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THE JOURNAL

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Ufodu Egwu Alimalu Odinala Igbo: Mburu Ndumodu Nye Ndi na-aba n'ogo Alimalu Maka Mmeppe Obodo

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Umj edemede:

Na mbu, ndi igbo na-esite n'egwu alimalu enye ndi na-aba n'ogo alimalu ndumodu iji chekwaba ezinaulo ha. Alimalu ebe a bu nke na-adi n'etiti nwoke na nwaanyi. Alimalu na-enwe ebe mgbakwasị ukwu. O bu ebe mgbakwasị ukwu ahu na-eme ka alimalu nwee udo na ugwu. Ka o di taa, o diji ka o bu n'alimalu ufodu ka ogu Naijiria na Biafra jere were onodu n'ihigbue-zogbue di na ha. Otutu chere na o bu naani n'ihunaanya ka alimalu na-ehibe isi. O bu nke a mere e jiri bagide nchocha iji site n'egwu alimalu odinala Igbo ufodu choputa etu ndi igbo si eji mburu were na-adu ndi na-aba n'ogo alimalu odu iji mee ka ha mata ihe ha na-aba n'ime ya. Usoro nnweta ngwa nchocha bu: nlere nsonye na ajujuonu. E ji atutu echiche mburu nke Charters Black (2004) tuchaa data. A choputara na; anaghi enye ndi mmadu ndumodu tupu ha abanye n'alimalu bu na-ebute nsogbu. Naani ihunaanya abughi ihe a choror. A na-etozu etozu abanye n'alimalu. A tukwara aro ka a laghachi azu n'usoro emume alimalu odinala nke ji egwu enye ndumodu dika o dibu na mbu. Nke a ga-eweta ezi mkpuru ma mee ka udo, agamnihu na nghota loghachitekwa n'ezinulo niile.

Okpurukpu okwu: Egwu, Alimalu, Mburu, Omenala ndi Igbo.

Abstract

Before now, ndi igbo through marital songs pass advisable messages to intending couples so as to encourage a peaceful home. Marriage here is the type that exists between a man and a woman, not any other type of marriage as the case may be. Marriage has procedures and these procedures help in making marriages a success. As it stands today, what happened in the Nigeria and Biafra war is little compared to what is happening in most marriages today. Most people think that love is the only nutrition that nourishes marriage. These and more are what triggered the aim of this research work. This is hoped to provide possible solutions for shaking marriages through oral marital songs. Charters Black's metaphoric theory of 2004 was used to analyze data gotten via self observations and interviews. It was observed that not giving adequate advice to couples before

they embark on marital voyages is the major challenge of marital crisis. Love alone is never and will never be the only yardstick to predict a peaceful and successful marriage. Marriage needs physical, financial, emotional, spiritual and mental maturity for one to produce a great home. This research therefore suggests that the Igbo go back to their culture of giving marital advice to couple via oral marital songs for a peaceful home and a successful development of the society.

Keywords: Marriage, Songs, Metaphor and the Igbo Culture

Mkpólite

Egwu bụ nke na-apụta ihe mgbe e ji nguputa, akara ngwa egwu, udanusoro na nka were kwuputa nri ntị. Mba ụwa niile nwere ngwa dị iche iche ha ji akuputa, aguputa nakwa agbaputa egwu di iche iche ha ji eme mmemme ha site n'ubochi a muru mmadu were ruo ubochi onye ahụ laghachiri azu na be chi ya. N'ihu na alumalu so n'otu ihe ndi ahụ mmadu na-eme na ndu, nke a mere o jiri dikwazi oke mkpa ileba anya n'egwu ya ufodu.

Egwu so n'ihe na-enye ndi Igbo ndu, ha na-agu egwu mgbe ha na-arụ oru, mgbe ha na-eri oriri digasi iche iche, mgbe ha na-eje agha, mgbe ha meriri n'agha, mgbe ha no n'ogbaaghara nakwa mgbe ha no n'udo. Ndi Igbo na-agu udi egwu di iche iche di ka egwu mkporo asi nakwa nke ihunaanya. Ha ji egwu eme ngwaru mgbe ha muru nwa na mgbe mmadu nwunahuru ha. Egwu bu ndu ndi Igbo. O bu mmejuputara obibi, odidi ma o bukwanu ihe niile banyere ndu mmadu Okafor (2013:152). Egwu metutara usoro obibi ndu nke gunyere, ofufe, ekpemekpe, nnoni, ochichi, akunauba, odinala, odibendi, omenala, akomako, alumalu, omumu nwa, akwamozu na otutu ihe ndi ozogaa. Mmadu o bula apughi ino ndu ma ewepu egwu. Nke a mere e ji a si na egwu buru ndu, si kuru/guru gawa. Egwu nwere ike ibia n'udi ogugu, okuku ma o bu ogbugba. Onwukwe (2009:10) kowara na egwu malitere mgbe ndi Igbo bidoro ndu ha. Otutu egwu ndi a nwere ike idi n'udi egwu alumalu, egwu onu nwa, egwu okpukpere chi, egwu ochichi, echichi, , ma o bu egwu akwamozu. N'ihu nke a, egwu o bula a guru n'alai gbo nwere ebe a guru ya nakwa mbumnuche e jiri guo ya. Mgbe a muru nwa ohuru, o nwere egwu a na-agu, mgbe a na-eme mmemme di iche iche dika iri ji ohuru, nhunyerechi, iru uju ma o bu inwe anuri, o nwere egwu a na-agu. Nke o bula a na-eme na-enwe ozi,

ido aka na nti ma o bu nkuzi o na-ebu abia.

Ufodu ndi mmadu na-ege egwu n'ihu udiri akorongwa e jiri kuo ya, etu olu onye na-agu ya si ada ma o bu n'ihu udanusoro e jiri guo egwu ahu. Otutu anaghi echeta ka ha tinye uche n'ozu na nghota egwu di etu a jiri bia nke meziri na ha anaghi eritecha uru di na ya. A sikwaari na ufodu tinyere uche, imirikiti anaghi achighari uche n'ozu na echiche egwu ahu. Nchocha a na-akpo oku ka a laghachi n'omenala ndi Igbo iji gee, chikota ma chigharia uche n'otutu ozi egwu odinala ndi a tumadu egwu alumalu na-ebu abia. Ndi Igbo huru omenala ha n'anya, egwu bukwanu omenala ndi Igbo. N'ikwado nke a, Okafor (2013:151), gakwara n'ihu kwuo na, o bughu naani na ndi Igbo na-eji egwu eweputa nka ma na-anorikwa oge kama, ha na-esi n'egwu akuzi ma na-ebufekwa omenala ha site n'otu agburu were fere na nke ozo.

N'ime ihe ndi a niile, egwu alumalu so n'otu n'ime omenala ndi ahu na-ebu ozi nkuzi, ozi ndumaodu tinyere ozi ido aka na nti nye ndi n'aba n'ogo alumalu di na nwunye abia. Ihe ndi a niile bu nke na-aputa ihe n'udi mburu iji were kpalie ma o bu kpatuo mmuo ndi mmadu tumadi oge a anyi no na ya. Ihe nrite niile ndi a na-esi n'egwu na-enye aka akuzi, agbazi, ahazi ma na achigharikwa onodu mmadu no n'ala Igbo n'otu oge ma o bu nke ozo. Site na nchocha a, a gamatakwa mkpa ihe ndi a di nakwa oru ha na-aru na ndu ezigbo onye Igbo o bula. Egwu ndi a na-aga bamie n'ime ezinaulo ma weputa ihe ndi ahu nwere ike ikwalite mmuo nkewa na nghasa site n'aka di na nwunye nakwa ndi gbara ha okirikiri were jiri n'oge were mburu duo ha odu ma nyekwa ha usoro ogbugbo nsogbu ndi a.

Nchocha a bu iji chikota, detuo, hazie ma weputa nkuzi na ozi ndi ahu zoro ezo n'egwu alumalu odinala Igbo ufodu tumadi egwu alumalu umu

agboghobija ndi Nimo di na steeti Anambra na-agu mgbe a na-agba nkwu onye otu ha. A hoooro mburu dika nka nkuzi si aputa ihe n'ihu etu ndi Igbo si eji odimaara anochite anya ihe ozo mgbe ha choro iweputa myiri di na ihe abuo. O bu n'ihu amumamu asusu na agumagu hibere isi na mputara ihe mere Igwebuike (2017) jiri si na ndi na-eti egwu na-esite na mburu were weputa njo na mma metutara ogbe mmadu bi na ya. Nchocha a ga-ejedebe naani n'iji mburu site n'egwu alumalu odinala ndi Igbo were gbaziere ndi naba n'ogo alumalu uzọ ka mma ha ga-esi hazie ma chekwaba ezinaulo ha ga.

Nkwa Okpurukpu Okwu Ufodu

Egwu: Otutu ndi ka na-enwe mmgbagwoju anya n'ihu egwu ma o bu abu putara. E nwere ndi nahuta ha ka otu ihe mana, ndi uka hutara egwu ka ukwe. O kwesiri ka a mata na ebe abu bu nguputa di n'udi ekwurekwu ma o bu ederede, egwu bu iji akarangwa egwu di iche iche were ziputa ndanausoro. Onwukwe (2005; 2006 na 2009) hutara egwu ka ihe ndi ahụ e ji akowaputa ndu mmadu. Egwu nochitere anya ihe niile mmadu na-eme na ndu ya. Obi (2016:99) n'uzo nke ya hutara egwu ka agumagu, ma kowaa na agumagu bu uzo nziputa obibi ndu mmadu. Ezebuilo (2018), n'uzo nke ya hutara egwu dika uzo e si eweputa ndu, nkwenye na usoro obibi ndu agburu o bula. O kwuru na egwu tumadi egwu amala bu njije na nnomi ihe. N'ihu nke a, ezigbo egwu kwesiri ijije omenala, odinala na odibendi ndi nwe ya kporo ihe. Ndi o bula tumadi ndi Igbo na-esite n'egwu ha na-agu, aku nakwa agba, ebe di iche iche eziputa ihe ndi ha kwenyere na ya nakwa ihe ndi ha na-aso.

Ferris (1995:338), kwuru na e nwere mmembere egwu di iche iche na mba uwa di iche iche tumadi ebe o meturara mba Afirika. E nwere egwu ogugu, egwu okuku na egwu ogbugba. Nke o bula o bu, e nwere ozi o na-ebu abia nke nwere ike ikpoli ma o bu kpotue mmuo onye o bjakwutere. Nke o bula nwere ihe e ji eme ya nakwa ihe o na-aru. Mana, a bia n'ebe o metutara egwu okuku, otutu akorongwa ka e ji eme nke a. Ufodu n'ime ha bu egwu ndi a na-eji eziputa ozi. Otutu ngwa egwu ha gunyere;

1. oja
2. udu

3. ekwe
4. ogene
5. uyo
6. ubo
7. igba
8. ikoro
9. ekpete
10. ichaka
11. abo
12. oyo
13. osho
14. ekpiri,
15. okpokoro,
16. Opi
17. Ngedele egwu
18. ubo.

Udidi Egwu Digasi Iche Iche

1. egwu ekpiri
2. egwu abia
3. egwu onu nwa ohuru
4. egwu egedege,
5. mkpokiti
6. uhie,
7. egwu agha
8. egwu etinyere ogwu
9. egwu akwamozu
10. egwu ugori
11. mbem
12. egwu amara
13. egwu alumalu w.d.g

Alumalu

Alumalu bu nkwekorita nwoke na otu nwaanyi (nwaanyi abuo ma o bu karia) tozuru etozu ibiko onu dika di na nwunye n'usoro omenala Igbo kwadoro. N'ikwado nke a, Ugbor (2022:102), kowara na alum di na nwunye bu ijiko nwoke na nwaanyi ka ha buru otu ezinaulo. Mgbe ha hutara onwe ha ka otu ezinaulo n'ezie, o na-ebelata nsogbu ndi ozo na-esi n'ezinaulo etoputa. Ka o di taa, otutu nsogbu nke gunyere enweghi ezi nchekwaba, ngana, ajo onodu akunauba tinyere ajo ndi ochichi, ukọ ego, nleda anya site n'akuku ndi ogo, ngala, amughi nwa, igbu nnani umu nwoke ma o bu umu nawaanyi, enweghi ntukwasi obi nke na-ebute tigbuo-zogbuo juputara otutu ezinaulo mejuputara obodo niile. A bia n'ime nsogbu ndi a, nke kachasi agbawa obi bu nke di igbu nwunye ma o bu nwunye iji mma sugbuo di

ya. Alụmalụ abughikwa ihe a kporo ya ka o na-aza. Oke mmepe anya na oke uwa ududo soshaa midia emeela ka alụmalụ ghara ihe a kporo ya ma zawa ihe ozo. Nke a mere o jiri di mkpa ilaghachi azu n'omenala anyi ebe e ji egwu alụmalụ akuziri ndi na-aba n'ogo alụmalụ ihe utọ nakwa ihe ilu nwere ike isi n'alụmalụ aputa. Site n'uzo di etu a, a ga-akwanyekwa ha ngwa oru ndi ahụ ga-enyere ha aka iji gbochie ajo onodu digasi iche iche, n'ih i na mmadu abuo luru di na nwunye aburula otu.

A bia n'ulokwukwo digasi iche iche tumadi ulokwukwo di elu, a na-ahu ebe umuakwukwo abuo nwere ike biri n'otu onu ulo n'udi di na nwunye. Ndi di etu a aghotaghi ihe alụmalụ bu n'ih i na ha emeghi omenala alụmalụ nke ha ji aghota ogo ha na-aba n'ime ya. Site n'uzo di etu a, a na-enweta otutu ihe oghom n'uzo mbikota ezighi ezi ha. Mgbe ufodu, ihe odachi di iche iche na-esi n'ebe di etu a aputa. Nwa agbaogho no n'onodu di etu a nwere ike tuta ime mkpuka nke ga-eme ka o muo ma ree nwa ahụ ma o bu o choba etu o ga-esi wepu ime ahụ. Nke a na-ebute ihe odachi di ka oke nriarria ma o bu onwu mberede. Mgbe nke a mere, e nwere ike manye nke nwoke ka o luo nwata nwaanyi ahụ n'ozu. Iji gbochie udi ajo onodu a ka Ugbor (2022:102) jiri kwuo etu a ga-esi site na ikuzi usoro alụmalụ odinala Igbo n'ulokwukwo mahadum were gbochie alụmalụ di na nwunye n'ozu tumadi n'etiti ndi ntorobia, idi ime mkpuka, nwagboghọ inwu ebe o gara ite ime, nwa okorobia na nwaagboghobia ibi n'ulo n'uzo ezighi ezi, inwu site n'ime mberede na otutu ihe ndi ozo. Nke a mere o jiri tuo arọ ka nkuzi ndi a malite n'ogo mahadum maka mgbochi ya.

Nchoputa uru na oghom ndi a nwere ike isi n'alụmalụ aputa mere ndi Igbo jiri nwee usoro alụmalụ nke gunyere ndi a odinala obodo na omenala Igbo kwadoro. Ha gunyere:

1. iju ajuju/nkwu,
2. iku aka/mmanye mbu
3. iweta mmanya abuo,
4. ihu onuisi nwaanyi,
5. ime ego mbubu onu okwu,
6. ime ego isi nwaanyi,
7. nselata ite,
8. igbu ewu nna,
9. idu ndu oku na
10. igba nkwa nwanyi na
11. ogo bia mara be m.

Ajuju onu a gbara, Nwankwo (2023) kowara na mmemme niile ndi a nwegasiri egwu na-esochi ha. O kwuru na o bu naani mgbe mmadu gbasoro usoro ndi a ka ndi Igbo na-asị na onye ahụ abaalā n'onodu alụmalụ, o buru na e meghe etu a, onye ahụ alubeghi di ma o bu luo nwaanyi. Na nkowa ya, ahuru m gi n'anya abughi ya bu alụmalụ n'ih i na alụmalụ miri emi kariā nke a. Ndi ntorobia taa na-aga kporo nwaanyi ma o bu nwoke, ha ebiri ka di na nwunye. Ufodu na-eme ihe isi nwaanyi n'uzo omenala akwadoghi. Onodu ndi a na-ebute nsogbu n'ezinaulo. Otutu nsogbu na-adaputa n'etiti di na nwunye taa bu n'ih i ihapu omenala ma mewe omeneelu.

Nwankwo na nkowa sitere n'ajuju onu a gbara ya kwenyesiri ike na alụmalụ o bula agbasoghi usoro omenala ndi Igbo ndi a abughi alụmalụ. Nke a gosiputaziri na alụmalụ ga-agbasoriri usoro omenala ndi Igbo tupu a kporo ya alụmalụ n'ala Igbo. Lee eseres ndi a:



ESERESE NKE 1 : ỌCHỌCHA NA ỤFỌDỤ NDI A GBARA AJUJUỌNỤ

Mbụrụ

Mbụrụ bụ otu n'ime atumatụ okwu e nwere n'amumamụ agumagu Igbo. Mbụrụ na myiri na eyite n'ih na etu ha si arụ ọrụ yitere onwe ha mana ha abughị otu ihe. Mgbe myiri na-asị na ihe yiri ihe ọzọ, mbụrụ na-asị na ihe bụ ihe ọzọ. Mkpurụokwu mbụrụ ji arụ ọrụ bụ 'bụ' ebe myiri ji mkpurụ okwu dika 'ka, dika ma ọ bụ yiri' arụ ọrụ, (Ọfomata 2013:164). Ka o sila dị, ha abụọ na-eji otu ihe atunyere ihe ọzọ mgbe e ji ha arụ ọrụ n'ụdị atumatụ okwu n'asusụ ma ọ bụ agumagu Igbo. Na nchọcha a nakwa n'ogo mbụrụ rurula n' amumamụ sayensị nke lingwistiiki, mbụrụ akarijala isi na ọ bụ naanị 'bụ' ka a ga-eji na-amata ya. Mgbe a nọ n'ogo nhazi okwu, mbụrụ nwere

ike iputa ihe n'ụdị ndi n'elu ma ọ bụ ndi n'etiti. Ya bụ mgbe ọ bula a kowara okwu n'uzọ mkpuke, a na-ahuta nkowa ahụ ka mbụrụ.

Omenala Igbo

Omenala Igbo bụ usoro obibi ndu ndi Igbo. Nke a gunyere asusụ, nri, ekike, nkwenye, okpukperechi, egwu, akaoru, alumalu w.g.z. Omenala na-eto eto, ahụ uzọ, ekwu okwu ma na-agakwa ije. Etu ndi Igbo si ebi ndu ha, alu nwaanyi, aimuta nwa, azulite nwa, eme ihe a turu anya n'aka onye tolitere etolite, echi echichi, ebi obi ezinaulo na mmetuta mmadu na ibe ha ka a na-ahutacha n'omenala ha site n'alumalu. O burugodu mgbe ndi Igbo na-ekwu okwu, a na-esite n'okwu ha na-ekwu

ahụta omenala ha n'ụdị nka. Ihe dịka ilu, asịniilu na ụkabuili na imerime ndị ọzọ juputara na nkwenye nke na-aputa ihe site

n'omenala. Okebalama,(2003), Nwadike, (2003) na Ogbalu (1981).



LEE ESERESE 3: ONYE A NA-AGBA NKWU YA N'UDI OMENALA

Nchocha Ndi E merela

Ka o di taa, otutu nchocha ka e merela n'ebe o metutara egwu odinala Igbo. E meela nchocha na nghota egwu ndi ntorobia na-enwe mmasi na ya, e meela n'ebe o metutara mburu egwu ekpili, e meela na nka, mee na ebe o metutara ochichi, okpukperechi, mee na nke abu onu nwa na abu akwamozu, mana o nwebeghi nchocha doru anya e merela maka mburu na-esite n'egwu alumalu odinala Igbo maka iji gbochie esemokwu ezinaulo.

Qbasi (2013) nyochara abu/egwu agha ndi Ohafia. Mbunuche nchocha ya bu ichoputa nka mma na odimara di n'ejije abu/egwu. Ka o mechara nchocha ya, o choputara na abu agha ndi Ohafia nwere otutu ihe di n'ime ya nke ndi na-esoghi n'otu ha enweghi ike imata. O choputakwara na abu a juputara na nka mma, odimara na ekekeuche. Nzomukwu nchocha abuo yiri onwe ha n'ihu na ha abuo gbasara agumagu

onu abu/egwu mana, ndimiche ha putara ihe n'ihu na Obasi (2013) lebara anya n'abu/egwu agha ndi Ohafia ebe nchocha a lebara anya n'egwu alumalu okachasi nke ndi obodo Nimo di n'Anambara.

Sharndama na Suleiman (2013) lebara anya n'atumatu okwu abu/egwu akwamozu nke Kilba na seeti Adamawa. Ha lebara anya n'ajuju nzaraonwe di n'abu/egwu akwamozu abuo nke ndi Kilba na seeti Adamawa. Ka ha mechara ntucha ha, ha choputara na ndi ogu abu/egwu akwamozu na Kilba na-eji otutu ajuju nzaraonwe eziputa abu/egwu ha. Ha choputakwara na ihe mere ha ji ewere okwu nka egosiputa abu/egwu akwamozu ha bu ka ndi ngere ya bu egwu were nwee obi mwute. Nchocha Sharndama na Suleiman (2013) a yiwere nchocha a n'ihu na ha abuo lebara anya n'abu/egwu odinala mana ndimiche ha dikwa n'ihu na Sharndama na Suleiman gbadoro nchocha ha na iji atumatokwu

(ajuju nzaraonwe eziputa abụ/egwu akwamozu nke Kilba na steeti Adamawa ebe nchọcha nke a gbadoro ukwu n'iji mburu egwu alumalu odinala Igbo enye ndi na-aba n'ogo alumalu ndumuodu.

