cognitive approach*. Cambridge. Cambridge University Press.
- Wangatiah, I. R., David, D. and Peter, K. (2016). Political speeches and national integration: A pragmatic analysis of selected political speeches in Kenya. *Multilingual Academic Journal of Education and Social Sciences*. 4(1): 57-70.
- Waya, D. T. and Nneji, O. M. (2013). A pragmatic analysis of victory and inaugural speeches of President Jonathan: A measure for transformation and good governance in Nigeria. *Innovare Journal of Social Sciences*. 1(2):12-21.
- Yule, G. (1996). *Pragmatics*. Oxford University Press.

## Combatting the Socio-Political and Economic Challenges of Farmer-Herdsmen Conflict in Nigeria: A Study of Abdullahi Abubakar's *Citizens or Strangers?*

Aisha Issa & Alabere Hanafi Monsur  
Department of English and Communication  
Kwara State Polytechnic, Ilorin.

### Abstract

Political and economic factors such as rivalry, intolerance, land ownership, power tussle, and so on are often the major causes of conflicts in every human society. As a peculiar social phenomenon, virtually every society in the world has witnessed one form of conflict or the other. Situated between causes and effects, it takes different shapes and dimensions from society to society. The usual atmospheres are inter-racial conflict, inter-tribal/ethnic conflict, inter-state conflict, inter-political conflict, etc. In Nigeria, especially the north central zone of the country, the conflictual incidents cum associated fatalities between the pastoralists and sedentary farming communities has risen high and taken appalling dimensions in the recent time. In dealing with such phenomenon, irrespective of its nature, studies in issues in conflict and conflict resolution have revealed that analysing the dynamics of a specific conflict, among others, is a vital step towards its resolution. To this end, therefore, theoretically situated between social functionality of literature and conflict analysis and resolution, the paper examines Abdullahi Abubakar's play, *Citizens or Strangers?* as a theatrical approach towards analysing the dynamics of the farmer-herdsmen crisis in Nigeria, thereby providing an in-depth understanding of it and suggesting a lasting resolution.

**Keywords:** Conflict, Farmer-Herdsmen, Nigeria, Theatre, Abdullahi Abubakar

### Introduction

Conflict is a peculiar social phenomenon in all over the world. Indeed, humanity has grown to accept conflict as part of its nature, as virtually every society in the world has witnessed one form of conflict or the other (Auwal, 2010). Situated between causes and effects, it takes different shapes and dimensions from society to society. The usual atmospheres are inter-racial conflict, inter-tribal/ethnic conflict, inter-state conflict, international conflict, inter-political conflict, organisational conflict, etc. (Radda, 2006). On the one hand, these forms can largely be regarded as social or communal conflicts. On the other hand, conflict is also experienced at the individual level, specifically in two ways: interpersonal conflict and conflict within self. Irrespective of the form it takes, at the heart of every conflict lie cause(s) and effect(s). To this end, remarkable strides have been made by scholars in dealing with conflict and conflict resolution, largely within the framework of cause-and-effect, seeking methods and devising institutions, with a view to resolving the existing conflicts, curtailing a likely eruption, mitigating its

effects from spreading and escalating when they do occur and maintaining a conflict-free society. (Habib, 2006)

In a plural society like Nigeria, according to Auwal (2010, p. 51), "conflicts have been more than associated with social, communal, religious or ethnic issues rather than any other factors". Nigeria has experienced and continues to experience conflicts with serious consequences on the people (Radda, 2006). The north central zone of the country is a peculiar battle ground with the conflictual incidents cum associated fatalities between the pastoralists and sedentary farming communities rising high and taking appalling dimensions in the recent time. Odinkalu and Tukur (2010) report that "over the past decades, the intensity, frequency and geographical scope of these incidents have risen sharply and rapidly. Thousands have been killed; many more have been displaced; properties, crops and livestock worth billions of naira destroyed". ([www.kapital929.fm/resolving-the-farmer-herdsmen-conflict/](http://www.kapital929.fm/resolving-the-farmer-herdsmen-conflict/))

Considering the far-reaching roles both parties play in the socio-economic growth of the country; via the provision of essential sustenance for the country, the farmers' industrious efforts to feed themselves, their family and the country at large, and the pastoralists' efforts that ensure the country's dairy and protein needs are met, it is greatly incumbent on both the government and potential individuals to intervene in providing and/or suggestion of urgent and enduring solutions to the extremely hostile clashes. In rising to this challenge, especially at the individual levels, looking into the various conflict resolution strategies and/or methods is, therefore, crucial. To this end, the paper examines Abdullahi Abubakar's play *Citizens or Strangers?* as a theatrical intervention essentially aimed at analysing the dynamics of the communal crisis between the Fulani cattle breeders and Idoma farmers of Benue State of Nigeria, thereby providing an in-depth understanding of it and suggesting a lasting resolution path.

#### **About the Playwright**

Abdullahi Abubakar is a Professor in the Department of English, University of Ilorin. He is a theorist, playwright and theatre director. His strong sense of social vision has culminated in many published plays to his credit. These include the following: *A New Weft in the Loom* (2012), *Next Time* (2012), *Creating a Future* (2013), *Sirens and Whispers* (2013), *Corper'tion* (2013), *All for God!* (2014) and *The New Eves* (2020).

#### **Theoretical Framework**

The theoretical framework for the study is situated between social functionality of literature and conflict analysis and resolution. Stressing the social functionality of literature in "Artistic Creativity: Literature in the Service of Society", Ezeigbo (2008) posits that, in literature from all over the world, instances abound of how writers employ the power of imagination and illusion of reality to "create and re-create experiences that hold up a mirror to their societies to view their actions and understand the need to achieve positive transformations of the society" (p. 12). In the context of this study, the reflected experience in the artistic mirror is a form of conflict that is, on the surface, characterized by ethnic/professional rivalry. Oyesola (2015, p. 101) posits that there is

conflict when:

there is a sharp disagreement or clash, for instance, between divergent ideas, interests or people and nations. Conflict is universal yet distinct in every culture. It is common to all persons yet experienced uniquely by every individual. It is a visible sign of human energy and often the result of competitive striving for the same goals, rights or resources.

The study thus conceives that the conflictual experience which has been theatrically re-created here is critically with a view to analysing the components of the conflict and showing the society their actions, their human brutality, thereby understanding the much need for positive social transformation. The theatrical re-enactment thus becomes an important means of understanding and interpreting the aspect of a society which involves social conflict, class struggle and the human condition. Since the principal aim of conflict analysis is to aid the understanding of a specific conflict in order to positively transform it, Gusau (2006, p. 33) observes that it is crucial for interveners or analysts to "start from mastering the components of the conflict, namely its background and context, stages, positions or attitudes of the parties, and the parties themselves". To this end, to a large degree, it can be posited that the whole artistic idea in this play is geared towards unraveling the inherent conflicting issues, hence seeking resolution to the entire conflict. Technically, such analytical stride is referred to as conflict resolution. In his definition, Auwal (2010, pp. 57-58) posits that:

conflict resolution usually implies the process of resolving a dispute or conflict permanently. It is done by providing each side with appropriate terms of bargaining. It is predicated on the belief that a good conflict resolution begins by identifying the problems and demands of each party involved in conflict, and then by adequately addressing the interest of each; it is expected that a lasting peace can be restored.

Thus, aligning the optimism expressed in the above conception of conflict resolution with

the social functionality of literature described by Akachi (2008), it is equally expected that the social reality dramatized in the play under study will impact positively on resolving the conflict, thereby contributing significantly, also, to other measures and approaches already in place towards achieving such end.

### **The Play and the Dynamics of Farmer-Herdsmen Conflict/The Dynamics of the Conflict in the Play**

Understanding and analyzing the dynamics of a specific conflict is requisite in a bid to resolving it. To this end, digging into the root cause(s) appears to be the foremost step which will provide one with such backgrounds as the history of the conflict, the socio-cultural, political, economic and even religious contexts of the parties in the conflict. In some cases, posits Gusau (2006, p. 34), “the distant, and the recent past, as well as the political, economic and social arrangements in the society that may affect the way each of the parties perceives itself in relation to the other and to the issue at hand, all combine to help in the understanding of the conflict. To this effect, the entire dramatization quite insightfully sets the historical background to the crisis between the Fulani cattle breeders and Idoma farmers of Benue State of Nigeria.

The play opens with the background ambience of a vehement and glowing hostility between two communities of distinct tribes or ethnicity – the Fulanis and Idomas. A Fulani herdsman is shown leaning on a tree while he watches over the grazing herd. Three villagers, a man and two women, obviously Idoma farmers on their way to the farm, appear, and on sighting the herd; as if a taboo, a very strong alarm is raised immediately. The ensuing atmosphere culminates in exchange of war songs, thereby heralding another phase of the lingering crisis between them. Some key chiefs of the two communities, boiling with anger, relate the situation at hand to their respective leaders. From both ends, unanimous consensus is reached to embark on war; hence preparations in place.

Ehohi, a daughter of a politician of Idoma extraction representing the entire communities of Fulani and Idoma at the National Assembly, Ediga, is going abroad to study. While hastily on a

chartered vehicle to the capital city to catch up with the next available flight after missing her originally scheduled flight, a heavy flood occur, and coupled with the roaring of a hippopotamus, many people abandon their vehicles and run for safety. Consequentially, this event leads Ehohi and the commercial driver, Durow, to the Fulani community. Perceiving them as spies in that environment, which is circumstantial of the current crisis, they are held in captivity.

Meanwhile, Ehohi’s father has been seriously ill with his health on a degenerating note and he is being referred from one specialist to the other. The illness has, however, defied orthodox therapy by every means. Alternatively, via the efforts of his wife, Ajuma, a spiritual consultation reveals that Ediga has a confession to make before the Fulani leader, Jowuro, as a requisite for his healing. Being an illustrious son and their pride, the Idoma leader, Oche, and other chiefs cannot but support him in this regard, so as not to lose him. Out of no choice, a peace message is sent to the Fulanis to this effect. A reasonable level of tolerance is maintained at this level and a further arrangement is made for a meeting between the representatives of the two communities at a neutral ground.

Ediga’s confession reveals that he is greatly instrumental to the genesis of the entire rift. As the then Commissioner of Agriculture in the state, he invests a huge amount of money he acquires illegally in irrigation farming with another ten billion naira loan obtained from the World Bank. A vast land near the river is usurped for this purpose. Just a day before the coming of the World Bank Assessment Team for the loan, Ediga claims that a herdsman allows his animals to encroach into his farm which amounts to huge damage. He then instructs a total onslaught on them and the entire members of that family – Reebo’s – are wiped out. Coincidentally, Durow is the only survivor of that attack as a kid then. The act thus marks the genesis of the entire communal crisis:

**EDIGA:** *(continues in a similar manner.)* it wasn’t all my fault. As the then Commissioner for Agriculture in the state, ... I got a huge amount made from a fertilizer scam; so, I

decided to engage in irrigation farming... for which a loan of ten billion naira could be secured..., using my good office. I usurped the land beside the river... claiming government interest in it and... warned against trespass. But the herdsmen would not heed, claiming scarcity of water for their animals... One day, a herdsman allowed his animals to encroach into my farm... near the river. The damage was too much and... coming just a day before the World Bank... assessment committee for the lone, I got mad. I set my boys loose on the family; ... and members of the Reebo family were wiped out. This started the whole crisis. (Abubakar, 2015, p. 52)

Subsequently, he allows the crisis to linger on using the atmosphere as an advantage to drive stronger his inordinate political ambition. During elections; armed, his boys would raid polling units where he is unpopular and get away with ballot boxes and papers under the guise of Fulani or Idoma attack, with the media being the channel via which the false reportage would be let out:

**EDIGA:** I later realized that the fracas would help my political ambition... so I allowed it to linger on. During elections, many polling units where I was not popular... were attacked by my boys, ... under the guise of the herdsmen or farmers as I found it convenient. The media were our veritable outlets. (Abubakar, 2015, p. 53)

Based on the forgoing, the cumulative factors surrounding the conflict are, at first, political and economic, and the impacts of this development is greatly ascertainable on the way each of the communities perceive itself in relation to the other and largely, to the issue at hand. Their relationship is absolutely characterized by an atmosphere of suspicion, anxiety, distrust and enmity largely bred

by poor leadership and lack of good governance as depicted in the character of Ediga. Clearly, as an important political figure, Ediga has a greater role to play in the governance of the entire communities. This borders on democratization, maintenance of law and order, accountability and transparency, responsiveness, respect for rule of law as well respect for minority rights among other human rights concerns. These are characteristic of good governance and are indeed, all together, “a conflict prevention technique as well as an effective resolution as the case may be” (Bambale, 2006, p. 51). However, Ediga’s failure to institute such a structure of good governance not only triggered the conflict but also devastatingly fueled and prolonged it.

In his analysis of conflict, Gusau (2006) offers that it is a phenomenon that passes through certain stages and it is quite crucial for a conflict analyst to study and understand the inherent changes occurring from stage to stage, largely because there are certain behavioural patterns from the parties that are peculiar to the crisis as it unfolds in phases. To this end, five stages or phases are said to be inherently identifiable in a conflict: pre-conflict stage; confrontation stage; the crisis stage; the stage where all conflicts tend to one of two ends, that is, either one side wins or the other loses, or both sides become consumed in it and reached an accord; and the post-conflict period.

In the play, the pre-conflict stage between the two communities is largely implicit. Inferably, however, it is the post-annihilation of the herdsman’s (Reebo) family. Consequently, the atmosphere of their relationship becomes characterized by “incompatibility of goals of the parties where each is nursing different expectations, goals, rights, etc.” (Gusau, 2006, p. 35). Hence, the nature of such incompatible goals certainly must have taken such dimensions as: who owns the land? Who dominates who? Who are ‘citizens’ and who ‘strangers’ are? Thus, the conflicting parties’ preoccupations with finding favourable answers to these questions lead to the confrontation phase between them.

Also, this stage is implicit in the play. According to Gusau (2006), the confrontation stage is a period of conflict development in which

it comes to the open “where all the parties begin to make demands, agitations and at some point become polarized on their stands, where low levels of violence such as minor skirmishes involving the parties occur” (p. 35). The reader has a glimpse of this from the scene where an update of the warring situation is taken to Jowuro’s palace by two Fulani chiefs, Gongooru and Baajobo. The trio reiterates their stand thus:

**GONGOORU:** Tell the Jowuro we are here. (*a guard goes in to announce the presence of the chiefs. Jowuro comes out of his hut to meet the chiefs and they exchange greetings*). Jowuro! There is fire on the mountain! (*Pointing to the second chief*) Baajobo, let him hear.

**BAAJOB0:** Jowuro! We lost many of our warriors to spiral killings; so we cannot fold our arms any longer.

**JOWURO:** Ah!...

**BAAJOB0:** Jowuro, we are going to war!

**GONGOORU:** Yes!

**JOWURO:** (*Rhetorically*) Do you know what you will do for me, now? Inform the Chief army and get all the youths. We are going to war! (Abubakar, 2015, p. 4)

At the other end, also, two Idoma chiefs, Alapa and Apala, are also seen bearing the situation at hand to their leader. At this point, the Idoma war song re-echoes with the former chief equally roaring with anger and pride:

**ALAPA:** (*in anger but is calmed by Akpala.*) Don’t tell me anything. I must see the Oche.

**APALA:** Take it easy.

**ALAPA:** I am going to war! As the commander of the army, I cannot allow to be put to shame. I must keep my pride at all cost! (Abubakar, 2015, p. 5)

The totality of the foregoing is considerably indicative of an ideological polarity which has set the two communities apart and also suggestive of the earlier confrontation when the crisis was just springing up with the parties getting engaged through the use of threats and insults.

The climax of a conflict is marked when it becomes characterized by violent confrontation, with both sides “suffering levels of casualties, large scale population displacements, destruction

of lives and properties, etc.” (Gusau, 2006, p. 35). In the play, through the eyes of two narrators, the atmosphere of the actual crisis stage; which is characterized by horror, irrationality, ruthlessness and inhumanity, is revealed thus:

**NARRATOR I:** I say no! ...

**NARRATOR II:** Yes, no to this carnage

**NARRATOR I:** This is not helpful, my brother.

**NARRATOR II:** (*to the integrated audience*) What do you think, too?

**NARRATOR I:** The herdsmen and the farmers... why do we slaughter each other, my people?

**NARRATOR II:** Killing one-another! It is such a pity.

**NARRATOR I:** Why penetrate such evil against humanity by killing fellow citizens? How can we justify this ‘war’?

**NARRATOR II:** So much blood spilled, for what?

**NARRATOR I:** No (*repeat for emphasis*)...! We should think about it.

What reason is justifiable enough for one to terminate his fellow man’s life?

**NARRATOR II:** What excuse, my people? I am short of words. My heart bleeds.

**NARRATOR I:** I am happy you see it, just the way I do, too.

**NARRATOR II:** (*to the integrated audience*) What about you, too? We shall allow you also to see it. (Abubakar, 2015, pp. 3-4)

Amidst these violent confrontations, it is evident that the two communities have become consumed in the conflict, with no winner but losers at both ends; hence, an accord path is eventually taken. The message of peace the Idomas sent to the Fulanis, which yields an agreement to have a representative meeting at a neutral ground, remains a crucial build up to the ‘final truce’, being the optimistic or utopian atmosphere the play paints as the post-conflict period. At this level, the processes of addressing the causes of the conflict are given space and a quite innovative and developmental path is being channeled. This development is clearly indicative of the accommodating and compromising postures from

the conflicting parties.

In conflict analysis, the foregoing is part of the four variants of the cooperative postures available to the parties. Hence, at this point, the two parties demonstrate accommodating dispositions and eventually adopt a strategy of compromise that shows readiness of the parties to find a common ground for a solution, that which is mutually satisfying and acceptable to both parties (Gusau 2006). To this end, a major resolution path is suggested through the eyes of Durow whose figure represents an agriculturalist, portrayed as deserving to be given chance to serve the society in the cognate capacity, based on merit and not favour. In terms of both attitude and aptitude, as evident in his innovation, magnanimity and communal spirit, the characterization of Durow is no doubt upright. The subsequent decision of the joint elders' council to have him replacing Ediga at the National Assembly is a significant pointer to this. After all, as pointed out by the first narrator, "one would expect that the most sensible thing to do is fishing out the most disciplined, orderly and diligent persons as leaders" (Abubakar, 2015, p. 11). Thus, as characteristic of conflict, their rationality is challenged to think of alternative ways of meeting contesting human needs and interests. What is emphasized therefore is not conflict *per se* but the ways the rational ones among them have responded to it (Auwal, 2010; emphasis added). Durow and a Fulani chief, Gongooru, are significantly insightful in these regards:

**GONGOORU:** ... It is the issue of strategy that is polarizing us. Before now, our two communities have co-existed with no rancours. What degenerated into the mass killings have been the same incidents of cows eating up farms, which we often resolved amicably through compensations agreed upon in roundtable talks. Why has the situation then degenerated to mass killings? That is the question that requires an answer before we plan. (Abubakar, 2015, p. 42)

**DUROW:** .... The lingering crisis has preoccupied my mind for long and a

suggestion has been on my mind since. To move forward, I want to propose a permanent solution to main cause of disagreement between the two domicile professions of breeding and farming. (*The integral and integrated audiences express surprise, anxiety, and relief in different ways.*) Let us begin to see our roles as complimentary and not at variance, if we want progress in the land. (*Some adjust their seats while others become more attentive*) Henceforth, we should earmark some areas as grazing land for a couple of years, we shall make the land recuperate from extensive years of farming. Also, the animals' waste would serve as manure for the quick recuperation of such lands. Afterwards, the grazing land would be exchanged for farmland with less yields. The same shall apply to the water sides which shall be shared among the herdsmen and the farmers. Thank you. (Abubakar, 2015, pp. 55-56)

As a build up to this, the joint elders' council has earlier convened a meeting during which the path of peace, unity and progress is finally ratified. The attitudes demonstrated by the two warring communities – their willingness to review their positions and compromise on their demands – speak volume on the perspectives of both parties on the crisis. Accordingly, Gusau (2006) observes that, at this level, parties to a conflict tend to "understand or interpret the conflict in relation to a number of factors such as their beliefs, values, views, their images of themselves and of the other party, etc. (p. 36). Thus, both attitudes and perspectives of the parties contribute considerably in defining their relationships with the others. What this apparently suggests is that, at this point in time, the conflict could have been resolved upon prompt and strategic interventions.

The atmosphere described by Gusau (2006) above can be contextualized in the play at the climax of the crisis. It begins to set in from the Fulanis when the fate of the captives (Ehohi and Durow) is to be decided. A chief, Baajobo, suggests death penalty retaliatory to their claimed murdered children. Another two key chiefs,

however, caution respectively:

**BOODERI:** I support the idea with a little modification. Let us determine the actual identity of the accused, to ensure we are not taking a wrong decision; we should initiate a fresh enmity.

**GONGOORU:** I want to warn against any hasty decision on this matter. If we consider our losses in terms lives and property in these past years, we may see no logic in brokering peace. Do not misunderstand me; I am not preaching cowardice but caution. The *nagge* is remarkable for its strength to make a market desolate but that would be when its patience is stretched to its limit.... Let us understand one thing. At the other end, they only lose people when we attack. At this end, we lose our property in addition to our youths. Also, consider our population as a scattered people all over the land and the implication of that on our strength. (Abubakar, 2015, pp. 41-42)

Similarly, at a meeting point where Ediga is to make his confession, the conscious de-escalatory language and dispositions of two Idoma chiefs, Alapa and Apala, and a Fulani chief, Baajobo, coupled with the responses from all the villagers, all together, ring a positively significant attitudinal change to the entire conflict. More so, the attitudinal changes displayed by the conflicting parties owe so much to their perspectives of the lingering crisis and, thereby helping significantly in defining their relationships:

**ALAPA:** May there be peace in our land

**ALL:** Amin....Amen.

**BAAJOBBO:** That is if we are sincere in our pursuance of it.

**ALAPA:** We have ever been a peaceful people except we are pushed to the war.

**APALA:** Please, let us exercise patience. Our mission is quite different. (*Pointing to Ediga*) Our representative here has something to say to us all. Let us listen. (Abubakar, 2015, p. 51)

Furthermore, a major vital step towards understanding the many ramifications of a conflict is identification of the parties to the conflict (Gusau, 2006). It is maintained that identifying the

individuals, groups or even nations to a conflict help to map out the strategies for management and resolution; hence their preferences, positions, needs, fears, the interests they are pursuing or striving to protect are adequately addressed (Gusau, 2006). To this end, the entire dramatization is loaded with this conflict analytical strategy. On the one hand, the parties are apparently identified – the Fulani cattle breeders and the Idoma farmers found in the north central part of Nigeria, specifically Benue State. On the other hand, the interests they are pursuing or protecting are also ascertained with purely economic and socio-political underpinnings. Economically, the Fulanis seek sustenance for their herd, invariably themselves, and the only means is grazing, especially where the pastures seem greener. The Idomas similarly seek sustenance for themselves, their families and the community at large through farming. From both ends, thus, the provision of dairies and meat from the cows and that of food from the farms have great economic impacts. Socio-politically, on the other hand, their entire socio-political setting is characterized by such questions as: who dominates who? Who are the land owners and who the settlers are? Who are the ‘citizens’ and who the ‘strangers’ are? This points to the central argument of the Structural Theory of conflict which holds that violence or conflict “is a phenomenon that is built in human societies according to how they are structured and organised” (Mohammed, 2006, p. 19).

Moreover, irrespective of the type of structure, the entire fabric of social life is said to be inherently consists of a struggle for power and status between groups and between individuals (Umar, 2006). At the both conceptual levels, evidently, this is portrayed in the relationship of the two communities. Hence, the fundamental statement the play ideologically makes resides in this structural relationship. It is a fragile but significant relationship that must be responsively and responsibly maintained at both the individual and governmental levels, in order to rid the society of such disruption and unjustifiable destruction of lives and properties.

### **Conclusion**

Although it is a paramount national issue,



the play has dealt particularly with a conflicting issue that directly affects certain ethnic groups from northern region of Nigeria. What makes an ideal polity is “the extent to which conflicting interests and needs are constructively managed (Auwal, 2010, p. 51). Hence, to this effect, the significance of the play is fundamentally revealed in the fact that it underscores the dire need for a kind of societal resurgence which embraces good governance, prompt leadership intervention in the face of looming crisis, sincerity of purpose, prioritizing of communal interests over those of the individuals, prioritizing dialogue over violence in the event of incompatibility of goals, respect for rule of law and upholding of professional ethics. On the whole, it is evident that the dearth of all these in the dramatized political landscape has not only bred the crisis but also terribly fueled it the more.

Thus, the conflict analysis theatrically

explored in the play would have earned the play the power of theatre to shape the thinking of the society, having employed an analytical technique or approach to the understanding; hence the resolution of the intra-communal/professional crisis in the specified sub-region of the country, in particular, and the entire nation at large. Essentially, the paper offers that, to a remarkable extent, from a well-grounded research and insight, the playwright has justifiably dramatized the causes and related issues of the conflict, in the same vein an expert in conflict analysis would do, while suggesting enduring solutions to the persistent menace that has engulfed the country in the recent time. This is ultimately with a view to proffering a solid ground on which to permanently combat the menace in the country.