Nwizu (2021) mere nchọcha na ndina na aka nka abụ akwamozu na Steeti Anambara na Imo. Mbunuche nchọcha ya bu ichoputa odidi na ndina abụ akwamozu, ichoputa aka nka asusu, nnyemaka asusu nakwa mputara nnyemaka asusu. Ufodu ihe ndi o choputara di ka o si metuta ndina bu na abụ akwamozu nwere ndina di ka onwu, iwe, nkasi obi, ndumodu, na ndi ozo. Motif bukwa ihe ozo putara ihe na ndina akwamozu. Motif ndi a bu ikpe, otito, na ndumodu. Di ka o si metuta asusu, o choputara na abụ akwamozu na-enwe mburu, mmemmadu, ajuju nzaraonwe, ndika/myiri nakwa nka asusu ndi ozo. Nchọcha a na nke Nwizu yituru n'uzo di iche iche. Ha abuo juputara na ndumuodu, atumatu okwu, ilu na nnyemaka asusu ndi ozo. Ndimeche di na ha bu isi okwu abụ akwamozu na-ekwu maka onwu, iwe, nkasi obi, mgbagwuji, dgz ebe nchọcha a na-ekwu maka egwu alumalu nke juputara na ndumuodu na egwu ntochi ma nwekwaa ike ikpali mmuo.

Ntuleghari Agumagu

Mgbe a na-eme ntucha agumagu n'amumamu asusu site na mburu nke metutara egwu, otutu ndi nchọcha dika Bonds (1991), Zbikowski (2002; 2008; 2009) and Spitzer (2004; 2008) n'ime Igwebuike (2017) kwesiri ilebara anya. Nke a bu maka na ha ekwuola otutu okwu n'ebe o metutara iji mburu weputa nkuzi na ozi agumagu na-eweputa n'izugbe. Ha kwuru na mburu bu agumagu ebe agumagu bukwa mburu. Nke a bu iji gosi na ha abuo bu nwanne abuo yi otu udi akwa.

Otutu ndi odee agbaala otutu mbo n'ebe o metutara egwu odinala. Mgbe ufodu ha hutara egwu odinala ka uzo e nwere ike isi were zisaa ozi, ndi ozo hutara ya ka ihe e ji agwo oria, ihe e ji ekpori ndu, ihe e ji akwali aku, ihe mkparita uka, uzo e si akuzi ihe, uzo ndumodu ma o bu ido aka na nti. Ihe e ji egwu eme kariri akari n'ih na ha nwere ike di egwu n'ebe obibi ndu mmadu di. Egwu nwere ike ikpali mmuo ma o bu butuo mmuo mmadu maka ime ma o bu ikwusi ihe ndi o narala eme nke bu ihe ojo ma o bu ihe oma.

Egwu nwere ike ikpali mmuo ofufe, nganga, agbamume, akwamiko, ndozi ma o bu ndosa. Egwu bu uzo mgbasa ozi nke na-eme ka ozi a na-ezi ruo onye o bu nti n'oge adighi anya. Obi (2016), kowara na egwu bu uzo a na-esi were agbasara oha obodo ozi n'ala Igbo. Nke a ka o mere site n'ichikota akwukwo eegwu ikpe digasi iche iche were kuzie uzo kacha mma isi mee nke a. O choputara na e nwere ike isite n'egwu ogugu were zie ohanaeze ozi di mkpa. Ezebuilo (2018), kwuru na egwu odinala dika ejije odinala Igbo. O ji egwu amara a na-agba ebe di iche iche were tunyere ma kwalite mmekorita di n'etiti Ezenwaanyi mmiri na ndi obodo. Dika o siri kowaa, ha na-eme nke a iji bute ike site n'osimiri. Ebe o bu na egwu nwere nnukwu ike di etu a ebe mmadu no, nke a gosiri na e nwere ike isite n'egwu alumalu were kuzie ma o bu gbaziere ndi na-aba n'okwa di na nwunye uzo ha ga-esi were gbochie esemokwu ma nwee ghotu zuru oke n'ime ha.

Okanumee, Waya na Nwankwo (2018), mere nchọcha nke ha banyere ntunyere mmemme alumalu n'etiti ndi Tiv na ndi Igbo. Ha gbasoro usoro nkwa were mee nchọcha ha ma choputa na a bia n'ebe o metutara alumalu na mba abuo ndi a, na mmemme akwumugwo isi nwaanyi anaghi ebi ebi. Ha choputara na n'ala Igbo na Tiv, akwumugwo isi nwaanyi anaghi enwe njedebe na obodo ndi a were ruo n'onwu. Ihe nke a putaziri bu na ndi Igbo na ogbo ha ndi Tiv nwere mmasi na mmekorita puru iche n'alumalu. Ebe o si etu a di, egwu alumalu ga-arukwa oru puru iche n'etiti ndi ah na-aba n'ogo alumalu ma n'ala Igbo, ma n'ala ndi ozo omenala ha na ndi Igbo yiri. Ezinaulo o bu choro egwu ga na-enye aka akpalite mmuo anuri, udo na idi n'otu.

Nnebedum (2019:1), gosiri na egwu na-enye nne, nwa na ndi di ndumodu banyere ezinaulo ha. Oge a muru nwa ohuru n'ezinaulo, o bu egwu ka ndi Igbo ji akowara ndi mmadu tumadi ndi muru nwa mbu na ihe niile gbasara ha ga-eweghara onodu ohuru. Egwu alumalu bukwa nke a na-eji eziputa ndu na nkwenye ndi Igbo ebe o metutara ilu di na nwunye, n'agbanyeghi na egwu ndi a maara nsogbu juputara n'ezinaulo anyi gburugburu taa. Ozokwa egwu ndi a na-esite na nka asusu mejuputara ha wee zie ozi di mkpa ma ghara iweta nghotahie na mmekorita n'etiti di na

nwunye.

Atụtụ nchọcha

Atụtụ Echiche ihe atụ mburū nke Charteris-Black (2004)

Atụtụ a hūgara uru na ntūnye egwu nwere ike iweta na ndū mmadū. Mburū bụ otu ụzọ e nwere ike iji si n'egwu were bunye mmadū echiche, akọ na uche. Ihe nke a na-akọwa bụ na ebe ọ bụ na egwu na-aputa ihe n'ihe niile ndi Igbo na-eme dika mgbe ha na-eru ụjụ na mgbe ha na-enwe anurị, ọ na-enye aka agbazi onodu echiche obi mmadu na-anọ kwa mgbe kwa mgbe. N'aka nke ozo, atutū a siri ka e were ihe na-anochite anya ihe (odimara) dika ihe ahụ n'onwe ya. Na nkowa, odimara ihe bụ ihe ahụ n'onwe ya mana, na senchurị nke iri na itolu (19th century), ogunuburū aha ya bụ Gottlob Frege gbaghara nkowa a ma kwuo na ọ bụ ihe ihe na-arū ka ekwesiri iji mara ihe ya. Iji maa atū, ekwentị kwesiri ka ọ na-akū ekwe na ntị ebe ogbatumtum kwesiri ka ọ na-agba tumtum.

A bia n'ala Igbo, omenala , odinala na odibendi ha abughị naanị na o juputara na nka egwu, kama ọ bụ alaka di ezigbo mkpa nke mejuputara ndu onye Igbo ọ bula. Akuko ala, akuko ifo, akuko odogwu na akuko okike bụ nke egwu mejuputara. Ejije mmanwu, ejije mgba, ejije agha, nke umuaka nakwa nke ofufe na nke aja bucha udi egwu digasi iche iche mejuputara ha.

Usoro Ntucha Njantule

Dika e kwurula na mbu na egwu bu ndu, egwu nwere ikikere ikpali ma ọ bụ kutue mmuo ma ọ bụ echiche mmadu banyere ihe onye ahụ na-eche n'obi ya, tumadi mgbe egwu ahụ bido kowa. Iji maa atū, mmadu nwere ike ino n'onodu obi mwute site n'ihe mgbawa obi nke dakwasara ya, e nwere ike, ebido kuputawa egwu ofufe ma o bu egwu nkasi obi n'igwe okwu redio di onye ahụ nso, ọ buru na onye ahụ etinye uche imata ihe egwu ahụ na-agu, onye ahụ ga-enwe ntughari mmuo nke onodu obi ya. Nke a ga-eme ka obi onye ahụ nke puolarii loghachite. N'ih ihe nke a, nchocha a sitere na njantule (egwu) ndi a horotara ebe e nere alumalu were weputa nkuzi, nghota na echiche digasi iche iche.

Egwu nke mbu nwere uneri 5, nke abuo di uneri 20, nke ato nwere uneri 10, nke ano nwee uneri 8 ebe nke ikpe azu bu nke ise nwere uneri 6. E

nyegasiri egwu ndi a akara nguonu 123...maka iji mee ka ọ di mfe ighota uneri nke a na-ekwu maka ya. A si ka e detube egwu ndi a ma ọ bu guba ha agu, a gaghi etinye akara ndi ahụ na ya. Naani ihe e jiri tinye akara bu maka nkowa di mfe.

Na nchocha a, e sitere na njantule e nwetara n'ama were weputa isiokwu ise di nnukwu mkpa. E sikwa n'isiokwu ndi ahụ were weputa ozi, echiche na nkuzi ndi ahụ ga-enye aka weta udo n'obodo. N'ih ihe oge, e ji naani egwu alumalu ise were tuchaa njantule e wetara n'obodo Nimo di n'Anambara. O kwesiri ka a mata na ọ bu olundi Nimo ka e ji detuo egwu ndi a. Ọ putaghi na ọ bu naani egwu ndi a ka e nwere kama, ọ bu egwu ndi ahụ a hūgara ozi di mkpa n'ime ha ka a hooro.

Ntucha Njantule

Iji ziputa etu a ga-esi site n'egwu alumalu odinala Igbo were weta udo, idinaotu, oganiihu, ihunanya na nghota puru iche n'etiti ndi di na ndi nwunye maka mmepe obodo, e ji mburu isiokwu nghota, nnabata omenala, nhube isi, ihunaanya na nke ihe nnweta were tuchaa njantule. N'ime etu a, akowara ha dika oru na mmetuta ha n'ebe ezinaulo na mmepe obodo di.

Mburu Isiokwu Nghota

Alumalu a na-akowa ebe a bu alumalu di n'etiti otu nwoke na otu nwaanyi nke ha jiri aka ha kwekorita na ha ga-ebi. Ndi Igbo turu ilu si na uka a kpara akpa bu isi ka e ji ekwe ya. Ihe nke a putara bu na mgbe nwoke na nwaanyi kpara nkata, kwekorita ibu di na nwunye, nnukwu ihe di mkpa n'etiti ha ga-abu nghota. Nke bu eziokwu bu na ihunaanya di mkpa n'alumalu ma n'omenala nakwa nkwenye ndi Igbo, ọ bughị ya bu isi. E lee anya, a ga-ahụ na udidị alumalu ndi Igbo na-agbasokari bu alumalu nhuta. Nke a bu mgbe nwoke chorọ ilu nwaanyi zisara ozi ka a chorara ya nwaanyi. A na-achota nwaanyi tupu mmadu abuo ndi ahụ ekwekorita were jirizie nwanyoo wube mmuo ihunaanya (Anedo na Anedo 2020:4). N' abu nke ato, uneri nke 5-10, a ga-ahuta ozi na ndumaodu abu a na-enye ndi naba n'ogo di na nwunye banyere mkpa ọ di na ha ga-aghota onwe ha. Ezinaulo nghota adighi, udo na ihunaanya anaghi adi ebe ahụ. Ndi Igbo bu ndi ghotara na alumalu bu mmuo, ọ na-eku ume ma chokwaa nri nke nghota iji diri ndu. Nke a mere ndi Igbo jiri site na mgbe okpu were egwu

alụmalụ nke ọdinala were ụzọ ndị ahụ na-aba n'ogo a dị nso ka ha nwee nghọta n'etiti onwe ha. E lee anya na uneri abụ nke 5, e bu ụzọ ụzọ nke nwaanyi ọdụ nhube isi tupu a gwaba ya maka nghọta.

Ọ sị;

5. ọ sị gi kwurū ụzọ
6. marakwa na i ga-akwuru
7. ọ sị gi gawaaaa
8. marakwa na i ga-agaaawa.
9. nwanne anyi nwaanyi
10. biko werekwanu otu obi na-ebi n'uno x 2

Onye ọ bụla maara uru alụmalụ bara ma na nghọta di mpka. N'ala Igbo, umunwoke anaghi eji ikwanyere ha ugwu egwu egwu. Nke a mere ha ji were uneri abụ 5,6,7 na 8 were kwuo maka nhube isi nke nwere ike iputa ihe site naani na nghọta. Eleghi anya, ọ bụ nke mere o jiri buru na nwoke wee iwe, o jiri nke bi ahiri di ka, 'nwaanyi m ji ego m luta...' were kowaa udidi okwu ma ọ bụ ihe nwunye ya mere ya. N'ala Igbo, nwoke kwugide okwu were jiri nkebi ahiri a malite okwu, mara na nsogbu di.

Ozo di ka ibe ya bu, ọ bughị naani nwaanyi na di ya chorọ nghota ka alụmalụ ma ọ bụ ezinaulo were gaa n'ihu, nne nke nwoke chokwara ya. Nwa mbu ejeghi ije, nke abuo anaghi agba oso n'ihu ya, nwaanyi banyere na di nwere ike gbanahu ajo mmadu (di) ma gbakwuru ajo mmadu (nne di). (Kitson (1992) na Levinger (1966) n'ime Anaedo (2020), Ha kwuru na ufodu ndi nne di bu a tuo ma amughị esemuokwu di na nwunye nke ubochi taa. Na nkowa ha, ọ na-aka njo mgbe ọ bu nwoke ahụ bu taturu rachaa nne ya. Mgbe ahụ, nne ya aburuzie ibu anyi danda ebe nwa ya nwoke no. Ọ bụ nke a mere na o kwesiri na onye ọ bula ga-amara ogu nye onwe ya iji mee ka nghota di n'ezinaulo tumadi ndi na-ebido ohuru. Iji gbochie nke a, e sitere n'egwu alụmalụ nke abuo were doo ndi nne di aka na ti ka ha mata na ha na nwunye nwa ha abiaghi ima aka onye ka ibe ya. Lee ka e si kwuo ya:

13. ọ burukwa na ọ mara mma
14. eeeeeeeeeeeeeee
15. nwata ka ọ ka bukwa
16. eeeeeeeeeeeeeee
17. ọ burukwa na ọ muru nwa
18. eeeeeeeeeeeeeee

19. nwata ka ọ ka bukwa

20. eeeeeeeeeeeeeee

Mburu Nnabata Omenala, Ọdinala na Ọdibendi

Omenala bu uzo agburu o bula weputara ha ga-esi na-ebi ndu. Omenala ndi Igbo gunyere nri, asusu, ekike, usoro okpukperechi, usoro alumalu na usoro omumu nwa tinyere usoro akwamozu nakwa otutu ihe ndi ozo. Nke a mere na a bia a n'ala Igbo tumadi n'akuku Anambara, ha nwere otutu usoro omenala weputara e si abagide alumalu, usoro ndi ahụ gunyere; Ihuta nwaanyi, iju ajuju/iju ase, inwe onye akaebe, iku aka n'uzo, ibu nkwi ajuju nke mbu na nke abuo, ime ego mbibi onu okwu, ime ego, iselata ite mmanya, idu ndu oku, igbu ewu nna, ime ogo bia mara be m nakwa, igba nkwi nwaanyi. Ndi ozo buzi ndi n- esochi omumu nwa ohuru. Mgbe a na-agbazi nkwi nwaanyi ka umu agboghobia ndi a biara ilu nwanne ha na-esite n'egwu odinala ha na-agu, aku nakwa agba nke a kporo otu umu agboghobia ma o bu ndi *igba raisi* (n'udi iko ha onu n'ihu oke nsogbu ha na-enye) na-esite n'egwu ha were na- adu nwanne ha nwaanyi, di ya na nne di ya odu.

Ha na-ahuta ya n'udi na a biara inaghara ha nwanne ha nwaanyi. N'ala ala obi ha, ha matara na o bu ihe omenala kwadoro mana, ha aghaghi igosi iwe ha. Obi anaghi adicha ha mma nke ga- emezi ka ha na-esi onwu iji gosi ndi ogo ha na ha anaghi ario ha biko ka ha luba nwanne ha. Mgbe nke a mere, otutu mgbe, ufodu n'ime ha na- emekarizi etu a turu anya nke ga-emezi ka a kpowa ha "ndi Igba raisi". Mgbe a kporo ha aha akomonu a, ha na-ewe iwe nke ukwu wee bido gosiputaba na o bu n'ihu omenala mere ha ji si be nna ha apu soro nwoke laba na be ya. Ha ji egwu a di n'ala eziputa nke a:

1. N'ihu omenana ka nna ji kerie nwa ya.
2. N'ihu omenana ka nna ji kerie mu ooo.
3. A si na m bu nwoke ee
4. nna agaghi emetu m aka.
5. Ma ebe mu bu nwaanyi
6. abu m onye ijeee

E wezuga omenala, otutu umu nwaanyi ga-ahara ino na be nna bie ndu ha niile n'ihu ono ufodu na- ezute onwe ya ebe ha jere ijee di. Ihe ufodu umu

nwaanyi na-ahụ be di ya mere otuy onye egwu a ma ama aha ya bụ Gọdị Ezike jiri guo n'egwu si na;

Enu uwa bu ogwu ooo,
Ogwu du mmadu o laa azu uu.
Enu uwa bu ogwu oooo,
Ogwu du mmadu o laa azu.
Nwata kwudo uke be di ya,
O di ka o nweghi agba be nne ya.
Nwata kwudo uke be di ya,
O di ka o nweghi agba be nne ya.

Mburu Nhube Isi

Ezigbo nwa agboghọ Igbo o bula ga-enweriri agwa nhube isi na umeala n'ihia na o bu ya bu ihe mbu a na-elegara anya na ndu nwaanyi. Nke a bu maka na ndi Igbo kwenyere na nwaanyi na-anọ n'okpuru nwoke. Ha kwenyekwara na nhube isi di ezigbo mkpa maka mwube ezigbo ezinalulo ij weta ezi mmepe n'obodo. N'ala Igbo, o nwere udi agwa nwata nwaanyi ga-akpa, a juo ya ma o ga-abakwa be nwoke. Mgbe a na-eme nke a, o bu iji kuziere onye di etu a uru nhube isi bara. Mgbe akwukwo nsọ kwuru na 1 Sam 15: 22 ... nhube isi ka mma karija ichu aja..., o di ka o bu omenala ndi Igbo ka o huru were kwuo ya. Iji gosiputa nke a site n'egwu nke ise (5) a choputara na o burugodu na nwata nwaanyi enweghi mmasi ilu di, mana omenala Igbo kwuru an o ga-alu di, nwaanyi di etu a enweghi onu okwu ozọ banyere atumatu a karija ihube isi na ime ihe omenala kwuru. (egwu nke 5 uneri nke 5-6) Ma ebe mu bu nwaanyi, abu m onye ijee (nziputa mwute). Asikwaari na o wutere ya, o ka hubekwara omenala isi ma mee ihe o kwuru.

Ozo, n'egwu alumalu nke ato, a hutakwara ozi, echiche na nkuzi nhuzbe isi na ya. A jughi nwaanyi ihe bu ma o bu ga-abu echiche ya. Naani ihe a na-agwa ya bu mkpa o di na o ga-ehubere di ya isi n'ihia na o bu ihe omenala kuziri. O bu mgbe nwaanyi debechara iwu a ka o ga-ejizi kwuo obi ya ma o burukwa na e nye ya ikike. Ndi be anyi, asi m ka m juo, o bu omenala Igbo ka ndi Ocha huru nwere dee akwukwo nsọ? Ma o bughi ya, ngwa gwazie m ihe di iche na B ukwu na okpa ehi. Lekwa ka ha si guputa ya;

1. Nwanne anyi nwaanyi
2. i nalu na be di gi x 2
3. hube isi be di gi
4. gbado anya be di gi
5. o si gi kwuru uuuuu
6. malukwa na i ga-akwuru
7. o si gi gawaaaa
8. marakwa na i ga-agawa

Ndi Igbo ma nke oma na ogwu kachasi ogwu nwaanyi ga-agworo di ya bu ogwu ihunaanya, naani otu ihe bukwanu ngwa e ji agwo ya bu ogwu. Ihe ahụ bu nhube isi. A bja n'otutu ezinalulo taa, otutu umu nwaanyi anaghiaju ndi di ha echiche obi ha banyere ihe ha choro ime tumadi umu nwaanyi ndi ahụ ejighi omenala alumalu kporo ihe. Ha kwenyere na naani ihe di mkpa bu ihe ahụ ndi pastoz ha kuziri (ma nke di njo ma nke di mma). Otutu chere na di na nwunye jedebere na 'ee ekwere m'. Ha amaghi na ihe okenye (omenala) no n'ala hu, ha bu nwata (ndi agba ohuru) rigoro elu oji, ha agaghi ahụ ya.

Mburu Ihunaanya

Ebe ihunaanya di, ebe ahụ ka udo na-adi. N'agbanyeghi na ndi Igbo agunyeghi ihunaanya ka ihe mbu di mkpa n'alumalu, ha ekwughikwa na o dighi mkpa n'ihia na o na-eweta udo. Iji kwadoo nke a, egwu alumalu nke 3, uneri nke 10 si; 'Biko werekwanu otu obi na-ebi n'unu'. Nke a putara na o bu naani mgbe ihunaanya di ka a na-eji otu obi ebi n'ihia na ndi ahughi onwe ha n'anya agaghi enwe ike iji otu obi were biri n'ulo.

Akwukwo nsọ gwara ndi na-eso uzọ nke Kraist ka ha hu ndi nwunye ha n'anya mana, tupu akwukwo nsọ abia n'ala Igbo, ndi Igbo ejirila egwu alumalu odinala Igbo ha nwere wee kuziere umu nwoke mkpa o di ihu ndi nwunye ha n'anya. O jedebeghi na ya, omenala gwara nwoke o bula agaghi ahụ nwunye ya n'anya kpolagara nwaanyi ahụ nne muru ya. Lee etu o siri kwuo ya na egwu nke mbu;

1. Ogo anyi nwoke, i choro inu nwanne anyi? x 2
2. O buru na i ga-anuuuuuu
3. Nukwaa ya ke e si anuuuuuu
4. Ma o buru na i ga-anu ya nke ariri
5. Kponatara ya nne muru ya

Mbụrụ Ihe Nnweta (akụ na ụba)

Otu n'ime ihe kpatara otutu ezinaulo jiri noro na nsogbu taa bu di na nwunye isiri onwe ha asi. N'ih i oke mmepe anya, oke agumakwukwo nakwa oke ochicho juru uwa taa, otutu ndi mmadu na-abia na-asiri onwe ha asi ma chee na o bu awamanya. N'ubu taa, ndi ntorobija kwenyere na naani ihe di mkpa n'alumalu bu ihunanya mana nke a bu ezigbo asi. Ihe mbu di mkpa n'alumalu bu ihe nnweta. Nke a bu otu n'ime ihe ndi Igbo ji aju ajuju tupu ha ekwekorita iba n'ogo alumalu. Ihe nnweta a metutara ma nwoke ma nwaanyi.

N'ala Igbo, ndi nwe nwata nwaanyi na-aga juo ajuju ma ndi be nke nwoke enwekwara ala ebe a ga-akoro nri. Ole ka nkwa na ukwa ha di? Ha bu ndi ngana ka agburu ha o na-enyewukwa nwaanyi nri, ala ha o na-emekwa nri ka o bu aja igwugwu? Ihe niile ndi a bu nke a na-esite n'aka onye akaebe were juputa site na ndi ezinaulo nwe nwaanyi a biara ilu N'otu aka ahukwa, ndibe nke nwoke na-agakwa juo ajuju nke ha nke gunyere; ndi be nwaanyi anyi chororo ilu ha na-amukwa ubara umu? Ha na-amukwa nwoke na nwaanyi ka ha bu agburu nwaanyi nwaanyi? Ha na-etokwa eto? Kedu ka ha na-adi ma ha tuo ime mbu? Ha nwere ahụ pokopoko ka bu ndi eri ago (erichaa, o gaghị aputa n'ahụ)?

O buzi ajuju ndi a di n'elu ga-ekwu ma nwoke na nwaanyi aga enye onwe ha ohere ikunye mkpuru ihunaanya n'ime onwe ha ka onye o bula o ga-achoro uzoro ya. N'ala Igbo, ihunaanya anaghi eko n'ikuku etu ndi uwa taa si eche kama, ihunaanya na-ehido n'ih e a huru anya iji nwere mja mkpuru na'ebe o batara. Iji kwaadoo nke a, ndi Igbo ji egwu odinala alumalu agwa nwoke na nwaanyi ihe onye o bula chororo n'aka ibe ya. Lee ka nke si puta ihe n'egwu a;

1. Brooda onwa itenaani ka anyi nyere unu
2. anyi abia ebe a bia kuru nwa, nuwa mmiri oku oo
3. Ada ihe i ga na-eri evirideee ooo
4. Ada ooo ihe ga-eri evirideeeooo
5. Ada ihe i ga-eri salad akwa e ghere eghe
6. Ada ooo ihe i ga na-eri eviridee oooo

7. Ada umu ejima ato eviri nain montuzu
8. Brooda ukwu akwa asato eviri montu ooo x2

N'egwu a, o gosiri na ndi Igbo maara uru na mkpa akụ na ụba (ihe enwe enwe na nwa) di ezinaulo o bula. Ha jiri n'oge na-ama okwa mmiri maka ozuzo ya. Iji maa atu, n'uneri egwu nke 1, ha kororo nwoke biara ilu nwaanyi 'broda'. Ebe a, broda a nwere mburu di egwu. O nwereike buru (oso gi mebe anya ura, o gbasaghi anyi). Naani ihe anyi nyere gi bu onwa iteghete (9 months) anyi abia ebe a bia kuru nwa nuba mmiri oku. N'akuku nke nwaanyi, n' uneri 7, ha jikwa mburu gwa nke nwaanyi na, anaghi asi mba (anaghi aju nwoke nke ozoro aju). Nke a di omimi (onye aghotaghi ya hapuba maka na, a tuoro omara, o mara).

Ha akwusighi ebe ahụ, ha matara na beta suya bu n'ahụ nama were jiri n'oge mee ka nwoke na-aba n'ogo alumalu mata na 'ogo bia mata be m na ihe so'. N'ih i ya, ego di nnukwu mkpa n'alumalu o bula. Nke bu ezi okwu bu na etu amara Chukwu siri di mkpa n'alumalu ka Ego sikwa di nnukwu mkpa nke ya. Nke a bu n'ih i na, Chukwu na-enye amara ime mmuo mana ego na-enye amara anuahụ n'alumalu. N'uneri nke 3-6 ha si nke nwaanyi na ihe o ga na-eri bu salaadi na akwa e ghere eghe. M juo, 'onye ejighi ego, o na-esi ofe Owere'? Aziza bu Mba.Ego di ezigbo mkpa n'alumalu.

Mbụrụ nwanne di

Na nchocha na nchoputa ndi odee a site n'ogo ha rutegoro n'alumalu gosiri na ebe a so n'otu ebe di nnukwu mkpa ilebara anya ma a choo na udo toro ato ga-adi n'ezinaulo. Ajuju onu gosiri na uzoro asato n'ime uzoro alumalu iri o bula e nwere esemokwu na ha bu nke na-esite n'aka nne/umunne nke nkwoke ma o bu nke nwaanyi. O hira ahụ izeta esemokwu nne na nwunyenwa. Iji gosi nhia ahụ a ka egwu odinala a na-esote jiri kporo nne nke nwoke aha ugboro ano (ahia naano, izu naano) tupu o doba ya aka na nti. Onye si na ihe niile di n'akwukwo nsoro adighi n'omenala Igbo? Ha niile di ya. Lee ka egwu alumalu nke abuo a siri ziputa ya:

1. Nnedi ya eeeee x4
2. Nekwa nwata a kponyere gi
3. Eeeeeeee
4. Si ka unu neluo anya
5. Eeeeeee
6. ọ bụrọkwa na o toru eto
7. Eeeeeeeeeeeee
8. nwata ka ọ ka bụkwa
9. eeeeeeeeeeeeeee
10. ọ bụrọkwa na ọ mara mma
11. eeeeeeeeeeeeeee
12. nwata ka ọ ka bụkwa
13. eeeeeeeeeeeeeee
14. ọ bụrọkwa na ọ muru nwa
15. eeeeeeeeeeeeeee
16. nwata ka ọ ka bụkwa
17. eeeeeeeeeeeeeee

Nchịkọta na Mmechi

Nchọcha tulere mkpa ọ dị isite na mburu were weputa nkuzi, echiche na ozi ndi ahụ zoro ezo n'ime egwu alumalu nke odinala Igbo. A na-esite na ya adu ndi na-aba n'ogo alumalu ndumodu ma dokwaa ha aka na nti banyere utu na ufu niile juputara ya.

A choputara na ndi Igbo sitere na mgbe okpu ha hu nsogbu nwere ike isite n'alumalu adaputa. Ha sitere n'usoro alumalu ha were jiri egwu hazie uzọ a ga-esi belata nsogbu ndi ahụ na-aputaba. Iji nye aka gbuchie onodo ojojọ a, ihe niile gbasara egwu a na-agu na mmemme banyere alumalu nwere otu ihe ma ọ bu abuo ọ na-akowa ma ọ bu

akuziri ndi no n'ogo ahụ.

A choputakwara na egwu ndi a na-ebu ozi puru iche nke na onye ọ bula gere ya ma jiri ya mere ihe agaghi enwe ihe mkpohie ukwu n'alumalu ya. Iji maa atụ, ndi Igbo choputara na ekworo joro njo n'ebe mmadu Chukwu kere no. Ha matara na mgbe ọ bula umu nwaanyi abuo nokotara onu, na ihe ga-esochi bu ekworo. Nke a mere ha jiri were weputa egwu ha na-aguru nne nwoke biara ilu nwaanyi iji mee ka ọ mata na nwunye nwa ya abughi ogbo ya kama na ọ bu nwata ebe ya onwe ya bu nne.

Na mmechi, ndi Igbo kwesiri ilaghachi azu na mgborogwu ha. Ha kwesiri imata na a na-etozu etozu tupu emebe ihe ọ bula a na-eme eme n'owa. Alumalu di na nwunye ejedebeghi naani n'ikpata ego, hu nwaanyi mara mma ma buru ugbo ala mara mma gaa luo ya. Alumalu chorọ ndidi, ọ chorọ nghota, ọ chorọ nnagide ma chokwaa nrusi oru ike maka udo na mmepe obodo.

Anyi na-arioo ka umu Igbo jiri ututu chowa ewu ojii site n'iji egwu odinala Igbo nke juputara na mburu nghota, nnabata omenala, odinala, odibendi, nhube isi, ihunanya na ihe nnweta aku na uba wube alumalu ha. O buru na ha mee nke a, udo ga-adi n'ezinulo, obodo ga-adikwa mma.

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MGBAKWUNYERE

UFODU EGWU ALUMALU ODINALA IGBO

Egwu nke mbu (nke nwoke bɔara luru nwaanyi)

1. Ogo anyi nwoke, i choro inu nwanne anyi?
2. Ogo anyi nwoke, i choro inu nwanne anyi?
3. O buru na i ga-anuuuuuu
4. Nukwaa ya ke e si anuuuuu
5. Ma o buru na i ga-anu ya nke ariri
6. Kponatara ya nne muru ya aa.

Egwu nkeAbu (Nke nne di ya/Nnedi)

18. Nne di ya eeee
19. Nne di nne di ya eeeee
20. Nne di ya, eeeee
21. Nne Nne di nne di ya eeeee
22. Nekwa nwata a kponyere gi
23. Eeeeeeee
24. Si ka unu neluo anya
25. Eeeee
26. O burukwa na o toru eto
27. Eeeeeeeeeeee
28. Nwata ka o ka bukwa
29. Eeeeeeeeeeee
30. O burukwa na o mara mma
31. Eeeeeeeeeeee
32. Nwata ka o ka bukwa
33. Eeeeeeeeeeee
34. O burukwa na o muru nwa
35. Eeeeeeeeeeee
36. Nwata ka o ka bukwa
37. Eeeeeeeeeeee

Egwu nke At (Nke nwata nwaanyi luru di)

1. Nwanne anyi nwaanyi
2. I naluo na be di gi x 2
3. Hube isi be di gi
4. Gbado anya be di gi
5. O si gi kwuru uuuuu
6. Malukwa na i ga-akwuru
7. O si gi gawaaaa
8. Marukwa na i ga-agaawa.
9. Nwanne anyi nwaanyi
10. Biko werekwanu otu obi na-ebi n'unu x 2

Egwu nke An (Nke di na nwunye)

1. Brooda onwa itenaani ka anyi nyere unu
2. Anyi abja ebe a bja kuru nwa, nuba mmiri oku oo
3. Ada ihe i ga na-eri evirideee ooo

4. Ada ooo ihe ga-ari eviri deeeooo
5. Ada ihe i ga-eri bu saladị na akwa e ghere eghe
6. Ada ooo ihe i ga na-eri eviridee oooo
7. Ada umu ejima ato every naini monts
8. Broda ukwu akwa asato eviri montu ooo x2

Egwu nke Ise (Nhube Isi Nke Omenala)

- a. N'ih i omenana ka nna ji kerie nwa ya
- b. N'ih i omenana ka nna ji kerie mu ooo
- c. A si na m bu nwoke ee
- d. Nna agagh i emetu m aka
- e. Ma ebe mu bu nwaanyi
- f. Abu m onye ijeee

A Study of the Morpho-Syntactic Features Realised During Discourse among Selected Students in Alvan Ikoku Federal University of Education, Owerri

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Abstract

This paper explored the morph-syntactic features realized during discourse to determine the level of nativisation of English among selected students at the Department of English Language and Literature, Alvan Ikoku Federal University of Education, (AIFUE), Owerri. The theoretical framework is anchored on Syntactic Structures by Noam Chomsky, 1957. Three hundred students both degree and NCE were purposively selected as the population for the study and they were divided into ten groups. One research question was asked to guide the study. The statistical tool used for data analysis was the simple mean graded into four levels of extent. The instrument used for data collection was a topic given to the students to discuss on, orally. Thus; the researchers came up with the findings that the extent of the morpho-syntactic features realized during discourse among these students was very high with the following outcomes: 210 students fell under VHE, 50 students fell under HE, 30 students fell under LE, and 10 students fell under VLE given the following percentage 70%, 16.66%, 10 % and 3.33%, respectively. The study finally, suggests that students studying English should acculture themselves with the owners of the language so as to reduce the extent of nativisation and also for enhancement in performance.

Key Words: morphology, syntax, nativisation, extent.

Introduction

The etymological description of morphology involves the study of forms which started in Biology as the study of form of living organisms and its related concepts to the English language which means the study of the internal structure of words and the rules by which words are formed. Words are notably, the hallmark and the building blocks of a sentence. Murthy (2007: 343) explains that, "A group of letters which has a meaning is called a word". Certainly, morphemes are the smallest meaningful grammatical units

that constitute the building blocks of words, Agbedo (2003: 82). According to Ndimele (2008: 9),

A morpheme is thus defined as the smallest meaningful unit of utterance which may or may not, however, exist in isolation. Unlike a word, a morpheme often needs the presence of another grammatical unit onto which it attaches. The morpheme is the basic unit of analysis in morphology. Morphemes are generally short sequences of sounds used

to build words. Unlike words, morphemes cannot be further broken down into smaller meaningful units.

There is no sentence without words. Of course, words are the bedrock of any language. They are also known as the pillars of any well-formed sentence. The differences between words and morphemes are minimal. Eyisi and Anyaegbu (2019: 238) defines morphemes as “the smallest meaningful unit of a language. The morpheme consists of variants, allomorphs, which are either phonologically or morphologically conditioned e.g., please, pleasant, pleasure”. Fromkin et al (2011: 41) stress that the term morphology “consists of two morphemes, morph + ology. The suffix -ology means science of or branch of knowledge concerning. Thus, the meaning of morphology is the science of word forms”.

In Linguistics, words play veritable roles that are unspeakable even in our grammar. the funniest aspect is that, we can learn hundreds to thousands of words in any language yet we still do not know the language. We express our thoughts through language in words and we also communicate and comprehend others through language in words. We can know where a word begins and ends only when we know a language. On this note, Fromkin et al (2011:36) claim that;

Every speaker of every language knows tens of thousands of words. Unabridged dictionaries of English contain nearly 500,000 entries but most speakers don't know all of the words. It has been estimated that a child of six knows as many as 13,000 words and the average high school graduate about 60,000. A college graduate presumably knows many more than that, but whatever our level of

education, we learn new words throughout our lives.

Contrarily, syntax is a branch of linguistics that studies the internal structure of sentences. Jowitt (2012:107) asserts that;

Syntax refers to the arrangement within sentences of grammatical categories and lexical items as realisations of those categories but since there is a relatively small number of words (auxiliaries, conjunctions, determiners, prepositions, pronouns), syntax often deals with the structure, use, and meaning as well as with the combinational properties of such words and so trespasses upon the territory of morphology, lexis, and semantics. Likewise, lexis strictly means the selection of vocabulary for use in particular co-texts and contexts, but since content words are far more numerous....

Syntax can also mean the linear representation of words to form meaningful sentences. According to Agbedo (2003:96) “...syntax spells out a set of finite rules that users of a given language follow in generating an infinite number of acceptable sentence structures”.

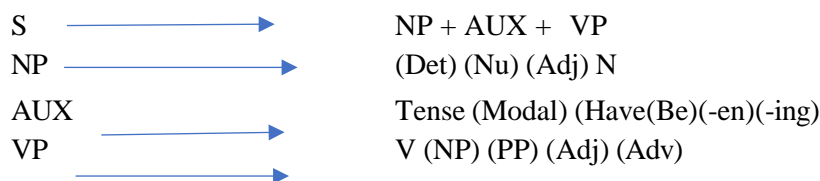
Therefore, the morpho-syntactic levels of language involve both the morphological and the syntactic components. Thus; for any good morpho-syntactic study, the meaning of meaning must be considered. Onuegwunwoke, et al (2022:132) note that, “The right word is that word which means exactly what we want it to mean. Words are supposed to be chosen with care and used with proper regard for their associated as well as their literal meaning. It may or may not be true that somewhere in the English language,

there is the one best word for whatever we wish to express...”.

Nativisation otherwise known as domestication, is a method of translation and acculturation of a target language. It is also called indigenization. Ngulube (2013: 18) argues that; “Language vary predominantly in the way and manner they work out the dissensions between the clashing forces. Specific languages resolve the rivalry by ordering hierarchically in draconium supremacy the various competitors”.

In the Nigerian setting, nativisation involves attempting to make English conform to our cultural linguistic systems. Some scholars call it domestication. When any language is domesticated or nativised, that language loses certain information from the source language.

Nativisation can be viewed as a sociolinguistic manifestation of acculturation, a process of Sociology in which people use certain cultural features that belong to another culture for interaction.



We can interpret the above rule as;

S represents sentence. S has an NP (Noun Phrase), an AUX (Auxiliary) and a VP (Verb Phrase). NP, which is the subject of S could optionally have Det which is (determiner, adjective) before the head word N which is the only compulsory element.

Theoretical Framework

The theoretical framework of this study is anchored on the Phrase Structure Grammar (PSG) by Noam Chomsky, 1957. This grammar model is also called a rewrite grammar that makes provision for splitting given structures into their constituents starting from the immediate constituents. This grammar converts symbol as an input into different sequence of symbol(s) as its output. The major purpose of PSG is to identify the constituents of a construction and how they are related to one another. Ndimele (2008: 156) explains that;

PSG does not only segment the constituents of a construction, it also identifies the constituents and even their constructions in grammatical terms, ie, PSG also provides appropriate grammatical labels for both constituents and their constructions. Another interesting quality of PSG is that it does not merely account for sentences that are already in existence at the expense of possible sentences in a language.

Agbedo (2003:103) presents PS rewrite rules as follows;

AUX represents Tense which could be optionally realized as (Modal), (Have (Be) (-en) (-ing).

VP represents the predicate part of sentence (S) that compulsorily has a V for main verb and other optional elements like (NP) (PP) (Adj) (Adv).

Incidentally, this theory would be used to analyze most of the sentences produced by the population for this study to check the extent of nativisation.

Limitation of the Study

This study is limited to 200 Level students both Degree and NCE of the Department of English Language and Literature, School of Languages, AIFCE, Owerri, Imo State.

Methodology: This is an experimental study and therefore would be strictly empirical.

Population of the Study

The total population of the study is one thousand two hundred for Degree students and five hundred for NCE students, all in the Department of English Language and Literature.

Sample and Sampling Technique

The researcher sampled the total population between the Degree and the NCE students with ratio the of 6:5 respectively. Thus;

Degree students = $1200/6 = 200$ students
 NCE students = $500/5 = 100$ students

This was done through a purposive sampling technique. Therefore, the total purposive sampled population of the study is three hundred (300).

Instrument for Data Collection

The three hundred students purposively selected for the study were divided into ten groups which

resulted to thirty students in each group. Ten topics chosen from Syntax, one for each group was given to them to discuss on, orally. The researcher supervised and collated the test items, sorted them and organized them for the study through observation.

Method of Data Analysis

The statistical tool used for analysis is the simple mean graded under; VHE: Very High Extent
 HE: High Extent
 LE: Low Extent
 VLE: Very Low Extent

Research Question

A research question was asked to guide the study. To what extent has native language features interfered morpho-syntactically in the English spoken by students of the Department of English and Literature, AIFUE, Owerri?

Analysis and Discussion of Findings

Research question: To what extent has native language features interfered morph-syntactically in the English spoken by students studying English in AIFUE, Owerri?

Groups	VHE	HE	LE	VLE
1	18	6	4	2
2	21	4	4	1
3	23	5	2	-
4	21	5	3	1
5	22	5	2	1
6	23	3	4	2
7	18	6	4	2
8	21	6	2	1
9	21	5	3	1
10	22	5	2	1
Total	210	50	30	10

$$\text{VHE} = \frac{210}{300} \times \frac{100}{1} = 70\%$$

$$\text{HE} = \frac{50}{300} \times \frac{100}{1} = 16.66\%$$

$$\text{LE} = \frac{30}{300} \times \frac{100}{1} = 10\%$$

$$\text{VLE} = \frac{10}{300} \times \frac{100}{1} = 3.33\%$$

From the table and the calculations above 210 representing students 70% of the study fell under very high extent, 50 students representing 16.66% of the sampled population fell under high extent, 30 students representing 10% of the total sampled population fell under low extent and finally, 10 students representing 3.33% of the sampled population fell under very low extent.

Some Features of Nativisation of English Realised among these Students.

1.	He pregnanted the woman.	He impregnated the woman/he got the woman pregnant.
2.	Her hand is paining her.	She has pain on her hand.
3.	He is spoiling my name.	He is defaming me/ he is vilifying me.
4.	She is a matured woman.	She is a mature woman.
5.	Biko, let's go now.	Let's be on our way.
6.	The man naked himself.	The man striped himself.
7.	She wants the book, ejoor.	She wants the book, please.
8.	We must survive, whether or whether not.	We must survive, all the same.
9.	She doesn't like it sef.	She doesn't like it after all.
10.	It is sweet, shey?	It is sweet, right?
11.	What of the drink, nko?	What about the drinks?
12.	You will see shege.	You will see heck.
13.	Uche seniors Ola.	Uche is older than Ola.
14.	The children need the ball, jaree.	The children need the ball.
15.	I want the book, joor.	I want the book. Please.
16.	They deserve their own too.	They deserve theirs, too.
17.	Me, I want to present my own opinion on the matter.	I would like to present my opinion on the matter.
18.	I went to her birthday party and enjoyed.	I went to her birthday party and I enjoyed it.
19.	I will escort you.	I shall see you off.
20.	My parents hired the house for two years.	My parents rented the house for two years.