#### References

- Abubakar, A. (2015). *Citizens or Strangers?* Ilorin: Unilorin Press.
- Auwal, A. (2010). “The dynamics of conflict and conflict resolution in Jos, Plateau State” In Isaac O. Albert & Olaniyi N. Olarinde (Eds.), *Trends and Tensions in Managing Conflicts*. Ibadan: John Archers.
- Bambale, J. Abdu. (2006). “Conflict management – Alternative dispute resolution spectrum” In Habu Mohammed (Ed.), *Concepts & Issues in Peace Studies & Conflict Resolution, 1*. Bayero University, Kano: General Studies Unit.
- Ezeigbo, T. A (2008). *Artistic creativity: Literature in the service of society*. Inaugural Lecture Delivered at the University of Lagos on 13th February, 2008. Lagos: University of Lagos Press.
- Gusau, B. H. (2006). “Towards analysing the dynamics, role and resolution of conflict in African societies” In Habu Mohammed (Ed.), *Concepts & Issues in Peace Studies & Conflict Resolution, 1*. Bayero University, Kano: General Studies Unit.
- Habib, N. (2006). “The Gacaca: Achieving peace and reconciliation the African way.” In Habu Mohammed (Ed.), *Concepts & Issues in Peace Studies & Conflict Resolution, 1*. Bayero University, Kano: General Studies Unit.
- Mohammed, H. (2006). “Basic concepts & theories of peace studies and conflict resolution” In Habu Mohammed (Ed.), *Concepts & Issues in Peace Studies & Conflict Resolution, 1*. Bayero University, Kano: General Studies Unit.
- Oyesola, D. O. P. (2005). *Conflict and context of conflict resolution*. Ile-Ife: Obafemi Awolowo University Press.
- Radda, I. S. (2006). “Conflict in society: consequences and strategies for management” In Habu Mohammed (Ed.), *Concepts & Issues in Peace Studies & Conflict Resolution, 1*. Bayero University, Kano: General Studies Unit.
- Umar, A. M. (2006). “Periscoping: conflict and the role of NGOs in conflict resolution.” In Habu Mohammed (Ed.), *Concepts & Issues in Peace Studies & Conflict Resolution, 1*. Bayero University, Kano: General Studies Unit.
- Odinkalu, C. and Tukur, M. B. (2010) “Resolving the farmer-herdsmen conflict” [www.kapital929.fm/resolving-the-farmer-herdsmen-conflict-chidi-odinkalu-and-mohammed-bello-tukur/](http://www.kapital929.fm/resolving-the-farmer-herdsmen-conflict-chidi-odinkalu-and-mohammed-bello-tukur/)

## La Critique Littéraire dans le Temps et dans L'Espace : Les Vues Subjectives

Oguchi Uzoamaka Tessa

Department of Modern European Languages  
Nnamdi Azikiwe University, Awka

### Résumé

Cette communication se donne pour objectif de proposer les bases d'une réflexion ouverte sur la critique littéraire. Donc, il sera tour à tour question ici des éléments de définition de la critique, de la spécificité de la démarche critique et de la typologie de la critique. L'accent sera mis sur la démarche critique et l'apport de la lecture à la démarche critique. Cet apport, il faut le souligner, est une tentative de démontrer le dynamisme de la critique et le rôle primordial que joue la lecture dans l'acte d'écriture et d'établissement des sens.

**Mots clés :** critique, littéraire, lecture, écriture.

### Introduction

La critique n'est pas une notion aimée et admirée par la plupart des gens. Akakuru, dans *Conversation with a critic*, concourt à cette assertion quand il opine que : « many people today display an instinctive aversion for the word critic [...] The critic in our collective psyche is not a friend : he is a rabble-rouser and a pariah » (xi). Le critique est considéré à tort comme un opposant. Certains le prennent pour un juge malveillant dont l'unique fonction est de dénoncer, condamner et détruire tout ce qui est fait. Loin de cette perception erronée, le critique est ce pont qui relie l'auteur et le monde auquel il s'adresse, c'est-à-dire ses lecteurs. Pour Akakuru le critic « is a builder, a creator... a man who picks up a work of literature (novel, play, poem, etc), reads it, understands it and relates it to his own time and space and produces, in speech or in writing, an account of that exploration ». Donc, la critique est une noble profession qui s'engage dans la construction et l'édification du monument artistique et littéraire. D'ailleurs, l'utilité et la noblesse assignées de cette profession s'endossent par l'entrée des écrivains reconnus (Barthes, Sartre, etc) dans le métier de critique.

Cette communication a donc pour but d'explorer ce noble métier que la critique, allant de ses éléments de définition à sa typologie en passant par la spécificité de sa démarche. Dans la typologie de la critique et pour la mise en pratique de la démarche critique, nous préconisons, dans cette communication, la lecture intertextuelle. Ce type

de critique met l'activité de la lecture au centre de ses réflexions et fait de chaque lecteur un critique potentiel. C'est une critique qui a beaucoup apporté à la démarche critique et au foisonnement de sens.

### Les éléments de définition

La critique est une activité qui a toujours été définie par rapport à l'objet étudié et cet objet s'est restreint, dans le temps, aux arts et à la littérature. La critique suppose interpréter et apprécier une autre activité ou création humaine de nature intellectuelle et esthétique. Vu qu'elle utilise le même moyen de communication et qu'elle emprunte une série d'autres moyens à la littérature, la critique, en tant que concept générique, s'est superposée en grande partie à la critique littéraire. C'est pourquoi Munteanu, dans *Métamorphoses de la critique européenne moderne* observe que :

La critique littéraire est née de la nécessité d'apprécier l'œuvre en elle-même, du besoin impérieux de distinguer un texte littéraire en ce qu'il a de spécifique de tout autre type d'écriture. La signification initiale du terme est de nature à exprimer ce rôle de directeur de conscience de la littérature que la critique a été appelée à jouer dès le début, rôle qui a subi tant de métamorphoses au cours de l'histoire. [...] Tout dictionnaire explicatif montre que *krités* signifie juge et *kritein* –juger. Le concept de

critique, signifiant une approche axiologique de l'œuvre d'art, ainsi que celui de kritikos, qui, par opposition à grammatikos, acquiert certains attributs spécifiques supplémentaires, sont investis du pouvoir de valoriser un texte littéraire, une situation donnée, un héros. L'espace qui se crée par la position en retrait du critique par rapport à l'objet critiqué est l'espace même où s'opère l'intégration d'une attitude axiologique dans une hiérarchie de valeurs bien plus large (13).

La critique est une vieille notion. Les premières acceptions du terme de critique apparaissent à la fin du IV<sup>e</sup> siècle avant J. C. au moment où Platon définissait le rôle de la poésie et du poète dans la cité idéale, Aristote introduisait le concept de forme et de structure, et mettait en discussion la relation art-histoire-réalité. Aussi au premier siècle avant J. C., Horace lançait les concepts de poeta, poema, poesis dans *Ars poetica*. Toutefois, à partir du II<sup>e</sup> siècle, pendant environ seize siècles, la critique conçue comme discours autonome, à statut spécifique, s'est mis à s'estomper. On rencontre des opinions sur des méthodes, principes et concepts critiques dans *Les confessions* de Saint Augustin, ou dans les textes de Boèce, Dante, Pétrarque, Boccace, Scaliger, Malherbe, Corneille, etc. C'est au siècle des Lumières qu'on redécouvre la critique comme une fonction vitale du progrès de l'esprit humain en général et de l'art en particulier. Au XVIII<sup>e</sup> siècle l'esprit critique devient l'un des traits dominants de la pensée, de l'action pratique, de l'évaluation de toutes les connaissances humaines du passé et du présent.

Quel que soit le processus de communication (scientifique, esthétique, littéraire) la critique y occupe le statut intermédiaire. Cette position privilégiée de la critique a mené à diverses tentatives de circonscrire le concept. Ainsi, pour Poulet, dans *La conscience critique*, la critique est « un dédoublement mimétique d'un acte de pensée » (238), pour Brownell, dans *Criticism. An Essay of Function, Form and Method*, c'est « l'expression du concret dans des termes abstraits » (notre traduction), pour Nisin, dans *La littérature et le lecteur*, elle devient un « examen

des structures », et Mitterand, dans *Le discours du roman* la voit comme « les structures qui gouvernent la production du sens ».

Dans *Les testaments trahis*, Kundera affirme, à son tour, que sans la critique littéraire « toute œuvre est livrée aux jugements arbitraires et à l'oubli rapide » ; sans la critique littéraire, « en tant que méditation, en tant qu'analyse, qui sait lire plusieurs fois le livre dont elle veut parler, nous ne saurions rien aujourd'hui ni de Dostoïevsky, ni de Joyce, ni de Proust ». A la lumière de ces affirmations de Kundera, nous pouvons considérer que la critique est non seulement un acte réflexif, à la suite duquel on émet des jugements de valeur, mais également un moyen d'inscrire l'œuvre littéraire dans la conscience collective de l'humanité, voire de la postérité.

#### **La démarche et la spécificité de la critique littéraire**

Dans *Papiers collés II* Perros écrit que la critique « c'est le trajet écrivain-lecteur qu'on appelle littérature ». Roger, cherchant à expliciter le propos de Perros, soutient, dans *La critique littéraire*, que ce trajet

N'est jamais totalement spontané.  
Une nébuleuse de lecteurs, très proches ou très lointains, escorte le lecteur naïf comme le lecteur savant.  
En d'autres termes, nous ne lisons jamais seule : une lecture privée n'est jamais féconde que si elle est doublée d'une mémoire, sans laquelle il n'est pas de critique possible, c'est-à-dire de confrontation avec la valeur d'une œuvre.

La principale tâche de la critique littéraire semble consister à découvrir le fonctionnement de l'œuvre en tant que système et structure. C'est ainsi que grâce à la critique, on actualise des valeurs, on libère le texte, on met en évidence ses sens multiples. Barthes et Doubrovsky n'ont donc pas tort quand ils considèrent que la condition de l'existence de la critique réside dans le fait que les œuvres perdent leur sens dans le temps et l'histoire de la critique est l'histoire de ces sens perdus.

Le domaine d'investigation de la critique est la culture en tant que somme des valeurs transmises du passé vers le présent et vers l'avenir sous la forme d'œuvres de fiction. En raison des

composantes du processus de communication artistique, l'objet de la critique peut être représenté par l'œuvre, le texte, l'auteur ou le récepteur. Dans la vision de Munteanu, un texte littéraire est avant tout un livre, un objet dont on peut prendre acte par des moyens cognitifs ordinaires. Mais cet objet se présente également sous la forme d'un ensemble complexe de signes, régi par un code et porteur d'un message. La conscience valorisante est la relation qui unit le moi perceptif du lecteur aux signes du texte, relation médiatisée par une lecture spécifique. Cette lecture doit répondre à deux questions fondamentales : 1. A partir de quel moment et sur la base de quels critères peut-on décréter qu'un texte est de la littérature ? 2. Comment peut-on valider une telle décision ?

Dans *Méthodes de l'appréciation critique*, Ingarden essaie, parmi tant d'autres, de proposer des réponses ; selon Ingarden, ni l'appréciation psychologique (empathie), ni sa représentation comme objet idéal ne peuvent prouver sa valeur artistique. Il affirme que « pour ce qui est de la structure de l'œuvre littéraire, l'essentiel consiste en ce qu'elle est constituée de plusieurs strates hétérogènes ». Linguistiquement et stylistiquement parlant, l'œuvre littéraire comporte quatre niveaux : la couche sonore des mots, les unités de sens, les objets représentés et l'image de ces objets. Tous ces éléments ne servent pas à délimiter le littéraire du non littéraire, mais le texte du non texte. Mukarovsky, dans *Études esthétiques*, considère à son tour que l'œuvre d'art « est un signe. On ne peut la confondre ni avec l'état individuel de la conscience de l'auteur ou du récepteur de son œuvre, ni avec ce que nous nommons l'œuvre-objet. L'œuvre d'art existe en tant qu'objet esthétique situé dans la conscience de l'ensemble de la collectivité. L'œuvre-objet, réalité sensorielle, est le simple symbole extérieur de cet objet immatériel ; les états individuels de conscience engendrés par l'œuvre-objet ne représentent l'objet esthétique que par ce qu'ils possèdent en commun ». En tant que signe autonome et signe communicationnel, l'œuvre littéraire est un ensemble d'informations hétérogènes : psychologiques, éthiques, sociologiques, historiques, etc.

Moles, dans *Art et ordinateur* identifie, à son tour, deux messages fondamentaux de l'œuvre

littéraire : « le premier est le message sémantique, constitué par l'assemblage des signes (mots d'une langue, notes de musique), explicitement connus et "énonçables" tant par l'observateur externe - psycho-esthéticien ou linguiste - que par le créateur et le récepteur ». Si l'information sémantique peut être saisie intégralement, « le message esthétique n'est pas traduisible, mais seulement transposable de manière approximative ». Par conséquent, Munteanu soutient que l'œuvre littéraire en tant qu'objet esthétique ne pourra jamais être intégralement comprise et de manière uniforme, car certaines de ces zones demeureront longtemps énigmatiques et qu'il existe des degrés divers dans l'interprétation du message artistique, dus à la quantité variable d'informations esthétiques qu'un critique peut accumuler et comprendre. Le non recouvrement complet du message sémantique par le message esthétique donne à l'œuvre un caractère ouvert, qui favorise les lectures plurielles et les jugements esthétiques divers.

#### **La typologie de la critique**

La concentration sur l'étude de l'œuvre littéraire a mené à l'apparition de plusieurs types de critique : de la critique génétique au gay criticism en passant par l'éco critique, la critique psycho-psychanalytique, la critique morale/humaniste, la critique pragmatique, la critique impressionniste, la critique programmatique, la critique historique/biographique, la critique archétypale, la critique pluraliste, la sociocritique, la critique thématique, la critique formaliste, la critique linguistique et la critique universitaire.

Quel que soit le type de critique pratiqué et la position adoptée par le critique, l'acte critique parcourt plusieurs étapes : lecture, assimilation, contemplation, jugement et évaluation, mais il est à noter que ces étapes ne sont pas toutes obligatoires. Indissociable de l'activité critique, la valeur d'une œuvre littéraire est toujours située, comme le remarque Roger dans le champ conflictuel de la réception des œuvres. Roger insiste sur le fait que la critique combine le point de vue « hiérarchique à la verticale » et un point de vue « horizontal », qui lui permet de reconnaître les chefs d'œuvre du présent, sachant que l'époque présente est aussi une époque future qui s'ignore.

Toujours à l'avis de Roger, la critique universitaire combine deux autres types d'approche : 1. une lecture externe, qui considère l'œuvre dans sa relation au contexte social, historique, biographique, psychologique et qui privilégie l'analyse des conditions de production et de réception du texte ; 2. une lecture interne, qui appréhende le texte sous l'angle des formes et des significations qu'il produit. Dans son article « Mutations et équilibres dans la critique française récente », Pavel propose une distinction entre les approches diachroniques, qui prennent en compte l'œuvre dans le mouvement et l'histoire et les approches synchroniques qui s'arrêtent sur le fonctionnement du texte à un moment particulier de l'histoire.

Dans *Méthodes de critique littéraire*, Rallo rappelle le bilan des différents modèles d'analyse littéraire, dressé par Jean Molino (*Introduction à l'analyse sémiologique des maximes de La Rochefoucauld*) en collaboration avec Jean-Maurice Martin (*Logique du plausible*) : 1. Les modèles prescriptifs, champ de la rhétorique et de la poétique, qui indiquent les règles à suivre de façon pratique autant que théorique. 2. Les modèles herméneutiques, datant du Moyen Âge, qui veulent faire apparaître la multiplicité des sens d'un texte en opposant un sens littéral à des sens seconds, comme on l'a fait pour La Divine Comédie de Dante. 3. Les modèles historicistes : « Expliquer, c'est dire quelle est l'origine et quelle est la conséquence ». Cela concerne aussi bien les genres littéraires, l'œuvre isolée, la production et la genèse que l'établissement du texte lui-même. 4. Les modèles linguistiques et structuraux : d'abord stylistiques et irréductibles à une dimension historique de l'œuvre, ils sont aussi des modèles d'explication de texte, mais aussi structuralistes, qui reposent sur des présupposés précis. 5. Les modèles externes : Ceux qui expliquent le texte par des facteurs extérieurs à l'œuvre, la sociocritique, la psychocritique, qui mettent en correspondance la structure littéraire et des structures économiques ou psychologiques.

Pour Umberto Eco, dans *Limites de l'interprétation*, il y a deux formes extrêmes d'interprétation : 1. d'un côté, interpréter signifie mettre en lumière la signification voulue par

l'auteur ou, en tout cas, sa nature objective, son essence qui, en tant que telle, sont indépendants de notre interprétation ; 2. d'un autre côté, on donne toute liberté au lecteur, mais toutefois le texte doit être interprété dans une dialectique de « fidélité et liberté ».

### Conclusion

Nous avons, tout au long de cette communication, essayé de faire un tour d'horizon sur la critique littéraire dans le temps et dans l'espace. La critique littéraire a une place privilégiée compte tenu du rôle de pont qu'elle joue dans la communication littéraire. Sans la critique littéraire en tant que méditation et en tant qu'analyse beaucoup d'œuvres aurait été tombées dans l'oubli. Par conséquent, la critique est non seulement un acte réflexif, à la suite duquel on émet des jugements de valeur, mais également un moyen d'inscrire l'œuvre littéraire dans la conscience collective de l'humanité et dans le temps et l'espace. La critique littéraire qui a pour tâche de découvrir le fonctionnement de l'œuvre en tant que système et structure permet d'actualiser des valeurs, de libérer le texte et de mettre en évidence ses sens multiples. Ainsi, sans la critique littéraire les sens des œuvres se perdent dans le temps.

La critique choisit la culture en tant que somme des valeurs transmises du passé vers le présent et vers l'avenir sous la forme d'œuvres de fiction comme son domaine de prédilection. L'œuvre d'art existe en tant qu'objet esthétique situé dans la conscience de l'ensemble de la collectivité. En tant que signe autonome et signe communicationnel, l'œuvre littéraire est un ensemble d'informations hétérogènes : psychologiques, éthiques, sociologiques, historiques, etc. Néanmoins, l'œuvre littéraire en tant qu'objet esthétique ne pourra jamais être intégralement comprise et de manière uniforme, car certaines de ces zones demeureront longtemps énigmatiques. Il existe des degrés divers dans l'interprétation du message artistique, dus à la quantité variable d'informations esthétiques qu'un critique peut accumuler et comprendre. Le non recouvrement complet du message sémantique par le message esthétique donne à l'œuvre un caractère ouvert, qui favorise les lectures plurielles et les jugements esthétiques divers.

### Œuvres Citees

- Akakuru, Iheanacho A. *Conversations with a critic*. Port Harcourt : Pearl Publishers, 2009.  
Brownell, Paul. *Criticism. An Essay of Function, Form and Method*. New York : Cornell University Press, 2017.
- Eco Umberto. *Limites de l'interprétation*. Milan : Bompiani, 1979.  
Genette Gérard *Figures V*. Paris : Seuil, 2014.
- Ingarden, Alexis. *Méthodes de l'appréciation critique*. Paris : Payot, 2019.  
Kundera, H.L. *Les testaments trahis*. Paris : Ed de Minuit, Coll. « Critique », 2017.  
Ladenson, Elisabeth. *Proust lesbien*. Grenoble : Presses universitaires de Grenoble, 2002.  
Mitterand, Jean-Jacques. *Le discours du roman*. Paris : Klincksieck, 2019.  
Moles, Louis. *Art et ordinateur*. Paris : Hachette-Littératures, 2018.  
Mukarovsky, Ingrid. *Études esthétiques*. Paris : Hatiers, 2008.  
Munteanu, Romul. *Métamorphoses de la critique européenne moderne*. Bucaresti : Univers, 2011.  
Nisin, L.T. *La littérature et le lecteur*. Paris : PUF, 2019.  
Pavel « Mutations et équilibres dans la critique française récente ». *Actes de la recherche*, 1009. 147-165.  
Perros, Maxime. *Papiers collés II*. Paris : Armand Colin, 2018.  
Poulet, Jean-François. *La conscience critique*. Paris : Minerve, 2007.  
Rallo Tadié, Jean-Yves. *Méthodes de critique littéraire*. Paris : Pockett, 2007.  
Roger, Jérôme. *La Critique littéraire*. Paris : Nathan Université, 2011.

## Analysis of Grammatical Errors in a Written Essay of Final Year University Students

**Lucy Thomas EKPE**  
Department of English  
University of Uyo, Nigeria

### Abstract

This study investigates grammatical errors in the written performance of the final year students of the Department of English and Literature, University of Benin, Benin City. One hundred (100) students were purposively selected for this study. Aspects of grammatical error investigated are classified into five grammatical categories which are: register adaptation, nominalization, lexico-grammars, sentence fragmentation and run-on sentence. Data for this study were collected through an essay writing which six topics were given to the students to pick anyone of their choice topic to write on. The theoretical frameworks adopted for the study are: Error Analysis (EA) and Content Analysis. The study attempted to examine the written production of the subjects studied and identify the specific writing difficulties observable in their written English. Data for the study were presented in tables, while the analyses were done by the use of frequency and simple percentages. The study found that the inability of the respondents to internalize the basic rules of the grammar of the English language, ignorance in the use of English expressions in particular field of discourse, faulty sentence structure, unawareness of the features of connected written discourse and direct transfer of usages from the first language (MT) to the second language were some of the major problems which negatively affected the respondents' essays. This calls for intensive study of writing skills from first year students of the university so as to help the students develop their writing habits before getting to final year.

**Keywords:** Grammatical errors, Error analysis, Content Analysis and University of Benin.

### 1.1 Introduction

It is a well-established fact that English language has established itself firmly in Nigeria thus, its importance cannot be over emphasized. Ezenandu and Adesida (2011) state that English occupies a special place in the educational system by not only being an important subject in the school curriculum but also being the most important means of imparting knowledge at the three levels of education. Apart from being the official language, English language is the rope that ties members of the different speech communities in Nigeria together in continuing interrelationships. It is the common instrument that they draw on for socio-cultural identification, (Onuigbo and Eyisi 2009, p. 47). Language necessarily serves humans in a multitude of ways; therefore, English language has a great impact on the cognitive development of its speakers and is

used to express their thoughts and views. The majority of world English speakers use English either as a second or third language and exist in an environment where in the least, bilingualism is the norm. In many countries, including Nigeria, English is the main language of instruction in schools (especially after the primary education level) and it is used in business and other official transactions and interactions (Kikelomo, 2011, p. 1).

English is seen by many as a language of prestige and lingua franca, the importance accorded English is reflected in the attention it has always received in the educational policies over the years. Put differently, Adeyanju (2004) observes that the education ordinances and codes of 1882-1926 promoted the status and roles of English in Nigeria. The source further posits that most of our national policies on education in the

post-independence era have always accorded English a pride of place, making the use of English to be associated with class and prestige in Nigeria. The importance of English to the educational advancement of Nigerians has made it mandatory for students to acquire at least a credit pass in it at the Senior School Certificate Examination (SSCE) and at the examination conducted by National Examinations Council (NECO) before being offered admission into any tertiary institution in Nigeria (Adetugbo, 2004).

Asante (2012) maintains that among the many areas in which the English language is used in Nigeria, writing is one of the areas in which Nigerian second language (L2) users of English encounter many difficulties. Akande (2008) supports the assertion by stating that there is a general weakness in the writing skills among Nigerians, even among university undergraduates. It is pertinent to note that the basic elements for effective writing include a well thought-out subject matter, topic or thesis statement, the construction of a suitable design or outline to indicate the framework for the organization or breakdown of the central idea; the writing of the composition in words, sentences and paragraphs with due attention to the elements, style and mechanics of English ; observance of the principles of diction, clear calligraphy and avoidance of mistakes of spellings and sentence construction (Udofot and Ekpenyong 2012).

The present age is characterized by an accelerating explosion of knowledge. As the language of information, English has become important in academics, personal and professional advancement; moreso, to succeed in one's academic studies and to perform effectively as experts, students in universities must be able to use the language appropriately in speech and in writing. Daramola (2018) states that writing competence is the adequate ability of language users to compose meaningful sentences, and create coherent paragraphs in a text or a set of texts. Language users who have difficulty in writing cannot convey ideas and can hardly express themselves in class or any situation of language use. The source explains that this writing problem can significantly influence the performance of the students in many disciplines, especially when it

comes to writing in English. This study sets out to investigate the problems which Nigerian users of English encounter in writing the English language in various situations of use.

## **1.2 Theoretical Framework**

Error Analysis (EA) and Content Analysis frameworks were adopted in this study. Error Analysis is a linguistic theory that focuses on errors that learners commit, and can partially be traced to Chomskyan dichotomy between "competence" and "performance". Corder (1981) states that a key definition of Error Analysis (EA) is that, learners' errors are the products of the learners misunderstanding of the rules of the new language. The source maintains that the investigation of problems/errors in a language can serve two purposes: diagnostic and prognostic. Diagnosis generally is to pin point or identify problems by making an examination of the issue/course. In language, a diagnostic test is a test that helps the teachers and learners identify problems that exist in learning a language. It is a progress test as it helps the teachers and learners identify which areas should be looked at next of the course. Corder (1981) identifies five steps in error analysis which include: collecting samples of learners' language, identifying the errors, describing the errors, explaining the errors and evaluating and correcting the errors.

## **1.3 Statement of the Research Problem**

The poor performance of Nigerian students in the English language is a matter that calls for concern. The failure in English external exams such as West African Senior School Certificate Examinations (WASSCE) and National Examinations Council (NECO) etc. is mainly attributed to their poor knowledge of the basic rules of grammar. Statistics shows that the level of performance of students in the English language both in secondary and postsecondary schools has deteriorated over the years. The poor performance is evident in the alarming rate at which students fail in the English language in public examinations such as the West African Senior School Certificate Examinations (WASSCE) and National Examinations Council (NECO) (Chief Examiner's Reports 2017, 2018, 2019). Some studies of written Nigerian English by Nigerians equally show the poor quality of written English by both



Nigerian university undergraduates and graduates alike (Aliyu, 2002). The level of competence in the written English of Nigerian undergraduates still leaves much to be desired. This revelation calls for more serious attention to error analysis. It is pertinent to note that a lot of work has been done on error analysis but these are general investigation into the English language error patterns. There is a need to streamline and study these specific error patterns for more effective teaching and learning. The problem of this study therefore, is to ascertain the university's undergraduates' competence on the rules of writing in the English language.

#### **1.4 Objectives of the Study**

The objectives of the study are to:

- i) examine the written English of the subjects studied;
- ii) identify the specific writing difficulties observable in their written English;
- iii) identify aspects of the subjects' (L1) that may exert influence on the written English of the subjects ;

#### **1.5 Significance of the study**

This study is significant in sense that findings from this study will help teachers and methodologists improve on their teaching methods which will in turn help to check the errors committed by students and other users of English in general. Since the study attempts to provide an overview of the most common grammatical errors committed by (ESL) learners in written English, it will help deepen the understanding of Nigerians of the difficulties they encounter and provide the appropriate way of avoiding such difficulties.

#### **2.1 Studies on Error Analysis**

Error Analysis according to Crystal (1999:108) in language teaching and learning is the study of the unacceptable forms produced by someone learning a language, especially a foreign language. In another study, James (2001:62) contends that EA refers to "the study of linguistic ignorance, the investigation of what people do not know and how they attempt to cope with their ignorance". On the other hand, Corder (1967) views errors as "valuable information for three beneficiaries: for teachers, it clues them on the

progress of the students; for researchers, it provides evidence as to how language is acquired or learned; for learners themselves, it gives them resources in order to learn" (1967:161-169). Another definition of error analysis is given by Brown (2000) (as cited in Ridha, 2012:26). He defines error analysis as "the process to observe, analyze, and then to reveal the systems operated by L2 users". Error analysis can also be viewed as "a type of linguistic analysis that focuses on errors committed by learners" (Abisamra, 2003:3).

Brown (2000:224) argues that there are two sources of Errors, namely interlingual errors and intralingual errors. Interlingual (interference) errors are those errors that are traceable to the first language. These errors are attributable to negative interlingual transfer. The term "interlingual was first introduced by Selinker (1972). Selinker used this term to refer to the systemic knowledge of an L<sub>2</sub> which is independent of both the learner's L<sub>1</sub> and target language (Abisamra, 2003:5). Intralingual error, on the other hand, results from partial learning (Keshavarz, 2003:62). Richards (1972) cites four main types of intralingual errors, namely: overgeneralization, ignorance of rule of restrictions, incomplete application of rules and false concept hypothesized. Stenson (1974) however, advances three main reasons for errors, namely: Incomplete acquisition of the target grammar, exigencies of the learning/ teaching situation and errors due to normal problems of language performance.

The error analysis approach has aroused the interest of several scholars because of its importance. According to Vahdatinejad (2008) error analysis can be taught and it provides the necessary information about what is lacking in the learner's competence. He also makes a distinction between errors and lapses (simple mistakes). According to him, lapses are produced even by native speakers, and can be corrected by those who make them. They call for on- the- spot correction rather than remediation which is needed for errors.

Mitchell and Myles (2004) claim that errors, if studied, could reveal a developing system of the student's L<sub>2</sub> language and this system is dynamic and open to changes and resetting of parameters. This view is supported by Stark's (2001) study, which reveals that teachers need to

view students' errors positively. Teachers should not regard errors as the learners' failure to grasp the rules and structures but rather as a process of learning. He subscribes to the view that errors are normal and inevitable features of learning and are therefore an essential condition of learning.

Abisamra (2003) examined samples of written work collected from 10 students in grade 9 in an Arabic speaking community and classified the writing errors into five categories, namely, grammatical (prepositions, articles, adjectives etc.); syntactic (coordination, sentence structure, word order etc.); lexical (word choice); semantic and substance (punctuation, capitalization, and spelling); and discourse errors. The results revealed that one third of the students' errors were transfer errors from the native language, and the highest numbers of errors were in the categories of semantics and vocabulary. The rest of the errors (64.1%) were errors of over-generalization.

In a similar study, Sawalmeh (2013) investigated 32 Arabic-speaking Saudi learners of English. He identified ten common errors, which are errors of verb tense, word order, singular/plural form, subject-verb agreement, double negatives, spelling, capitalization, articles, sentence fragments and prepositions. The result of the study revealed that the highest frequency of errors was on verb tense. He concluded by saying that "most of the errors can be due to L<sub>1</sub> transfer" (p:14).

In like manner, Gunn (2017) carries out a syntactic analysis of the written English of Isoko users of English using M. A.K Haliday's Systemic Functional Grammar as a theoretical framework on Selected Secondary Schools in Delta State. The study identified nine (9) types of errors common among second language users of English. Findings from the study revealed that mechanical accuracy errors contributed the highest percentage among other errors made by the subjects. Gunn and Ishaya (2018) carry out a study on verbal errors committed by selected Secondary School Students in Isoko South Local Government Area of Delta State. The study found that there was a plethora of tense and grammar errors in the students' scripts.

Another study related to this is Ridha (2012) which examined written English samples of 80 EFL college students and then categorized the errors according to grammatical, lexical/ semantic,

mechanical, and word order types of errors. The results showed that most of the students' errors can be seen as a result of L<sub>1</sub> transfer. Furthermore, she found that most of the learners rely on their mother tongue in expressing their ideas. She adds that though the rating processes showed that the participants' essays included different types of errors, the grammatical errors and the mechanical errors were the most serious and frequent ones. Gunn's (2017) study is relevant to this present study as the tenet of his study is on error analysis. However, this current study's data is from selected university undergraduates in the University of Benin, Benin City-Nigeria.

### 3.1 RESEARCH METHODOLOGY

Three research instruments were used in this study, namely, essay writing, tagged "*Me and my Essay*" (MME) where six (6) essay topics were provided by the researcher and the respondents were required to write an essay on a topic of their choice made from the six provided. The topics are:

- i) You are the main speaker in a debate on the topic: Students in rural schools have more advantages than those in the urban centres. Write your argument for or against the motion.
- ii) Write a story ending with the statement: We apologized to each other and reconciled.
- iii) Write an essay on the topic: The importance of education
- iv) Write a narrative on the topic: Religion and the society.
- v) Write an essay narrating your first visit to the hospital
- vi) Dr. Peter is a lecturer in your university; describe him to your friend in another university

Furthermore, one hundred (100) respondents were purposively selected for this study, the subjects were drawn from final year students of the Department of English from the University of Benin.

After writing the essays, the West African Examination's Council (WAEC) marking scheme was adopted for grading the respondents' written production. The scheme evaluates expression, content, organization and mechanical accuracy.

Errors identified from the data collected were analysed and classified into five grammatical categories via; register adaptation, nominalization, lexico-grammars, sentence fragmentation and run-on sentence.

The data are presented below on the five areas of grammar selected for this study, namely: *register adaptation, nominalization, lexico-grammar, sentence fragmentation and run-on sentences*. Data are presented in tables below.

#### 4.1 Data presentation and analysis

**Table 4.1.1: Grammatical Errors with their Standard English Forms (Register Adaptation)**

Variable	Inappropriate	Appropriate
<b>Register adaptation</b>		
1.	The doctor <i>listed few drugs</i> out of pressure.	The doctor <i>prescribed few drugs</i> out of pressure.
2.	The department has enough <i>agricultural things</i> .	The department has enough <i>agricultural tools/equipment</i> .
3.	I will <i>diagnose</i> why she chooses a rural school.	I will <i>find out</i> why she rather chooses a rural school.
4.	My <i>popsy</i> was bitter about our relationship.	My <i>father</i> was bitter about our relationship.
5.	I hated the doctor for being so rude with <i>his client</i> .	I hated the doctor for being so rude with <i>his patient</i> .
6.	I could not pick quarrel with her because she is my <i>church colleague</i> .	I could not pick quarrel with her because she is my <i>church member</i> .
7.	My father was made a deacon last August.	My father was <i>ordained a deacon</i> last August.
8.	Her extra class <i>gingered learning</i> .	Her extra class <i>facilitated learning</i> .
9.	The Vice Chancellor was in <i>aweing position</i> .	The Vice Chancellor was in a <i>devastating/confused position</i> .
10.	It is no doubt <i>that life is unfaithful</i> .	It is no doubt that life is <i>not fair/ unfair</i> .
11.	Dr. Peter likes <i>to bury his face on the ground</i> .	Dr. Peter likes <i>to put down his face</i> .
12.	He went to the <i>bone department</i> to see the <i>bone doctor</i> .	He went to <i>the orthopedics</i> to see <i>the orthopedist</i> .
13.	My book was <i>loose out</i> so I could not copy the notes.	My book was <i>torn</i> so I could not copy the notes

14.	Throughout the <i>school section</i> I was very ill.	Throughout the school <i>session</i> I was very ill.
15.	Dr. Peter <i>preaches</i> the subject very well.	Dr. Peter <i>teaches the subject</i> very well.
16.	Some drugs were <i>liquid</i> .	Some drugs were <i>syrup</i> .
17.	He was advised to take something that will help <i>prevent disease from entering</i> his body.	He was advised to take some <i>prophylactics</i> .
18.	After the <i>water exercise</i> , I heard myself <i>speaking abnormally</i> .	After the <i>water baptism</i> , I heard myself <i>speaking in tongues</i> .
19.	They announced to us that we <i>had</i> received a <i>spirit</i> .	It was announced to us that we had received <i>Holy Ghost Baptism</i> .
20.	The next thing was for them to serve us <i>with some fragments of bread and wine in small cups</i> .	The next thing was for us to be served with the <i>Holy Communion</i> .
21.	Before the operation, I was given sleeping <i>injection</i> .	Before the operation, I was given <i>anesthesia</i> .

Source: Researcher's Analytical work (2022).

The table above shows how words were wrongly used by the respondents in different fields of discourse and how they should rather be written.

**Table 4.1.2: Errors cause by the use of Nominalization and their appropriate English Usages.**

Variable	Inappropriate	Appropriate
Nominalization		
1.	Education helps in eliminating of poverty.	Education helps to <i>eliminate</i> poverty.
2.	<i>Apologizing</i> to each other, we became friends again.	We became friends again after <i>we apologized</i> to each other.
3.	The <i>realization</i> of the fault was due to an investigation.	The fault was <i>realized</i> through investigation.
4.	Our school excels through <i>the combining</i> of out-door activities and class room studies.	Our school excels due to a <i>combination</i> of outdoor activities with classroom studies.
5.	Peter <i>trying</i> to avoid faces always puts down his face.	Peter <i>always puts down</i> his face in order to avoid faces.

- |     |  |  |
|-----|--|--|
| 6.  | <i>Quarreling with her</i> , I could not, because of our closeness.  | I <i>could not quarrel</i> with her because of our closeness.  |
| 7.  | <i>Confusing</i> was the position of the vice-chancellor.  | The vice- chancellor <i>was confused</i> .   |
| 8.  | <i>My hating the doctor</i> is because he is rude.   | I <i>hate the doctor</i> because he is rude.   |
| 9.  | That is why <i>I combining</i> education with trade.   | That is why <i>I combine</i> education with trade.   |
| 10. | <i>Facilitating my learning</i> was her extra classes.   | Her extra classes <i>facilitated</i> learning.   |
| 11. | <i>Reconciling again</i> , we became friends.  | We became friends again <i>after reconciliation</i> .  |
| 12. | Dr. Peter <i>being very stubborn</i> confronting the VC.   | Dr. Peter, <i>a very stubborn</i> man <i>confronted</i> the VC.  |
| 13. | The importance of education is <i>understanding</i> for every single person.   | The importance of education is <i>understood</i> by every person.  |
| 14. | It all began during my first screening in Uniport <i>surprisingly</i> to me.   | It began to my <i>surprise</i> during my first screening at Uniport.   |
| 15. | Students in the urban areas are taught by <i>experiencing and qualifying teachers</i>                                    | Students in the urban areas are taught by <i>experienced and qualified</i> teachers.                                     |
| 16. | I <i>was being treated</i> as a queen by the doctors and nurses in the hospital.   | I <i>was treated</i> as a queen by the doctors and nurses in the hospital.   |
| 17. | Even though he (Ikeene) <i>ending</i> in loving me I was no longer interested.   | Even though he (Ikeene) <i>ended</i> in loving me I was no more interested.  |
| 18. | <i>Interesting</i> was I to seeing him again.  | I was <i>interested</i> to see him again.  |
| 21. | <i>Promising my father</i> that I will not fail him, he broke into tears and explained to me the importance of education | When <i>I promised</i> my father that I would not fail him, he broke into tears and told me the importance of education. |
| 22. | <i>Jumping over</i> the fence, I shouted on my friend.   | I shouted on my friend as <i>I jumped over</i> the fence.  |
| 23. | You asked me on the matriculation day why my school has <i>been excelling</i> so much academically.                      | You asked me on the matriculation day why my school <i>excels</i> so much in academics                                   |

24. What hallucinating! What *hallucination!*  
 Source: Researcher’s Analytical work (2022)

**Table 4.1.3: Errors of Lexico-grammar and theirs appropriate English Forms**

Variable	Inappropriate	Appropriate
<b>Sentence fragmentation</b>		
1.	Education is a <i>tool</i> . That exposes one to the norms of life.	Education is a <i>tool that</i> exposes one to the norms of life.
2.	Through education <i>some age long</i> . <i>Problems are solved</i> .	Through education <i>some age long problems are solved</i> .
3.	I was with her in the <i>house but I</i> . Forgot to tell her the story.	I was with her in the <i>house but I forgot</i> to tell her the story.
4.	It is the level of <i>education</i> . <i>That earns</i> people respect and recognition in the society.	It is the level of <i>education that earns</i> people respect and recognition in the society.
5.	I and Inemesit have always been <i>friends</i> , I mean childhood friends.	I and Inemesit have always been <i>friends</i> ; I mean childhood friends.
6.	During our secondary school <i>days</i> . <i>Teachers</i> as well as the proprietor noted us for serious and cordial relationship.	During our secondary school <i>days, teachers</i> as well as the proprietor noted us for serious and cordial relationship.

7.	Students in rural areas are <i>taught</i> . By experienced and qualified teachers.	Students in rural areas are <i>taught by</i> experienced and qualified teachers.
8.	My sister put to bed. <i>A baby girl</i> .	My sister was delivered of <i>a baby girl</i> .
9.	Dr Peter is <i>tall. Handsome</i> but his method of lecturing is boring.	Dr Peter is <i>tall and handsome</i> but his method of lecturing is boring.
10.	Dr. Peter is the best lecturer I have ever met <i>in school</i> . <i>Since</i> I started University of Edo.	Dr. Peter is the best lecturer I have ever met <i>in school since</i> I started the University of Edo.
11.	Religion and <i>the society; are</i> influencing each other.	Religion and the <i>society are</i> influencing each other.
12.	I met Jerry when I was 15 years old, <i>I was innocent. As calm as a dove</i> .	I met Jerry when I was 15 years old. <i>I was innocent, as calm as a dove</i> .
13.	Students in the rural schools have more conducive environments that are good for <i>learning</i> . <i>Than the students in the urban centres</i> .	Students in rural schools have more conducive environments <i>for learning than those in urban schools</i> .

Source: Researcher’s Analytical work (2022). The table above shows wrong use of lexical items in sentences.

**Table 4.1.4: Errors Committed through Sentence Fragmentation.**

Variable	Inappropriate	Appropriate
<b>Sentence fragmentation</b>		
1.	Education is a <i>tool</i> . That exposes one to the norms of life.	Education is a <i>tool that</i> exposes one to the norms of life.
2.	Through education <i>some age long</i> . <i>Problems are solved</i> .	Through education <i>some age long problems are solved</i> .
3.	I was with her in the <i>house but I</i> . Forgot to tell her the story.	I was with her in the <i>house but I forgot</i> to tell her the story.

4.	It is the level of <i>education. That earns</i> people respect and recognition in the society.	It is the level of <i>education that earns</i> people respect and recognition in the society.
5.	I and Inemesit have always been <i>friends</i> , I mean childhood friends.	I and Inemesit have always been <i>friends</i> ; I mean childhood friends.
6.	During our secondary school <i>days. Teachers</i> as well as the proprietor noted us for serious and cordial relationship.	During our secondary school <i>days, teachers</i> as well as the proprietor noted us for serious and cordial relationship.
7.	Students in rural areas are <i>taught. By</i> experienced and qualified teachers.	Students in rural areas are <i>taught by</i> experienced and qualified teachers.
8.	My sister put to bed. <i>A baby girl.</i>	My sister was delivered of <i>a baby girl.</i>
9.	Dr Peter is <i>tall. Handsome</i> but his method of lecturing is boring.	Dr Peter is <i>tall and handsome</i> but his method of lecturing is boring.
10.	Dr. Peter is the best lecturer I have ever met <i>in school. Since</i> I started University of Edo.	Dr. Peter is the best lecturer I have ever met <i>in school since I</i> started the University of Edo.
11.	Religion and <i>the society; are</i> influencing each other.	Religion and the <i>society are</i> influencing each other.
12.	I met Jerry when I was 15 years old, <i>I was innocent. As calm as a dove.</i>	I met Jerry when I was 15 years old. <i>I was innocent, as calm as a dove.</i>
13.	Students in the rural schools have more conducive environments that are good for <i>learning. Than the students in the urban centres.</i>	Students in rural schools have more conducive environments <i>for learning than those in urban schools.</i>

Source: Researcher's Analytical work (2022).

Data extracted for analysis in this study reveals that some sentences written by the respondents were in fragments. The table above shows the fragment sentences and how the sentences should be written appropriately.

**Table 4.1.5: Table Indicating Run-on sentences and their Appropriate Usages**

Variable	Inappropriate	Appropriate
----------	---------------	-------------



**Run-on Sentence**

1.	Education is important <i>I cannot fail to be educated</i>	Education is important; <i>I cannot fail to be educated.</i>
2.	We travelled together to Lagos <i>my friend betrayed my trust in her</i>	We travelled together to Lagos; <i>she betrayed my trust in her.</i>
3.	I am here to support <i>the motion urban school</i> is better than rural school.	I am here to support <i>the motion that urban school</i> is better than rural school.
4.	<i>Peter a tall but nice lecturer was caught in a female hostel trying to rape a student he was expelled from the University what a shame.</i>	Peter, a tall and nice <i>lecturer, was caught in a female hostel trying to rape a student. He was dismissed from the university. What a shame!</i>
5.	As life could <i>be we passed through the good and bad times together Rotimi and I took things the way they were.</i>	As life would be, <i>we passed through the good and bad times together Rotimi and I took things the way they were.</i>
6.	I asked her why she suddenly changed her <i>password she said it was for security reasons and privacy.</i>	I ask her why she suddenly changed her <i>password. She said it was for security reasons and privacy.</i>
7.	If you are <i>educated you will</i> be able to stand out in a crowd and give a speech	If you are <i>educated, you will</i> be able to stand out in a crowd to give a speech.
8.	She changed her phone password and deleted every call and messages little did I know she had gone through my phone and removed the man's facebook 'Id' and user name.	She changed her phone's password and deleted every call and message; little did I know that she had removed the man's Facebook 'Id' and user name from my phone.

*Source: Researcher's Field work (2022).*

It was observed in Table 4.1.5 that some of the respondents were ignorant of the rules guiding writing thereby rendering their sentences in run-on pattern. The Table above shows the run-on sentences and the correct usages.

**Table 4.2: Content Feature Distribution of Grammatical Errors**

Features	No. of occurrence	% of occurrence
Register adaptation	2179	23%
Nominalization	2154	22%
Lexico-grammar	2111	22%

Sentence fragmentation	1899	20%
Run-on sentence	1265	13%
<b>Total Word Token</b>	<b>9608</b>	<b>100%</b>

Source: Researcher’s Analytical work (2022). This table shows the distribution of grammatical errors according to the features chosen for analysis in this study also, their frequency of occurrence, and the total errors harvested.

The percentage of each content feature was arrived at by the formula:

$$\frac{N}{TWT} \times \frac{100}{1}$$

Where ‘N’ is the number of content features found in the subjects’ writing. ‘TWT’ is the total word token while the percentage in the total frequency was arrived at by the formula:

$$\frac{TFRQ}{TWT} \times \frac{100}{1}$$

Here, TFRQ is the total frequency of errors found in the respondents’ essay writing; TWT is the total word token. Total word token is the total number of words or word-forms generated from the respondents essay writing.

### 4.3 Discussion of findings

The total errors garnered from grammatical data were nine thousand, six hundred and eight (9608). Out of this number, register adaptation recorded a total of two thousand, one hundred and seventy-nine (2179) errors which represents 23% of the total errors committed in this section. Table 4.2 also shows that register-adaptation had the highest frequency occurrence of errors; hence, the most frequently occurred errors in this section. This was closely followed by error of nominalization which had the second highest frequency rate of two thousand, one hundred and fifty-four errors (2154), which represented 22% of the total errors in this study. In table 4.2 it is observed that Lexico-grammar had the third highest number of grammatical errors committed by the respondents; two thousand, one hundred and eleven errors (2111) representing 22%. In the same order table 4.2 also shows that sentence fragmentation recorded the forth higher frequency rate of one thousand eight hundred and ninety-nine errors (1899) with 20% of the total errors in this study. Run-on sentence recorded the least number of errors committed by the respondents in this study. The analysis shows that it recorded a total of one thousand, two hundred and sixty-five (1265) errors which represents 13%. It was observed that these features (register adaptation, nominalization, Lexico-grammar, sentence fragmentation and Run-on sentence) had affected the respondents’ essay writing respectively.

The following were the major findings noted in this study: (I) Faulty sentence structure: this was viewed to be a result of lack of the basic skills required for communicative writing which resulted in fragmentation and run-on sentence. (II) Inability to internalize the basic rules of the grammar of the English language: There are various rules guiding the use of English (the spelling rules, rules of concord and many others). This was seen as one of the sources of errors in the respondents’ essays. (III) Unawareness of the features of connected written discourse: this led to inappropriate use of transition words, wrong use of conjunction and lack of coherence between sentences and/or paragraphs. (IV) Complete ignorance in the use of English expression: findings revealed that most errors found in the respondents’ writing were attributed to complete ignorance in the use of English expression. This brought about inappropriate use of words or group of words. (V) Most words in English are context determined. Lack of awareness of this concept impaired comprehension. Sequel to continual use of these linguistic features in these platforms owing to time and cost, the written behaviour of these respondents was seen to be really influenced.

### Conclusion

The findings in this study show that beyond violation of the basic functions of punctuation marks, inability of language users to compose meaningful sentences with coherent paragraphs to convey ideas appropriately, and being unable to differentiate between formal and

informal settings as revealed in this study, errors in written English of some Nigerians can be caused by other factors. It was discovered from this study that a direct transfer of usages from the first language (MT) to the second language can cause errors in writing. This was mainly seen in the spelling ability and/or some words usages. Lack of awareness of the features, rules and usage of a second language and conscious or

unconscious transfer of the features peculiar to spoken English into written form can affect written performance, thereby impaired communication. It also showed that contexts, contents and forms coupled with the knowledge of connected devices, among others enhance clarity and create meaningful sentences in English language.

## REFERENCES

- Abisamra, N. (2003). An analysis of errors in Arabic speakers' English writing. In Mourtaga, K. (ed.). Investigating writing problems among Palestinian students studying English as a foreign language. Unpublished doctoral dissertation. Qatar University. Retrieved from <http://abisamra03.tripod.com/nada/languageacq-erroranalysis.html>. Accessed 15th Nov., 2015 .
- Adeyanju, D. (2004). History and Language Functions: A Case of the English Language in Nigeria, pp 120-124 In: Oyeleye, I (Ed.). *Language and Discourse in Society*. Hope Publication Ltd, Ibadan.
- Aliya. S. (2002). Enhancing the Teaching and Learning of English Language in Nigerian Secondary Schools, p 123-128 In: A. Lawal, I. Isiugo-Abanihe and N. Ohia, (Eds.) *Perspectives and Applied Linguistics in English Language and Literature*. Ibadan: StirlingHorden Publishers (Nig.) Ltd.
- Brown, H. (2000). *Principles of Language Learning And Teaching*. New Jersey: Prentice-Hall Inc.
- Corder, P. (1967). The Significance of Learner's Errors. *International Review of Applied Linguistics* x (i):22-27.
- Corder, P. (1981). *Error Analysis and Interlanguage*. Oxford University Press, London. 296p.
- Crystal, D. (1991). *Nigerian English Usage: An Introduction*. Longman Press, Lagos. 426p.
- Eka, D. and Udofot, I. (1996). *Aspects of Spoken Language*. Bon University Ltd, Calabar.
- Ekah, M. (2015). *Approaches to English Language Teaching*. Inela Ventures and Publishers Ltd, Uyo 273p.
- Ezemandu, E. and Adesida, A. (2011). Errors in the Written Composition of Students in Colleges of Education: A Study of the Federal College of Education, pp 143-145. In: I. Udofot and J Udodom (Eds.). *English Usage in Nigeria Since 1842: Patterns and Changes*. Deconsort Services Limited, Ikot Ekpene.
- Gunn, M. (2017). A Syntactic Analysis of the Written English Language of Isoko Users of English: A Study of SSS3 Students. An Unpublished Master's Thesis. Department of English and Literary Studies, University of Calabar.
- Gunn, M. and Ishaya, Y. T. (2018). Analysis of Verbal Errors in the Essays of Selected Secondary School Students in Isoko South Local Government Area of Delta State. *FUWGESTJ: Journal of the General Studies Unit, Federal University Wukari-Taraba State*, 2(2):56-64. ISSN:2579-1273.
- James. C. (1988). *Errors in Language Learning and Use*. Exploring Error Analysis. Longman Limited, Wesley. 522p.
- Keshavarz, M. (2003). Error analysis and contrastive analysis. Error analysis in translation and learner translation corpora. In R. Mitchell and M. Myles. (2004). *Second language learning theories*. New York: Hodder Arnold.
- Kikelomo K. K. (2011). The influence of English language on our Nigerian indigenous languages: examples of borrowing from English into Yoruba by Unilorin undergraduates. A graduating essay submitted to the department of English language, University of Ilorin.
- Lamidi, T. (2000). *Aspects of Chomsky on grammar*. Emman Publications, Ibadan. 199p.
- Mitchell, R. and Myles, M. (2004). *Second Language Learning Theories*. Holder Publishers. New York.. 346p.

- Onuigbo, S. and Eyisi, J. (2009). *English language in Nigeria: Issues and developments*. Calabar: Paclen Publishers.
- Richard, C. (1972). *Error Analysis Perspective on Second language Acquisition*. Longman Group Ltd, London. 248p.
- Ridha, N. (2012). The effect of EFL learners' mother tongue on their writings in English: An error analysis study. *Journal of the College of Arts*. University of Basrah, 60, 22-45.
- Sawalmeh, M.H.M. (2013). Error analysis of written English essays: The case of students of the preparatory year programme in Saudi Arabia. *English for specific purpose*, 14(40): 1-17.
- Selinker, L. (1972). Interlanguage. *International Review of Applied Linguistics in Language Teaching*, 10(3): 209-231.
- Stark, L. (2001). *Analysing the Interlanguage of American SIGN language natives*. Newark: University of Dalaware.
- Stenson, N. (1974). Induced errors. In I.H. Schumann and N. Stenson (Eds). *New frontiers in second language learning*. Massachusetts: Newbury House Publishers.
- Udofot, I. and Ekpenyong, B. (2012). *A Comprehensive English Course for Schools and Colleges*. Development Universal Consortia, Ikot Ekpene. 252p.
- Vahdatinejad, S. (2008). Students' error analysis and attitude towards teacher feedback using a selected software: A case study. Unpublished Masters' thesis, University of Kebangsaan, Malaysia, Bangi.
- West African Examinations Council (2017). Chief Examiner's Report for Paper II. WAEC Lagos.
- West African Examinations Council (2018). Chief Examiner's Report for Paper II. WAEC Lagos.
- West African Examinations Council (2019). Chief Examiner's Report for Paper II. WAEC Lagos.