Some PSG illustration with some of the structures above;

1. I want the book, joor.*

[I] [want [the [book], [please].

S → NP AUX VP
 NP → Pro(I)
 AUX → Present tense
 VP → V(want) + NP
 NP → Det (the) + N (book) + Adv (please or joor).

2. The man naked himself *

[The [man] [stripped [himself].

S → NP AUX VP
 NP → Det (the) + N (man)
 AUX → Past tense
 VP → V (stripped) + NP
 NP → Pro (himself)

3. He pregnanted the woman.*

[He] [impregnated [the [woman] OR

[He] [got [the[woman [pregnant]

S → NP AUX VP
 NP → Pro (he)
 AUX → Past tense
 VP → V (got) + S¹
 S¹ → NP + VP
 NP → Det (the) + N (woman)
 VP → V (pregnant).

Conclusion/Recommendation

This study came up with the obvious findings that there are varieties of the English language spoken in Nigeria due to interference from Mother Tongue/First language of speakers. Incidentally, this same reason has affected the resultant effect of students in the Department of English Language and Literature, AIFUE, Owerri. The extent of nativisation is very high even with the selected students for the study. This nativisation can be traced to cultural factors. Njoku & Izuagba (2004:10) insist that; “Language is culture bound, as a result there are notions in the target language which the child’s

first language do not have lexical items for and vice versa. In order to express his thought, he forms what he thinks should be the English equivalent or he uses an English word that he thinks best expresses that notion in his first language. Thus, most times, leads to ambiguity or unintelligibility, especially when interacting with native speakers of English or people from another cultural group”. There is also nativisation because every culture has its concept on certain things. The English spoken by these students is nativized to suit the concepts of their various culture as we can see from the study. The researchers recommend that students studying English should

be given the opportunity to acculture themselves from time to time during the course of their study.
with the owners of the language they are studying

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Le Rôle de la Littérature dans le Contrôle de la Propagation de d'Épidémie de Coronavirus (Covid-19)

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Résumé

Etant donné que l'épidémie de Coronavirus (COVID-19) en cours est certainement une source d'inquiétude, une communication adéquate et une prise de décision optimale sont des défis permanents, à mesure que les données évoluent. Le défi est toutefois aggravé par l'exagération des informations. Cela peut conduire à des actions inappropriées qui risquent d'aggraver la situation. Il est important de différencier rapidement la véritable épidémie d'une épidémie de fausses allégations et d'actions potentiellement nuisibles afin de chercher des moyens efficaces à contrôler l'épidémie. Cet article met en relief le rôle de la littérature dans le contrôle de la propagation de l'épidémie de Coronavirus.

Mots clés : COVID-19, information, littérature, langue, pandémie, maladie

Abstract

Given that coronavirus (COVID-19) epidemic is certainly a cause for concern, adequate communication and optimal decision making in the control of the disease are evolving challenges. The challenges are compounded, however, by the exaggeration of information that can lead to inappropriate actions. Therefore, it is important to differentiate the real epidemic from an epidemic of false claims and potentially harmful actions. In this regard, literature becomes paramount in information dissemination for a better means of controlling the spread of the disease. This paper examines the role of literature in controlling the spread of the disease.

Keywords: COVID-19, information, disease, language, translation, pandemic

Introduction

La littérature reflète tous les domaines de la vie humaine et elle est largement reconnue car elle apporte un changement positif dans la société.

Elle véhicule l'idéologie d'un peuple donnée parce qu'elle est vaste et variable selon la société. La littérature est liée à la culture et elle reflète les évolutions culturelles et enseigne les mythes et

les morales pour que la société soit rentable. Elle transmet des messages et fonction efficacement par le biais de la langue et la communication. Les auteurs utilisent leurs œuvres littéraires pour communiquer des messages pertinents à son public qui peut bien être les peuples dans une communauté ou une société précise (Steiner, 2006). Cette démarche devient sans doute un moyen efficace pour la diffusion de l'information lors de grandes épidémies sanitaires comme le coronavirus également connu sous le nom de Covid-19. Dans l'idée de Steiner, toutes les transactions entre les êtres humains recourent à la littérature, donc la communication humaine peut effectivement être liée à la littérature, même « l'acte d'écrire peut lui-même être considéré comme un acte littéraire » (Steiner, 2006). Récemment, la communication est devenue internationale en raison de la mondialisation et les médias actuels nous rappellent constamment que le monde entier est un « voisin immédiat » (Lambert, 2006). C'est peut-être la raison pour laquelle l'urgence sanitaire liée au Covid-19 a été mondialement reconnue et des mesures de communication rapides et nécessaires ont été mises en place pour y faire face. La langue et la communication ont été redéfinis dans la gestion des urgences sanitaires ou des catastrophes sanitaires grâce à Internet et aux sites de réseaux sociaux qui ont permis de communiquer avec un grand nombre de personnes. Malgré cela, la qualité et l'authenticité de ces informations peuvent être discutables si elles ne sont pas correctement présentées et communiquées au public. Cependant, le but de cet article est d'examiner le rôle de la littérature à l'ère de l'urgence sanitaire liée au COVID-19.

La fonction fondamentale de la littérature est sans aucun doute de communiquer les faits de la société. En tant que pont de communication, le

pouvoir de la littérature pendant la pandémie dépassait l'imagination. Face à la pandémie précipitée, la diffusion d'informations liées à la pandémie dans le monde entier est devenue la priorité absolue (Orodho, 2015). Diverses formes de coopération ont émergé dans la dissémination des messages anti-Covid-19, comme moyen indispensable pour faire connaître l'actualité et les connaissances sur la maladie. Des experts en littérature de différents pays, en coopération avec des professionnels de la pandémie, ont publié dès que possible des documents précieux sur la pandémie dans les principales langues étrangères. Ils les ont diffusés au monde extérieur en partageant les connaissances sur la maladie et rappelant aux gens de prendre des mesures préventives (Orodho, 2015).

L'accès à l'information médiatique semble universel car il est facilité par la radio, la télévision, les Smartphones, les ordinateurs, etc. Dans les zones urbaines, l'information était accessible depuis toutes les plateformes médiatiques, ce qui en faisait un outil essentiel d'éclairage pendant l'épidémie de COVID-19 (Orodho, 2015). Selon Kaplan (2013), les plateformes de médias sociaux telles que Facebook et Twitter, avec leur contenu généré par les utilisateurs, ont modifié la façon dont les informations sont créées et partagées sur Internet. Les agences d'urgence ont réalisé que la communication via différentes plateformes médiatiques pouvait être un outil puissant pour communiquer directement et éduquer le public lors d'urgences et d'autres événements extrêmes et ont intégré ces plateformes dans la structure de communication de leurs organisations (Kaplan, 2013).

Expérience nigériane de l'urgence sanitaire

Le Nigeria, en tant que nation, a souffert de son lot d'urgences sanitaires et d'autres catastrophes.

De 2015 à 2020, le pays a enregistré plusieurs catastrophes naturelles et d'origine humaine entraînant plusieurs morts et des biens valant des millions de dollars détruits (NCDC, 2021). Il s'agit notamment des épidémies, des inondations et de l'érosion des sols qui sont des catastrophes naturelles, tandis que les catastrophes d'origine humaine comprennent la rupture de barrages, les catastrophes maritimes, les explosions de bombes, les conflits, les marées noires, etc. Dans la plupart des cas, qu'ils soient naturels ou artificiels, le Nigeria a toujours été prises au dépourvu car aucun système efficace de gestion des catastrophes n'était en place et, par conséquent, chaque fois qu'une catastrophe survenait, elle entraînait généralement des pertes humaines et économiques pour l'État (NCDC, 2021).

Une expérience malheureuse similaire s'est produite à nouveau au Nigeria lors de l'épidémie de coronavirus (COVID), lorsque des dizaines de vies ont été perdues en raison de l'absence de système d'alerte précoce contre la pandémie. Les urgences sanitaires récurrentes au Nigéria, aux conséquences graves, illustrent le manque de préparation du pays et l'absence de plan efficace de gestion des catastrophes de la part du gouvernement et des autorités compétentes (Adinku, 2019). En particulier, la communication à travers les œuvres littéraire constitue un élément essentiel des techniques de gestion des catastrophes.

Le plus souvent, la diffusion d'informations via les réseaux sociaux ne se passe pas bien et il arrive parfois que les réseaux sociaux puissent faire plus de mal que de bien. C'est pour cette raison que les œuvres littéraires deviennent un moyen supplémentaire de la communication. Un exemple typique a été observé lors de l'épidémie d'Ebola au Nigeria en 2014, des farces sauvages

et sans précédent sur les réseaux sociaux et des rumeurs sur l'efficacité de boire ou de se baigner avec de l'eau salée pour prévenir le virus, ont mal informé le grand public et ont entraîné la mort de dizaines de personnes. Il y avait l'hospitalisation de centaines de personnes suite à une sur consommation de sel. Les plateformes de médias sociaux telles que Facebook, Twitter, WhatsApp, Youtube et Instagram ont été utilisées pour désinformer le peuple.

De plus, alors que des mesures proactives ont été prises par l'Organisation mondiale de la santé (OMS) et le Centre nigérian de contrôle des maladies (NCDC) pour freiner la propagation du coronavirus, le taux d'infection est constamment exagéré par les médias sociaux. Cela révèle que les services de médias sociaux ont non seulement perturbé les pratiques sociales de la vie quotidienne, mais ils ont également influencé les interactions sociales lors de catastrophes et d'autres scénarios d'événements extrêmes, à la fois positivement et négativement.

Gestion des urgences sanitaires

L'efficacité des principes de gestion des urgences sanitaires dépend dans une large mesure de la diffusion d'informations qui mettent en évidence la manière dont les médias peuvent être utilisés pour réduire les risques publics. Ceci est fait pour garantir la sécurité des vies, en particulier dans les endroits très vulnérables. Au Nigéria, des études ont indiqué une augmentation du taux d'information des médias lors des urgences sanitaires, ce qui soulève des questions pertinentes telles que : Quels sont les impacts négatifs et positifs de l'information médiatique pendant la pandémie de coronavirus (COVID-19) ? Quel est l'impact de littérature sur la gestion des urgences sanitaires pendant la pandémie de Covid-19 ?

Au Nigéria, le Centre national de contrôle des

maladies (CNCM) est la principale organisation qui promeut la mise en place d'un système d'alerte précoce et efficace grâce à des instruments scientifiques et techniques pour prévoir les dangers et émettre des alertes avant qu'une catastrophe telle qu'une inondation ou un tremblement de terre ne se produise (Akinfeleye, 2016).

Akinfeleye (2016) affirme que la mission du CNCM est de coordonner les ressources en faveur d'une prévention, d'une préparation, d'une atténuation et d'une réponse efficaces aux épidémies de maladies au Nigeria. Elle agit dans les domaines suivants : Coordination, Réduction des risques d'épidémies, recherche et sauvetage ; politique et stratégie; Système d'information géographique (SIG), plaidoyer, éducation, etc. mais cela ne peut être réalisé sans la contribution et le soutien du grand public à travers la communication via les œuvres littéraires.

Des messages ou des informations sur une pandémie sont diffusés à travers des œuvres littéraires au public sur différentes plateformes médiatiques. Selon Akali et.al (2016), il est nécessaire que le public utilise les plateformes de médias sociaux pour lutter contre les pandémies. Les plateformes de médias sociaux pour les interactions sociales, qui incluent des sites de réseautage tels que Facebook, Twitter, Flickr et LinkedIn, devraient être utilisées par le grand public pour diffuser des informations sur les pandémies. Il a observé que plus de cinq millions de Nigériens utilisaient le site le plus populaire « Facebook » pour publier des photos, communiquer et mettre à jour leur statut quotidiennement. De là, nous avons remarqué que le responsable de la diffusion de l'information lors d'une catastrophe est le gouvernement fédéral, la Commission nationale d'urgence, agence de gestion, organisations de la société civile,

organisations non gouvernementales, bénévoles individuels et grand public. Il est donc certain que les médias sociaux disposent d'un grand potentiel pour fournir en temps réel l'état de la situation sur le terrain lors d'une catastrophe ou d'un incident et pourraient également être utilisés pour alerter les premiers intervenants par l'un de ces organismes.

Maladie du Coronavirus (COVID-19)

La maladie du coronavirus (COVID-19) est une maladie infectieuse causée par un coronavirus récemment découvert. Les premiers cas de coronavirus sont apparus fin décembre 2019, lorsqu'une mystérieuse maladie a été découverte à Wuhan, en Chine. La cause de la maladie a été rapidement confirmée comme étant un nouveau coronavirus, et l'infection s'est depuis propagée dans de nombreux pays du monde et est devenue une maladie pandémique (OMS, 2019). Plusieurs sites Web ont publié des informations sur le coronavirus dans différentes langues et ont donné différentes instructions à leurs utilisateurs sur les moyens de prévenir la propagation du virus, comme garder une distance entre eux et les autres, utiliser des masques, se laver les mains, etc. Les médias sociaux ont joué un rôle important dans la lutte contre cette pandémie grâce à la communication en ligne via différents canaux ou plateformes où les communautés interagissent dans les langues de leur choix et partagent du contenu et des informations littéraires au public. Les principales plateformes de diffusion d'informations pendant l'épidémie du virus comprennent : Twitter, Facebook et WhatsApp, Youtube et Instagram. Ces plateformes étaient essentiellement utilisées pour éduquer, informer, persuader, mobiliser et stimuler les débats sur les enjeux de la pandémie (Akinfeleye, 2016).

L'émergence du Coronavirus, également connu

sous le nom de pandémie de COVID-19, a déclenché une crise mondiale de santé publique (Bergquistet.al., 2020). Les gens ont été confrontés à de nombreux problèmes et difficultés pour reprendre leurs activités quotidiennes comme avant, car les peurs, l'incertitude et le stress du COVID-19 étaient trop gérés virtuellement. La crise sanitaire du COVID-19 a également affecté la vie conjugale des couples. Les femmes ont été confrontées à de nombreux défis pendant l'urgence sanitaire. La pandémie actuelle a affecté la qualité de vie des infirmières hospitalières et des experts de la santé. De nombreux pays ont imposé des confinements et des rassemblements sociaux régionaux dès les premiers signes de la maladie COVID-19, ce qui a provoqué un stress mental dû aux mesures de protection. Cependant, les mesures de répression affectent la vie quotidienne des individus dans le monde entier.

L'incertitude face à une crise sanitaire mondiale conduit à la peur et à des problèmes de santé mentale en raison d'un sentiment accru de menace pour la vie. Une peur accrue face à une crise sanitaire mondiale sur une période à long terme augmente le risque de problèmes de santé mentale plus graves. Il existe un besoin phénoménal d'études plus approfondies pour étudier comment les gens ont fait face au risque de conséquences néfastes sur la santé mentale face à la pandémie de COVID-19. Au 13 Décembre 2023, l'OMS démontre que le virus COVID-19 a eu plus de 266, 675 millions de cas et 3,155 millions de décès attribués à cette maladie infectieuse mortelle au Nigeria. Au 7 février 2021, plus de 78,361 millions de patients infectés s'étaient rétablis du COVID-19 dans le monde.

Le rôle de la littérature pendant le COVID-19

La littérature a joué un rôle important pendant le COVID-19 car les publications littéraires sont

bien utilisées à travers les canaux médiatiques pertinentes et elles ont permis aux gens de se préparer, de réagir et de se rétablir au moment de la pandémie. Les informations sur les épidémies circulent plus rapidement grâce à l'utilisation des informations littéraires comme les dessins, les chansons, les drames sur la radio, les films, les contes, les photos par le biais des médias sociaux. Selon Jason (2018), ce sont des outils numériques interactifs qui permettent aux utilisateurs de générer, manipuler ou influencer les informations sur une catastrophe. Il est cependant favorable à une communication interactive ou un dialogue et un échange de contenu instruire le public pendant une catastrophe. Même si de nombreux médias traditionnels tels que les journaux et la télévision restent d'importants canaux de communication en cas de catastrophe, ils facilitent principalement la diffusion d'informations littéraires à un sens unique (Jason, 2018).

De même, Baltas (2016) postule que les communications littéraires peuvent créer des opportunités de dialogue et d'interaction entre les organisations, le public et les individus par les contenus précis sélectionnés pour l'avertissement d'une catastrophe. Cela est fait à travers une multitude de technologies Web et mobiles qui permettent le partage de photos, et de vidéos aux forums d'évaluation. La puissance de la littérature est immense car elle joue un rôle important dans le contact avec les donateurs d'aides médicales. Cependant, des défis peuvent survenir, notamment avec les amateurs de médias et les bénévoles. Certains d'entre eux étaient des étudiants qui ne comprennent pas le fonctionnement de la littérature. Au Nigeria, les informations fournies par le CNCM dans différentes langues locales afin d'éduquer la population sur les dangers de la pandémie démontrent la puissance de la littérature sur la

population. Cette démarche a efficacement renforcé la sensibilisation des citoyens nigériens à la prévention du COVID-19 et a fourni des références précieuses aux médecins nigériens.

Exactitude des informations littéraires et ses défis

Bien que les matériaux littéraires aient un grand potentiel pour améliorer les risques des urgences sanitaires par le biais de la communication et de la diffusion d'informations, il existe plusieurs informations les médias sociaux qui vise à tromper la public (Springfield, 2016). Le premier est l'exactitude des informations. Selon Lindsay (2017), les informations de la littérature provenant des médias sociaux sont généralement exactes, mais il y a eu des cas d'informations inexacts ou obsolètes diffusées par les médias sociaux. Par exemple, il a été rapporté que lors du tremblement de terre et du tsunami de Tohoku en 2011, la diffusion de tweets demandant de l'aide s'est poursuivie même après que les victimes aient été secourues (Lindsay, 2017). Pour Rowan (2019), l'utilisation de géolocalisations de tweets pour identifier les lieux d'incidents peut être problématique, car le journaliste rapporte peut-être quelque chose qu'il a vu plus tôt à un endroit différent. Deuxièmement, il y a l'utilisation malveillante des médias sociaux. Selon Gao et al. (2011) Les médias sociaux peuvent être utilisés à mauvais escient pour des farces ou des attaques terroristes.

Des appels à l'aide falsifiés peuvent être lancés sur les réseaux sociaux depuis des endroits sans véritable urgence. Des groupes néfastes peuvent créer une attaque initiale, puis utilisent les réseaux sociaux pour lancer des appels à l'aide afin d'attirer les premiers intervenants dans la zone et de leur nuire lors d'une attaque secondaire. Par conséquent, lorsque les premiers intervenants et les responsables interviennent en

cas d'urgence, ils doivent être conscients d'utilisation malveillante des médias sociaux (Gao et al., 2011).

Naliaka (2016) affirme que si les tweets et les messages ne sont pas censurés, des rumeurs et des informations falsifiées peuvent se propager via les réseaux sociaux. Des efforts ont été déployés pour séparer les vérités des rumeurs sur les réseaux sociaux. Sur la base d'une analyse de la manière dont les informations se propagent via le réseau Twitter. Mendoza et al. (2013) ont constaté que les rumeurs ont tendance à être remises en question bien plus que les vérités. Selon Makhanu (2019), la troisième préoccupation concerne le biais dans la génération des données. Avant que la connaissance de la situation établie à partir des données des médias sociaux puisse être pleinement fiable, des conclusions doivent être établies pour savoir s'il existe des biais dans la génération de données. La technologie permet d'extraire des informations des réseaux sociaux pour générer des catastrophes en temps des crises.

Conclusion

Cet article a révélé le rôle de la littérature pendant la pandémie de COVID-19. Nous avons observé que la pandémie a un impact considérable sur la littérature et les communications. L'impact pourrait être négatif ou positif selon le contenu de l'information diffusée. Un contenu d'informations vérifié pourrait empêcher la diffusion de fausses informations. Des messages transmettent dans différentes langues locales ont été relayés auprès de différentes communautés et sociétés. Cela a contribué à atténuer l'impact de la pandémie de COVID-19 sur la population. Cependant, le centre de contrôle des maladies du Nigeria a un rôle important à jouer pour prévenir les fausses nouvelles. Les utilisateurs des réseaux sociaux doivent être sensibilisés à la manière

d'utiliser les messages sur les réseaux sociaux pendant une pandémie. Cela est dû au fait que la plupart des utilisateurs des réseaux sociaux envoient des contenus non vérifiés et sans authenticité, exposant ainsi le grand public à de grands risques. Ces plateformes sont considérées comme les plus rapides pour la diffusion d'informations dans différentes langues afin d'atténuer les épidémies et de réduire les risques.

Recommandations

Cette article recommande que :

- i. Tous les utilisateurs des médias sociaux doivent être correctement sensibilisés et orientés sur le type d'informations à diffuser en cas d'épidémie.
- ii. Les agences de contrôle et de gestion des maladies devraient sensibiliser davantage à l'utilisation des médias

pour la gestion des catastrophes et des mécanismes devraient également être mis en place pour vérifier l'authenticité des messages sur les réseaux sociaux avant qu'ils n'atteignent le grand public lors d'une catastrophe.

- iii. Le gouvernement devrait promulguer des lois sur l'utilisation des médias sociaux pour la gestion des catastrophes afin d'éviter les messages non vérifiés et faux qui pourraient nuire au public.
- iv. Tous les acteurs du contrôle et de la gestion des maladies devraient s'efforcer de créer des politiques et des concepts de confidentialité pour les messages envoyés lors d'une catastrophe.