## Atheisme et Christianisme : L'Interface Camusienne

**Adikuru Chioma Chukwuka**

Language Department (French Unit)  
Delight Montessori Academy New Owerri

&

**Mbanu Nwakaego Favour**

French Department  
Alvan Ikoku Federal College of Education

### Résumé

Cette communication tente de rouvrir le sens des textes bibliques qui ont nourri l'imagination de Camus. Ces textes bibliques critiqués lui ont permis d'aboutir à des interprétations qui établissent des nouveaux sens et des nouvelles compréhensions au sujet de la Bible et de la notion du christianisme. Albert Camus, tout en s'investissant dans la lecture de la Bible, a su, à travers ses pratiques intertextuelles, opposer ses interprétations bibliques à celles des doctrines protestantes et catholiques. Et grâce à ses oppositions aux interprétations canoniques et institutionnelles de la Bible, il atteint l'un des buts primordiaux de l'écriture qui est d'éveiller la conscience des lecteurs, voire du public. N'est-ce pas Posthumus qui dit que la littérature est le lieu par excellence d'où l'on imagine de nouveaux modes de vivre, de nouvelles réalités, et donc, de nouveaux rapports au monde... La littérature est la voix par excellence de la contestation, de la subversion, de la mise en cause des discours sociaux dominants. Elle influence la manière dont on comprend le monde.

**Mots clés :** Athéisme, Christianisme, Interface

### Introduction

Les rapports de Camus à la doctrine chrétienne se lient à plusieurs causes. Au prime abord, nous mettrons l'accent sur son agnosticisme lequel, paradoxalement, met si bien en valeur l'éthique chrétienne. Pour nous aider dans cette communication qui ressemble à un voyage au cœur de la vie de ce grand écrivain, nous aurons recours à deux sources majeures. D'une part les références autobiographiques de l'auteur (*Carnets I, Carnets II, Carnets III et Le Premier Homme*), et d'autre part l'œuvre monumentale de Charles Moeller (1912–1986), *Littérature du XXe siècle et christianisme*, tome 1, *Silence de Dieu*. (<http://www.arlfb.be/composition/membres/Moeller.html>)

En plus de ces textes nous ferons des renvois également, dans cette communication, à *Noces*, au *Mythe de Sisyphe*, à *L'Etranger*, à *La Peste* et à *L'Homme révolté*, les textes également riches en références bibliques. Les sources principales qui nous renseigneront sur la vie de Camus sont son journal intime les *Carnets* et deux biographies : le livre d'Olivier Todd, *Albert*

*Camus, une vie*, et le livre de Catherine Camus, *Albert Camus : Solitaire et solidaire*.

Pour déchiffrer le rapport de l'auteur au christianisme, les références les plus utiles pour nous sont le *Dictionnaire Albert Camus* édité par Jean-Yves Guérin et *La Littérature du XXe siècle et christianisme I – Silence de Dieu* de Charles Moeller déjà mentionnée. Le premier ouvrage contient une vingtaine d'articles qui étudient comment Camus se situe face à la religion chrétienne. En outre, nous avons eu l'occasion de suivre via l'internet des colloques internationaux organisés pour commémorer les cinquante ans de la mort de Camus en 2010 et le centenaire de sa naissance en 2013. L'un, intitulé « Camus – la philosophie et le christianisme », nous a fait découvrir, entre autres, de quelle manière l'œuvre de Camus est en dialogue avec le christianisme et quelle forme de christianisme l'auteur a connue dans son enfance. L'autre, « Albert Camus – Une vision et une pensée en évolution », a témoigné de l'actualité de l'auteur et du fait que sa pensée continue à donner de l'espoir partout dans le monde.

Camus est un auteur contemporain, connu et lu dans le monde entier, et dont les textes ou les sujets qui y sont traités ne cessent d'être d'actualité, lauréat du Prix Nobel de la littérature en 1957. Nous allons démontrer, dans cette communication, que les valeurs et les préférences de Camus ont marqué ses relectures du texte biblique. Albert Camus, non-croyant, agnostique, a le rapport distant à la Bible. Cependant ses textes littéraires et philosophiques posent la question de savoir comment être juste dans un monde sans Dieu. Sa réflexion passe aussi par un recours à la Bible. C'est dans un monde qui refuse le surnaturel et qui aspire uniquement à ce qui est rationnel que vivent les personnages de ses textes. Dans son article intitulé « Sacré », Auroy soutient que

L'œuvre camusienne témoigne d'une certaine irréligion où la religion s'y manifeste comme un fait purement sociologique, une affaire de rites. Néanmoins, la pensée de Camus est traversée par un questionnement profond sur le sacré, qui se réalise entre autres par une méditation sur le mystère de la vie et par la recherche du bien et du mal dans un monde absurde (815-816).

Au-delà de nos idées subjectives sur l'homme camus, voyons ses arguments pour et contre la religion chrétienne.

### **La contestation de la doctrine chrétienne**

Dans *Le Mythe de Sisyphe* Camus envisage le christianisme en tant qu'une institution. Pour lui le christianisme est, à l'instar des autres religions, un moyen de soumission et d'abus de pouvoir. Cet argument de point avancé par Camus est justifié par lui dans sa critique de la doctrine chrétienne qui affirme la toute-puissance de Dieu, puisqu'elle invite l'homme à se soumettre à des règles divines. Il se crée ainsi une situation où l'individu peut dans le pire des cas être tenté de renoncer à ses responsabilités de citoyen et de les déléguer à Dieu. Ceci s'exemplifie dans les passages de *La Peste* où Tarrou demande au docteur Rieux s'il croit en Dieu. La réponse de Rieux est que : « ...s'il croyait en Dieu Tout Puissant, il cesserait de guérir les hommes, lui laissant alors ce soin » (*La Peste*120). Et quand l'individu abdique sa responsabilité, il a tendance

à justifier son incurie en disant que Dieu est un juge juste et que la justice divine se réalisera de toute façon après la mort. Cette critique de Camus, d'après nous, est toujours d'actualité quand on pense aux actions terroristes menées par les groupes d'individus extrémistes irresponsables - ISIS, ISIL, BOKO HARAM, AL-QAEDA, AL-SHABAA, etc - en quête d'un paradis utopique et illusoire.

Camus s'attaque aussi aux philosophes de l'existence en se demandant dans le chapitre « Le suicide philosophique » du *Mythe de Sisyphe* comment ces derniers réagissent à l'absurde. L'auteur constate qu'ils mettent l'accent sur l'échec de la raison pour mieux en appeler à l'évasion, à un saut dans une transcendance ou un au-delà où le renoncement aux exigences de la raison fait s'évanouir l'absurde (Weyembergh 585-592). « Sauter » dans une croyance religieuse, c'est aveugler son esprit, commettre un « suicide de l'esprit » (*Le Mythe de Sisyphe* 15). Ce qui dépasse la compréhension humaine, dans la vue de Camus, ne témoigne pas de l'existence de Dieu.

### **Opposition entre le bonheur camusien et l'espoir du salut chrétien**

Le bonheur, et non pas l'absurde, est l'élément fondamental des textes de Camus. Ainsi, ce serait une erreur monumentale de chercher à ramener l'essentiel de la pensée camusienne à la philosophie de l'absurde. Ce qui est primordial dans ses textes, c'est le goût du bonheur que l'on y trouve : « un bonheur où le sentiment du néant se conjoint à une exaltation de la jeunesse solaire de l'homme » (Moeller 27). Nombreux sont les scènes et passages qui témoignent de l'amour de l'auteur pour la nature méditerranéenne tout comme les meilleurs de ses textes sont situés dans la région méditerranéenne. Camus puise la consolation dans la beauté du monde. Il évoque avec prédilection le climat méditerranéen de sa jeunesse auquel il reste fidèlement attaché à travers son écriture. Si la Bible emploie le mot 'noces' au sens figuré pour signifier le lien d'amour entre l'homme et Dieu, entre le Christ et l'Eglise, chez Camus la seule réalité certaine, ce sont les noces entre l'homme et l'univers. Pour Camus, le monde n'est pas ennemi, alors que la Bible, notamment l'Évangile selon Jean emploie des expressions fortes pour le

désigner comme territoire de l'ennemi (*TOB*, Jean 7. 7 ; 3.19 ; 15. 18). C'est le contact direct, voire concret, de l'homme avec le monde sensible que Camus met en valeur ainsi que son besoin de comprendre en termes humains :

Le désir profond de l'esprit même dans ses démarches les plus évoluées rejoint le sentiment inconscient de l'homme devant son univers. Il est exigence de familiarité, appétit de clarté. Comprendre le monde pour un homme, c'est le réduire à l'humain, le marquer de son sceau. (*Le Mythe de Sisyphe* 110).

Les hommes camusiens doivent apprendre comment trouver le bonheur malgré la tragédie qui fait souffrir, vieillir et mourir l'homme. En dépit de la disparition de la jeunesse, de la souffrance et de la mort, il faut lutter pour être heureux. La prise de conscience du caractère éphémère de la vie conduit l'homme, chez Camus, à s'accrocher à la vie. L'auteur reste optimiste quant à l'homme :

J'ai un goût très vif pour les êtres.  
Je n'ai pour l'espèce humaine  
aucun mépris. Je crois qu'on peut se  
sentir fier d'être contemporain d'un  
certain nombre d'hommes de ce  
temps que je respecte et admire...  
(cité par Moeller 31).

Étant donné que le bonheur camusien est intimement lié à la conscience aiguë de la mort, il contient souvent une note triste, le constat de la fugacité des choses et de la vie, comme Lamartine de la fuite du temps :

Chaque année sur ces rivages c'est  
une nouvelle moisson de filles  
fleurs. Apparemment, elles n'ont  
qu'une saison. L'année suivante,  
d'autres corolles chaleureuses les  
remplacent qui, l'été d'avant,  
étaient encore des petites filles aux  
corps durs comme des bourgeons  
(Camus *Noces*, suivi de l'Été 107).

Cette attitude fait écho aux versets bibliques qui parlent aussi du caractère éphémère de la vie :

L'Homme ! ses jours sont comme  
l'herbe ; il fleurit comme la fleur des  
champs : que le vent passe, elle n'est

plus, et la place où elle était l'a  
oubliée. (*TOB*, Psaume 103. 15-16)

Tu les balayes, pareils au sommeil,  
qui, au matin, passe comme l'herbe ;  
Elle fleurit le matin, puis elle passe ;  
elle se fane sur le soir, elle est sèche.  
(*TOB*, Psaume 90. 5-6)

Mais à l'inverse de la Bible, dans les évocations camusiennes du bonheur, nombreuses sont aussi celles qui décrivent la vie insouciant de la jeunesse qui n'a rien de commun avec l'innocence chrétienne : baignades, bals, dans les dancings des plages (voir *L'Été à Alger*). Le message délivré par cet amoureux de la vie méditerranéenne, n'est pas chrétien, mais semble chercher principalement le bonheur sensuel. Il est cependant significatif que l'auteur s'appuie souvent sur ces instants d'extase cosmique pour communiquer aux lecteurs l'expérience du sacré. Auroy, qui a étudié le rapport de Camus au christianisme, définit bien la notion du sacré chez l'auteur :

Au fil des textes la conscience du sacré se déporte des instants d'extase cosmique, où s'exprime le désir d'une fusion impersonnelle avec l'univers, à la contemplation de la dignité de l'homme, où se creuse le sentiment qui relie les individus. Mais une forte continuité se perçoit entre l'expérience de l'union cosmique et l'élan qui pousse l'homme vers son prochain (815-816).

Cette définition souligne que pour Camus le sacré réside uniquement dans les sentiments forts que l'homme éprouve dans la nature et dans le transport qui le pousse à des liens avec les autres et à communiquer avec eux. Il s'agit ainsi d'une sainteté sans Dieu. Mais avec lucidité, l'auteur constate les limites de la vie humaine :

Je fus heureux à Florence et tant  
d'autres avant moi. Mais qu'est-ce  
que le bonheur sinon le simple  
accord entre un être et l'existence  
qu'il mène ? Et quel accord plus  
légitime pour unir l'homme à la vie  
sinon la double conscience de son  
désir de durée et de son destin de  
mort ? On y apprend du moins à ne  
compter sur rien et à considérer le

présent comme la seule vérité qu'il nous soit donnée « par surcroît » (Noces suivi de l'Été 67-68).

Si l'Évangile enseigne que l'homme doit d'abord chercher le Royaume de Dieu et sa justice et que tout le reste lui sera donné par surcroît (*TOB*, Matthieu 6.33), Camus enseigne à ses lecteurs de «*se concentrer sur ce surcroît* » (Moeller 39) :

Ces barbares qui se prélassent sur des plages, j'ai l'espoir insensé qu'à leur insu peut-être, ils sont en train de modeler le visage d'une culture où la grandeur de l'homme trouvera enfin son vrai visage. Ce peuple tout entier jeté dans son présent vit sans mythes, sans consolation. Il a mis tous ses biens sur cette terre et reste dès lors sans défense contre la mort (L'Été à Alger 49).

J'apprends qu'il n'est pas de bonheur surhumain, pas d'éternité hors de la courbe des journées. Ces biens dérisoires et essentiels, ces vérités relatives sont les seules qui m'émeuvent. Les autres, les « idéales », je n'ai pas assez d'âme pour les comprendre. Non qu'il faille faire la bête, mais je ne trouve pas de sens au bonheur des anges (L'Été à Alger 50).

Le message de l'auteur est clair : l'homme reste sans défense contre la mort, il faut accepter ce fait et s'accrocher à la vie. Reporter sur le spirituel l'espoir de l'homme serait, selon l'auteur, un crime contre la réalité terrestre, la seule qui compte pour lui. Camus appelle cela « un péché contre la vie » en parlant des habitants d'Alger dans les *Noces* :

Il y a des mots que je n'ai jamais bien compris, comme celui de péché. Je crois savoir pourtant que ces hommes n'ont pas péché contre la vie (il s'agit toujours des habitants d'Alger). Car s'il y a un péché contre la vie, ce n'est peut-être pas tant d'en désespérer que d'espérer une autre vie, et même de se dérober à l'implacable grandeur de celle-ci. (L'Été à Alger 51-52).

Pour l'auteur des *Noces*, « pécher contre la vie », c'est « espérer en une autre vie » puisqu'espérer,

c'est « se résigner ». Ce qui sépare radicalement la pensée de Camus de la Bible, c'est que Camus veut que le destin « *soit une affaire d'homme qui se traite entre hommes* » alors que la Bible enseigne que l'homme dépend de Dieu (Moeller 41).

D'après Moeller, deux éléments peuvent expliquer l'incroyance de Camus. L'un est l'impossibilité de s'élever au spirituel, ce qui a trait à l'athéisme et l'autre est le refus d'espérer en Dieu, ce qu'on peut nommer l'antithéisme :

Ce n'est pas parce que le monde est voué à la mort que Camus ne croit pas en Dieu. C'est parce qu'il estime plus noble de vivre, en sachant que le monde est mortel, qu'il refuse le principe même d'un espoir transcendant. Même si le monde était un paradis, Camus ne se tournerait pas vers Dieu, parce que, à la base de son athéisme, il y a un refus de Dieu, antithéisme (42).

C'est pourquoi Camus part de l'idée que la grandeur de l'homme se trouve dans la certitude rationnelle que le monde est irrationnel. Par conséquent, la foi, pour lui, n'est rien d'autre qu'une idéologie cruelle qui rend les hommes lâches.

### **Les points d'entente entre la pensée camusienne et la pensée chrétienne**

L'entente entre la pensée camusienne et la doctrine chrétienne se fonde sur l'éthique morale qui est le pivot de la pensée de Camus. Malgré sa disposition agnostique, Camus a cru au message éthique du christianisme et a toujours affirmé que sa mise en pratique est le devoir de chaque homme. Dans la conférence de Latour-Maubourg, Camus formule cette idée de la manière suivante:

Si je me permettais ... de revendiquer des chrétiens quelques devoirs, il ne pourrait s'agir que des devoirs qu'il est nécessaire d'exiger de tout homme aujourd'hui, qu'il soit chrétien ou qu'il ne le soit pas

La pensée éthique de Camus a attiré beaucoup d'attention parmi les chrétiens partout en Europe et les intellectuels catholiques de sa génération voulaient être en contact avec lui. Les écrits de Camus étaient publiés et analysés dans de nombreuses publications protestantes et



catholiques, telles que *La Croix*, *Études*, *Dieu vivant*, *la Revue nouvelle*, *La Vie intellectuelle*, *Les Cahiers universitaires catholiques*, *Réforme* (voir Blondeau « La réception de l'œuvre d'Albert Camus en milieu chrétien ». *Camus : la philosophie et le christianisme*. 119–140). En 1953, Moeller compte Camus parmi les auteurs qui sont obsédés par le silence de Dieu. Ce qui fait la différence entre les chrétiens et Camus, selon lui, est le fait que Camus abandonne le concept de péché et ne voit dans l'attitude humble que de la soumission. D'autre part, certains chrétiens voient en lui un sceptique plus qu'un athée.

D'après eux, il se rapproche de la vérité chrétienne par le biais des faiblesses des chrétiens. À l'heure actuelle, des intellectuels catholiques comme François Chavannes et Arnaud Corbic prennent sérieusement la critique du christianisme que fait Camus. Le dernier, par exemple, le considère dans son nouvel ouvrage, *Camus et l'homme sans Dieu* (2007) comme un auteur qui appelle les chrétiens à réfléchir sur les bases de leur foi. Ce qui est grand dans le rapport de Camus au christianisme, c'est sa façon de souligner que l'homme n'est pas dépourvu d'interrogations morales, même si l'on considère que Dieu est absent. Refusant toute solution transcendante, Camus semble chercher à savoir comment vivre dignement une vie qui non seulement a la mort comme toile de fond, mais qui surprend par l'absence de sens et par l'irrationnel. L'auteur de *L'Homme révolté* se demande : « *Peut-on, loin du sacré et de ses valeurs absolues, trouver la règle d'une conduite ?* » (*L'Homme Révolté* 37). Le dernier Camus répond à cette question par une mise en valeur de chaque homme.

### Conclusion

Dans cette communication, qui se justifie par le besoin de prouver que tant la religion

chrétienne contribue, en grande mesure, à l'enrichissement de la littérature, celle-ci inversement peut devenir un lieu où les nouvelles interprétations permettant une meilleure compréhension de la notion de christianisme peuvent être apportées, nous avons discuté de l'interface entre le christianisme et l'athéisme dans l'œuvre d'Albert Camus.

Cette communication a démontré la capacité de la littérature à percer par les relectures critiques les mystères des institutions canoniques prouvant ainsi qu'aucune idée ou croyance institutionnelle n'est immuable. Par conséquent, la littérature justifie son rôle de non seulement combattre les vices et les maux de la société, mais aussi de pousser la société à une prise de conscience aiguë de sa situation. Après tout, la France est un bel exemple de la société où la littérature a contribué énormément à forger et à façonner l'histoire et le destin de ses peuples. L'obscurité, l'ignorance et le mysticisme religieux de ses périodes médiévales ont été balayés par la littérature humaniste et la Renaissance littéraire du XVI<sup>e</sup> siècle. Tout comme le fanatisme, la bigoterie et l'intolérance religieuse, qui ont suivi la Réforme et ont été endossés par les monarchies dérapées du XVII<sup>e</sup> siècle, ont été combattus par le Classicisme et la littérature des Lumières. Du Romantisme du XIX<sup>e</sup> siècle au Nouveau Roman du XX<sup>e</sup> siècle en passant par le Réalisme, la Parnasse, le Symbolisme, le Surréalisme, l'Existentialisme, la Philosophie de l'absurde, et cetera, ces mouvements littéraires ont tous été des « ...tentatives de dévoiler, d'élucider, d'éclairer et d'interpréter une notion, une vue d'esprit, voire une vision du monde... » (Ekwulonu 9-28) ainsi que l'effort de la littérature à contribuer son quota dans le redressement de la société.

### Œuvres citées

- Auroy, Carole. « Athéisme ». *Dictionnaire Albert Camus*. Paris : Robert Laffont, 2019. 62–65.  
Camus, Albert. *L'envers et l'endroit* (1936). Paris: Gallimard, 1998.  
..... *Noces* (1936), *suivi de l'Été* (1937). Paris: Gallimard, 1998.  
..... *Le mythe de Sisyphe* (1942). Paris : Gallimard, 2011.  
..... *La Peste* (1947). Paris :Gallimard, 2011.  
..... *Carnets I : mai 1935 – février 1942*. Paris : Gallimard, 2002.  
..... *Carnets II : janvier 1942 – mars 1951*. Paris : Gallimard, 2004.

- ..... *Carnets III : mars 1951 – décembre 1959*. Paris : Gallimard, 2009.
- ..... *L'Homme révolté* (1951). Paris : Gallimard, 2005.
- ..... *La Chute* (1956). *Oeuvres complètes III, 1949–1956*. Paris : Gallimard, 2008.
- ..... *Le Premier Homme* (paru à titre posthume en 1994). Paris : Gallimard, 2008.
- Camus, Cathérine. *Albert Camus. Solitaire et solidaire*. Paris : Michel Lafon, 2009.
- Coudreuse, Anne. *Premières leçons sur La Chute d'Albert Camus*. Paris : PUF, 2018.
- Dunwoodie, Peter. *Camus. L'Envers et l'Endroit and L'Exil et le Royaume*. London : Grant&Cutler, 2020.
- Ekwulonu, Ikechukwu G. « Le français et les mouvements littéraires ». *Nka* 14 (2013) : 9-28.
- ..... « La conscience écologique dans la littérature française : Analyse éco-critique de *Desert* de J.M.G. Le Clézio ». *Nka* 15 (2014) :74-84.
- ..... « Le rôle de la littérature dans la transformation d'une société : Une critique de la littérature nigériane ». *Polacjelf* 1.2 (2014) : 223-232. Texte imprimé.
- La Bible, Nouveau Testament*. Traduction Oecuménique (TOB). Paris : Cerf, 2011. 12<sup>e</sup> édition.
- Moeller, Charles. *Littérature du XXe siècle et christianisme I. Silence de Dieu. Camus- Gide-Huxley- Simone Weil - Graham Greene - Julien Green- Bernanos* (1953) Paris: Casterman,2003.
- Posthumus, Angela. « La pertinence littéraire de l'éco-critique ». Cité par Ekwulonu dans « La conscience écologique dans la littérature française : Analyse éco-critique de *Desert* de J.M.G. Le Clézio ». *Nka* 15 (2014) :74-84.
- Todd, Olivier. *Albert Camus Une vie*. Paris : Gallimard, 2016.
- Weyembergh, Maurice. « Liberté ». *Dictionnaire Albert Camus*. Paris : Robert Laffont, 2019. 483–486.  
<http://www.arllfb.be/composition/membres/moeller.html> consulté en mai 2022.

## A Critical Discourse Analysis of the Language on the Homepage of Selected Universities in Ghana

Oliver Dankwa Boateng & Peace Chinwendu Israel

University of Education, Winneba, Ghana

### Abstract

This study examined the language of websites of universities in Ghana and how it is used to represent the institutions. It was based on Fairclough's (1993; 1995a, 2001) approach to Critical Discourse Analysis. The first six premier universities in Ghana were purposively selected for this study, namely, University of Ghana, University of Cape Coast, Kwame Nkrumah University of Science and Technology, University of Education, Winneba, University for Development Studies and Valley View University. The findings revealed the following: the universities build their institutional identities on their Homepages through texts and visuals; the universities express their power to determine what to present to viewers of the website; the language on the websites are institutional centred; the universities use similar texts that serve as promotional discourse; the websites contained elements that present the universities with peculiar African (Ghanaian) characteristics. The findings have implication for pedagogy, theory and practice as it enables universities in Ghana to know how they are represented on their institutional websites in order to improve their marketing strategies especially toward their visibility on the global front, better positioning on the international ranking and the attraction of international students.

**Keywords:** CDA, Language of Websites, Universities in Ghana

### 1.0 Introduction

Since the 1990s, there have been studies to analyse the use of World Wide Web (WWW) communication theories. Online advertising emerged in 1994 when HotWired sold the first banner ads to several advertisers. This boosted the revenue in the United States, estimated at of \$7.1 billion in 2001 which was about 3.1 percent of overall advertising spending. The dot-com bust declined or weakened many of the early online advertising industry players (Nosrati, Karimi, Mohammadi, & Malekian, 2013). Fu & Pirolli (2007) indicated that the WWW has become a domain that opens the "possibility for psychological, anthropological, and sociological study of complex everyday human cognition". With the introduction of WWW, there is a wide range of materials for research. The resources online can be utilized as the basis of research since they are now part of human experience.

Universities across the world use their institutional websites to attract potential customers who include students and donors. Thus, like other organizations, colleges and universities compete for customers (i.e., students) and resources. However, competition goes beyond customers and

resources. Organizations vie for institutional legitimacy and political power, which translates into economic and social fitness (DiMaggio & Powell, 1983). Consequently, to maintain institutional reputation, colleges and universities must rely on a variety of tactics in order to create a distinctive image, one that attempts to communicate to a number of audiences.

There is strong evidence that institutional websites serve as the tool to market institutions. Research suggests that 60% to 70% of college and university website access comes from external visitors, with prospective students among the primary visitors (McCollum, 1999; Middleton, McConnell, & Davidson, 1999; Pooch & Lefond, 2001; Schneider & Bruton, 2004). Also, eighty-four percent of prospective students were reported to have used institutional websites to do research and find information on colleges and universities. This indicates that websites play a vital role in the college-choice process (e.g., Anctil, 2008; Hossler, 1999; Pooch & Lefond, 2001). College and university websites often serve as the first, if not the only impression of the institution for prospective students; in fact, Anderson & Reid (1999) stated that, "visiting university websites

seems to have become a norm, with many people considering their visit to a university website as their first visit to the university itself” (p. 54). There is no doubt that today the effective management and planning of educational institutions require more than the traditional advertisement and identity development in newspapers, radio and television advertisement, as well as mounting of bill boards. The higher educational institutions must be crafty and present messages which will coagulate the experience of the target group in order to get competitive advantage on the academic market, as well as alumni and donors.

All the public universities in Ghana use online application for admission; this ensures regular visits of applicants to the websites of the universities. However, despite the online admission, which is not restricted to any geographical boundary, there is less international application. For instance, in 2017, out of the 15,506 admitted students to Kwame Nkrumah University of Science and Technology, only 268 were international students, which represented 1.73%. Also, out of the 27,239 students admitted to University of Ghana, only 745 students were international students representing 2.74%. University of Education, Winneba, University of Cape Coast, University for Development Studies, and Valley View University at their 2017 matriculations were silent on the number of international students. Although this could be attributed to other factors such as the economic and social standard of living in Ghana, it is expected that institutional policy makers should understand the implication and design marketing strategies to attract many foreign students.

As Dorkenoo et al (2015) stated, tertiary institutions in Ghana do not use informative advertisement which helps to improve the image of the higher education institutions in the creation of awareness and persuasion of audience. The higher education institutional websites consist of two main structures: content and development. The content deals with who and what is on the website. The content therefore must be purposely written to meet and inform the target group. Persuasive and informative rhetoric form the basis for such content. The development answers the

question, how? This includes functionality, innovation and visibility (Losonczi, 2012). There is no argument that how the development appears will be dependent on the target group and the information which forms the content; hence content and development are interrelated. There is the need to build academic reputation and college attributes which comprise the size of graduate orientation, technical orientation, fine arts orientation, and liberalness. This should be carefully crafted to arouse the interest of the prospective student to explore these avenues as many students utilize the social media and web for college search.

The analysis of the language of the higher educational institutional websites helps to bring to light the online appearance and reputation of the educational institution. Also the ideological presupposition that is hidden beneath the surface structure of the language use on the websites is unveiled. The choice of topic, purpose, relations and social distance is embedded in the language. This is determined by the choice of vocabulary, grammar and text structure. Words connect us to the world of experience. The vocabularies or words therefore are the tools for encoding one’s ideology. The choice of grammar adds experiential value to the choice of vocabulary. The ideological meaning of a text is exposed through the analysis of the process type of the verbs as well as the predominate participants with key consideration of the type of sentence, relational values and logical connectors. It should however be mentioned that themes are not only achieved through the use of words but also the style, outline of text, colour, images, forms and layout, (Pietikämen & Mäntynen 2009). Therefore, the above and all the linguistic choices and the linguistic structures which project institutional identity and institutional online presence are the focus of this paper.

## **2.0 Statement of the Problem**

Although a lot of work has been done on websites of universities in Ghana, not much has been done on the language and its representation on websites of the premier universities in Ghana. A cursory search for scholarly works which related to this area shows the following: Chipper (2006), Saichaie (2011) and Hoang & Rojas-Lizana (2015)

use Critical Discourse Analysis (CDA) to find out how universities in Ghana, through language use were represented on their institutional websites. Anttil (2008) works on Selling Higher Education; Saichaie (2011) examines representation on college and university websites using CDA and Chiper (2006) investigates how Romanian universities represent themselves on their institutional websites and then compares the discourse of Romanian universities with that of higher institutions in the UK, France, Germany and Italy. Schimel et al (2010) through a survey discover that ninety-four per cent of the student respondents examine the institutional websites before considering admission. Given the importance of institutional websites to both the prospective students and the universities, this paper investigates how universities represent themselves through the use of language on institutional websites.

### 3. Research Questions

This paper seeks to answer the following questions:

- How do universities in Ghana use textual and visual language to represent themselves on the institutional websites?
- How are the promotional discourses represented in the language used on the institutional websites?

### 4.0 Theoretical Framework

CDA evolved from the critical theory of language with the focus on language as a form of social practice. Social practices had historical contexts for their production and interpretation to serve a particular interest. This study relies on Fairclough's (1995a) framework approach to CDA which allows three-dimensional analysis: textual analysis, process analysis and societal analysis. As explained by Bloor and Bloor (2007), "critical discourse analysis is interested in the way in which language and discourse are used to achieve social goals and in the part this use play role in social maintenance and change" (p. 2). CDA studies are not simply the study of language structures and text but they extend to the study of "people, institutions and organisations" (Habib, Farahnaz, Akbar, & Ali, 2015). CDA perceives discourse as a form of social practice which uses language to express human experience and constructs social

structures. This makes CDA interdisciplinary and employs the eclectic approach to extract the inherent ideologies in intricate social phenomena. Fairclough & Wodak (1997) summarize the main canons of CDA as follows:

1. CDA addresses social problems
2. Power relations are discursive
3. Discourse constitutes society and culture
4. Discourse does ideological work
5. Discourse is historical
6. The link between text and society is mediated
7. Discourse analysis is interpretative and explanatory
8. Discourse is a form of social action.

### 5.0 Methodology

Content analysis method which includes both qualitative and quantitative approaches was adopted for this study (Elo & Kyngäs, 2008). Through the purposive sampling technique, 5 public universities and one private university (the first private university in Ghana) were selected for this study. The universities are University of Ghana (UG), The Kwame Nkrumah University of Science and Technology (KNUST), University of Cape Coast (UCC), University of Education, Winneba (UEW), University of Development Studies (UDS) and Valley View University (VVU). There was multiple data collection on the above pages of the websites of the universities from the month of November, 2019 to February, 2020. This time period was selected because the universities were in session as well as have opened admissions. When the admission was opened, the websites were updated regularly to attract and inform prospective applicants. The multiple data collection allowed the researchers to examine the changes in the representations in both language and image. Also the multiple data collection strengthens the validity of the data.

The online webpages were captured and saved for further analysis. Offline copies were created to maintain both the textual and visual components.

### 5.1 Data Management

To be able to establish the representation of the universities in Ghana on their institutional websites, there was both textual and visual analysis of the data collected from the various

websites. Both the textual and the visual analysis were choices that the universities made to build their online reputation. Following Fairclough’s (1995a) framework for CDA, the data collected were analysed in accordance with the three inter-related processes; text analysis, process analysis and social analysis.

The analysis focuses on both the textual and visual data. The textual data was analysed using Jank’s, (2005) Linguistic Analysis rubric which is a summation of Fairclough’s (1993, 1995a, 2001) and Halliday’s, (1985, 1994). This requires the analysis of descriptors such as word selection, sentence structure, use of verbs, modality, voice, subjects and sequence of

information. The visual data was analysed descriptively based on their general attributes, types of actors and page design.

The process analysis, which is the second dimension, involved the interpretation of the data in relation to the producer. This takes into consideration Fairclough’s (2001) interpretative analysis framework (see Table 1) which focuses on the content of the language, subjects, the relations and connections between the language and the larger society.

Content	Subject	Relation	Connection
What’s Going On?	Who’s Involved?	In What Relations?	What’s the Role of Language in What’s Going On?
Activities, Topics & Purpose (e.g., verbs, modalities, voice)	Subjects (e.g., institutions, actors, buildings) & Types (e.g., white, nonwhite, female, male)	Composition (e.g., angle, distance) & Sequence (e.g., top, bottom, centre)	Themes & Genres that connect to larger social structures.

Table 1: Fairclough’s Interpretive Analysis Framework Source: Fairclough, N. (2001). *Language and power* (2nd ed.). New York, NY: Longman.

The third dimension involving the societal analysis is the explanation of the data from the “larger cultural, historical, and social discourses surrounding interpretation of data” in relation to building of institutional identity (Saichaie, 2011).

## 6.0 Analysis and Finding

**6.1 Question1.** How do universities in Ghana use textual and visual language to represent themselves on the institutional websites?

In constructing their institutional identity, the universities use both textual and visual elements. Textually, the universities present themselves as subjects, use action verbs to establish themselves as producers and relational verbs to relate to the visitors of the websites (Fairclough, 1995a, 2001; Halliday, 1994; Janks, 2005; Sachaie 2011). They, like others are producers of academic products in the world, see students as customers (Fairclough 2001). As producers and therefore equipped with the power to enact/influence what is found on the website, they take the subject position and

construct their self-identity on their websites (Weeden, 2017). They use “we” and “you” to represent themselves and others respectively.

### (a) Textual:

#### 1. Homepages

The Home page is the ‘Billboard’ of the university which seeks to advertise the products of the institution. The institutional accomplishments through the staff and students are all presented to enhance the image of the institution. VVU, welcomes the visitor with “You are here: Home.” And then there is a Happy New Year wish which is also seen on UDS Home page at the beginning of the year. This creates an interpersonal relationship with the visitor. This is followed by a video to tour the campus. This video goes with the quote of Harry Firestone “You get the best out of others when you give the best of yourself.” It is also written on the video interface, “Take a Tour, Campus Life”, to entice the visitor to watch the video as a tour in the university.

UG presents Admission advertisement

“2019/2020 Admissions, Graduate Entry Medical Programme & EMBA, Graduate Regular & Sandwich” with a call to action “Apply Now” to persuade the visitor to apply. Admission promotion is seen on all the samples offering similar invitation and with call to action. UCC does not use rotating images but the website welcomes visitors with the interrogative statement “Do You Want a University that Prepares You for the Future? You Need University of Cape Coast.” This is also followed by an invitation to join the University for personal development and growth.

UG makes the claim “UG RANKED 151-200, The World University Rankings Golden Age.” UG is not specific on their current ranking in the world but gives a range which may be deceptive. The range of 50 makes the visitor find it difficult on where to place UG. KNUST, however, makes a similar claim but with specific figures “KNUST has been ranked as the best University in Ghana and West Africa, 14<sup>th</sup> best on the African Continent and 706<sup>th</sup> best university globally by the US News & World Report.” Notwithstanding KNUST position on the various rankings, they consistently claim to be the best or among the best. Apart from UG and KNUST, all the other samples are silent on institutional rankings.

UDS allocates rotating images for accommodation information “Detail information on accommodation on all campuses for freshers.” Three other rotating images are for conference announcement. Conference announcements are seen on the Home page of all the other institutions inviting staff and students to conferences, seminars and training. UEW showcases its interaction with the society by dedicating a rotating image with the inscription “UEW Management Graces Okyenhene’s 20<sup>th</sup> anniversary Grand Durbar.” The News, Events and Announcements reinforce the institutional achievements and identity. The use of institutional subjects builds the university identity and provides positive reputation. However, the subjects are mostly the university, staff, departments and societies. The sample consists of only a few announcements and events which are directly related to students. Students as actors are seen in a large group with others as part of the achievement of the university. For instance,

“UCC Debate Society Presents GUDC Trophy to the Vice Chancellor.”, “KNUST Medical School Debate Team Wins 2019” and “KNUST Observes International Day of Persons with Disabilities.” In these instances, the students are not projected but rather are seen as participants in the university activities and achievements. It is worthy to note that four of the samples do not have any news, events or announcement relating to students. They all emphasize the activities and the achievements of the university. The universities’ names and key offices are therefore often used as subjects. VVU captions “Our Achievement” with the claim “The primus inter pares and pace setter in quality higher education amongst private universities.” This is reinforced by data on enrolment, programmes, campuses and students. This is also similar to UDS claims where the size of the University is established by the data on enrolment, programme offered, faculties/schools/institutes, and campuses. The News and Events also established the university’s reputation by announcing collaborations with educational and research institutions as well as projecting research publications and centres to emphasise the institutional mandate and contribution to knowledge.

The discourse on the Home page is also built relying on glories of alumni intellectual abilities and affiliations from other institutions. As seen in the claims: “UEW Alumnus Spearheads Curriculum Reforms in Ghana.”, and sections such as “Meet our Alumni” and “Spotlight” on UDS and UCC homepages respectively. These sections promote the high achieving alumni of the universities as they celebrate them. Of the six personalities on this section of UDS Home page, they are either professors or highly ranked politicians, thus a member of parliament. Their individual achievements are highlighted to uplift the image of the university as a ground for positive training. UCC Home page spotlight also feature staff. The samples indicate that UCC celebrates the Professors they have produced with the claim “We want the whole world to know about you today, smile you under the spotlight.” The Home page highlight of Alumni achievements serves as promotional discourse to entice the prospective applicant who desire to achieve greatly in future.

The language on the Home page are simple in a word e.g. Home, Admission, Academics, Research, Students, Staff, Events or two words e.g. About Us, Fee Schedule, International Applicant, Apply Now, Top Story, Quick Links, Latest News, Research News, two words with ampersand e.g. Research & Innovation, News & Media seen only on UCC Home page. Simple clauses are also used to introduce and caption news and events with images. Examples are “UCC, University of Alabama and Central University Hold 1<sup>st</sup> symposium”, UDS Elects First Alumnus Pro-Vice Chancellor”, “UEW Research Team Visits Europe on a Collaborative Project” “UG launches 20 for 20 Campaign”. However, phrases are mostly used for announcements e.g. Development, Scientific Writing and Presentation Training. These phrases and clauses besides captioning the images also serve as hyperlinks to read more on the topic.

**2. Academics Page**

It is expected that the Academic page of the website sells the university programmes. However, in the samples studied, universities in Ghana pay less attention to the overview of the academic page. UCC, and UDS do not have overview of the Academic page, UG has a two-line overview while VVU, UEW and KNUST provide brief introduction. UG’s introduction is a statement to declare that UG “has four colleges, each with several schools and departments. All the colleges offer programmes for both undergraduate and graduate studies.” VVU focuses on the achievements of the academic departments, students and alumni, and the University itself. For example, for achievement of department, we have:

**1. Home Page**

The visual themes identified from the Home pages are summarised below

Table 2: Visual Themes from the Sample

VISUAL THEMES	EXAMPLES
Institutional Attributes	Logo, Ranking, Management Activities, Affiliations, Social Support
Academic Programmes	Research Publication, Conference Flyers, Academic Collaborations,
Achievements	Alumni Success, Clubs and Society’s Success, Departmental Success
Congregations	Graduation, Honourary Degree Conferment, Matriculation
Campus Aesthetics	Trees, Lawns, Buildings, Flowers, Entrance, Roads, Pavements
Student Life	Studying, Practical Works, Walking, Lab Works,

Below are some examples:

“Codeplex of VVU emerged as the only group to have successfully entered into the Microsoft Ghana Imagine Cup Competition and also was to represent Ghana in the global competition in 2013.”; achievement of students and alumni: “The First University in Ghana to develop and use its own School Management System developed by current/past students of Valley View” and the achievement of the University itself: “VVU is the first to develop and implement its own Biometric Authentication System.” This form of Academic overview gives assurance to the prospective student that the university is a high achieving university and one which motivates its students for innovative work as well as accepting the works of the products. UEW on the Academic page outlines ten ways the University shall achieve its purpose. UEW is seen as actor to ensure the success of the students. It determines the components of its academic programmes, ensures practical and appropriate methodology in lesson delivery and develops teaching and learning materials for teaching in the University and other educational institutions.

**(b) Visual**

The visual component of the website makes it attractive, sums up and adds to information. Below is the initial descriptive analysis of the various pages and the subsequent process and societal analysis (for both textual and visual elements). This is in line with previous works on visual analysis such as Askehave, (2007); Hartley and Morphew, (2008), and Saichaie, (2011).





Figure 1. UG Ranking. Retrieved from [ug.edu.gh](http://ug.edu.gh) on 29/11/ 2019

Most rotating images are focused on admission, campus beauty and conferences. The universities use the flyers as advertisement with the focus of selling the activities of the universities and building their reputation. VVU provides a video which features the campus buildings and environs. The video provides close view as well as distant view and aerial view. This helps to better capture the ecological nature of the VVU campus as seen in Figure 2 below.



Figure 2: A view of VVU campus from the video. Retrieved from [vvu.edu.gh](http://vvu.edu.gh) on 08/01/2020

UCC uses a picture of students learning in lawns as the first image on the Home page. This picture (in figure 3) is attached to text for admission promotion. Students seen on the Home page are all related to admissions exhibiting what they have studied in labs and field works. There is no picture on interior of classrooms or buildings. The focus is on the outside beauty of the campus.



Figure 3: UCC Home Page Admission promotion. Retrieved on 8<sup>th</sup> December, 2020. From [uuc.edu.gh](http://uuc.edu.gh)

## 2. About Us Page

Minimal images are used on the About Us page of the sampled websites. Institution such as UCC does not attach any image to the description about the University. UG and VVU use only an image while Knust, UEW and UDS use 13, 10, and 6 images respectively. The universities position images relating to campus scenery, architecture, administrators, old emblem and students and the repetition of institutional logo. For instance:



Figure 4: UG 'About Us Image' retrieved on 8<sup>th</sup> December, 2019 from [ug.edu.gh/about/overview](http://ug.edu.gh/about/overview)

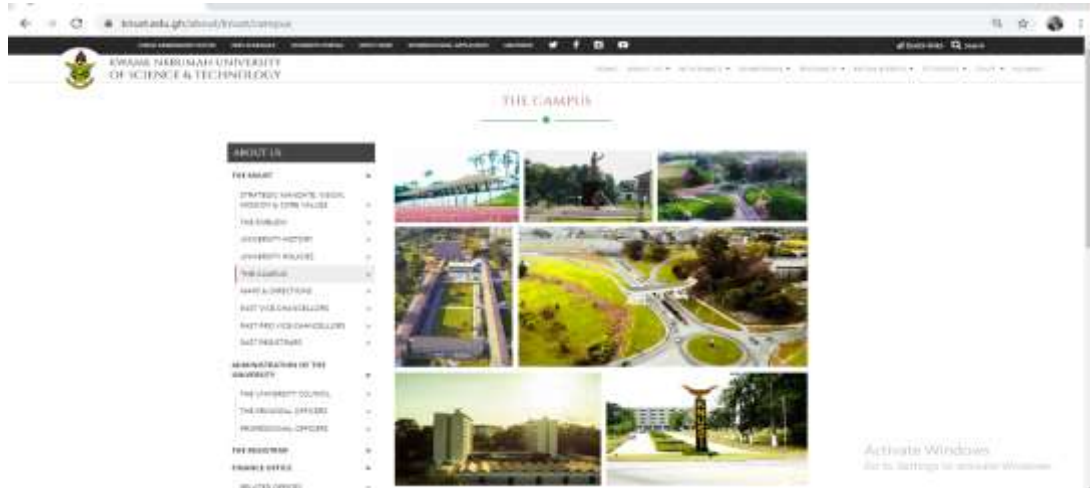


Figure 5: KNUST 'About Us Image' retrieved on 8<sup>th</sup> December, 2019 from [knust.edu.gh/about/knust/campus](http://knust.edu.gh/about/knust/campus)

### 3. Admissions Page

The Admissions pages of the sampled websites use visuals and features hyperlinks to academic programmes, entry requirement, how to apply, admissions procedure, financial aid, students' life and admission portal. The identified themes on the Admissions pages are campus aesthetics, academic programmes, students' interaction and activities, university ranking, and international recognition. The admission pages are linked to international programmes which opens new tab to give detailed information on international programmes and students activities. The International Programmes or education pages are utilised purposely for institution world-wide recognition.

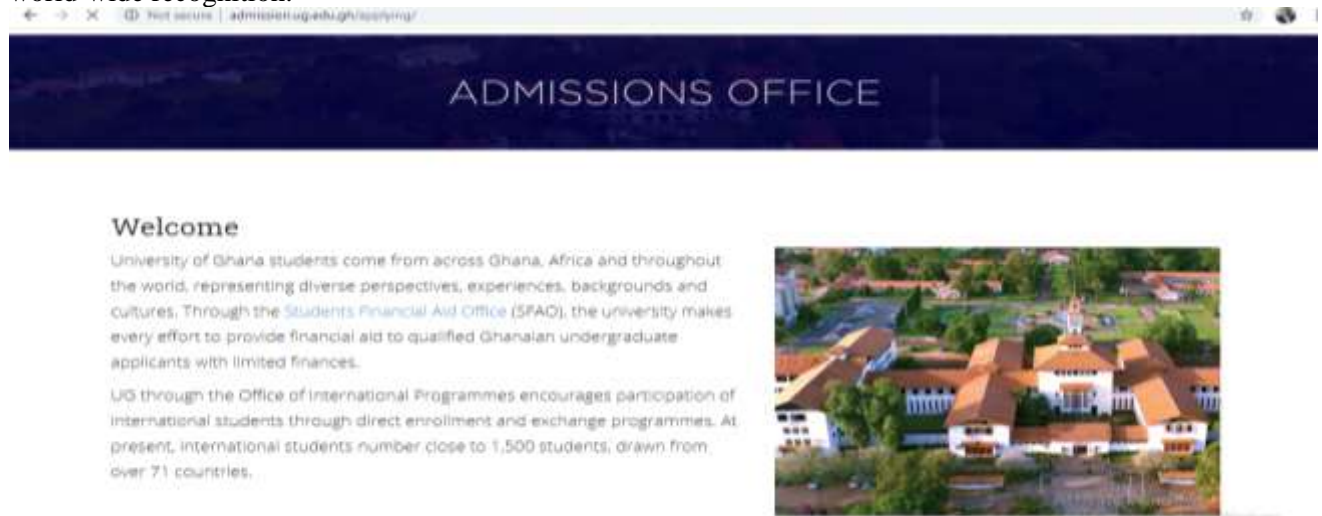


Figure 8: UG Admission Page. Retrieved from [admission.ug.edu.gh/applying/](http://admission.ug.edu.gh/applying/) on 08/01/2020



Figure 9: UG International Programmes Page. Retrieved from ipo.ug.edu.gh on 08/01/2020



Figure 10: UEW Admission Page. Retrieved from uew.edu.gh/admissions on 29/11/2019

#### 4. Academic Majors and Programmes Page

The Academic Majors and Programmes page use minimal images on the webpages. The images are used to display intellectual work of people in the various departments. Most of the images feature people engage in academic work – studying, laboratory works, and field works, students and members of the department and departmental building facilities. Many of them are dressed in their professional attire to engage in practical work and to show the future prospect of the students from the department. Example:

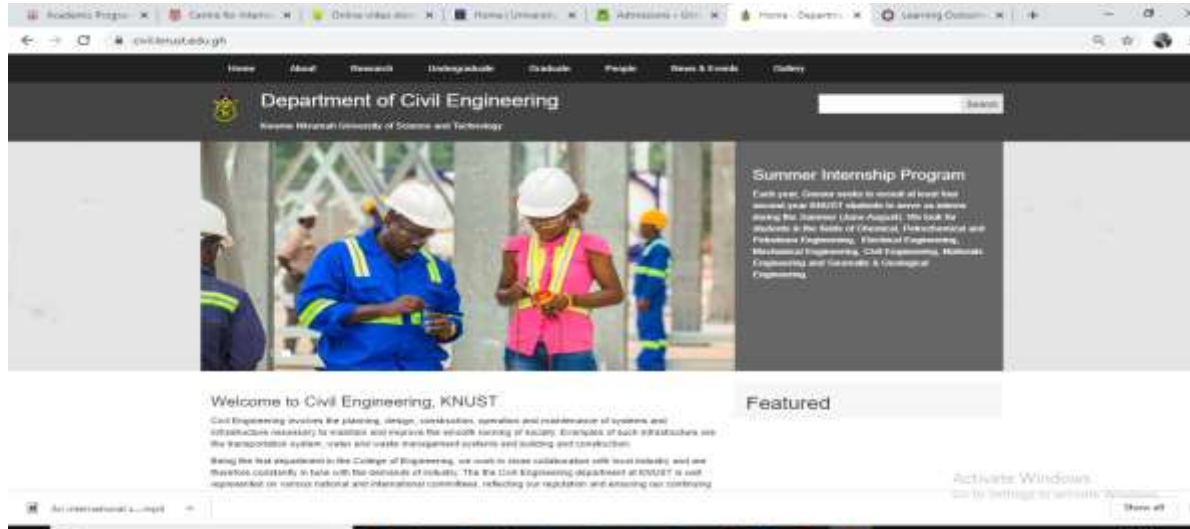


Figure 11: KNUST Department of Civil Engineering Page retrieved from civil.knust.edu.gh on 08/1/2020

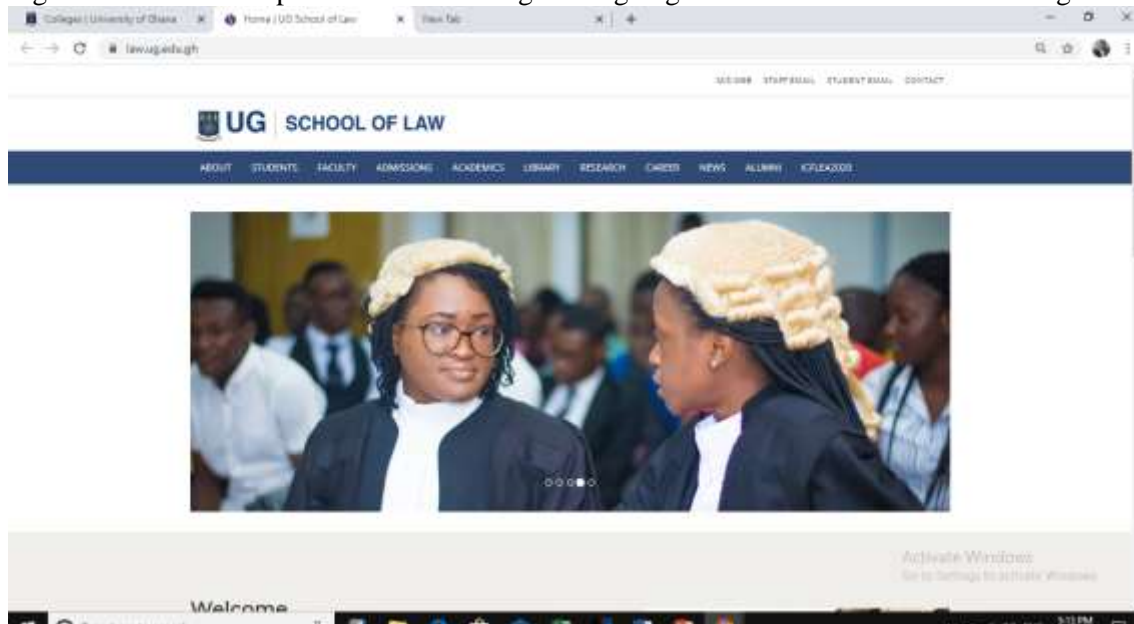


Figure 12: UG School of Law Page. Retrieved from law.ug.edu.gh on 08/01/2020

**6.2 Question 2:** How are the promotional discourses represented in the language used on the institutional websites?

The language on the universities' websites is for promotional purposes. All the webpages reveal the purpose of promotion both textually and visually.