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The Morphological Structure of Igbo Male Nicknames

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Abstract

The study examines the morphological structure of Igbo male nicknames. It is aimed at analysing the morphology of Igbo male nicknames selected from elders and name bearers through snowballing and simple face to face interviews. Participant observation was employed from naturally occurring interactions in public and private spheres over a period of six months. The study applied descriptive research design largely informed by qualitative approach. The study employed descriptive linguistic theory in order to analyse and provide adequate descriptions of the identified morphological patterns of selected nicknames as they appear in the Igbo language. The findings of the study revealed that, Igbo nicknames have references and sense relations which are denotative and connotative and these make them meaningful. It was also revealed that Igbo nicknames have a morphological structure where prefixes and suffixes added to roots or stems alter their meanings. They are de-nominal, de-verbal and de-adjectival. They display long, and short clauses and a proverbial structure. The study revealed that conventions regarding nickname coinage and usage are intimately connected to the gender of bearers and users.

Keywords: name, nickname morphology, linguistics, descriptive theory, denotative and connotative meaning.

1. Introduction.

In Igbo society, naming and naming practices are vital activities. The commonest practice is that the new born is named immediately the umbilical cord drops. According to Magesa (1998:87), "naming involves incarnation and actualization of a person's desired quality or value or physical trait". The name is vital as it incorporates the child into a clan and lineage. Therefore, more than merely symbolic identification, real identification takes place in the act of naming; because of the great value attached to names, the names are carefully selected and bestowed by parents. Uncles, aunties and grandparents can also perform the act of naming

the child.

1.1. Nicknames among the Igbo people.

Nicknaming is part of the Igbo people's lifestyle. They influence behaviour, personality, interaction based on activities and the general welfare of an individual. They are so poetic. A talented onomasticist can tell a full story about an individual without him grabbing what is being said about him just because the story is spiced with a simple figurative nickname. A proper name is a word or a specialised term or a linguistic speech sound that is bestowed upon an individual for everybody to identify him/her with. It remains a label for that particular person until such a time that circumstances create a change of

it.

Like many other languages or groups of people, the Igbo people have nicknames as part of their naming practices. These nicknames present peculiar morphological structures. They are important because they communicate the history of a nickname, the developmental stages of the character of the bearer that has become part of his current personality and qualifies the name bearer to gain that nickname. However, there has been paucity of systematic scholarly work so far on nicknames in Igbo despite the numerous linguistic features embedded in Igbo nicknames.

A nickname is an informal, often humorous name for a person that is connected with their real name, their personality or appearance or with something they have done (Tuernbull, 2010). It is a wide spread linguistic phenomenon. These nicknames do not only depict peculiar meaning, but also have interesting morphology. A name is a linguistic sign, that could hence be subjected to the same linguistic scrutiny as other linguistic signs, phonologically, morphologically, syntactically or semantically, (Neethling,2005:2). Among personal names or proper names are a sub-category called nicknames, an additional name a person acquires in the course of life.

Individuals all over the world acquire additional personal names besides those that were officially bestowed upon them. The most common category is probably that of nicknames. Neethling (2005:115) postulates that 'Nicknames in essence, can function like a given first name. Such nicknames can, therefore, replace the first name, and are commonly used in less formal or informal circles ". She explains that the term 'Nickname' is considered to be a derived form of English, 'eacan' Meaning 'also' relating to its role as an additional name evolving subsequent to assignment of the first name, 'ekename' in middle

English.

Neethling (2005) further notes that in the English -speaking world, a nickname has certain connotation often dealing with a characteristic feature, physical or otherwise of the name bearer. Nicknaming in Igbo occurs in a wide array of relationships and age groups, although it happens more frequently among males than females. Also, the form that nicknames take, how they are used and the nicknaming patterns depend mainly on the social distance between the participants, their relative social statuses, age, sex, the context of naming and the speaker's intention, the nicknames intended effect (Mashin,2004).

In nicknames, there is negotiating identities. The war name plays an important role in not only concealing the identity of a combatant for security reasons, but also in creating a new identity for that person. Negotiating identity is a multi-faced process. An identity is not fixed, but constantly being negotiated. Joseph (2004:94) points out that, "identity is something we construct and negotiate throughout our life time". Any identity is a function of surrounding conditions and circumstances hence the meaning of any nickname is ephemeral.

2.Methodology

This study has applied the methodological approach of data collection and analysis which is largely informed by qualitative approach to research. This section presents the methodological approach used in data collection and analysis.

2.1. Method of Data collection.

The study adopted two main research techniques for data collection namely, oral interview and participant observation. Oral interview technique involved face to face interviews with the selected respondents. Participant observation involved taking of

naturally occurring interactions in public and private spheres where individuals were using their various nicknames. Nicknames were collected using tape a recorder, a notebook, and interview guide.

2.2. Method of Data analysis.

The study employed descriptive analysis and lexical morphological analysis of morphological structures by segmenting, identifying, and describing the morphemes that constitute the selected nicknames. Lexical morphology was applied because it enabled the researcher to analyse the elements (morphemes) that form individual nicknames as it concerns itself primarily with word formation, derivation and compounding of selected nickname as linguistic signs.

3.Literature Review

This section presents the review of related literature under the following sub-headings: conceptual framework, theoretical framework and empirical studies.

3.1. Conceptual framework

The following concepts are reviewed in this study: name, nickname, morphology, descriptive theory, denotative and connotative meanings.

3.2. Name

A proper name is a word or a specialized term or a linguistic speech sound that is bestowed upon an individual for everybody to identify him/her with. It remains a label for that particular person until such a time that circumstances create a change for it. Raper's (1987:78) definition of a name reads:

A proper name is like any other linguistic sign, consists of a sound sequence, which may be represented graphemically, and a 'sense' or 'meaning'. It also has the function of referring to or designating an extra-linguistic entity.

3.3. Nickname

Morgan (1929:16) offers a short and concise definition of a nickname when he says: A nickname is an eke-name, derived from the English verb 'ecan' meaning "to add to or argument" Thus, an eke-name was one given over the legal or baptismal name.

Ashley (1989:49) defines nickname by saying: "Today our nicknames are eke (extra) names given in derision... Or out of affection.... Sometimes, they are informal versions of forenames.....or of surnames."

Leslie and Skipper (1990:273) define a nickname as:"...a term of familiarity with substitutes for a proper name, meaning, and the nickname may or may not totally blackout the proper name depending on the type and current background of influence."

Kahari (2009) text sums up the importance of nicknames in an argument that," a nickname is a name that an individual is given by the community which is usually descriptive because it sums up that individual's character or shape or idiosyncratic indications ".from these names, it is possible to see which qualities they endorse and which they discourage and to derive hierarchy of values constituting the people's worldview.

In the context of this study, nicknames are names acquired in addition to one's personal names in the course of life for various purposes and situations. A nickname is used to designate an extra name superimposed over and above the legal one.

3.4. Morphology

Morphology as employed in this study is simply a study of the internal structure of nicknames in Igbo; their denotative and connotative manifestations

4. Theoretical framework

This study has employed an eclectic

theoretical framework namely: Descriptive linguistic theory developed by Evans (1973) and lexical morphology.

4.1. Descriptive linguistic theory

Descriptive linguistic theory developed by Evans (1973) is employed in order to analyse and provide adequate descriptions of the identified morphemes of selected nicknames as they appear in Igbo as a language. Descriptive theory is about what languages are and what tools we need in order to provide adequate descriptions of individual languages. It sees names as denoting an item only if they satisfy all or most of the descriptions or characteristics one associates with the item that the name is supposed to represent. The speakers also have to believe and intend to use given names with the necessary denotation including the necessary set of characteristics.

Ferdinand de Saussure was one of the earliest proponents of this theory and it was well expanded in his posthumous published work "Cours de Linguistique Générale" by his students in 1916. In this study, the descriptive linguistic theory is applied in order to analyse and provide us with adequate descriptions of the morphemes of the selected Igbo nicknames. Names are seen as denoting an entity if and only if it satisfies either all or most of the characteristics that are associated with them. Speakers also have this belief that every item must fulfill all necessary denotations of its name. This theory is relevant to this study because the data analysis will entail description and analysis of selected Igbo male nicknames.

4.2. Lexical Morphology:

Lexical morphology is a branch of morphology that deals with the lexicon which is morphologically conceived as the collection of lexemes in a language. Lexical morphology dates as far back as the time of the ancient Indian

Linguist, Panini who formulated 3,959 rules of Sanskrit morphology in his grammar, Astadhyai. His grammatical description was constituent based. Linguists through the stages of linguistic evolution have come to realize that over generated grammatical and morphological rules may be unnecessary. This theory focuses primarily on word formation, derivation, and compounding of selected Igbo nicknames. Because we will be dealing basically with words, this theory's relevance will keep us guided operating in the jurisdiction of morphemes.

5. Empirical studies

Onomastics is a relatively new area in linguistic analysis in Nigeria. There is scanty literature available particularly on nicknames. A few that have been done in African linguistics have focused on anthropology more than the linguistic perceptive. Some are: Madubuike (1994), Mashiri(1999), Mofele (1999), Neethling (2005), Batoma (2009), Felecan (2009), Mutunda (2011) and Hangome (2015).

Madubuike (1994) conducted a research on naming among the Igbo people of Nigeria. He observed that among the Igbo people of Nigeria, naming a child is a big ceremonial event involving the immediate family and some villages. The focus of this study was on naming practices among the Igbo people rather than the morphological dimension which is the focus of the present study.

Mashiri(1999) also looked at Terms of Address in Shone in an intercultural contact in Africa. The Data for the study were derived from a multiplicity of sources, both modern and traditional. The emphasis of the study was on the discussion of the type of names the Shone utilize, the contexts in which they are applied, their semantics and the circumstances that motivate their creation. In this study, Mashiri(1999), Terms

of Address refers to proper names, nicknames, titles, pronouns, prefixes and other reference terms with semantic significance. The findings of the study revealed that in Shona, names and other forms of address, their origins and context in which they are used create an awareness of the identity and the sociolinguistic history of the Shona. The study also revealed that address terms can be screens upon which the Shona project their attitudes towards different aspects of their life. Nicknaming in Shona occurs in a wide array of relationships and age groups, although it happens more frequently among males not the females.

Mofele (1999) investigated the onomastic aspects of Zulu nicknames. The study focused on the semantics in nicknames and linguistic features of nicknames in the Zulu society. The study was anchored on the theory of nicknames. The major findings of the study revealed that Zulu nicknames are taken from all types of parts of speech. Even sentences offer themselves as a reservoir of nicknames. Nouns employ the class prefixes – **u** and **o** – and this happens in combination of nouns and other parts of speech, so long as the noun precedes all other constructions. The study further revealed that foreign linguistic terms, words from other languages are borrowed to become part of some nicknames.

Neethling (2005:7) also added a similar study to the current study about naming in Xhosa of South Africa. She postulated that, “the primary function of name giving activity is to distinguish the new born from all the others that have gone before, that is, name giving has a referential function. The major findings of the study revealed that humanity, that is, homo Sapiens, move through life, naming entities, this implies that, if people, places and goods do not have names, it would have been totally impossible for us to live a

meaningful life in the present world.

Batoma, (2009) had an interesting study on Kabre proper names. The study focused on the analysis of the communicative use of proper names among the Kabre of Northern Togo. The emphasis of this study was placed on allusive names because of the communicative strategies these names entail. The findings of the study revealed that, Kabre proper names fall into the personal names subcategories: nominal and syntagmatic. The study identified three main categories of Kabre names: the ontological names whose purpose is to capture and express the ontological identity of the name bearers, the pedagogical names which express the plurality of their socio-cultural identity, and the allusive names which are used to convey messages in an indirect way.

Felecan, (2009) conducted a study on the North Western part of Romania on Nicknames as a reflection of Polyphony within the linguistic area. The aim of the study was to show that nicknames are the result of series of voices. Felecan approached this study from the perspective of Bakhton’s theory of polyphony. The findings of the study revealed that a nickname is not the result of the single act of denomination, but the combined usage of the appellative form by the entire community of people who validate it by use. Felecan looked at the nickname as a marker of polyphony. She categorized nicknames into analytical nicknames, synthetic nicknames, anecdote nicknames and meta-nicknames as semantic criteria.

Mutunda, (2011) conducted a study on personal names in Lunda cultural milieu. The forms of the study dwell on what is relevant to Lunda speaking people with regards to meaning of the names, their naming practices, and factors governing the choice of names. This had more

cultural inclination than a morphological and semantic analysis of names. However, the study is related to the current study because it provides some insight into the general onomastics and naming practices in Igbo which has bearing with the present study of nicknames.

Hangombes, (2015) study stands out as the only work that studied nicknames as part of the morphology and semantics of the Tonga anthroponyms. The study asserts that the Tonga nicknames have meanings and comes from various sources. The findings of the study revealed that nicknames, handiwork, travel, social conflict, wealth and powerlessness, fertility, behavioural, baptismal, disaster and order of birth are some of the motivations for nicknames in Tonga. In line with morphology, the study revealed that nicknames fall within the morphological structures of denominals, deverbals and de-adjectivals of the Tongas anthroponyms, given names and nicknames.

However, instead of an eclectic theoretical framework, the study used the unified theory of names which argues that names have both denotative and connotative senses and that each of these senses has a range of correct applications. Nevertheless, the two differ in the ways in which they come to have their applications. The current study uses eclectic theoretical framework in analyzing the morphological structure of Igbo nicknames to arrive at their desired meanings. This study is relevant to the current study of morphology of nicknames in Igbo as it is directly related to the present study in terms of the morphological structure which it seeks to analyse.

5.1. SUMMARY OF THE REVIEWED LITERATURE

The reviewed literature has revealed an impressive amount of both nicknames collected

and nicknames studies. Although a number of studies add to the existing onomastics from time to time, onomastics of nicknames continues to be an enigma for scholars. The current study is a departure from socio-cultural dimensions to a more linguistic approach where linguistic analysis of nicknames in Igbo will occupy a central slot of the study. In this study, nicknames will be analyzed socio-culturally and linguistically to determine their morphological structure and establish their etymology. This as aforesaid creates knowledge gap through which the researcher will direct the current study.

6. DATA PRESENTATION AND ANALYSIS

This section concerns the presentation of some selected nicknames and their morphological analysis.

6.1. Root Determination Conditions (RDC):

This basically explains the conditions responsible for determining the root in Igbo male nicknames. We discovered three primary conditions that help ascertain this and they are listed and exemplified below:

- (1) Headedness Condition
- (2) Significant Verb Condition and
- (3) Ambivalent Verb Condition.

6.2. Headedness Condition:

Headedness has to do with endocentric compounds which are a type of compounds in which one member functions as the head and the other as its modifier, attributing a property to the head. When elements under this category are compounded, their meanings are combined together to have a new meaning. These are denominal nicknames. Endocentricity defines compounds on the basis of their constituent semantic headedness. (Duru and Agbo, 2021)

Examples of Lexical items that fall under this category are listed below and the items underlined are the head (root).

MORPHOLOGICAL ANALYSIS	ORTHOGRAPHIC REALIZATION
<u>Akpa</u> +aja (Bag) (Sand)	Akpaaja
<u>Dí</u> +íké (Husband) (Strength)	Dike
<u>Iké</u> +mba (Strength) (City)	Íkém̄ba
<u>Ágú</u> +íké (Tiger) (Strength)	Ágúíke
<u>Di</u> + ókpá (Husband) (First)	Díókpá

Table 1. showing Endocentric compounds as nicknames

From the above analysis, the underlined are the respective roots, the co-occurring lexical items are performing adjectival functions of modifying the head.

6.3. Significant Verb Condition:

Basically, these forms of nicknames take the form of predicate nominal clauses or in some cases agentive clauses. The absence of the verb causes the nickname to lose its original meaning. This suggests that, there is a verb termed significant which when removed, causes the whole lexical item to lose the original intended semantic value. We call them Significant Verbs. These nicknames, which are complex word forms are decomposable into prefixes, roots and suffixes in this case for analytical purposes. The verb providing the main sense of the nickname.

Examples from the data;

1. **Ûbanaeseokwu : ‘wealth that causes trouble’ (literal meaning)**

- Ûba- : Prefix (meaning “wealth”)
- na- : AUX.
- e- : Infix
- se- : Root (meaning “cause”)
- okwu : Suffix (meaning “quarrel”)

“Ûba-” is the prefix, “-na-”, “-e-” are infixes, “-se-” is the root and “-okwu” is the suffix. If the verb “se” is removed from the word, the semantic value or original intended meaning is lost. So a complex word form such as “Ûbanaeokwu – Wealth AUX infix Quarrel will not give the same sense as ‘Ûbanaeseokwu’

In the examples that follow, we find similar manifestations, where the verb carries the main sense of the nickname.

2. **Nwataanyóze : ‘a child that is being begged to be a king’ (lit)**

- Nwata- : Prefix (meaning “child”)
- a- : Infix (a pronoun marker)
- na- : AUX

- a- : Infix (originally prefixed to the verb, yó- “beg” but it is now an infix in this word form)
-yó- : Root (meaning “beg”)
-eze : Suffix (meaning “king”)
3. **Eribeagwúagwú : ‘wealth that is unlimited’ (lit)**
e- : Prefix (also a pronoun marker)
-ri- : Root (meaning “eater”)
-be- : Infix
-agwúagwú Suffix (meaning “unlimited”)
4. **Nwarùpuoakù : ‘a child that amasses wealth’ (lit)**
Nwa- : Prefix “child”
-rù- : Root “pierce or point” (depending on context)
-pu- : Infix
-o- : Infix
-akù : Suffix “riches”
5. **Mmirienweilo : ‘water that has no enemy’ (lit)**
Mmiri- : Prefix “water”
-e- : Infix
-nwe- : Root “have”
-ilo : Suffix “enemy”
6. **Ojiakaaghómgbó : ‘one who receives bullets with the hand’ (lit)**
Oji- : Prefix “holder”
-aka- : Infix “hand”
-a- : Infix
-ghó- : Root “catch”
-mgbó : Suffix “bullet”
7. **Ugochimereze : ‘an eagle that was made king’ (lit)**
Ugochi- : Prefix (a personal name)
-me- : Root “do”
-re- : Infix
-eze : Suffix “king”
8. **Ezeebunaafó : ‘one made a king in the womb’ (lit)**
Eze- : Prefix “king”
-e- : Infix (pronoun marker)
-bu- : Root “carry”
-na- : Infix (AUX.)
-afó : Suffix “stomach”

9. **Agújiegbe : ‘a tiger with a gun’ (lit)**
Agú- : Prefix “tiger”
-ji- : Root “hold”
-egbe : Suffix “gun”
10. **Jùkwaese : ‘look before you leap’ (lit)**
Jù- : Root “ask”
-kwa- : Infix
-ese : Suffix “about”
11. **Okwuanyịónú : ‘no words that the mouth cannot speak’ (lit)**
Okwu- : Prefix “word”
-a- : Infix
-nyị- : Root “heavy”
-ónú : Suffix “mouth”
12. **Akùbùeze : ‘wealth is king’ (lit)**
Akù- : Prefix “riches”
-bù- : Root “is”
-eze : Suffix “king”
13. **Akùnaesiibiike : wealth that makes the heart strong (lit)**
Akù- : Prefix “riches”
-na- : Infix (AUX)
-e- : Infix
-si- : Root “cook”, (means “make” in this context.)
-obi- : Infix “heart”
-ike : Suffix “strength”
14. **Ọnọchie : ‘one who replaces’ (lit)**
Ọ- : Prefix (Pronoun marker)
-nọ- : Root “stay”
-chi- : Infix
-e : Suffix
15. **Ọnwanaetiriọha : ‘the moon that shines on everybody’ (lit)**
Ọnwa- : Prefix “moon”
-na- : Infix (AUX.)
-e- : Infix
-ti- : Root “shine”(in this context)
-ri- : Infix
-ọha : Suffix “people”
16. **Agbaegonkịtị : ‘one who spends money extravagantly’ (lit)**
A- : Prefix (pronoun marker)
-gba- : Root “shoot”
-ego- : Infix “money”

17. -nkítì : Suffix “alone”
Agaba : ‘the strong one’ (lit)
 A- : Prefix (pronoun marker)
 -ga- : Root “go”
 -ba : Suffix
18. **Ọ̀zòpuruiniego : ‘one who finds hidden money underground’ (lit)**
 Ọ̀- : Prefix
 -zò- : Root “match”
 -pu- : Infix
 -ru- : Infix
 -ini- : Infix “grave”
 -ego : Suffix “money”
19. **Ojìòfógaana : ‘one who is upright succeeds’ (lit)**
 Oji- : Prefix (money “holder”)
 -òfó- : Infix
 -ga- : Root ‘will’ (AUX.)
 -a- : Infix
 -na : Suffix go
20. **Azùanùka : ‘the back that does not hear gossip’ (lit)**
 Azù- : Prefix “back”
 -a- : Infix ((Neg)
 -nù- : Root “hear”
 -ùka : Suffix “discussion”
21. **Akùnaatakasí : wealth that is being squandered (lit)**
 Akù- : Prefix “rich”
 -na- : Infix (AUX.)
 -a- : Infix
 -ta- : Root “bite”
 -ka- : Infix
 -sí : Suffix
22. **Dikeanaagbaraizu : a strong man surrounded by conspirators (lit)**
 Dike- : Prefix “strongman”
 -a- : Infix (pronoun marker)
 -na- : Infix (AUX.)
 -gba- : Root “shoot”
 -ra- : Infix
 -izu : Suffix (“discussion as in planning”)

6.4. Ambivalent Verb Condition:

When a verb has been nominalized and also carries the major sense of the nickname by reason of affixes, it is termed an Ambivalent verb. We call it an ambivalent verb because of the dual function it performs

(nominalized and major sense carrier). These are deverbal nominals or agentive clauses.