**(a) Textual:**

**1. About Us Page**

This page presents a promotional discourse which elevates the historical background, the mandate, and the vision and mission of the university as well as the achievements and its traditions. The

discourse on the About Us page reinforces the claims on the Home page. The establishment of the university and its transitional period forms the historical background while the vision and the mission express claims they envisage in the future. The achievements of the university serve as bate to persuade prospective applicant to apply in that university. The tradition of the university also includes the global, continental, regional and national recognition, the size and beauty of the campus(es), life at campus, famous faculties and departments, institutional affiliations, sports,

publications, ability to train students for leadership, and diversity of programmes.

All the samples studied begin the history or profile of the university with the founding year and mostly with the Parliamentary Act or Ordinance for the establishment. For example, “The UEW was established in September, 1992 as a University College under PNDC Law 322.”, “The University of Science and Technology succeeded the Kumasi College of Technology which was established by a Government Ordinance on 6th October, 1951. It stated operation officially on 22nd January, 1952 with 200 Teacher Training students transferred from Achimota, to form the nucleus of the new College”. UG and UDS add the purpose for the establishment of the university with the claim:

“The UG, the premier university and the largest university in Ghana, was founded as the University College of the Gold Coast by Ordinance on August 11, 1948 for the purpose of providing and promoting university education, learning and research.”

“UDS is Ghana’s first public University in the North. It was established in May, 1992 by the Government of Ghana (PNDC Law 279) to “blend the academic work with that of the community in order to provide constructive interaction between the two for the total development of Northern Ghana, in particular, and the country as a whole.”

However, VVU which is a private university began the history with the date of establishment and agency responsible for its establishment. Much effort is made to link the university to the Adventist Church which is the founder.

“VVU was established in 1979 by the West African Union Mission of Seventh-day Adventists. In 1997 it was absorbed into the Adventist University system operated by the West Central Africa Division (WAD) now West Central African Division of Seventh-day Adventist with headquarters in Abidjan, Cote

d’Ivoire. The Ghana Union Conference of Seventh-day Adventists, (organized in 2000), serves as the local manager of the University.”

The transitional period of the university is also key to establishment of the institutional reputation. Institutions like VVU, UG, UEW, and UCC show their affiliations, establish themselves from other renowned institutions which build the trust of prospective applicants. The choice of words is crafted to show the independence of the universities but through thorough stages and transitions which ensures quality standard of academic and administrative excellence. The choice of verbs like **attained**, **upgrade**, and **granted** to express the academic and administrative freedom gained shows the standard of quality education they offer. The current state of the university is as a result of the attainment of certain good pedigree, an upgrade of the existing structures and programmes, and independence granted based on merit. For example, “Then in 1997, the National Accreditation Board (NAB) of the Ministry of Education in Ghana granted Valley View College national accreditation thus permitting her to award her own degrees.” Also UCC states: “On October 1, 1971, the College attained the status of a full and independent University, with the authority to confer its own degrees, diplomas and certificates by an Act of Parliament ...” and UEW adds: “On 14th May, 2004 the University of Education Act, Act 672, was enacted to upgrade the status of the University College of Education of Winneba to the status of a full University.”

The About Us pages of the samples studied focus less on explicit presentation of achievement with the exception of VVU which provides a list of the achievements of the university. This may be because it is a private university and reputation is built on achievements. Some of the achievements attributed to VVU are listed. For example, VVU is

1. The First Chartered Private University in Ghana
2. The First University in Ghana to train the Ghana Police in Computer Security and Cyber Forensics

3. The Best Private University in the Year 2013 (Ranked by 4ICU)
4. The Private University with the Highest Number of Publications
5. The Only Eco-Friendly University in Africa

Other achievements attributed to specific departments also includes: “The Nursing Licensure Exam pass in 2015 was 97%.” VVU list of achievements are to help build institutional image and identity as among the high achievable universities among private universities. These claims are tangible and therefore have the higher possibility of influencing visitors to the website.

UG on the other hand boast of being “the leading university in Ghana” through the statements on the number of research institutes, students, international links and international students’ admission to the university. For instance, “The UG, has over the years built an image as one of the continent’s reputable universities which makes the UG the first choice for academics, researchers and students.” UG claims to have over 38,000 students and links with universities in Africa, Europe and North America with international students from over 70 countries across the world. The successes of UG are measured based on their international reputations and recognition. This is a motivator to prospective students since the outcome of their education will be accepted worldwide.

KNUST, UCC, UEW and UDS do not show explicit list or mention achievements, but rather, emphasises what they are poised to do. KNUST displays: “endeavour to maintain and strengthen our position as the premier Science and Technology University in the country leading in generating and exchanging new knowledge in innovation and technology, and offering service to government, industry and society.” To do this, they state that “We are dedicated to exhibiting the highest standards of professional ethics and integrity, efficient utilisation of resources and a culture of accountability and responsibility in all our operations” UCC also “seeks to pursue excellence through the creation of standards in teaching, intellectual inquiry, engagement and professional practice and offers opportunities to its

employees and products in a manner that empowers them to be agents of change.” These claims and others found on the About Us page of these four institutions are what they seek to do but real experience and achievements are not presented. However, one may be attracted to their core value without demand for evidence of their success and attributes of campus size and aesthetics.

The About Us pages are also utilised to make claims of the worldwide, continental, and national visibility of the universities. This is done through the use of words and phrases like **national, in Africa, other African countries, world-class, international, other parts of the world, and worldwide.** UEW makes a claim of its national and continental relevance by stating ways of achieving their aims by “[p]lacing emphasis on subjects which are of special relevance to the needs of the educational system of the country and for national development.” And also “provide opportunities for higher education especially teacher education for students from other countries in Africa.” Likewise, all the other institutions make a claim of continental and global relevance or achievements in addition to the national contributions. For example, UG has its vision “[t]o become a world class research-intensive University over the next decade” and UCC with similar vision “[t]o be a University with a worldwide acclaim that is strongly positioned for innovative teaching, research, outreach and professional development.”

UDS also has for its vision “... to be a Home of World Class Pro-Poor Scholarship.” In addition, KNUST has the vision “[t]o build on KNUST’s leadership as the premier science and technology university in Ghana and to be among the top ten universities in Africa. However, KNUST makes a strong claim that “It has within the short period of its existence become an important centre for the training of scientists and technologists not only for Ghana, but also for other African countries as well as from other parts of the world.” And so “[t]he KNUST is a world-class academic centre of excellence, spearheading West Africa’s pursuit of technological advancement.” The first claim is substantiated by the facilities in the campus that enhance the development of the

students and the university as a whole. The second claim also is buttressed by the size and the aesthetics of the campus which can compete with universities across the world.

Another textual promotional purpose in the websites is the linguistic display of a serene and conducive environment. Universities display their wealth and size in relation to their campuses. They display the beauty of their campus, their facilities and programmes. UEW made a list of their campuses: "... operates from four (4) campuses: the colleges of Technical Education located in Kumasi, the College of Agriculture, located at Mampong, the College of Languages Education, located at Ajumako and the Winneba Campus where the main administration is also located." VVU and KNUST also show not only the beauty of the campus but also the benefits to the students' success:

"VVU is located at Oyibi, 31 km from the city of Accra, and 13 km from Adenta, a suburb of Accra. The serene atmosphere and the hilly surroundings provide the necessary tranquil, conducive to serious academic work. The vastness of the University land (335 acres) constitutes an important guarantee for future physical development".

KNUST adds:

"Our campus is located at a very ideal place inside the city of Kumasi. With an estimated eight-mile square of aesthetic beauty, a rising and falling landscape, state of the art buildings, a wide range of trees, long stretches of well-cut lawns and very conspicuous flora prettification, our community provides the right atmosphere for the holistic development of students."

UCC has two sites for their campus and the description of the campus extends to the Cape Coast city. The Cape Coast is a historical city in the pre-independence history of Ghana and a home

of culture.

The Southern Campus or Old Site is uniquely situated in the heart of the hilly settlements of "Apewosika" and "Kokoado" in the Cape Coast metropolis close to the shores of the Atlantic Ocean, providing a daily comfortable sea breeze. The site sits on high ground above sea level providing a beautiful bird's eye view of the ocean. The setting up of the University campus within these communities has opened them up to a lot of socio-economic activities.

Language use on the About Us page of the universities websites is to build promotional discourse which emphasizes the identity and reputation of the universities. The historical background, independent and established system of administration, campus aesthetics, and famous faculties builds the image of the university and attracts prospective students. The choice of sentence complexes gives the universities the room to add more attributes in one statement.

For example, UCC utilises the complex structures to establish the need for bill to establish them in order to review the mandate of the university.

"Besides the need to give legal backings to current practices in the University as well as ensuring consistency with Constitution of Ghana, the passage of the Bill would also position the University to meet new challenges and demands of the Ghanaian Society and beyond and to keep pace with the developments in the higher education environment."

The use of first person personal pronoun plural 'We' is also dominant to show the collective effort of the institutional actors for the establishment and achievement of the universities. 'We' often take the subject position to represent the university where the name of the university or its referent is not mentioned. This makes the discourse on the About Us pages institutional centred. However, less attention is given to students on the About Us pages. When students are mentioned, the



institutions are actors and just personalise the discourse for the purpose of promotion.

## 2. Admissions Page

The textual elements on the Admission pages of the sampled websites centres on themes relating to promotional discourse on the choice of university through the claims of the university as a provider of service, programmes offered, financial aid, institutional size, diversity, international exchange and social networking, student development, and application guidelines. The sole purpose of the Admission pages is to give information to the prospective students to entice them to choose the university. The Admission pages add to the Home and About Us pages to establish the universities as reputable institutions with the purpose of persuading the prospective student.

These programmes are listed on the Admission page for prospective students to scroll through for their selection. Aside the programmes, some of the samples promote other services which are related to the development of the student.

For example, “At VVU, we motivate, build the potential and ability in each person for further study, by providing you with not only academic opportunities, but with challenging learning environment that will make you suitable for industry.” VVU claims to build the prospective student capabilities in other for them to achieve academic excellence and better job in future. VVU presents a claim from the About Us page that there is a high market for their graduates; this is to enforce and to explain the offer they provide. UCC admission promotion is a section on the Home page. UCC uses similar attributes as their promotional tool. For example, “Join us at the UCC where we focus on serving the needs of students, nurturing and challenging them to grow socially, physically, morally and intellectually.” Likewise, the other universities make similar claim. UG’s focus is on the financial aid that the university provides to support the students in addition to the programmes. KNUST focuses on the administrative service that they provide to prospective student to facilitate their application: “We are keen on facilitating your application and admission process to enable you study with us”. This administrative assistance entices students to

apply to the university simply because the admission process seems easy and they are likely to be admitted. UEW focuses on the programmes they offer through the various modes of delivery. It claims: “The University runs over 100 Graduate, Undergraduate and Certificate programmes through the Regular, Part-Time, Distance and Sandwich modes.” These services the universities provide have an impact on the decision-making of the prospective student. While one may opt for a university that the admission process is so simple, another may opt for a university that has co-curricular activities that ensure total development of the student and yet another may opt for the university that has links with industry.

Financial aid is one of the key factors that prospective students consider in the college choice process. The samples studied link the Financial Aid Services with the Admission page to give the prospective students what they can offer while they make their decision on the university. The samples with Financial Aid provision on the Admission page have links to scholarship provided within the university. The offers are made available to students and the universities are ready to assist them to secure the funds.

For example, UG shows willingness by saying “[t]hrough the Students Financial Aid Office (SFAO), the university makes every effort to provide financial aid to qualified Ghanaian undergraduate applicants with limited finances.” KNUST also has the Students' Financial Services Office which “among others, explore, solicit and offer financial assistance to students from Less Endowed Schools, as well as, Needy but brilliant Students studying in the University.” UG, KNUST and VVU have the Students' Financial Services Office section which uses invitational language to welcome students for support. UEW, UDS and UCC provide list of available scholarships for student to apply.

## 3. Academics Page

The sampled universities project themselves itself as the number-one university in Ghana on the Academic page: For instance, KNUST boasts: “Proudly Ghana's No. 1 University and seeking to maintain academic excellence; – one of our hallmarks.” It goes on to mention that it offers undergraduate, postgraduate

and distance learning courses and that these programmes are ‘carefully’ categorised into six colleges with ultra-modern library and ICT centre and other research facilities which shows that “KNUST delivers a high standard of education which reflects the pedigree of a University poised on attaining a status of being No. 1 in Africa.” Other promotional language included “Academic related issues especially on studying and research has never been this convenient. This hallmark is evident in our ever-increasing affiliate institutions. We are the home of academic excellence.”

Here is what others say about their programmes:

Astute marketing practices are the bedrock of successful enterprises the world over and effective and efficient customer management is also an absolute sine qua non for the success of any business enterprise... This is a 4-year

undergraduate programme in Marketing. In the first two years of study, students are required to take courses such as Language Skills (UG)

The Civil Engineering department at KNUST is well represented on various national and international committees, reflecting our reputation and ensuring our continuing influence on the civil engineering profession. (KNUST)

In almost every organisation, whether private or public sector, the work of accountants is very useful to provide accountability over their stewardship. Additionally, as a nation, there is shortage of qualified accounting personnel. Graduates from this programme will feed in as accounting personnel and managers in both private sector and public sector organisations. (UCC)

## **(b) Visual**

### **1. Admissions Page**

Visually this page projects promotional discourse the most. It is linked to international programmes which opens new tab to give detailed information on international programmes and students activities. The visual display shows promotional tendencies and projects the university as a place to be. Again, non-black students are displayed to invite non-black students who may wish to school in Africa. Example:



Figure 13: UG International Programmes Page. Retrieved from ipo.ug.edu.gh on 08/01/2020

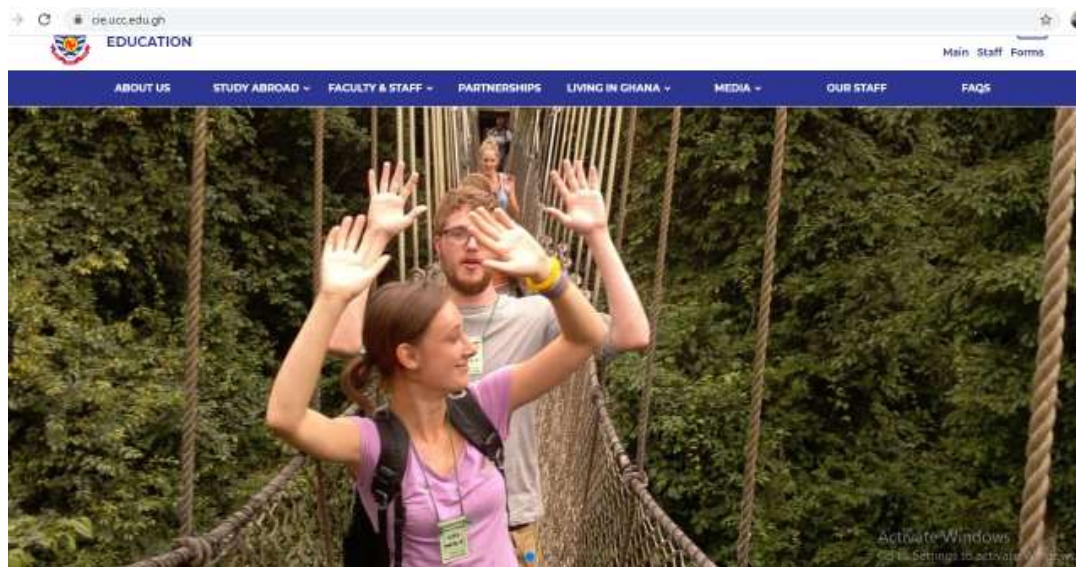


Figure 14: UCC International Education Page. Retrieved from ieo.ucc.edu.gh on 29/1/2019

Again, Admissions page display smiling faces, recreational activities, sports, and beautiful campus views to promote the institutions and to entice prospective students to choose them instead of others. Example:

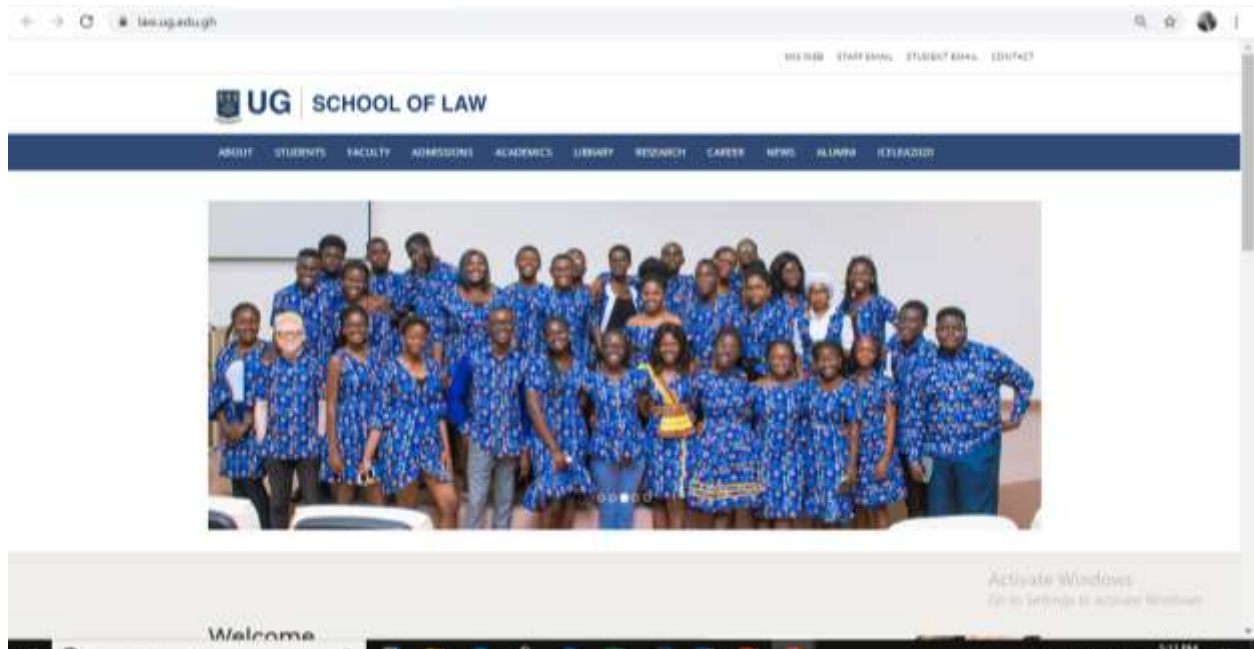


Figure 15: UG School of Law Page. Retrieved from law.ug.edu.gh on 08/01/2020

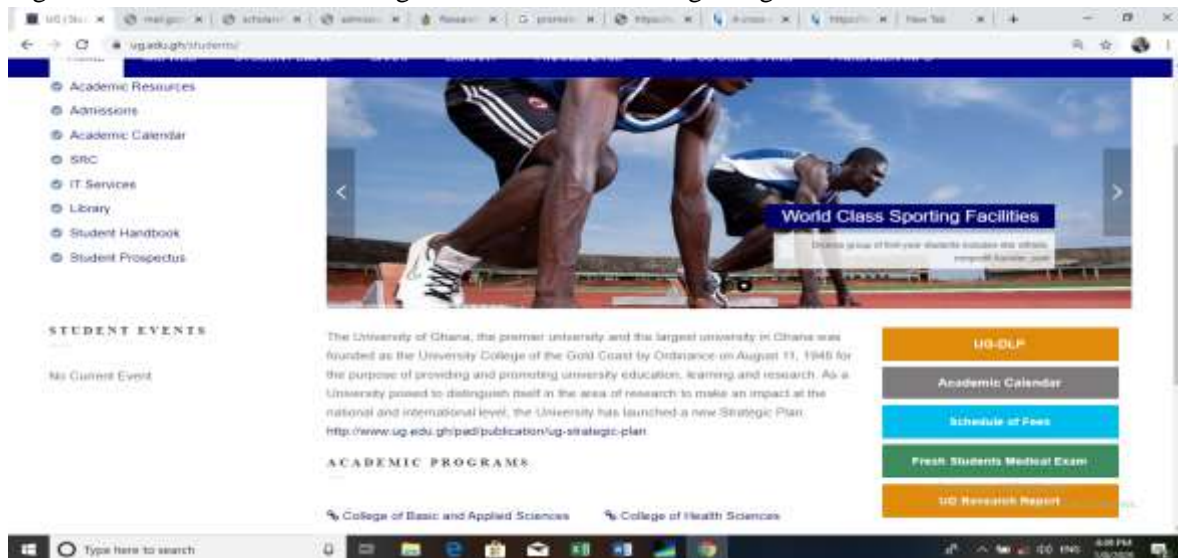


Figure 16: Retrieved from ug.edu.gh/students/ on 29/11/2019

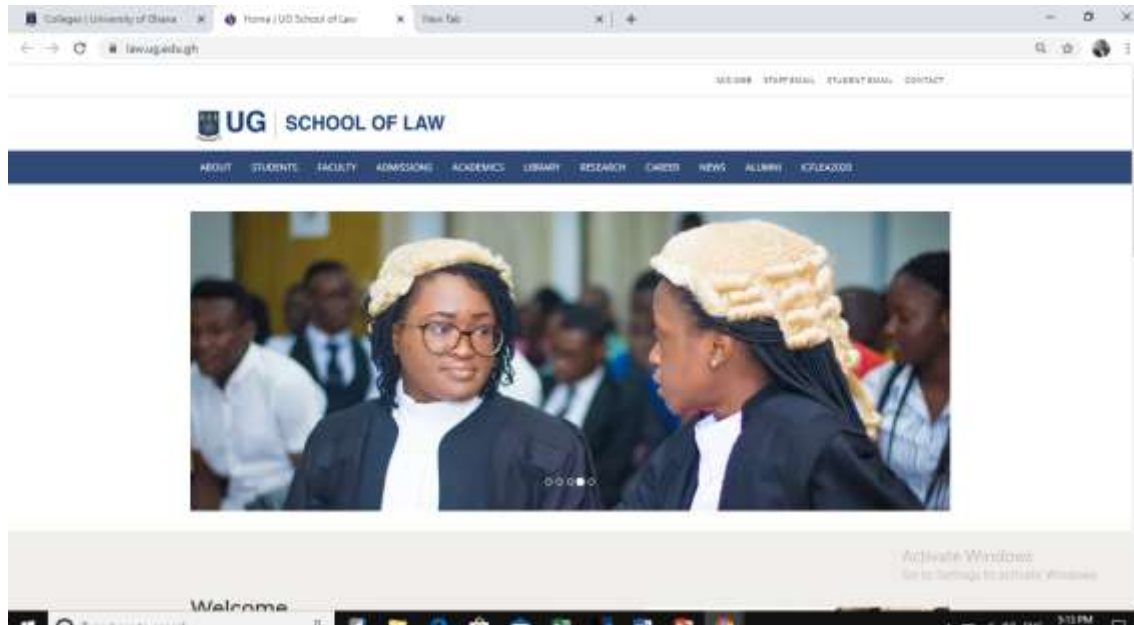


Figure 17: UG School of Law Page. Retrieved from law.ug.edu.gh on 08/01/2020



Figure 18: Retrieved from knust.edu.gh on 29/11/2019



Figure 19: Retrieved from [vvu.edu.gh](http://vvu.edu.gh) on 29/11/2019

## 7.0 Conclusion

The sampled universities represent themselves on their institutional websites through the use of textual and visual elements. The findings indicate that the universities' vision is mainly to gain international recognition and global presence. To achieve this, their websites (a) build institutional identity through the use of both textual and visual elements, (b) exhibit the power to determine what to present to viewers (c) use language which is institutional centred (d) serve as

billboard to inform and persuade visitors, (e) use texts that serve as promotional discourse, (f) present their institutions as actors who shape the actions of students and faculty members. In addition, the discourse on the websites reveals various promotional discourses, such as establishing institutional reputation through rankings, campus aesthetics, student population, building facilities and programmes offered.

## References

- Ancitil, E. J. (2008). Selling higher education: marketing and advertising. *ASHE Higher Education Report*, 34(2), 1-121.
- Askehave, I. (2007). The impact of marketization on higher education genres – the international student prospectus as a case in point. *Journal of Discourse Studies*, 9(6), 723-742.
- Chiper, S. (2006). The discourse of Romanian universities. *Journal of Organizational Change Management*, 19(6), 713–24.
- Dorkenoo, C B., Nyarko I. K., Agbemava E. & Asimah V., (2015), Marketing public tertiary institutions in Ghana via informative advertising: A Study of Ho Polytechnic. *International Journal of Advanced Research* (2015), Volume 3, Issue 11, 211- 220 *Journal homepage: <http://www.journalijar.com>*
- DiMaggio, P. J., & Powell, W. W. (1983). The iron cage revisited: Institutional isomorphism and collective rationality in organizational fields. *American Sociological Review*, 48(2), 147-160.
- Elo, S., & Kyngäs, H. (2008). The qualitative content analysis process. *Journal of advanced nursing*, 62(1), 107-115.
- Fairclough, N. (1993). Critical discourse analysis and the marketization of public discourse: The universities. *Discourse and Society*, 4, 122-169.