The following example reveal this feature of Igbo nicknames:

1. **Omeego** : ‘one who spends money’ (lit)
O- : prefix and nominalizer
-me- : root and ambivalent verb
-ego : suffix
2. **Omereòha** : ‘one who is generous’ (lit)
O- : prefix and nominalizer
me- : root and ambivalent verb
-re- : suffix to the verb but an infix in the complex word
-òha : suffix
3. **Ogbuefi** : ‘killer of a cow’ (lit)
O- : prefix and nominalizer
-gbu- : root and ambivalent verb
-efi : suffix
4. **Okwuruòha** : ‘people’s spokesman’ (lit)
O- : prefix nominalizer
-kwu- : root and ambivalent verb
-ru- : suffix to the verb but an infix in the complex word
-òha : suffix

6.5. MORPHOLOGICAL STRUCTURE OF THE SELECTED IGBO MALE NICKNAMES.

From the observations in the headedness condition, the structure is totally “noun+noun” and the head may take any position depending on the placement of the compound word. The researchers are particular about the head first, then the modifier. The position of the head is termed “N₁”, that of the modifier is termed N₂.

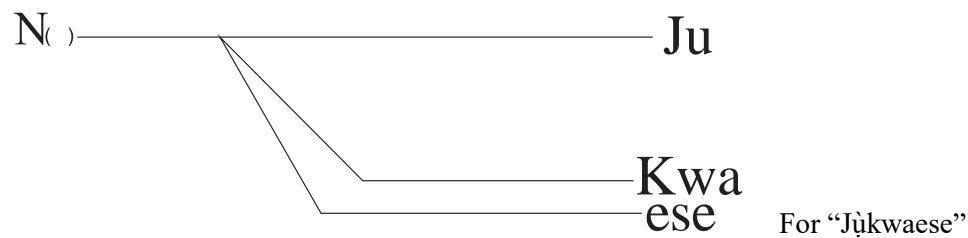
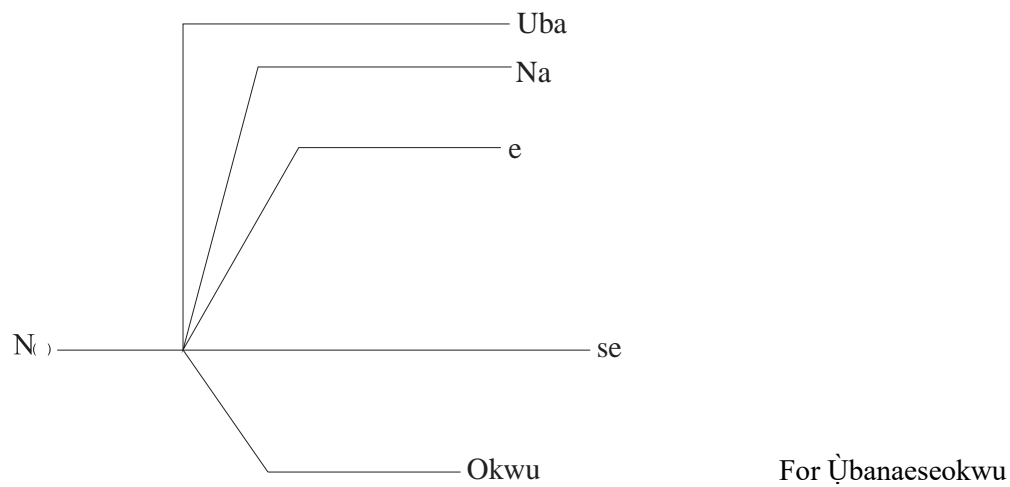
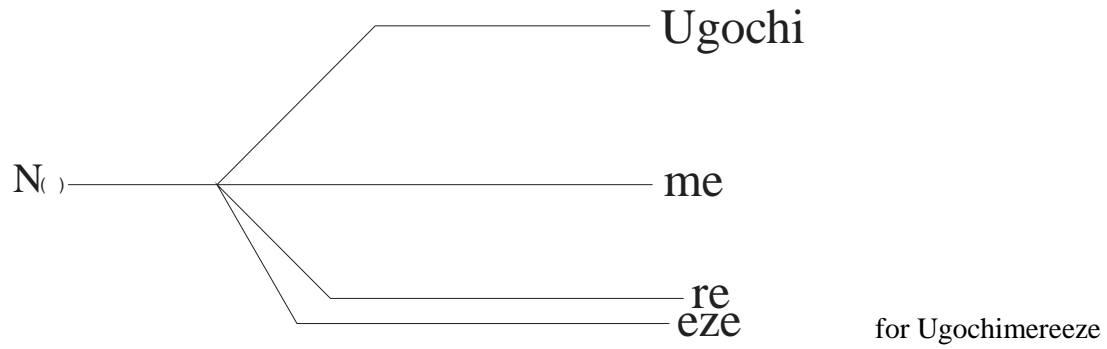
1. N₁-N₂
akpa-aja
2. N₂ – N₁
ike - mba

N_() : Noun Compound

N₁ : Head

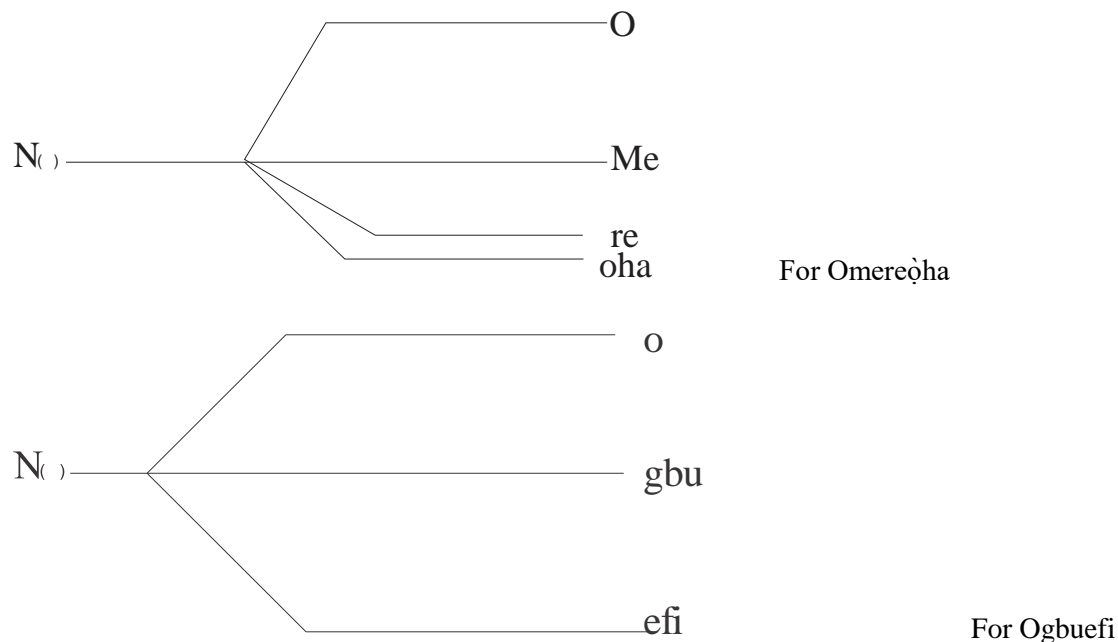
N₂ : Modifier

From the observation in the significant verb condition, the structure is put thus:



These examples can be used in structuring the other complex word forms. The line of the root must be straight indicating significance while the others appear in the format given.

The same structure applied in significant verb condition is applicable to the ambivalent verb condition only that the line of the root which is straight is showing ambivalence and the prefix is the nominalizer. Hence, we have.



Why did we use N_c (Noun compound)? It is simply because nicknames are nouns and the bracket signifies the combination of every lexical item that came together to form the nickname irrespective of their lexical category. Observe how the breakdown was done in (RDC) Root Determination Condition to be able to structure them accurately.

6.6. Summary of the Study and Conclusion

A careful study of the model of analysis in the significant verb condition provides a possible analytical pattern for describing Igbo male nicknames since they are made up more of complex word forms. The study employed descriptive linguistic theory in order to analyse and provide adequate description of the identified morphemes of the selected male nicknames as they appear in the Igbo language. The findings of the study revealed that Igbo male nicknames have references and senses which are denotative and connotative and these make them meaningful. The findings of the study also revealed that Igbo nicknames have a morphological structure where prefixes and extensions added to roots or stems

alter their meanings. They are either denominal, deverbal or deadjectival and they take the form of endocentric compounds, predicate nominal clauses and agentive constructions. The finding of the study further revealed that conventions regarding nickname coinage and usage are intimately connected to the gender of the bearers and users.

We conclude from the analysis in this paper that, nicknames emerge from various sources. The themes nicknames are given have semantic values. Cultural and social situations are reliable sources of these nicknames in Igbo. Also, the findings have shown that like any other language, the nicknames in Igbo are really linguistic signs which could be subjected to linguistic scrutiny.

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Chukwuemeka Ike and his Craft: An Analysis of Didactic Elements in Selected Novels of an African Fictional Icon

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Abstract

Despite a massive intellectual effort lavished on theories of African development, with particular emphasis on sensitizing members of the society on the need for mental and moral re-orientation, to see if society can make desired developmental progress, there appears to be little or no success. To these efforts, social scientists have added the didactic elements in Chukwuemeka Vincent Ike's fiction. Within here also is a massive effort geared towards positive transformation of society through consciousness raising. Through the technicalities of setting, voice, character and action, Chukwuemeka Vincent Ike engages his art in order to portray his perception of the numerous social, economic and political realities of his day. Amongst these realities as expressed in his eleven novels are issues of Nigerian Biafran war and its devastating effects, the challenge of irresponsible leadership and economic waste by the democratic leaders who inherited power at independence, the need for harmony in the family, the African conspiracy of silence on the issue of fatherless children in the society, his concern with the youth, the-neglected future leaders of the nation and many more. Ike presents these concerns as essential for attaining the much-desired developmental progress in Nigeria and Africa at large. Sadly, the ink in the pen of this erudite African fictional icon has faded with his departure for the great beyond. Certainly, his arrival in the abode of his ancestors will be heralded with much joy because of his indelible foot prints on the sands of time in African prose fiction. But their gain is certainly our loss! We will surely miss his peculiar approach to the art of storytelling, particularly his refraction of reality into fiction. We will miss his humor, subtle satire as well as the didactic elements embedded in his fictional creations, particularly his legacy of advocacy for family coherence and proper upbringing of the child. This paper therefore examines the life, legacy, and didactic elements encapsulated in notable works of one of Africa's first-generation literary giants, His Royal Highness Professor Chukwuemeka Vincent Ike.

Key Words: Chukwuemeka Vincent Ike, Ndikelionwu, Fiction, Child-upbringing, Nation Building

Introduction

The transition to the great beyond of Professor Chukwuemeka Vincent Ike has certainly created

a vacuum in the world of African realist fiction. His demise sent a wave of rude shock to both critics and readers of his craft, particularly those

with interest in the role of the African novelist in nation building. A handful of his novels are characterized by the skillful deployment of language and verifiable subject matter, setting, and careful delineation of everyday characters through whom he addresses topical issues in his Nigerian nation and African continent at large. Of particular interest in these creativities are his concern for responsible leadership, national development and proper upbringing of the child. It is also evident in his craft that apart from the portrayal of specific realistic challenges in his Nigerian nation, Ike advances a step further in his craft to proffer possible solutions to the specific societal challenges he portrays. Unfortunately, despite his huge contributions to the African creative oeuvre on issues of nation building and character development for a better society and nation, there is a paucity of critical materials on his works.

Scholars and critics have arguably not done much on the works of this erudite novelist, especially when compared to available critical works on the writings of his contemporaries like Chinua Achebe, Elechi Amadi and Cyprian Ekwensi. It is obvious that as Chinua Achebe fictionally documented the realities of colonial era and the early days of independence in Nigeria in his works, Ike's works are equally predominantly preoccupied with fictional documentation of verifiable Nigerian socio-political realities of the period following independence in Nigeria and Africa at large. But before delving into an overview of the works of this great fictional icon, it is worthwhile to consider the life, career and life of this erudite Nigerian intellectual.

Eze Chukwuemeka Vincent Ike: A Biography

Chukwuemeka Vincent Ike was born on April 28, 1931 into the Ike royal family of Ndikelionwu

Village in the present Orumba Local Government Area of Anambra State, Nigeria. He studied at Government College Umuahia and University College Ibadan where he graduated in History, English and Religious Studies. Afterwards, he proceeded to Stanford University, California, United States of America for his Master's Degree. On his return to Nigeria, his career path spanned across military service, administrative and human capacity development in Nigeria. Additionally, he worked in various capacities as a school master, University registrar and Provincial Refugee Officer during the Nigeria/Biafra war between 1966 and 1970. From January to November 1970, he was the Chairman of the Planning and Management Committee which reopened and managed the affairs of the war-ravaged University of Nigeria Nsukka. He moved from University administration to the international scene as Chief Executive of the multinational West African Examination Council (WAEC) with headquarters in Accra, Ghana. He held this post for almost nine years – 1971 to 1979 after which he retired from active public service.

As an Igbo Prince, a man of wisdom, and propagator of African culture, he was crowned king in succession of his father with the title "Eze Ikelionwu XI" in his Ndikelionwu autonomous community in Anambra State of Nigeria. He was on this throne till his unfortunate demise on Thursday 9th January, 2020 at the Nnamdi Azikiwe University Teaching Hospital, Nnewi. He was 88 years old. Interestingly, as his subjects in Ndikelionwu mourn the departure of their respected son and king, they maintain that their King lives on. To them, Eze Ikelionwu XI, like his predecessors, has not died but has sojourned to the land of his ancestors.

He was married to Professor Adebimpe

Olurinsola Ike, nee Abimbolu. They had a son, Osita Nnanyelugo Adeolu Olusanya. Sadly, Osita's sudden demise on 17th December, 2016 left trails of inconsolable anguish on his aged, now childless parents. However, Osita's marriage was blessed with a son Chukwuemeka Ike Jnr.

Chukwuemeka Ike's departure is indeed a huge loss to readers and critics of his engaging fictional works. With his eternal departure, readers and critics alike have lost a great teacher; a teacher whose instructions and advice are embedded in the stories he tells. Nevertheless, his legacies of advocacy for human capacity development, family coherence and artistic documentation of relevant History for future readers remain ever green.

Literature Review

There is a scarcity of critical analysis on Chukwuemeka Ike's fiction. Amongst the few critics who have studied his works are Ernest Emenyonu, Ezenwa Ohaeto, Kunle Ajibade and Patricia Anyanwu. In his article titled 'Chukwuemeka Ike', Ohaeto attests to the socio-political relevance of Ike's thematic concerns to contemporary African society. Ohaeto avers that, in *The Chicken Chasers*, Ike derides the quest for vested interests which is a common occurrence in the postcolonial African society. He further maintains that the author uses this story to illustrate some of the trivialities that constitute impediment not only to continental but also to national development (145).

In his article entitled, 'Of Visions, Youth and Future': Chukwuemeka Ike's recent writings – '*Our Children Are Coming*' and '*The Search*' Emenyonu examines Ike's portrayal of the crises of youth development in the Nigerian society as portrayed in *Our Children are Coming*. He particularly notes Ike's engagement of humor in the conveyance of his subject matter. Ike's effort at portraying the lack of adequate attention to the welfare of the youth in Nigeria is what

attracts Ajibade's attention. In his article titled "A Vote for the Young", he describes *Our Children Are Coming* as a commendable attempt by Chukwuemeka Ike, not only at analyzing the problems of youth development, but also making recommendations which could lead to solutions to the nation's challenges. Thus, Ajibade describes this novel as both "A Vote for the Young" and "*A Celebration of Youth*" (26). On her part, Anyanwu calls on all and sundry to pay particular attention to socio-political issues raised in Chukwuemeka Ike's novels, particularly the issues of national development, leadership and proper upbringing of the nation's future leaders. Thus, in the article entitled "The African novelist and the Nation: A Postcolonial Reading of Chukwuemeka Ike's *Our Children are Coming*", she declares that:

In view of the context-specific challenges ravaging contemporary Nigeria and Africa, it has therefore become increasingly necessary, like Chukwuemeka Ike, to pay urgent attention to the struggles and challenges of contemporary Nigerian child and youth, as they have the propensity of falling easy prey to extremists, who recruit them to unleash mayhem on their fellow citizens (n.p.).

In another article entitled "Extractive Institutions in Chukwuemeka Ike's *The Chicken Chasers*" Anyanwu maintains that Chukwuemeka Ike is apt on issues of leadership in independent Africa. In view of this, she opines that:

In *The Chicken Chasers*, the subject matter and the characters we encounter are not alien to us in terms of irresponsible leadership, greed, envy, economic waste and moral laxity... Ike creates situations which arouse the consciousness of the

protagonist to the need for necessary action needed to effect desired change. (“Extractive institutions”).

To Chukwuemeka Ike’s credit are eleven novels, a collection of short stories and other non-fictional writings. To a large extent, most of his subject matters are hinged on his childhood experiences, as well as his experiences as a war time refugee officer, school administrator and chairperson of a multinational examination body (WAEC), creative writer and traditional ruler of Ndikelionwu community. His works and dates of publication include *Toads for Supper* (1965), *The Naked Gods* (1970), *The Potter’s Wheel* (1973), *Sun Set at Dawn* (1976), *Expo ’77* (1980), *The Chicken Chasers* (1980), *The Bottled Leopard* (1985), *Our Children are Coming* (1990), *The Search* (1991), *To my Husband from Iowa* (1996), and *Conspiracy of Silence* (2001) Aside of these, he wrote and published three non-fiction works namely, *University Development in Africa: The Nigerian Experience*; University of Nigeria 1960 – 1985: An experiment in High Education (jointly edited with E. Obiechina and J.A. Umeh) and *How to Become a Published Writer* (1991). A brief overview of some of these fictional works will suffice at this point.

In *Toads for Supper* Ike focuses on the life of a Nigerian undergraduate named Amadi who impregnates three girls simultaneously and is rusticated by his University at the same time. The novel explores the crises in Amadi’s life and the lives of those connected with him. *The Naked Gods* reveals the devastating squabble over the post of the Vice Chancellor in Songhai University. The British and Americans are interested in placing their own candidates in top administrative posts to ensure that they are still able to control the university after indigenization. In order to occupy the post, candidates resort to

charms and intimidation of opponents. Thus, the university metamorphoses from an academic setting to a site for sordid activities. In this novel, Ike shows that the supper-powers not only seek to control the economy of third world countries but also seek to control their intellectual and mental development. Though this novel is over forty years, the subject matter explored are still applicable in contemporary tertiary institutions in our clime.

Sun Set at Dawn is about the Nigerian civil war. Here, Ike examines the sudden break out of a devastating war in a newly independent African nation. Through this fictitious adaptation of a verifiable and realistic subject matter, he explores the physical and psychological complications of the Nigerian civil war in order to discourage a re-occurrence. This is portrayed through the prominence of hunger, suffering and emotional disturbances which the characters go through.

The Chicken Chasers assumes a continental dimension. It depicts the high degree of irresponsibility and *squandermania* attitude of independent African leaders. As the narrative begins, we see representatives of African nations gather in the fictitious nation of Plassas for the 15th Executive meeting of the African Cultural Organization (ACO). Top on the agenda is not the propagation of culture of the various member nations. Rather, their main reasons for this all-expense-paid journey to Plassas include the dislodgement of the hard working and morally upright incumbent Secretary of the organization, as well as to deliberate on ways of further enhancing their financial entitlements as representatives of their respective nations. Despite the excellent performance of the secretary of the organization, majority of the members of the organization vow to remove him

due to vested interests. The narrative ends on a note of optimism. The selfish intrigues of the self-serving diplomats come to nothing as the incumbent Secretary retains his position. The triumph and re-instatement of the honest incumbent Secretary General portrays Ike's perception of the power of good over evil. It is obvious that African Cultural Organization (ACO) is Ike's fictitious version of Organization of African Unity (OAU).

Set in the two worlds of Ndi ke'lionwu village and Government College, Ahia, *The Bottled Leopard* depicts the experiences of a teenager Amobi Ugochukwu. His admission into Government College Ahia comes as the only opportunity to obtain answers to the mysteries of his traditional beliefs. Amobi is poised to engage Western scientific and Christian beliefs to unravel African mysteries and beliefs. In his characteristic deployment of verifiable settings in his narratives, Ike's fictitious Government College Ahia, is obviously a fictional version of his real life alma mater Government College, Umuahia in Abia State, Nigeria. Of particular importance in this novel is the dramatization of the 1947 real life total eclipse of the sun. In the fifth chapter, Amobi's father Mazi Eze describes this historical fact as "The sudden darkness in the middle of the day" (33). In *Our Children Are Coming*, Chukwuemeka Ike continues his message on the need to adequately care for the young. Here, he empowers the youth to fight for their right in the scheme of things in a nation that has neglected them for so long. This is the only way they can attract attention from adults. *The Search* is anchored on the expression of the author's concern for national well-being through ethnic tolerance. Here, he advocates a peaceful co-existence between people of different ethnic groups in his Nigerian nation. The novel ends on

the note that the nation can still be revamped from its present predicament, only if leaders and the led will turn around from seeking ethnic and individual interests to collective ones. Ike's other narratives include *To My Husband from Iowa* (1996), *Conspiracy of Silence* (2001), and *The Accra Riviera* (short stories).

In *Conspiracy of Silence*, Ike indicts religious leaders and the adult society for their conspiracy of silence on issues concerning fatherless children in the society. Here, Ike tells the story of a thirty four year old protagonist Nwanneka Ofoma. She is a pediatrician. At the age of eleven, Nwanneka discovers that Mazi Uche Obioha, the man she knows as her father is indeed not her biological father. Neither the church nor responsible adults is able to unravel the truth due to the culture of silence on issues of children with questionable paternity. Ike takes us on a course of her search for her real father. Nwanneka engages a novelist to chronicle the predicaments of fatherless children in the society with the aim of raising the consciousness of adults on the physical and psychological predicament of children in this category. In the end, Nwanneka discovers that she is an offspring of two siblings: her mother and her brother (Nwanneka's uncle), Barrister James Ikenna Ofoma. Devastated by this exposition Nwanneka resolves to approach life differently. She remains celibate for life.

We shall adopt *The Porter's Wheel*, *Expo '77* and *To My Husband from Iowa* for purposes of textual discussion and analysis in this paper. This is with the aim of emphasizing recurring thematic concerns of Chukwuemeka Ike's fiction.

Analysis of Three of Ike's Novels

The Potter's Wheel

Set in the village of Umuchukwu during the WW 11, *The Potter's Wheel* (TPW hence)

stresses the need for parents to shun all sentiments in order to impact the much-needed moral and academic upbringing on their children. It is the story of *Obuechina* Maduabuchi told by a third person omniscient narrator. Obu, as he is fondly called in the narrative is the only male amongst the seven children of Mazi Lazarus Maduabuchi and his wife. *Obuechina* literally means “The compound must not revert to bush” (12). Thus, by virtue of his position as the only son, Obu is cherished by all in the family, particularly his mother who is ready to compromise anything for his sake. As a growing child with his other siblings, Obu sleeps on the bed with his mother while all his sisters sleep on the floor. Obu bed-wets and sees nothing odd about it. He habitually wakes up late, takes no part in anything that is done in the house; all he wants is to wake up at leisure; to be given what food he wants, at any time he wants it, and to be left to play whenever he is not eating or sleeping. Worse still, he shows no interest whatsoever in what goes on around him. Thus, Obu turns out hopelessly lazy and rude due to his mother’s excessive protection and pampering. Concerning this negative attitude of Obu at the age of nine, Ike employs Mazi Laza’s voice in the admonition of his laziness “Every person who breaths must regard work as an essential ingredient of life, and everybody who eats food must work for it. Everybody who shunned work was bound to end up as a ne’er do well” (TPW, 25).

Afraid that his only son would grow up an irresponsible man, Mazi Laza takes a tough decision to send Obu to Aka as a house boy to Teacher Zaccheus and his wife Deborah, a decision perceived by Mama Obu as murderous. Meanwhile, Teacher Zaccheus is a dreaded disciplinarian who is:

Popularly feared and known as a

dare-devil who carried out his intentions without caring whose ox was gored ... the only teacher capable of administering 3 biting strokes of cane to each of the 220 pupils in the school without showing any strain (TPW, 75).

On arrival at Aka, Obu’s crude nature soon begins to manifest: He shakes too much oil into madam’s yam pottage, talks back at Madam when admonished for wrong doing, and steals meat from Madam’s soup pot, making it sour. For these offences and more, the young Obu is severely punished by Teacher Zaccheus and his wife both at home and in school. He is subjected to strict academic, moral and domestic training without pity and sentiment on his position as the only son in the family. Under this strict tutelage, Obu soon realizes that he can sieve fermented cassava, tie the fish basket over the fire, and cook tasty yam pottage with Utazi leaf. Surprised at his abilities in the kitchen, he exclaims, “cooking was not that mysterious after all” (124). Thus, Aka becomes a site for Obu’s metamorphosis from a lazy and disrespectful child to a domesticated, respectful and hardworking young man. After one year in Aka with Teacher Zaccheus and his wife Deborah, Obu returns to Umuchukwu with a glaringly transformed attitude to life. Concerning this, the omniscient narrator tells us that, “he runs errands cheerfully” (250), He “joins his sisters in farm work happily” (251), he goes to the river to fetch some water in order to assist his sisters. After his vacation in Umuchukwu, Obu surprisingly shuns his mother’s persuasion to stay back at Umuchukwu and returns to Aka to continue living with Teacher Zaccheus. Unlike his first journey to Aka, this time, he is unaccompanied by his dotting mother.

Obviously, Ike’s preoccupation in this

narrative is hinged on his advocacy for parents to teach their children on the way to go irrespective of gender, as prescribed in the biblical passage, “Train up a child in the way he should go, and when he is old, he will not depart from it” (Proverbs 22: 6). Using the character of Mazi Laza as an example of proper parenting, Ike calls on parents to shun sentiments and embrace corrective discipline in moulding their children into responsible adults. To effectively achieve this aim in the course of narrating this subject matter, Ike deploys lots of related proverbs and riddles to buttress his point on the importance of proper child upbringing in the society. These proverbs and riddles in this text include the following:

“It is those whose legs go to the river that the river can drown” (2).

“Nobody tickles the eye with the stick intended to tickle the ear” (77)

“There is no sweet without sweat” (99)

“Obey and respect your master and mistress and any others there older than you” (100)

“The rat which accompanies the lizard to the stream for a swim should ensure that it leaves the river with a dry skin like the lizard” (166).

Do not flog a child the day he spills palm oil (167).

When a child receives a haircut, the size of his head becomes obvious (207)

Nothing without labour (256)

Nobody who does not suffer can succeed in life (256)

Tell me what goes into the earth single and comes out with offspring ... answer is cocoyam (171)

Just as the title of the novel *The Porter's Wheel* connotes, here, Ike raises awareness on the

communal responsibility of bringing up the contemporary child. Thus, implicit in the title of this narrative is the fact that every child, including Obu is like a wet clay in the hands of the porter. Just as the potter processes wet clay through fire to form beautiful utensils, shapes and works of art, so are parents expected to direct, guide and discipline their innocent children into responsible adults. Like the wet clay in the hands of the porter, whatever parents do with their innocent children from infancy “depends on what they want the finished product to look and feel like” (“Potter”, *Wikipedia*).

EXPO ‘77

In *Expo 77*, Ike exposes the syndicates behind the rampant cheating in Certificate of Secondary Education (CSE). This is perhaps his fictional name for the real life West African School Certificate (WASC). The author’s preoccupation in this novel is probably informed by his experiences as a one-time administrator of multinational West African Examination Council (WAEC). Here he adapts details of the real life Secondary Certificate Examination (SCE) question paper leakage in Nigeria under his watch in 1977. This leakage was popularly tagged “Expo ‘77”. In this context, “expo” implies candidates having a foreknowledge of their examination questions. “Foreknowledge being defined as having access to the contents of a question paper before the date scheduled for the paper” (164)

As the story begins, it is revealed that the National Education Board (NEB) has received series of anonymous calls, messages and petitions confirming the leakage of the on-going Certificate of Secondary Education examination in the country. Despite the numerous watertight and terribly costly security arrangements mounted by the National Examination Board (NEB),

examination questions continue to leak across the nation. The Acting Registrar of National Examination Board, Dr. Buka is worried about this development. Meanwhile, this easy access to examination questions leads to laziness on the part of students across the nation. From Lagos to Benin City, Onitsha to Aba, and Owerri to Enugu, the story is the same. Candidates continue to purchase examination question papers from vendors. Comfort is a typical example of the examination cheats. The omniscient narrator tells us that “She could not make head or tail of the Bible Knowledge syllabus; all her hopes rested on her ability to buy not only the questions but also model answers to them” (28). In order to trace the sources of this embarrassing leakage, the board engages Mr. Mora who is a former police officer. He is now the managing director of Tutuntu and company, a detective outfit. Mr Mora and his underground detectives unravel the various strategies employed by the ruthless examination question cartels in order to gain access to examination questions. These strategies include midnight raid or armed robbery at the homes of examination question reviewers, threat to their families, bribing of domestic staff of examination question reviewers to keep the window unbolted, to make way for easy entry into the home of examination question reviewers. He paints a vivid picture of their criminal activities thus: On entry into the home of their victim,

They hold them hostage and force them to dictate the questions... afterwards the teacher was warned that if the questions turned out to be false, he and his family would be eliminated. He was also warned not to mention the incident to anybody”. (27).

In this narrative, Ike brings to the fore the numerous code-names for leaked examination questions in this clime. These include “expo”, “Sure banker”, “this one na proper one”, “this one no be panya”. As professional detectives, Mora and his co-detectives go beyond the vendors and detect the underground syndicates described as their Oga, as well as other accomplices and collaborators. For instance, Koko, one of his detectives uncovers the syndicate’s tricks, hide-outs and modus operandi. He traces them from Agege to Apapa. Here the syndicates are found in a clever disguise with mystical powers, operating in a seeming hospital services environment. Koko tells us that on arrival at this syndicate hide-out:

you were instructed to deposit the correct fee for the ‘drugs’ you ordered in an enamel plate as you entered the ‘prescription’ room ... the doctor claimed to see the questions in visions. He then went into a trance and, in no time, a sheet of paper dropped at his feet from nowhere. The paper looked blank until you placed it over a boiling kettle or other source of heat. Then the blank sheet became question paper (100-101).

In this context, ‘drugs’ imply the particular subject sought by the candidate, while ‘prescription room implies the cubicle from where the papers are accessed. Thus, Mora and his team of investigators are able to unravel the syndicates and culprits who include Seminarians, herbalists, headmasters and even examination administrators, especially Dapri the Rivers state man (164). In his characteristic style of concluding his narratives with recommendation for a better world, Ike ends *Expo '77* with advice for examination board administrators through the

voice of Buka thus “Set up public centers for the examination in select urban areas and assign candidates to them from the surrounding schools ... yes no more school centres ... do away with all custodians, be they school principals, bank managers, or sub-treasurers. Question papers will no longer leave Lagos for the centres weeks before the first paper is due to be taken ... after all the Daily Times Newspaper is distributed from Lagos to all parts of Nigeria every single day throughout the year ... we can do something similar for the CSE exam (190).

To My Husband from Iowa

In this novel, Ike deploys the character and voice of a female first person omniscient narrator to comment on topical issues in the Nigerian society and Africa at large. These issues include the need for support and harmony in the family, propagation of African culture, the need for sustainable development and sincere leadership in Africa. Ify, a thirty two year old published creative writer, leaves her two tender children Chuchu and Junior with her supportive husband to participate in a three and half month international writing programme in faraway University of Iowa, USA. The programme is sponsored by the United States Service for International Development (USAID). Ify is one of the four women in a keenly selected group of 22 writers from all over the world including Bulgaria, India and the Philippines. The entire narrative which is structured into twenty-six cassettes is the voice recording of her American experiences as sent to her husband back in Nigeria. Ify gives her reason for this unique way of keeping in touch with her minors back home as she tells her husband that: “Chuchu and Junior may not follow each story as you play the cassettes, but they’ll at least hear mummy’s voice and be assured that Mummy has not disappeared

completely” (8-9). Implicit in this is Ify’s conviction that the continuous hearing of their mother’s voice as recorded in the cassettes will fill the psychological vacuum caused them by her physical absence from home. In this narrative, Chukwuemeka Ike harps on the need for spouses to support each other in order to harvest positive results in the family. In this regard, Ike engages the voice of Ify to appreciate her husband’s support in ensuring the attainment of the height of her profession as a published writer:

I have a husband who believes that marriage should not bare a woman from attaining optimum intellectual and professional self-fulfillment, and one who creates the ideal atmosphere at home to facilitate this. How else could it have been possible for me to attain fulfilment as a woman, as a professional, and as a published creative writer? If I were to start life all over again, I’ll end up marrying you (9).

Thus, the love and understanding between Ify and her husband cannot be overemphasized. Herein lies Ike’s advocacy for unconditional family coherence and harmony.

Through Ify’s American experiences, Ike also delves into obvious cultural differences between her homeland and America, comparing them with those she is familiar with back home. For instance, she is baffled by the American culture of idolizing animals, particularly dogs. She notes that apart from extensive television adverts on dogs’ food, Americans waste precious time on trivialities. She tells her husband:

I saw a TV advert last night asking the viewer if he was embarrassed by his dog’s bad breath. Before I could figure

out why any normal human should be concerned about dog's breath, I saw on display a new brand of dog's food which would guarantee dog white teeth and sweet breath! Was that what it meant to live in an affluent society? (10).

She is also baffled with the American culture of individual's savings or "insurance to cover cost of his funeral whenever he died". She is surprised that here, issues of funeral expenses are advertised by professional organizations such as Murdoch Funeral Home. According to them, this arrangement "enables you to freeze your funeral costs at today's prices, and save your dear ones the problem of making a difficult decision on your behalf after you are gone" (152). She exclaims her surprise at this culture "you see what civilization is doing to these people?" (152). On history and preservation of cultural artefacts, she visits the museum of arts and national history and is amazed by the American careful preservation of history and describes them as a "people clutching desperately at history" (120);

Aside of portraying cultural differences between Nigeria and America, Ify also takes us on an audio tour of both leadership, university education, health, banking, comparing them with what obtains in her Nigerian homeland. On banking, she is amazed by the swift attention she receives in American First National Bank and exclaims "I wish our Nigerian bank chiefs would come over here and see what it means to bank without tears" (132); on health, she commends the staff attitude and sophistication of the University of Iowa's hospitals and clinics with its over 1,000 physicians and dentists and concluded that "only an extremely naïve Nigerian will expect facilities in Nigerian universities to match

facilities here" (145); on leadership and education, she bemoans the inordinate quest for power in Nigeria and commends American academics for towing the part of honor and competence in filling the position of the university Presidency, following the voluntary resignation of the incumbent. Ify expresses her surprise at the integrity of the incumbent "How unlike our Nigerian experience for a man with so much in his favour to say he is not interested in such an exalted position, with an annual salary recently raised" (145). On education, she commends the University of Iowa for qualitative education, especially their sophisticated environment, infrastructure, particularly their computerized reference library and notes that it cannot compare to what obtains in her Nigerian universities. She also commends the university's management for their prioritization of staff and students' welfare and wishes that Nigerian universities' management would learn from them.

In his characteristic style of presenting obvious and verifiable national challenges in the nation, and proffering possible solutions to these challenges, Ike concludes this novel *To My Husband from Iowa*, by advising his Nigerian nation through Ify's voice thus:

I would like to see my country advance technologically, like the United States of America, to improve the standard of living of our people, but with a caveat. We must hold fast to our traditional moral values ... (267)

Ike deserves commendation for the employment of this rare Point Of View (POV) narrative mode of voice recording captured in a structure of twenty six cassettes in this text.

Conclusion

Embedded in the craft of Chukwuemeka Ike are

numerous sociopolitical issues which are of contemporary relevance. Such salient issues include issues of unity in a multiethnic and multi-religious nation as portrayed in *The Search*; the need for proper upbringings of children who are future leaders of the nation as portrayed in *Our Children are Coming and The Porter's Wheel*; the need for integrity in the pursuit of academics as portrayed in *Expo 77*; and the need for responsible leadership and accountability from those in positions of authority as portrayed in *The Chicken Chasers*; and the need for family coherence as depicted in *To My Husband from Iowa*. No doubt, readers and critics of his works will sorely miss the history, information and education embedded in his writings. His narratives are based on real life and verifiable

personal and collective experiences. As he tells us in the preface to *To My Husband from Iowa*, "The University of Iowa in the story is the University of Iowa in Iowa City, USA. The story reflects the actual experiences of a Nigerian writer who participates in the international Writing Programme of the University of Iowa. Ify who tells the story is, however, imaginary" (7). No doubt, Vincent Ike, left a legacy which ought to be preserved. This study therefore recommends more critical attention to his craft as well as lends a voice to that of Mikky Attah in the call on all and sundry "to do whatever it takes to unite his grandson, Chukwuemeka Ike Jnr to the family" (22).

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A Stylistic Analysis of Phonological Poetic Devices in Selected Poems of Abba Gana Shettima

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Abstract

This paper presents a comprehensive stylistic analysis of phonological poetic devices employed in selected poems by Abba Gana Shettima, a prominent and contemporary African poet. Drawing upon the theoretical frameworks of stylistics and phonology, the study explores the intricate interplay between sound patterns and poetic meaning in Shettima's works. Through a meticulous examination of phonological elements such as rhyme, alliteration, assonance, consonance, and rhythm, the paper elucidates how these devices contribute to the aesthetic appeal and thematic resonance of the poems. Furthermore, the analysis investigates the cultural and linguistic dimensions of Shettima's poetic language, considering its resonance with the socio-political context of Nigeria and its diverse linguistic landscape. By illuminating the phonological strategies employed by Shettima, this study contributes to a deeper understanding of the poetic craft and cultural significance of his works, while also offering insights into the broader intersections between phonology, stylistics, and literary interpretation.

Key: Stylistics, phonology, semantics, poetic devices, poetry.

Introduction

Poetry, as a literary genre, encompasses a myriad of stylistic devices that transcend the mere conveyance of information, instead seeking to evoke emotions, provoke thought, and engage the senses of its audience. Among the arsenal or tools at a poet's disposal, phonological poetic devices stand out as particularly significant, serving to imbue verse with rhythm, musicality, and aesthetic resonance. Through the manipulation of sound patterns, poets craft a sonic landscape that complements and enriches the semantic content of their work, inviting readers to experience language in its most lyrical and expressive form.

Abba Gana Shettima, a notable contemporary Nigerian poet, emerges as a compelling figure within the landscape of African literature, whose works navigate the complexities of identity, history, and cultural heritage with nuance and depth. Hailing from the northeastern region of Nigeria, Shettima's poetry reflects the linguistic diversity and cultural richness of his homeland, while also engaging with universal themes that resonate across geographical and cultural boundaries. His verse, characterized by a blend of indigenous idioms, modernist sensibilities, and social commentary, offers a window into the complexities of Nigerian society and the human

condition at large.

The study of phonological poetic devices in the works of Abba Gana Shettima holds particular significance within the broader context of literary analysis and cultural studies. As scholars such as Eyoh (1998) assert, the examination of sound patterns and linguistic aesthetics in poetry provides valuable insights into the formal structures, thematic concerns, and socio-cultural resonances of literary works. By focusing on the phonological dimension of Shettima's poetry, this study aims to unravel the intricate interplay between sound and meaning, shedding light on the ways in which phonological devices contribute to the overall aesthetic experience and interpretive richness of his verse. Furthermore, the analysis of phonological poetic devices in Shettima's poetry offers an opportunity to engage with the rich tradition of oral poetry and performance that permeates Nigerian literary culture. As Adeeko (2012) observes, the oral tradition remains a vital source of inspiration and influence for contemporary Nigerian poets, shaping their stylistic choices, thematic concerns, and artistic sensibilities. Shettima's engagement with phonological devices can thus be seen as part of a broader continuum of literary practice that draws upon the sonic dimensions of language to evoke emotion, transmit cultural memory, and foster communal identity.

Moreover, the study of phonological poetic devices in Shettima's poetry contributes to ongoing conversations within the field of African literary studies regarding the formal innovations and thematic preoccupations of contemporary African poets. Scholars such as Diop (1986) argue for the importance of exploring the diverse stylistic strategies employed by African writers, highlighting the ways in which these strategies challenge conventional literary norms and offer alternative modes of expression. By examining the phonological aspects of Shettima's verse, this study adds to the growing body of scholarship on African poetics, offering new perspectives on the creative potential of language and the intersection of tradition and modernity in African literary

production.

In light of these considerations, this paper undertakes a stylistic analysis of phonological poetic devices in selected poems of Abba Gana Shettima. Through a close examination of rhyme, alliteration, assonance, consonance, and rhythm, the analysis seeks to uncover the formal, thematic, and socio-cultural dimensions of Shettima's poetic language, while also situating his work within the broader context of Nigerian literature and the global poetic tradition. By elucidating the ways in which phonological devices contribute to the aesthetic and thematic richness of Shettima's verse, this study aims to deepen our understanding of his poetic craft and his contribution to the vibrant tapestry of African poetry.

Synopsis of the Selected Texts and the Author

Abba Gana Shettima, a poet, sociologist, and academic at the University of Maiduguri, Borno State, delve into poignant themes through his works. In "Kangale Kori," Shettima vividly recounts the harrowing experiences of the 1913-1914 drought and famine in Borno State, portraying the devastation wrought upon both people and animals. The term "Kangale Kori," coined from the Kanuri language, symbolizes the meager short stalks that epitomize the period of hunger and starvation. "Nightfall," another of Shettima's poems, explores the dichotomy of night as a time for rest for the virtuous and a cloak for nefarious activities perpetrated by robbers and criminals. Through vivid imagery, Shettima depicts the challenges faced by his community, urging authorities to address the issue of nocturnal insecurity. In "Nji," Shettima celebrates the significance of rainfall, or "Nji" in Kanuri, to the ecosystem, particularly in North-central Nigeria during the rainy season. Here, the poet underscores the pivotal role of rainfall in sustaining flora and fauna, highlighting the anticipation of farmers for bountiful rains to facilitate agricultural activities.

Transitioning from the poet's background and poem synopses, the study proceeds to data presentation, analysis, and findings. Employing a

descriptive analytical method, the research selectively samples data from the three poems. Purposive sampling, a non-probability technique in qualitative research, enables researchers to handpick samples based on specific characteristics deemed pertinent to the study's objectives. As Schutt (2015) notes, purposive sampling hinges on the researcher's judgment in selecting units that best serve the study's purpose, earning it the moniker "judgmental sampling." In this research, the researcher acts as the primary instrument for data collection, interpretation, and presentation, a role emphasized by Yoon and Uliassi (2022).

Literature Review

Stylistics, defined as the linguistic examination of style (Leech & Short, 1981), is employed in this study to explore the creative use of language in the texts and to understand not only which linguistic devices are employed but also how they are utilized by the author to convey messages and intentions, thereby enriching our understanding of literature (Simpson, 2004, p.3). In stylistics, analysts are interested not only in describing the language usage but also in understanding why authors choose particular expressions and how they achieve specific aesthetic effects through language (Leech & Short, 1981, p. 13). This reciprocal relationship between linguistic analysis and literary interpretation is considered a cyclic process, where linguistic observations stimulate or modify literary insights.