- Fairclough, N., & Wodak, R. (1997). Critical discourse analysis. In T. van Dijk (Ed.), *Discourse as social interaction* (pp. 258–284). London, UK: Sage.
- Fairclough, N., (1995a). *Critical discourse analysis: The critical study of language*. New York, NY: Longman.
- Fairclough, N. (2001). *Language and power* (2nd ed.). New York, NY: Longman.
- Fu, W.-T., & Pirolli, P. (2007). SNIF-ACT: A cognitive model of user navigation on the World Wide Web. *Human- Computer Interaction*, 22(4), 355–412. doi:10.21236/ADA462156
- Habib, G., Farahnaz, R., Akbar, A., & Ali, J. (2015). A Critical Discourse Analysis of the Electoral Talks of Iranian Presidential Candidates in 2013. *Procedia Social and Behavioral Sciences*. 192. 132-141. 10.1016/j.sbspro.2015.06.020.
- Halliday, M. A. K. (1985). *An introduction to functional grammar*. London, UK: Arnold.
- Halliday, M. A. K. (1994). *An introduction to functional grammar* (2nd ed.). London, UK: Arnold.
- Hartley, M., & Morphew, C. (2008). What's being sold and to what end? A content analysis of college viewbooks. *Journal of Higher Education*, 79(6), 671-691.
- Hoang, T. V. Y., and Rojas-Lizana, I., (2015). Promotional discourse in the websites of two Australian universities: A discourse analytic approach. *Cogent Education* (2015), 2: 1011488 <http://dx.doi.org/10.1080/2331186X.2015.1011488>
- Hossler, D. (1999). Using the Internet in college admissions: Strategic choices. *Journal of College Admissions*, 162, 12-19.
- Janks, H. (2005). Language and the design of texts. *English Teaching: Practice and Critique*, 4(3), 97-110.
- Losonczi, P., (2012). *Recontextualization and Negotiation*. Retrieved from <http://www.kuleuven.be/wieiswie/en/person/U0035524>
- McCullum, K. (1999). Colleges revamp web pages with professional help. *Chronicle of Higher Education*, 45(45), A25-A26.
- Middleton, I., & McConnell, M. (1999). Presenting a model for the structure and content of a university world wide web site. *Journal of Information Science*, 25(3), 219-228.
- Nosrati, M., Karimi, R., Mohammadi, M., & Malekian, K., (2013) Internet Marketing or Modern Advertising! How? Why? *International Journal of Economy, Management and Social Sciences*, 2(3) 56-63
- Pietikäinen, S., Mäntynen, A., (2009). *A course towards discourse*. Tampere: Counterweight
- Poock, M. C., & Lefond, D., (2001). How college-bound prospects perceive university websites: Findings, implications, and turning browsers into applicants. *College and University*, 77(1), 15-21.
- Saichaie, K. (2011). *Representation on college and university websites: An approach using critical discourse analysis*. (Doctoral dissertation). Retrieved from <http://ir.uiowa.edu/etd/1071/>
- Schimmel, K., Motley, D., Racic, S., Marco, G., and Eschenfelder, M. (2010). The importance of university web pages in selecting a higher education institution. *Research in Higher Education Journal*, 9(1):1-16. Retrieved from <http://www.aabri.com/manuscripts/10560.pdf>
- Schneider, G. P., & Bruton, C. M., (2004). Communicating with multiple stakeholders: Building effective university web sites. *Journal of Organizational Culture, Communications and Conflict*, 8(2), 73-80.
- Weeden, J., & Kurzban, R., (2017). Self-interest is often a major determinant of issue attitudes. *Political Psychology*, 38, 67–90

## **La Toxicomanie au XIXe et XXe Siècles: Etude Comparée de *L'Assommoir* d'Emile Zola et *L'Herbe Bleue* de France-Marie Watkins**

**Chinazom Sylvia Ezeaka**

Department of Modern European Languages,  
Nnamdi Azikiwe University, Awka.

### **Resumé**

La société d'aujourd'hui glisse progressivement dans un état de catastrophe incontrôlable en raison du taux élevé d'abus de drogues enregistré au quotidien, en particulier chez les jeunes et les jeunes parents entre les mains desquels l'avenir d'une société meilleure se trouve. La toxicomanie est généralement liée à des problèmes de santé physique et mentale chroniques, qui faussent la croissance, le comportement et l'attitude individuels. L'implication parentale en elle-même n'implique pas seulement des problèmes de santé, elle affecte plutôt négativement l'éducation psychologique et la formation morale de l'enfant et continue de transmettre une histoire d'immoralité. Cette attitude expose l'enfant aussi à une multitude de problèmes dans son développement de l'enfance à l'âge adulte et progresse vers sa compréhension de la parentalité et son transfert ultérieur aux générations suivantes. Emile Zola et France-Marie Watkins à travers leurs deux œuvres sélectionnées mais de points de vue différents présentent l'attitude irréfléchie des personnes envers l'addiction ainsi que ses divers effets sur les individus concernés. Cette communication examine les représentations fictionnelles de la drogue et de l'addiction en France entre 1870 et 1914 et la rapporte enfin aux tendances actuelles de la drogue aujourd'hui. Il tente également d'élucider les influences culturelles et littéraires travaillant sur et à travers les récits de la toxicomanie concernant la morphine, l'opium et l'éther au 19ème siècle et le chaos de la drogue tendance de la méthamphétamine ou Cristal de méthamphétamine généralement connu sous le nom de "mkpulu mmiri" dans la partie orientale du Nigéria.

**Mots clés :** La littérature française, la toxicomanie, l'assommoir, l'herbe bleue, psycho pathologie.

### **Introduction**

La toxicomanie est un trouble neuropsychiatrique caractérisé par un désir récurrent de continuer à prendre la drogue ou la substance malgré les conséquences néfastes. Le trouble lié à l'usage de substances peut également être considéré comme une condition dans laquelle il y a une utilisation incontrôlée d'une substance malgré des conséquences néfastes. Les personnes atteintes se concentrent intensément sur la consommation de certaines substances telles que l'alcool, le tabac ou les drogues illicites, au point que la capacité de la personne à fonctionner dans la vie de tous les jours est altérée.

Les gens continuent à utiliser la substance même lorsqu'ils savent qu'elle cause ou causera des problèmes. Les victimes

développent toujours des anomalies telles que des pensées et des comportements déformés. Les changements dans la structure et la fonction du cerveau sont à l'origine de fringales intenses, de changements de personnalité, de mouvements anormaux et d'autres comportements. La toxicomanie peut entraîner des changements dans le fonctionnement du cerveau. Ces changements peuvent durer longtemps après la disparition des effets immédiats de la substance, c'est-à-dire après la période d'intoxication. La définition de la toxicomanie selon Corrine et Nathalie permettra de mieux comprendre ses causes, ses effets et ses conséquences, ainsi :

La toxicomanie est la dépendance physique ou psychologique d'une ou plusieurs substances chimiques exogènes, généralement toxiques (analgésique, stimulants et autres



psychotropes) sans justification  
thérapeutique. (475)

L'intoxication est le plaisir intense, l'euphorie, le calme, une perception et un sens accrus et d'autres sentiments causés par la substance. C'est toujours un sentiment de plaisir et moins de soucis qui accompagne la consommation de drogue surtout lorsque les victimes sont en état d'ébriété. Il semble que tous les problèmes de l'humanité aient été enlevés pour un moment, ce sentiment inhabituel de liberté et de lutttes indolores donne toujours à ces victimes l'assurance qu'ils peuvent confortablement trouver du réconfort dans ces substances, cela les ramène malheureusement dans une consommation répétée. À un moment donné, le plaisir devient une lutte trop difficile à surmonter parce qu'ils se sont inconsciemment conduits mentalement et émotionnellement dans un état de désespoir et de manque d'auto dépendance. Cette lutte devient une menace pour la société alors que l'état de dépendance consistant à s'appuyer continuellement sur des drogues dures pour soulager la douleur et les lutttes de la vie recrée un monstre humain.

Les personnes souffrant de toxicomanie et de dépendances comportementales peuvent être conscientes de leur problème mais ne pas être en mesure d'arrêter même si elles le souhaitent et essaient de le faire. La dépendance peut causer des problèmes physiques et psychologiques ainsi que des problèmes interpersonnels comme avec les membres de la famille et les amis ou au travail. La consommation d'alcool et de drogues est l'une des principales causes de maladies évitables et de décès prématurés à l'échelle nationale.

La plupart du temps, les gens ont tendance à confondre l'abus de drogues et la toxicomanie. Peut-on affirmer catégoriquement que ces deux termes sont clairement différents et que les victimes ne doivent pas être mises à l'écart. Corrine et Nathalie expriment que l'abus fait référence à l'abus d'une substance à fortes doses ou dans des situations inappropriées pouvant entraîner des problèmes de santé et sociaux :

Depuis quelques années, un nouveau paradigme se construit autour de la

notion d'addiction. Celle-ci permet de regrouper des troubles pathologiques parfois très différents sur le plan clinique comme l'alcoolisme, la toxicomanie, la dépendance médicaments... etc. (480)

Cependant, tous ceux qui abusent d'une substance n'ont pas de dépendance. La dépendance consiste à avoir une habitude incontrôlable et un manque de discipline pour une substance, une chose ou une activité particulière. Cependant, cela ne constitue pas complètement une dépendance jusqu'à ce que la personne souffre d'un trouble chronique et récurrent caractérisé par une recherche compulsive de drogue, une utilisation continue malgré des conséquences néfastes et des changements durables dans le cerveau.

#### **La toxicomanie dans la société française du XIXe siècle**

Au cours de la Troisième République (1870-1940), le statut géopolitique instable de la France a engendré chez ses habitants une profonde incertitude et la peur d'agents affaiblissants tels que les maladies vénériennes, l'alcoolisme et les ruptures de genre ou d'ordre social.

Le terme de dégénérescence est né pour décrire la maladie nationale française de décrépitude sur trois fronts : le physique, le moral et l'intellectuel. Au cours du dernier tiers du XIXe siècle, Paris était le centre de l'industrie des loisirs en Europe, mais des effets secondaires moralement suspects accompagnaient ce surnom. La vente, l'usage et l'abus de femmes et de drogues pourraient être considérés comme des activités de loisir courantes dans cette société. Gervex Henri avait noté que :

Vu que les prostituées étaient si répandues dans les cafés fin-de-siècle et sur les boulevards fin-de-siècle, leur image est devenue une obsession dans l'art français de l'époque, tandis que la clientèle masculine restait largement invisible. Bien que représentées moins fréquemment, des drogues telles que la morphine et l'opium

sont également devenues un sujet artistique.

Charles Baudelaire a écrit une pièce qui a été influencée par les Confessions d'un mangeur d'opium anglais de Thomas de Quincy et Soupirai de Profundis. *Les Paradis Artificiels* de Charles Baudelaire, publiés pour la première fois en 1860, sur l'état d'être sous l'influence de l'opium et du haschich. Il décrit les effets des drogues et discute de la manière dont elles pourraient théoriquement aider l'humanité à atteindre un monde idéal. Il analyse enfin la motivation du toxicomane, et l'expérience psychédélique individuelle de l'utilisateur.

Simone de Beauvoir en 1935 a documenté dans son *Prime of Life* l'expérimentation de Jean Paul Sartre avec le médicament Mescaline et rappelle son expérience sous l'influence de la drogue, elle affirme :

The objects he looked at changed their appearance in the most horrifying manner. (209)

Les objets qu'il regardait ont changé leur apparence de la manière la plus horrible. (Notre traduction)

Elle a également rappelé l'état de dépression de Sartre dans ses dernières années qui a été induit par la mescaline, elle dit :

The residual effects of this nightmarish experience left Sartre not only for several days in a state of deep depression and also produced moods that recalled those that had been induced by mescaline. (210)

Les effets résiduels de cette expérience cauchemardesque laissèrent longtemps Sartre dans un état de profonde dépression et produisirent également des humeurs rappelant celles induites par la mescaline. (Notre traduction)

Le corpus de cette recherche, L'assommoir d'Emile Zola a exposé les effets de la toxicomanie dans la famille surtout lorsque les parents présentent de tels comportements irréflechis en présence de leurs personnes à charge. Ils ont tendance à oublier qu'ils transmettent une habitude désastreuse à leurs plus jeunes qui apprennent rapidement de l'environnement dans lequel ils vivent. France-

Marie Watkins expose le caractère incontrôlable de l'addiction, il présente l'addiction comme une maladie que le malade ne peut surmonter tant qu'il raconte et se familiarise avec des personnes qui se livrent au même acte. Tout comme Emile Zola, il a également présenté l'état de désespoir et de confusion qui obscurcit la vie des toxicomanes. Il a en outre souligné vers la fin du scénario les nombreuses opportunités que la vie présente, peu importe à quel point l'état de toxicomanie aurait pu être désespéré pour leurs victimes. Cela sert de forme d'encouragement et d'appel à surmonter la dépendance et à opter pour l'actualisation de soi-même.

### **L'opium au XIXe siècle et la méthamphétamine au XXIe siècle**

L'utilisation de la morphine et de l'opium n'était pas seulement une question de genre féminin, car de nombreux grands auteurs français ont lutté contre les problèmes de drogue qui ont à une forme d'inspiration pour certains de leurs écrits littéraires. La consommation d'opium et toxicomanie est devenue un problème plus important qui a incité les auteurs à décrire les divers effets qu'elle avait sur eux afin de sauver la société d'un destin imminent. La consommation d'opium au 19e siècle peut être étroitement liée à la consommation de méthamphétamine au 21e siècle car les deux ont des similitudes étroites allant de son origine, sa fonction, son abus, ses symptômes, ses conséquences et ses effets sur les toxicomanes

L'opium est probablement la drogue la plus ancienne connue de l'humanité. Il est dérivé de la gousse non mûre du pavot *Papaver somniferum*. Cela peut être comparé à la méthamphétamine actuelle qui est également un stimulant puissant et hautement additif qui affecte le système nerveux central. Il se présente sous la forme d'une poudre cristalline blanche, inodore et au goût amer qui se dissout facilement dans l'eau ou l'alcool. Ces drogues sont généralement appelées « une drogue pour calmer toutes les douleurs et les conflits » par les victimes toxicomanes. L'expérience de l'injection d'opiacés comprend une poussée de plaisir suivie d'un état onirique avec une sensibilité ou une douleur réduite. Ces drogues créent une forte dépendance, et les gens sont

amenés à recommencer à consommer de la drogue parfois après une seule utilisation.

Au début du XIXe siècle, l'opium était presque partout. Des personnes de tous âges et de toutes classes l'utilisaient pour l'automédication. C'était légal, disponible et bon marché. Il était utilisé pour traiter toutes sortes de maladies majeures et mineures, du cancer au diabète en passant par le mal des transports, le rhume des foins, les maux de tête et la dépression. Il n'y a eu aucun effort pour réglementer sa vente jusqu'à la Loi sur la pharmacie de 1868, quand il s'agissait d'un problème d'abus de dépendance par les utilisateurs et les surdoses d'opioïdes tuent plus de 140 personnes par jour et plongent la plupart des agresseurs dans un état d'instabilité mentale. En 1804, un étudiant de l'Université d'Oxford, Thomas De Quincey, avala une dose prescrite d'opium pour soulager d'atroces douleurs rhumatismales. Il n'a jamais été le même. Il a écrit de l'expérience dans le premier mémoire de drogue moderne, *Confessions d'un anglais Opium-Eater*. Il a pu expliquer le sentiment inhabituel qui accompagne la consommation d'opium en ces termes :

“Oh! Heavens! What an up heaving, from its lowest depths, of the inner spirit! What an apocalypse of the world within me!” (20)

“Oh! Cieux !, quel soulèvement, du plus bas, de l'esprit intérieur ! Quelle apocalypse du monde en moi !”  
(Notre traduction)

La méthamphétamine a été développée au début du 20e siècle à partir de son médicament parent, l'amphétamine, et a été utilisée à l'origine dans les décongestionnants nasaux et les inhalateurs bronchiques. La méthamphétamine provoque une augmentation de l'activité et du bavardage, une diminution de l'appétit et une agréable sensation de bien-être ou d'euphorie.

Cependant, la consommation de doses plus élevées du médicament pénètre dans le cerveau car il s'agit d'un stimulant très puissant. Il a également des effets plus durables et plus nocifs sur le système nerveux central. Ces caractéristiques en ont fait un médicament avec un potentiel élevé d'abus généralisé. La

méthamphétamine a été classée comme stimulant de l'annexe II, ce qui la rend légalement disponible uniquement sur ordonnance non rechargeable. Médicalement, il peut être indiqué pour le traitement du trouble déficitaire de l'attention avec hyperactivité et comme composante à court terme des traitements de perte de poids. Bien que ces usages soient limités et qu'ils soient rarement prescrits ; en outre, les doses prescrites sont bien inférieures à celles généralement utilisées à mauvais escient. L'abus est actuellement un problème répandu dans la société d'aujourd'hui, en particulier dans la partie sud-est du Nigéria, où les jeunes et la plupart des jeunes parents se livrent à sa consommation et à ses abus. Ces actes sont progressivement passés de la simple consommation à la dépendance et ce particulier fait encore plus de mal que ce qui a été vu au 19ème siècle.

### **Effets de la toxicomanie dans l'assommoir et l'herbe bleue**

La plupart des individus à un moment ou à un autre ont blâmé certaines institutions telles que la famille, le gouvernement, la pression des pairs, la situation mentale comme différentes raisons de la dépendance. Mais, en décrivant l'influence des drogues sur les individus et la société, ces histoires invoquent systématiquement des notions d'influence scientifiquement liées à la contagion, à l'hérédité et à la dégénérescence, qui sous-tendent toutes une vision commune de la France en tant que nation en déclin. On essaie de montrer comment le récit de la toxicomanie de cette période véhicule un récit plus large de la maladie et de la détérioration de la société selon les idéologies naturalistes et décadentes. Ces textes éclairent les affiliations complexes de la science et de la littérature ainsi que les répercussions plus larges des idées de contagion du XIXe siècle.

Emile Zola est un écrivain naturaliste. Dans ses œuvres, il tente autant que possible de présenter ses œuvres ou ses caractères de la manière la plus réaliste et naturaliste possible. Zola représente la réalité dans la société, dans une nature très naturelle. D'après Zola :

Je ne me défends pas, d'ailleurs mon œuvre me défendra. C'est une œuvre

de vérité, le premier roman sur le peuple qui ne ment pas et qui ait l'odeur du peuple, et il ne faut point conclure que le peuple tout entier est mauvais, car mes personnages ne sont pas mauvais, ils ne sont qu'ignorants et gâtés par le milieu de rude besogne et de misère ou ils vivent. (38)

En défendant vigoureusement son livre, l'auteur explicite par la même occasion la raison d'être du naturalisme, Zola remarque

J'espère à comprendre que mon but a été un but scientifique avant tout ... j'ai simplement fait sur deux corps vivants le travail analytique que les chirurgiens font sur des cadavres. (39)

Du point naturaliste de Zola, nous avons l'intention d'accéder aux événements de la société d'aujourd'hui avec des exemples de l'idée naturaliste de Zola et de condamner tous les cas de décadence sociale que la toxicomanie a apportés ici.

Le thème de l'addiction n'est pas un thème secondaire dans les œuvres sélectionnées d'Emile Zola et de France-Marie Watkins, mais plutôt des thèmes centraux qui peuvent être étroitement liés à un problème majeur qui affecte notre société aujourd'hui. Le problème de la toxicomanie est un phénomène qui ronge plus profondément les valeurs sociales et confronte l'avenir à un désastre imminent s'il n'est pas pris en charge. Le problème de l'abus de drogues est répandu dans la vie des jeunes des deux sexes, la situation la plus horrible étant l'implication de parents plus jeunes qui ont déjà des personnes à charge les surveillant de près alors qu'ils s'impliquent dans de tels actes démoralisants et autodestructeurs. Ils initient inconsciemment ceux qui grandissent dans l'acte étant qu'un enfant apprend d'abord de son environnement interne. En tant que parents, le fait demeure que quelle que soit la décision prise dans la vie est le plus souvent considérée comme juste et pieuse par les plus jeunes, par conséquent, les comportements parentaux doivent être triés et mis en garde si des enfants responsables doivent être élevés.

Emile Zola a présenté les effets de

l'attitude de Coupeau vis-à-vis de l'alcoolisme dans sa famille. Premièrement, la famille n'a jamais eu une belle vie, cela a toujours été d'une souffrance à l'autre et d'un état de désespoir à l'autre. Coupeau ayant perdu foi en la vie et recouru à l'alcoolisme n'a jamais résolu son problème, il n'a jamais repris foi en la vie et l'état de désespoir a continué. Cette situation a également attiré la femme Gervaise dans le même acte d'alcoolisme à un point où elle ne pouvait plus supporter les excès de la vie même si elle essayait de continuer les problèmes de la vie. Néanmoins, nous devons également nous rappeler que cette histoire de dépendance a commencé chez les parents de Gervaise et c'était la principale raison pour laquelle elle a pu s'adapter à l'état de son mari au point de difficulté.

Même, si elle boitait un peu, elle tenait ça de la pauvre mère, que le père Macquart rouait de coups. Cent fois, celle-ci lui avait raconté les nuits où le père, rentant soul, se montrait d'une galanterie si brutale. (43)

Elle s'est découragée à un moment donné en admettant jusqu'au point que l'ivresse lui enlèvera ses souffrances. À ce stade, la fille a été inconsciemment initiée à l'acte de boire qui a également conduit à la dépendance car c'était la seule solution au désespoir qu'elle a apprise de ses parents lorsqu'elle était enfant. C'est justifié de dire que l'alcool détruit non seulement ce qui le consume mais aussi un effet négatif sur la personne autour d'une personne sur l'effet de l'alcool.

Nous voyons dans la claire que l'effet très négative de l'alcool. Le père Macquart qui se songeait toujours dans l'alcool, a sur l'effet de l'alcool tourne sa femme ou son foyer dans un champ de bataille, et cet acte s'enregistre dans la mémoire de sa fille à jamais. Suite à l'action de père Macquart, nous la relient avec les effets d'aujourd'hui dans notre société, la plus-part des parents vivent dans la négligence, ils sont des adites de soit l'alcool ou le tabac, nous savons que ces substances la sont très forte et de là où une personne la consume, elle contrôle la personne, pour nous en sachant que une chose est destructive et malgré cet connaissance on décide

de continuent avec ces choix est une négligence à haut niveau, Toujours sur l'effet de l'alcool nous allons voire d'autre vie affectée par l'alcool dans l'œuvre.

Il mentait donc, il en était donc à l'eau-de-vie, maintenant, elle rentra désespérée : toute son épouvante de l'eau-de-vie la reprenait le vin, elle le pardonnait, parce que le vin nourrit l'ouvrier ; les alcools, au contraire, étaient des saletés, des poisons qui ôtaient à l'ouvrier le goût du pain. Ah ! Le gouvernement aurait bien dû empêcher la fabrication de ces cochonneries ! (199)

Les regrets et les douleurs atroces qui accompagnent les larmes des toxicomanes lorsqu'ils sentent la destruction qu'ils ont déclenchée sur eux-mêmes sont incommensurables. La peur de la mort, le sentiment d'une faiblesse et d'un corps qui s'arrache progressivement à la vie est une inquiétude. Ceci, d'un autre côté, augmente la persistance à continuer les actes pour réduire le stress des pensées irréflechies. Qu'allons-nous faire pour éviter ces tristes occurrences ? Etant sur l'effet de l'alcool. Bijard à finir par tuer sa femme. Mais la question est, a-t-il changé après cet incident, ce -t-il repenti ? Ce négatif effet a-t-elle disparu ? Qui sera la prochaine victime ? Voilà la partie la plus triste de l'histoire. Les larmes mes coule sur les yeux sans cesse.

Est-ce qu'on meurt si jeune, quand on n'a pas été malade ? Tu verras, c'est la vérité, continua-t-elle. [...] tant que j'ai pu, je vous ai évité de la peine... sois gentil a cette heure, et dis moi Adieu, papa. Et, s'il perdait ce trésor, c'était bien la faute de sa bête féroce de père. Apres avoir tuer la maman d'un coup de pied, est-ce qu'il ne venait pas de massacrer la fille (413-414)

La plupart du temps, les enfants de toxicomanes ont du mal à établir des relations avec la société en raison du traumatisme qui accompagne l'attitude de leurs parents, et la plupart du temps, ils sont rejetés dans la vie même s'ils essaient autant qu'ils ne le peuvent pas de continuer sur le chemin de Leurs parents. Judith Vigna exprime

son dégoût pour l'état de son père dans son ouvrage *I Wish Daddy Didn't Drink So Much* publié en 1988. Son père aimant se met souvent en colère après avoir été intoxiqué, il rentre à la maison pour menacer sa mère et elle-même et les soumettre constamment à un état de peur et d'insécurité. Néanmoins, le père dans son état conscient a toujours et partage ses rêves de les emmener en traîneau ou de dîner avec la famille, mais chaque fois que le monstre le prend en charge, son être paternel s'éloigne et ouvre la voie à la bête en lui pour le torturer sa famille. Cela met toujours Judith dans un état de confusion à tout moment, elle essaie toujours de comprendre pourquoi la nature a été si injuste envers sa famille et cela affecte généralement la relation d'un enfant avec d'autres enfants de son âge.

France-Marie Watkins a vu la toxicomanie sous un autre angle, il a abordé la question des jeunes agissant contre leur morale familiale. À son avis, un enfant d'un foyer responsable pourrait toujours devenir toxicomane en raison de problèmes mentaux ou de l'influence de ses pairs. Alice dont les parents ont été formés pour être une enfant responsable est devenue un être sauvage à cause de certaines distractions psychologiques qui la dérangent, au lieu de se confier à sa famille qui l'aime tant, elle a eu recours à la solitude et a ensuite évolué vers la consommation de substances.

Une goutte de pluie vient de s'écraser sur mon front et elle m'a fait l'effet d'une larme tombant du ciel. Est-ce que les nuages et les cieux pleurent sur moi, vraiment ? Est-ce que je suis réellement seule dans ce monde gris et triste ? Est-il possible que Dieu lui-même pleure pour moi ? (15)

Les substances qu'elle prend souvent lui donnent le plaisir qu'elle désire et l'aident à oublier certaines de ses luttes, malheureusement, le besoin de continuer à ressentir ce plaisir a conduit à une consommation constante puis à une dépendance aux substances. Alice ne cesse de se rappeler à quel point son adolescence a été difficile, elle ne s'est jamais sentie comme une enfant à cause de la dépendance. La quête pour agir comme une adulte à prouver à ses parents

continue de brouiller son imagination.

L'adolescence est une époque vraiment désagréable ; on ne se sent pas en sécurité, les grandes personnes nous traitent comme des enfants tout en attendant de nous que nous nous conduisions en adultes. Elles nous donnent des ordres, comme à des petits animaux, et puis elles espèrent que nous réagirons comme de vrais adultes raisonnables. C'est une époque pénible, difficile, perdue. J'ai peut-être survécu le plus mauvais moment. Je l'espère, en tout cas, parce que je sais que je n'aurais jamais la force ni la volonté de repasser par là. (10)

Lorsqu'une personne souffre d'un trouble lié à l'utilisation de substances, elle acquiert généralement une tolérance à la substance, ce qui signifie qu'elle a besoin de plus grandes quantités pour en ressentir les effets. La consommation constante de drogues dures est désastreuse et identique à une consommation en plus grande quantité. Ces victimes raccourcissent inconsciemment leur durée de vie tandis que certaines se rapprochent de plus en plus d'un certain niveau de folie et d'effondrement mental. Alice trouve ce plaisir qu'elle désire tant dans la consommation de drogue mais sa conscience lui a également été enlevée, elle est consciente de son état mais elle ne peut pas faire grand-chose pour s'en empêcher.

Je ne sais plus où j'en suis, ni quoi, ni qu'est-ce, ni qui ! Je sais seulement que je suis à présent une prêtresse de Satan qui essaye de tenir le coup après une équipée sauvage de la liberté. (17)

Chaque toxicomane regrette ses actions et ses conditions de vie, il est conscient de son incapacité à contrôler cette envie de dépendance, néanmoins, il apprécie toujours ce sentiment extraordinaire qui accompagne la consommation de drogue. Ils savent que leur santé se détériore et que leur vie est déjà en danger, mais ils sont déjà les âmes esclaves de cette condamnation et ils sont dans une situation difficile de désespoir.

Quand on a commencé, il n'y a plus de vie possible sans drogue, mais c'est une existence dégueulasse d'esclave. Et pourtant je suis ravie d'y

retourner. Heureuse ! Heureuse ! Ça n'a jamais été meilleur qu'hier soir. Chaque nouvelle fois est la meilleure. (28)

La soif incontrôlable de consommation continue de drogues continue de les affecter négativement et de détériorer leur valeur physique, psychologique, financière et sanitaire. Ils perdent tout sens des responsabilités et perdent le pouvoir et la force de s'aider à sortir de la situation. Il est en effet nécessaire de revisiter le domaine de la consommation de drogue pour aider les dispositifs et trouver des moyens de freiner l'abus et de sauver la société.

### **Conclusion**

La toxicomanie a des défis mortels qui s'aggravent de jour en jour si elle n'est pas prise en charge. Ces effets n'affectent pas seulement le toxicomane mais aussi la société dans laquelle il vit, ils ont tendance à être un problème qui nécessite une solution de soutien. L'effet de la toxicomanie est inépuisable car ses inconvénients s'accumulent quotidiennement. Les luttes des victimes entourent les troubles de santé mentale, les comportements psychotiques, les convulsions, la sédation, la confusion, les pertes de mémoire, les lésions cérébrales ou même la mort par surdose de drogues dures. La toxicomanie peut également créer un certain nombre de complications dangereuses et dommageables. Les toxicomanes sont sujets aux maladies et sont facilement infectés par des maladies transmissibles.

En raison de leur inconscience et de leur manque de maîtrise de soi, ils sont plus susceptibles de conduire imprudemment ou de faire d'autres activités dangereuses sous l'influence de l'alcool, la plupart du temps ils sont tentés de se suicider. Il ne faut pas ignorer leur habitude de dépenser, ils dépensent continuellement pour soutenir la consommation de drogue et cela leur enlève de l'argent pour des besoins familiaux importants, cela conduit à une accumulation de dettes, et la plupart du temps peut conduire à des comportements illégaux ou contraires à l'éthique. La société n'est pas exclue de ces effets, car ils constituent une menace dangereuse pour la société. Les gens autour d'eux ne sont pas en sécurité, ils volent des

innocents pour continuer leur mode de vie. La plupart du temps, ce sont des bêtes nuisibles qui torturent les gens et qui sont impliquées dans le viol. Il est nécessaire d'élever la voix contre la toxicomanie pour sauver les jeunes qui mettent

inconsciemment leur vie en danger et tuent ainsi l'espoir d'une société meilleure. Les centres de réadaptation et la sensibilisation contribueront grandement à sauver nos jeunes et la société d'une catastrophe imminente.

### Œuvres Citées

- Accampo, Elinor et Forth, Christopher. *Introduction to Confronting Modernity in Fin-de-Siècle*. New York: Palgrave Macmillan. 2010.
- Antoine, Corinne et Duriez, Nathalie. *Le psychologue clinicien et les addictions : Pratiquer la psychologie clinique auprès des enfants et des adolescents*. Paris : Dunod Editeurs. 2007.
- Carles, Patricia et Desgranges, Beatrice. *Le naturalisme*. Paris : Nathan. 2001.
- Baudelaire, Charles. *Paradis artificiels*. Paris : Auguste Poulet-Malassis. 1860.
- Gervex, Henri. *L'histoire par l'image*. Bordeaux : Huile sur toile. 1878.
- Nkoro, Chris & Ogonwa, Chika. Re-Branding the Youth through Functional Literacy: Panacea for Driving Youth Participation in Nigeria's Development. *Journal of Languages, Linguistics and Literary Studies*, Imo State University, Owerri. September, 2018.
- Parshall, Peter. *The Darker Side of Light: Arts of Privacy*. Washington, DC: National gallery of Art. 2009.
- Padwa, Howard. *Social Poison: The Culture and Politics of Opiate Control in Britain and France 1821-1926*. Maryland: Johns Hopkins University. 2012.
- Simone de Beauvoir. *The Prime of Life*. UK: World Publishing Company, 1935.
- Sparks, Beatrice. *Go Ask Alice*. USA: Prentice Hall. 1971.
- Thomas De Quincey. *Confessions of an English Opium-Eater*. eBook ISO-646-US (US-ASCII). 1821.
- Vigna, Judith. *I Wish Daddy Didn't Drink So Much*. Illinois: Albert Whitman & Company. 1988.
- Watkins, Jean-Marie. *L'herbe Bleue*. Paris : Presses de la Cité. 1972.
- Zola, Emile. *L'Assommoir*. Paris : Petits Classiques Larousse. 2001.
- Le Petit Babelio Le Feuilleton de l'été l'Assommoir. France, Taine. 1876.

## The Language Factor and the Peace Agenda: A Reaffirmation

Ikechi Gilbert

Department of French, Imo State University, Owerri

### Abstract

Since interaction between humans takes place through communication and language being the major channel for communication, it can easily be said that language is indispensable in human development. Yet one of the negative recurrent elements in human interaction is the tendency to have disagreements mostly triggered by the wrong use of language. Conflicts are essential components of social life. They can be observed in family tussles, domestic emotional spats, communal disagreements, inter-tribal differences, etc. When a dispute arises, often the best course of action is negotiation to resolve the disagreement. Conflict resolution is a way for two or more parties to find a peaceful solution to a disagreement among them. This article explores the role of language in shaping the way our conflicts unfold and are resolved. It examines the functions of language in conflict and how the different communicative acts relate to speakers' motivational goals and conflict outcome. It considers different forms of cue response sequences and their role in managing information exchange and structuring relationships in conflicts. It also examines how episodes of language might escalate a conflict or move it towards a resolution. It then explores the link between speech management, thought and verbal expression, showing that basic language choices have a profound effect on the other party's perception and the cooperation that ensues. It finally explains how to better use language to resolve or avoid conflicts.

**Key words:** Interaction, Disagreement, Conflict, Speech management, Resolution

### Introduction

As the main tool for communication, language has always played the role of developing the human race. From the process of education through that of society building and promotion of culture and civilization down to technological advancement and improvement on the quality of life, language remains both a development tool when properly applied and a disintegrating element when poorly applied.

What defines humanity is language, a vehicle of communication emitted either verbally, non-verbally or in writing. Language has been variously defined. But the diverse definitions have a common feature: that it is an indispensable factor in human development.

The Advanced Learner's Dictionary (5<sup>th</sup> Edition, 1995), defines language as *a system of sounds and words used by humans to express their thoughts and feelings*. According to Kwofie (2000:17):

Language helps to express interpersonal relations and the "inner world" of the user's consciousness,

the ideational, the experience of the speaker. It is vital to human life and is man's most important and most efficient way of communicating.

Hjelmslev (1968:9-10) aptly observes that language is "the ultimate and deepest foundation of human society, the instrument by means of which man fashions his thoughts, feelings, emotions and actions. It is a wonderful vehicle for expression of ideas, wishes, commands, conveyance of truths and lies, etc."

A human group literally cannot cooperate in most circumstances without a common language. Language remains indispensable in this world of words and continued eruption of conflicts or disputes. In its social role or function, language has the characteristic of a double-edged sword especially in circumstances of crisis or conflict. Its misapplication is a sure way of bringing about disharmony and by extension, underdevelopment. When carefully and democratically used, language brings about cooperation, harmony and progress. People engage in communication for many reasons and for the purpose of this paper, we shall examine



the roles and function of language as one of the non-violent methods of conflict resolution.

### **Conflict in Perspective**

A conflict arises when people develop varied interests, opinions and thought processes and are just not willing to compromise with each other. It is seen as the pursuit of incompatible interests and goals by different groups. The search for causes of conflict and ways and means of avoiding or resolving it have engendered the use of such terms as peace-making, conflict prevention, and so on. These gestures are realized through the language channel by way of discussions and suggestions. Language therefore remains a tool for managing and resolving disagreements. Language-oriented non-violent methods of management and resolution of conflicts include negotiation, dialogue, mediation, adjudication, arbitration as well as the use of the mass media. Language thus serves as the base for finding out the root causes, effects and then managing and resolving conflicts in the society.

### **Patterns of Language Use**

Symbolically, most world leading languages, like individuals, are made up of parts that work in agreement for comprehension to take place. In the French language, for instance, there is the *accord*, which means agreement, where the parts of speech do agree so as to make sense. In the sentence: **Le garçon et la fille sont des enfants de Dieu.** (The boy and the girl are children of God), the parts of speech agree one with the other. The nominal subject (**le garçon** (**le**, masc. article, (the), **garçon**, masc. noun (boy) and **la fille** (**la**, fem. article, (the), **fille**, fem. noun, (girl), the plural **le garçon** and **la fille** (**ils**, they) agree with the verb (**sont**, are) (also plural) so is the complement (**des enfants** (plural) **de Dieu**) (the determinant and the noun both marked with the plural 's' at the end (children of God). Without this agreement, the sentence becomes grammatically meaningless. Such agreement is also possible among humans. To agree, all that is required is the proper application of language, choosing words that are appropriate, friendly, kind, and correct, in the course of interaction.

In a broader perspective, the basis of much of the psychological research on language and conflict is the patterns of language use where there

is the distinction between competitive and cooperative language in communication. Competitive language, when applied in conflict situations, is characterized by behaviors such as justifications, irrelevant arguments, personal attacks, excessive demands and threats. In contrast, cooperative language is associated with behaviors such as proposals and counterproposals, agreements, expressions of confidence in the other's ability and humor. A person's use of these two forms of communication is dependent on the individual's orientation to the conflict. The use of competitive language is associated with a focus on self and a motivation to maximize personal outcome even at the expense of the other party. On the other hand, the use of cooperative language is associated with a focus on fairness and a desire to find ways to satisfy the needs of all parties. Cooperative language tends to promote conflict resolution and increases efforts to identify solutions that benefit both parties while competitive language is associated with conflict spiraling and a failure to identify areas of common ground.

The extent to which these orientations in communication are used during a conflict has been found to depend on a range of factors. These include person factors such as culture and individual differences, and situational factors such as power differences and emotions. However, the associations between language and outcome are not clear-cut. On some occasions, the use of cooperative language has negative consequences, such as when a shrewd counterpart takes advantage of a cooperator's goodwill. Similarly, in certain low-stake scenarios, use of competitive language such as expressions of anger, may lead to preferential outcomes, at least for self. Yet in high-stake scenarios, the use of aggressive language often leads to reciprocal aggression and conflict spiraling. Thus, depending on the context, the use of cooperative and competitive language does play a determinant role in resolving a conflict.

### **Approaches in Resolving or Avoiding Conflicts**

It is assumed that most conflict situations arise as a result of perceptions, assumptions, stereotype attitudes as well as remarks which have been built up by the parties over time. Unfortunately, most of the times when matters which focus on conflicts

are discussed, little or no consideration is given to how the use of language affects the outcome of such misunderstandings and as stated by Timothy-Asobele (2010), “misunderstanding most often leads to war.” For instance, the escalation of the Niger Delta crisis in Nigeria which erupted since 2000, was traced to socio-economic factors such as the demand for commensurate rewards for the exploration of oil and its attendant hazards experienced in the area. These legitimate demands were supported with inflammatory expressions, threats and concomitant violent attacks on pipelines and other oil exploration facilities. It took the then Head of State, Musa Yar’Adua, a measure of wise palliative comments to assuage the grievances of the insurgents. While addressing the issue, the President applied fine words, such as “dialogue towards amnesty,” “lay down arms and engage in discussions to resolve the issue,” “you are potential contributors towards the country’s development; training programs are to be organized for you both locally and overseas to enable you acquire skills, improve your personal economies and contribute towards the advancement of your fatherland.” That was how excellent use of words brought about the successful handling of the Niger-Delta imbroglio at that time. The central word proposed as the solution to the crisis was “participation,” a term that was acceptable to all since it captured the desire of the agitators. The stakeholders and shareholders, the youths, the elders, are to be carried along in the unfolding events and they are to participate fully in the discussions, dialogue, mediation, adjudication, interpretation of the problems and together proffer solution to them.

Compare that scenario with a situation sometime earlier when someone in a similar position rather than engage in discussions with the agitators, issued an order to the army to descend on the community destroying both human and materials on ground. Later, a meeting was called to douse the tension and then language was used to conduct the exchanges which brought about peace in the area. The question is, why was the exchanges not undertaken at the initial stage which would have prevented the loss of life and property that had resulted?

Another personality in the same office faced

with another agitation, reacted by stating that “these ones are just like a drop of water in an ocean.” Of course, the people had to react by shutting down their area from others within the country on a particular day every week. It is clear that application of fine language remains the best workable option in tackling conflicts.

A one-time President of France, General de Gaulle won the heart of the entire former French colonies by the very endearing words he used in addressing subjects of these nations. He called them “My Children” and the Heads of State of these countries were addressed by him as “My Sons” and with this approach there was scarcely any disagreement between himself and these sovereign states. He always requested them to feel free to come to him at any time they had issues bothering them.

Under normal circumstances, a statement such as “Don’t be stupid” could mean a friendly advise when rendered with a smile, but when used in a yelling tone, certainly becomes an insult. Rather than saying “don’t be stupid,” why not use “be wise?” We all agree that the latter expression is more peaceful though the sense may appear the same. There are many examples of soft and friendly expressions that are available for our use, if our objective is to seek peace whenever there is a disagreement.

#### **Choice of Words**

Linguistically, the lexicon of many world languages, and especially English and French are replete with words that have several homonyms and synonyms and many milder counterparts to the inflammatory ones. Selection of the friendlier options from this lot for any situation will provide positive reactions that would make for peaceful co-existence. In effect, the distinction between competitive and cooperative language is a broad one that captures a person’s overall orientation to conflict. Consider a case of a land dispute between two families of the same community. One of the parties accused the head of the other family of encroaching on his land and went ahead to address him as “a shameless thief who has been stealing people’s property.” The other party was the peaceful type. Rather than join issues with the man, he decided to approach the Chief of their community who knows the history of that

piece of land. The accusing party was invited and the chief confirmed to him that the man he is accusing was the rightful owner of the land. The issue was thus resolved though the tradition required that the accuser pay a reasonable sum as fine for labeling the other a thief, without any evidence.

Examining the words used by this accuser will reveal that the matter would have been settled without the intervention of the chief if the accusing party had used more friendly words on the other party. In the place of “shameless thief who has been stealing people’s property,” he could have simply stated: “you have encroached on my land, can I have it back?” In this case, even if he had requested the intervention of their chief, it would not have resulted in the imposition of a fine on the accuser. When Opara (2016) said that “language is used to resolve or escalate dispute,” the implication is that there are forms of language that often led to the escalation of disagreements and other forms that would lead to resolution of the disagreement.” Session (2017) agrees with this assertion when he added that:

Language as an instrument of communication may be used to influence personality, to declare war, to provoke, to incite, to condemn, blackmail, insult, destroy, tell lies, claim or falsify, to despise, abuse and to generate violence. It can also be used to prevent all of the above.”

The peaceful option will always win any day.

### **Language Intensity**

Another important facet to consider when examining the nature of language in conflict is the role of language intensity. This aspect of language is often overlooked in studies that examine utterance content alone rather than content alongside the form of delivery. High intensity dialogue includes anger and threats, profanity, obscure metaphors, dramatic changes in intonation, and so on. For instance, relentlessly threatening action if a demand is not met signifies a high degree of one-sided concern for a substantive issue, and does not allow communication to consider alternative possibilities. Similarly, leaders of ideologically

motivated groups tend to increase their expressions of anger, contempt, and disgust in public speeches immediately before acts of violence. Interestingly, while strategic use of intensity can direct the other party’s attention to an issue of personal concern and can enhance message clarity, overuse of language intensifiers can reduce the credibility of an argument, particularly when this use contravenes the receiver’s expectations.

Pinkley (1990) states that:

Individuals are shown to adopt an avoidant, competitive or cooperative orientation to interaction and, sometimes, pursue either identity, instrumental or relational goals with varying degrees of intensity. As such they progress through a conflict, ideally towards a cooperative interaction.

Over time within a conflict, dialogue may be characterized as being focused on the different areas of the subject matter as the only means of regaining peace. On some occasions, for example, a couple may yell abuse and insults as they thrash out competitive-identity related issues. When they discuss their child, however, they may revert to more cooperative, instrumental behavior as they seek to do what’s best for the child. The subject-matter structure highlights other important aspects of the nature of language in conflict.

### **Language and Conflict Management**

Disagreement management plays a very important role in preventing conflicts among individuals. A conflict starts when individuals think on different lines and find it very difficult to accept each other’s ideas. Conflict must be avoided as it destroys the peace, lowers productivity as well as de-motivates individuals. All the factors leading to a fight must be explored and efforts must be made to prevent or to contain them by proper use of language. It must be added that a conflict is not very easy to control; individuals need certain skills to do so. Let us study some of the skills, beginning with possible better options in expressions available for use for peace to reign in place of some inflammatory ones.

### **Expression**

You are a liar  
You are a thief  
You are mad  
Don't be stupid  
Get away from my sight  
I will deal with you  
You are a betrayer  
You are so dumb  
You are so corrupt  
You are wicked

### **Better Option**

What you said is not exactly correct  
You have with you something belonging to someone else  
I think your action is rather unusual  
Be wise  
I wish to be left alone  
I may have to react seriously about this  
My trust in you is shaken  
You need to do more  
Be more careful in using what is entrusted to you  
Be a little kinder

We can see that none of these options can easily ignite a disagreement or escalate a misunderstanding. It is advisable that we explore more of such friendly options in our choice of words while interacting with others especially when tension begins to rise over an argument.

### **Effective communication Skills**

Effective communication skills are of utmost importance to prevent conflicts. While interacting with others, one has to take special care of one's speech and the way one speaks. Never ever shout at anyone, even if you do not agree with him. Always speak in a polite but convincing manner. Greet others with a warm smile. Be very specific and precise in your choice of words. Do not use complicated words and confuse others. Keep a control on your tongue and do not use words which might hurt the sentiments of others. Avoid using abusive language.

An individual must not give his expert comments unless and until he is very clear what the other person wants. Always be a good listener. Don't just jump into conclusions and assume things on your own. Always listen to the other side of the story as well.

Don't just follow the rumor mills blindly, do discuss with others as well. Differences can crop up anytime but fighting would provide no solution. It is always better to sit and discuss the issues in an open forum. All the participants must make their inputs and efforts must be made to find out a ground for agreement. Invite all the members involved and never ignore anyone as it would never solve the problem. Everyone has a right to express his views and a middle way has to be found.

One needs to be very patient to avoid conflicts. There would be people at your work-place and even at your home who would try to provoke you to fight. Never ever get influenced. Always follow your instincts and support what is right. Be very sensible and patient. Learn to keep a control on your emotions. Do not ever lose your temper as it would only make the situation worse.

An individual has to be impartial to avoid conflicts. Do not always support your friend. Stand by what is correct and never support what is wrong. Any individual, even if he is your friend must be corrected if you feel he is wrong. Listen to everyone and never ignore anyone just because you don't know him.

Make the other person understand if he is wrong. Don't criticize him as it would definitely hurt his sentiments. The other person might not be as intelligent as you are, but you have no right to make fun of him. Others will look up to you if you guide the other person well and make him realize his mistakes.

Positive attitude is essential to avoid fights and conflicts. In offices, never ever play the blame game. No one is perfect and if you have done anything wrong, have the courage to accept it. Human beings are bound to make mistakes but never try to put the blame on anyone else's shoulders. Avoid backbiting as it only spoils relationships. If you don't agree with anyone's views, discuss with him personally, he will like it. Don't always find faults in others and be a little more adjusting as life is all about adjustments.

Individuals must try to adopt the middle path approach which considers the interests of one and all. Don't unnecessarily waste your energy on a

person who is too adamant and is not willing to compromise at all. Ignore the person who is too demanding as it would only solve part of the problem.

### **Traditional Peace Process**

The use of fine language in conflict resolution is not limited to the conventional methods of dialogue, mediation, arbitration or adjudication. The African or traditional means of settling disputes within communities is replete with communicative words of wisdom that encourage people to pursue peace at all times. In some states of the country, governments have established Peace Advocate Corps that are charged with the responsibility of conflict resolution. The use of language in communicating in this setting is an enabling factor in convincing the opposing parties to accept amicable settlement the traditional way rather than resorting to the use of the police and the law court. The first incentive of this approach is its neutrality and then its thorough physical investigation of claims of the parties after the matter had undergone the various processes of being first reported to the elders of the community, the village head and then to the traditional ruler. Where an impasse persists, the conflict resolution team would be called upon. According to Ohagwa (2018):

People should adopt the African way of conflict resolution. They should avoid rushing to the police stations on civil matters that should be resolved amicably by kinsmen according to tradition. When one reports the other to the police over a civil matter, the police will arrest the defendant after which a bail will be granted when the requirement is satisfied. In some cases, after the bail, the police either refer the matter to the kinsmen for settlement or the fellow is rearrested and the parties try to outsmart each other and at the end instead of resolving the differences, an enmity is created between the parties and the problem escalates and sooner or

later, the individuals or families involved perpetually live with hatred between them. In Igbo tradition, when there is a conflict in the family or between communities, the matter is referred to the kindred elders. If they could not settle it, the matter is presented to the village head who, if there is a failure in arriving at a settlement, further refers it to the community traditional ruler who with the Nzes, custodians of the tradition of the communities and restorers of peace, would endeavor to find a solution to the imbroglio. If these avenues yield results that are not satisfactory to all the parties, the matter is brought to the Conflict Resolution Bureau, where every effort would be made to arrive at an amicable settlement.

The success of this unorthodox method of conflict resolution is hinged on excellent application of language that inspires all and sundry to accept the path of peace and amicable settlement. Needless to say that proper use of language through excellent choice of words play a vital role in attempts towards maintaining peaceful co-existence.

Opara (2016) stated that misapplication of language especially the use of inflammatory utterances or words is one of the most common causes of conflict. She links the effect of a wrongly used word or misconceived message both at pre or post conflict time to gasoline on fire. Leech (1981) re-iterated that all kinds of conflicts and pressure between one individual and another arise mostly from the usage of language. Therefore, proper use of language is a *sine qua non* to peace in everyday life.

### **Conclusion**

There are no sacrosanct language strategies for settling disputes the world over. Experience, cognitive abilities, unquestionable personalities, tolerance, coupled with effective communication are what many conflict researchers consider as

foremost in mediating on conflict resolution. However, some language and communicative strategies are practiced during dialogue, negotiation, arbitration, etc. The same must be practiced as a daily habit during interaction with one another so as to maintain cordiality and friendliness at all times. The common language in all conflict situations should be that of peace – kind words that assuage, encourage and pacify.

Expressions such as ... *please, kindly consider, I appreciate your stand, you are right on this ...* are harmless but encouraging expressions that if applied habitually would prevent hostility and keep conflicts at bay, and where there is a conflict, this approach together with others highlighted in this work would certainly pave the way for peaceful settlement.

#### Works Cited

- Hjelmslev, Louis. *Prolégomènes à une théorie du langage* (Trans, by U. Canger), Paris, Edition de Minuit, 1968.
- Hornby, Albert. *Oxford Advanced Learner's Dictionary*, 1995.
- Kwofie, Emmanuel. "Communication and the Child's Development" in Ogbulogo & Alo (eds) *Issues in Language and Communication in Nigeria*, Lagos, Sam Orient Publishers, 2000.
- Leech, Geoffrey. *Semantics: The study of meaning*. London: Richard city, The Chaucer Press, 1981.
- Markman and Notarius. *Why relationships fail*, Chicago Tribune, USA, 2012.
- Nigerian Television Authority, Abuja.
- Nykees, Vincent. *La Sémantique*, Paris, Collection Sujets, Edition Belin, 1998.
- Ohagwa, Peter. "Traditional Method of Conflict Resolution" *Nigerian Newspoint*, 18 March 2018.
- Opara, Glory. "Language and Culture as Conflict Resolution Tools: Rethinking English as Lingua-franca" *British Journal of English Linguistics*, 4(5): 11-15, 2016.
- Sapir, Edward. *Language – An Introduction to the Study of Speech*, New York, W.W. Norton and Company, 1963.
- Sessions, Jeff. Senate Testimony <http://www.theguardian.com/USNews/jun/13/jeff-session.russia-collusion-senate-testimony>, 2017.
- Timothy-Asobebe, Samuel. *Conflict Resolution and Peace Making: The Role of Translators and Interpreters*, Lagos, USE Press, 2007.
- Ting-Tooney, Stella. "Intercultural Conflict Competence as a facet of Intercultural Competence Development: Multiple Conceptual Approach" *The Soge Handbook of Intercultural Competence*, ed. Darla K. Deardroff, 2007.
- Pinkley, Robin. *Handbook of Conflict Management Research*, Edward Edgar Publishing, UK, Chapter 20, pg. 328-342, 1990.
- [www.globalacademicgroup.com/journals/nard](http://www.globalacademicgroup.com/journals/nard)