Poetic devices, also known as literary devices, are linguistic tools predominantly employed by poets to condense and creatively encode their messages. Tawfiq (2020, p.7) defines poetic devices as "elements of rhetoric relevant to the production of poetic language," which enrich language by imbuing a greater depth of meaning into fewer words (Wolowsky, 2001). Similarly, Harris (2005) and Sajo (2010) describe literary devices as rhetorical tools used by writers to enhance the effectiveness, clarity, and enjoyment of their writing. From these perspectives, poetic devices encompass a range of

techniques utilized in poetry and related texts to infuse language with power, clarity, creativity, and interest, thereby enhancing communication. Harris (2009, p. 2) suggests that poetic devices, also termed phonological devices, are utilized by writers to encode messages and showcase creativity in language use, operating at both phonological and semantic levels (Tawfiq, 2020, p. 17). Roach (2000) defines phonology as the study of how phonemes function in language and their relationships, emphasizing phonemic analysis as a fundamental aspect of phonology. The semantic level of phonological devices addresses meaning through metaphor, simile, personification, etc., while the phonological level encompasses the sound of a poem constructed through devices such as onomatopoeia, alliteration, assonance, consonance, and rhyme. Various descriptions of these phonological devices are cited in Ogungbesan and Woolger (1978), Terry (2000), Harris (2009), Roach (2009), Khemka (2018), and Tawfiq (2020).

Alliteration

Alliteration is the repetition of the same sound, mostly the first consonants of words or of stressed syllables in successive words. It is otherwise called "head rhyme". Khemka (2018) posits that alliteration is used to project meaning as well as reader's experience. An example can be drawn from an extract of the NTA (Nigerian Television Authority) news broadcast in the 2000s:

"From Kano to Kabah, Yola to Yelwa, Minna to Maiduguri all gathered for one man, Sir Ahmadu Bello, the Sardauna of Sokoto".

The underlined consonant sounds are respectively - /k/, /y/, /m/ used by the reporter to communicate the message using contrasting sound pairs between words in sequence. The first sound /k/ is a voiceless velar plosive in terms of the presence or absence of voicing, place of articulation and manner of articulation. The second sound /y/ is a semi-vowel in English but a glottalised consonant sound in Hausa (UCLA, 2023). The third sound /m/ is a voiced, bilabial plosive sound.

Assonance

Assonance is the use of same vowel in two or more adjacent words. Terry (2000) and Tawfiq (2020) explain that the repetition of the vowel sounds in assonance may occur even when spelling varies.

Consonance

It is the repetition of the final consonant sound in stressed and unrhymed syllables. For example, “She stood on the road and criedo.”

Onomatopoeia

Onomatopoeia is a literary device in which a word is used to represent a sound. In other words, it refers to creating a word which describes its sounds. Examples are, “crack”, “pop”, “clap”, “splat”, etc. Onomatopoeia does not only imitate, resemble or suggest the sound it describes; it adds melody, humour, or lyrical effect to the message being encoded so as to make a reader laugh. Onomatopoeia is also used to represent sounds that animals make. They include, “meow” (for cats), “roar” (for lions), “moo” (for cows), etc.

Rhyme

It is a repetition of similar sounds in two or more words. Rhyming is peculiar to poetry especially in the end lines. Rhyme is also the resemblance in the sounds of words or syllables which often come at the end of lines or stanzas hence, the name end rhymes (Simons & Smith, 2010). They are divided into different types such as perfect rhyme, half rhyme, eye rhyme, etc.

Semantic Phonological Devices

The following are semantic phonological devices of language as outlined from the outset of the

Text 1 (Kangale Kori)

Alliteration

Cute <u>K</u> anuris <u>c</u> oined <u>K</u> angale <u>K</u> ori		(Line 1)
And farmers <u>s</u> takes <u>s</u> talled		(Line 3)
From the <u>k</u> raals of <u>K</u> ukawa		(Line 5)
<u>C</u> ame the tidings of <u>d</u> ying <u>c</u> ows	/k/	(Line 6)
Even as <u>m</u> others in <u>M</u> onguno <u>m</u> ourned	/m/	(Line 7)

Assonance

Came the <u>i</u> dings of <u>d</u> ying cows	/ei/	(Line 6)
Sapping <u>a</u> way their <u>a</u> idmen gallantry	/ei/	(Line 12)

discussion:

Personification

It is a figure of speech which gives the qualities of a person to an animal, an object or idea (Harris, 2005). Also, Louck (2018) and Tawfiq (2020) posit that personification is giving humanistic or animalistic features to abstract concepts. An example can be seen in Achebe (1958, p. 87), “The earth had decreed that they were an offence on the land and must be destroyed”.

Simile

This is a figure of speech which makes comparison of two unlike things using the terms “like” or “as”. Examples are – “as white as snow”, “as busy as an anthill”. Also, in Achebe (1958, p.35) is an example, “...the air shivered and grew tense like a tightened bow”

Metaphor

Metaphor is another device that constructs meaning by identifying similarity. However, in metaphor, there is direct comparison without the use of “as” or “like”. Furthermore, Ogungbesan and Woolger (1978) submit that in metaphor, the writer does not indicate comparison using words such as “like” or “as”. An example can be seen in “Musa is a lion in the fight”. This contrasts with “Musa fights like a lion” which indicates simile.

Data Presentation, Analysis and Findings

This section presents the data, analysis of the data and discussion of results. The analysis starts with the first poem *Kangale Kori*. It is made up of a single stanza of 18 lines in a narrative verse form.

Consonance

For millet stalks were stunted	/t/	(Line 2)
And farmers stakes stalled	/s/	(Line 3)
Came the tidings of dying cows	/s/	(Line 6)
Even as mothers in Monguno mourned	/s/	(Line 7)
Over lost fruits of motherhood	/s/	(Line 8)
And visited the anthills for survival	/s/	(Line 9)
With tears along nine tributaries	/s/	(Line 13)
Of babies diseased of empty barns	/v/ /s/	(Line 15)
And the dead buried in bundles	/d/	(Line 16)
Over tears flowing in haematic vales	/s/	(Line 17)

Rhyme

For millet stalks were stunted	(Line 2)
And farmers stakes stalled	(Line 3) end rhyme in lines 2 and 3
With tears along nine tributaries	(Line 13)
And from Bade came stories	(line 14) end rhyme in lines 13 and 14
Of babies diseased of empty barns	(Line 15)
And the dead buried in bundles	(Line 16)
Over tears flowing in haematic vales	(Line 17) end rhyme in lines 15, 16 and 17

Metaphor

Over lost fruits of motherhood
 (Line 8), fruits of motherhood used as a metaphor for children.

Personification

The peacocks of Magumeri

Grieved over empty granaries

Peacocks personified to grieve just like humans. (lines 10 & 11).

Text 2 (Nightfall)

The poem *Nightfall* contains 17 lines constructed in a single stanza. It is also in a narrative verse form similar to *Kangale Kori*.

Alliteration

The magnificent torch travelled west	/t/	(Line 1)
To reap and rape	/r/	(Line 8)
Insects searched for an inlet	/i/	(Line 10)
Crickets crawled out of their crypt	/k/	(Line 15)

Assonance

There is virtually no any instance of assonance identified in the poem.

Consonance

Until tomorrow morning	/m/	(Line 4)
To reap and rape	/p/	(Line 8)
Insects searched for an inlet	/s/	(Line 10)
For night rest	/t/	(Line 11)
Mosquitoes poised like mig jets	/s/	(Line 13)
To mop up any mammal found	/p/	(Line 14)
Crickets crawled out of their crypt	/r/	(Line 15)
And sent a tinkling cymbal of shrill	/t/, /l/	(Line 16)

Onomatopoeia

And sent a tinkling cymbal of shrill

Three words used.

(Line 16)

Rhyme

Irregular rhyming pattern is observed, with only a pair of lines (line 1 & 2) rhyming in their penultimate words.

The magnificent torch travelled west

(Line 1)

And everybody tarried home

(Line 2)

Simile

Mosquitoes poised like mig jets

(Line 13)

Metaphor

The magnificent torch travelled west

(Line 1)

Magnificent torch used as a metaphor for sun.

Personification

The magnificent torch travelled west

(Line 1)

The magnificent torch (which is a metaphor for sunlight), is given the feature of humans – travelling.

Text 3 (Nji)

Unlike the two poems analysed earlier, *Nji* contains four (4) stanzas of irregular number of lines. The poem has a total of 22 lines.

Alliteration

Men and animals were waiting

/w/

(Line 1)

Fear foreboding

/f/

(Line 1, stanza 2)

And birth to the flowering flora

/f/

(Line 6, stanza 2)

Snails in exile of solitude

/s/

(Line 4, stanza 3)

Assonance

Loaded with homes and hopes.

/au/

(Line 6, stanza 3)

Consonance

Loaded with homes and hopes

/s/

(Line 6, stanza 3)

Chameleons changed colours,

/s/

(Line 1, stanza 4)

In the nuts and bolts of life.

/s/

(Line 5, stanza 4)

Onomatopoeia

There is no any onomatopoeia observed in the poem.

Rhyme

Irregular rhyming pattern is observed except at the end of the following pair of lines as follows:

Giving life to the pairs of fauna

(Line 5, stanza 2)

And birth to the flowering flora

(Line 6, stanza 2)

Metaphor

At last the maiden beauty came

(Line 3, stanza 2)

And married the fertile clay

(Line 4, stanza 2)

In the line above, maiden beauty is used as a metaphor for rainfall which is said to have come and married the fertile clay.

Personification

At last the maiden beauty came

(Line 3, stanza 2)

And married the fertile clay

(Line 4, stanza 2)

Snatching us from the jaws of poverty

(Line 7, stanza 2)

And frogs prayed

(Line 2, stanza 4)

Rainfall is a teacher

(Line 4, stanza 4)

Personification occurs where it is expressed that the rainfall (the maiden beauty) came. The act of coming is a human attribute. Personification also occurs where it is expressed that the rain married the fertile clay. This literally means, it has rained (i.e., the long-awaited rain falls on the ground). Frogs are given the feature of human in line 2 of stanza 4 where it is expressed that they prayed, which literally indicates such croaking sounds of the frogs at night. Rainfall is also personified as a teacher in line 4 of the last stanza, stanza 4.

A Table indicating distribution of the phonological poetic devices in the three poems

S/No.	Poem	Alliteration	Assonance	Consonance	Onomatopoeia	Rhyme	Simile	Metaphor	Personification	Total
1	<i>Kangale Kori</i>	5	2	11	0	3	0	1	1	23
2	<i>Nightfall</i>	3	0	9	3	1	1	1	1	19
3	<i>Nji</i>	4	1	3	0	1	0	1	6	15
Total	3	12	3	23	3	5	1	3	8	57

Discussion of Findings

Upon analysis, it's evident that the poet employs eight distinct types of phonological poetic devices across the three selected texts: alliteration, assonance, consonance, onomatopoeia, rhyme, simile, metaphor, and personification. A total of 57 instances of these devices are identified, with "Kangale Kori" featuring 23, "Nightfall" containing 19, and "Nji" comprising 15. Notably, "Kangale Kori" showcases a predominant use of consonance with 11 instances, followed by "Nightfall" with 9 and "Nji" with 3, making consonance the most frequently utilized device, appearing 23 times collectively. Alliteration follows closely behind with 12 occurrences. This indicates a deliberate emphasis by the poet on certain thematic elements, particularly famine and security, as consonance and alliteration are repeatedly employed across the texts. Interestingly, personification is sparingly used in "Kangale Kori" and "Nightfall," while "Nji" sees six instances, suggesting varying stylistic choices based on the poem's thematic focus.

The poet's heavy reliance on alliteration serves to enhance the poetic flow and underscore the key messages of famine and security within the texts, aligning with Khemka's observation that alliteration imbues poetry with multiple layers of

meaning and reader experience. Similarly, the extensive use of consonance reflects the poet's intent to emphasize the significance of the conveyed messages, resonating with scholarly views that consonance in poetry prompts deeper reflection and engagement with rhyming words. Furthermore, the irregular rhyming pattern observed throughout the poems, with only five instances of rhyme, may intentionally reflect the tumultuous themes of famine and insecurity, accentuating the psychological distress experienced by the depicted characters. Onomatopoeia, though rarely utilized, is primarily employed in "Nightfall" to infuse humor, action, or melody, which contrasts with the prevailing tone of grief and lamentation, possibly explaining its limited usage across the texts.

Conclusion

In conclusion, the stylistic analysis of phonological poetic devices in selected poems of Abba Gana Shettima has provided valuable insights into the intricate interplay between sound patterns, linguistic aesthetics, and thematic resonance within his works. Through a meticulous examination of rhyme, alliteration, assonance, consonance, and rhythm, this study has illuminated the ways in which Shettima harnesses phonological devices to create a richly

textured poetic language that captivates the imagination and evokes profound emotional responses.

One of the key findings of this analysis is the centrality of phonological devices in shaping the formal structures and aesthetic appeal of Shettima's poetry. From the intricate rhymes that create a sense of harmony and unity within the verse to the rhythmic patterns that propel the reader forward, phonological elements play a crucial role in shaping the overall sonic landscape of Shettima's poetry. Moreover, the strategic deployment of phonological devices serves to enhance the thematic resonance of his works, allowing Shettima to explore complex themes such as identity, memory, and social justice with nuance and depth.

Furthermore, this study has highlighted the cultural and linguistic dimensions of Shettima's poetic language, demonstrating how his engagement with phonological devices reflects his deep-rooted connection to the oral traditions and linguistic diversity of Nigeria. By drawing upon indigenous idioms, musical rhythms, and oral storytelling techniques, Shettima's poetry embodies a synthesis of tradition and innovation, forging a poetic language that is both rooted in the cultural heritage of his homeland and responsive to contemporary concerns.

Additionally, the analysis of phonological poetic devices in Shettima's poetry contributes to broader conversations within the fields of African literary studies and stylistics regarding the formal innovations and thematic preoccupations of contemporary African poets. By exploring the ways in which Shettima navigates the complexities of language, identity, and artistic tradition in his works, this study adds to our understanding of the diverse range of voices and perspectives within African poetry and highlights the creative potential of linguistic experimentation and cultural hybridity.

Finally, the stylistic analysis presented in this paper underscores the significance of phonological poetic devices in shaping the aesthetic and thematic dimensions of Abba Gana Shettima's poetry. By unraveling the intricate layers of sound and meaning embedded within his verse, this study not only deepens our appreciation of Shettima's poetic craft but also offers valuable insights into the broader intersections between phonology, stylistics, and literary interpretation. As Shettima's poetry continues to resonate with readers both locally and internationally, the exploration of phonological devices serves as a testament to the enduring power of language to captivate, inspire, and provoke thought.

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Une Etude Rhétorico-Lexicométrique d'une Epître Trito-Paulinienne

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Résumé

Cette étude rhétorico-lexicométrique de la deuxième épître de Paul à Timothée, également connue sous le nom d'épître trito-paulinienne, met en lumière plusieurs éléments clés de la rhétorique et de la lexicométrie. Cet article penche sur l'analyse de l'utilisation de quatre concepts rhétoriques dans l'épître : logos, ethos, pathos et kairos. Le logos se réfère à la persuasion pour la logique et les arguments, l'ethos à la crédibilité de l'auteur, le pathos à l'appel aux émotions du destinataire, et le kairos au moment opportun pour convaincre. Dans l'épître, les techniques aristotéliennes ont été utiles pour relier les idées de l'auteur, construire le sens du texte et transmettre le message à son destinataire. L'étude accorde une attention particulière à l'utilisation du pronom déictique « nous » dans l'épître, suivant une approche rhétorico-lexicométrique. Cela révèle des informations sur l'identité de l'auteur (Paul), son rapport avec le destinataire (Timothée) et les thèmes abordés dans le texte. L'emploi des outils rhétoriques permet à l'auteur de communiquer son message d'une manière efficace, d'abord au destinataire original (Timothée) et par extension à tout lecteur de cette missive.

Mots clés : rhétorique, lexicométrie, logos, ethos, pathos & kairos

Introduction

Les experts en rhétorique ne se souviennent pas souvent de la pertinence des événements bibliques quand ils analysent ou examinent leur domaine d'intérêt. Le néotestamentaire Hans Dieter Betz semble faire exception lorsqu'il remet au goût du jour l'approche des épîtres pauliniennes (Grappe, 2009). Son étude pionnière analyse l'épître aux Galates à la lumière de la rhétorique préconisée par l'ancien élève de Platon, Aristote. Selon Betz (in Grappe, 2009), l'épître aux Galates était un discours du genre judiciaire où Paul plaidait une cause et accusait ou défendait en même temps les

adversaires et les amis de l'Évangile. Pour certains critiques de Betz, l'épître aux Galates était plutôt un genre délibératif où Paul appelait ses destinataires à prendre des décisions par rapport à leur existence et avenir.

Qu'est-ce que c'est la rhétorique ?

Socrate et Platon, deux philosophes grecs de grand renom, avaient rejeté la rhétorique ; la considérant comme une pratique manipulatrice et égoïste favorisée par les sophistes. Ne partageant pas ce point de vue, Aristote a codifié et organisé les notions rhétoriques de son époque en trois composantes : logos, ethos et pathos. Pour Aristote, ce triptyque pourrait enrichir

énormément la rhétorique. « La rhétorique est la base de toute communication réussie » Selon le 85^{ème} Congrès de l'Association Francophone pour le Savoir (ACFAS) tenue à l'Université de Montréal en 2017, la rhétorique est au cœur des pratiques communicationnelles actuelles. De tout ce qui précède nous pouvons comprendre que la rhétorique est le procédé d'informer, de persuader ou encore d'exprimer son idée de façon claire et efficace que cela soit à l'oral ou par le biais d'un texte. Le but de la rhétorique, c'est de parvenir à obtenir son objectif de persuader à travers la parole efficace. Se servant des paroles appropriées, les rhéteurs peuvent séduire, susciter la confiance de l'auditoire et finalement réussir à persuader ou même dissuader. Pour atteindre ce but, les cinq parties du discours formulés par Cicero, le fameux orateur romain pourrait être utiles.

Les cinq parties de la rhétorique étaient antique : l'invention, (inventio), la disposition (dispositio), l'action (actio) et la mémoire (memoria). L'invention s'occupe de la créativité des arguments qui peuvent résonner avec l'audience. La disposition dépasse l'argumentation pour incorporer une approche schématisée et efficace. Elle s'intéresse à l'organisation cohérente des idées en usant des connecteurs logiques explicite ou implicite. L'élocution (elocutio) est le domaine du style dont l'objectif est de mettre les arguments en valeur tout en assurant la valeur, l'élégance et la pertinence. L'action fait appel à la modulation de la voix pour donner l'intonation désirée. Ceci est accompagné de la gestuelle pour démontrer la conviction du rhéteur. L'action ne doit pas faire défaut pour assurer l'efficacité de l'argumentation. Quant à la memoria, elle aide le rhéteur de retenir le discours sans recourir à des notes préalablement prises. Pour y parvenir sans défaillances, le rhéteur emploie diverses méthodes pour aider sa mémoire à retenir le discours.

Qu'entendons-nous par lexicométrie ?

La lexicométrie, il faut le rappeler, étudie statistiquement l'emploi des mots, c'est-à-dire

combien de fois un locuteur utilise tel ou tel mot, et dans quel contexte ou condition, etc. Elle montre l'usage et l'importance des mots dans les contextes choisis. La lexicométrie peut être aussi définie comme une étude linguistique et quantitative du lexique. C'est un domaine d'intérêt pour historiens, linguistes, sociologues, etc. Elle est née dans les années 1970 et 1980 en France sous l'influence du structuralisme. Après une certaine période de recul, son intérêt se manifeste encore à l'aube du XXI^{ème} siècle. Par sa nature statistique, la lexicométrie est fondée, jusqu'à une certaine mesure, sur des relations objectives et vérifiables. On peut se servir de l'article de Corrine Gobin et Jean-Claude Deroubais (2009) pour décrire la notion principale du sujet : « Mots, fréquence et réseaux dans le discours politique : analyse lexicométrique, méthode et illustration dans deux corpus de textes européens »

Rappelant l'importance de l'analyse quantitative du discours, Réthoré rappelle le fameux aphorisme de Wittgenstein qui dit que « les mots n'ont pas de sens ; ils n'ont que des emplois ». D'après Réthoré (2015) d'autres mots signifiant lexicométrie sont : statistique linguistique, statistique textuelle, linguistique textuelle, textométrie ou logométrie. S'appuyant sur Richardson (2016), Blanc et al. (2019) affirment que « L'analyse lexicométrique explore le choix des mots et les sens accordés à ce choix. Les mots sont les marqueurs de connotations. Ils définissent un sens partagé. » Un travail de l'approche lexicométrique insiste sur certaines unités minimales impliquant l'occurrence répétée des éléments lexicaux. C'est une analyse portant sur le comptage de mots qui permet de mettre en exergue certains concepts partagés dans le texte. Pour nous dans cet article, il s'agit également d'une brève enquête sur le déictique « nous ».

Qui est l'auteur de 2 Timothée ?

En général, on attribue la paternité de 13 ou 14 épîtres dans le Nouveau Testament de la sainte Bible, à Paul selon qu'on considère l'épître des Hébreux comme étant l'une de ses épîtres. Les épîtres pauliniennes sont souvent divisées en

épîtres trito-paulinienne ou pastorale, épîtres proto-pauliniennes et épîtres deutéro-pauliniennes. Les épîtres trito-pauliniennes étaient adressées à ses disciples qui jouaient le rôle de pasteur. Ces livres ou plutôt lettres sont la première et deuxième épître à Timothée et l'épître adressée à Tite. D'aucuns estiment que ces lettres n'émanent pas directement du calame de Paul.

Quel est l'objectif de cette étude ?

Notre préoccupation n'est pas une étude religieuse. C'est plutôt une communication sur la rhétorique. La deuxième épître de Timothée n'est qu'un tremplin pour une analyse rhétorique. Pour les Nigériens, parler de la rhétorique relative aux épîtres pauliniennes serait une modernité. Modernité car les épîtres bibliques sont un domaine religieux qui ne semblent pas s'intéresser à la rhétorique. Nous tentons donc de faire souffler un vent nouveau parmi les franciscans au Nigeria dont les analyses communicatives ne semblent reconnaître le lien existant entre la rhétorique et la religion.

Qu'est-ce que c'est la trinité rhétorico-aristotélicienne ?

Comme l'indique le nom il s'agit de trois composants que sont :

Le logos

Quant au dictionnaire *Le Robert illustré* (2016), le logos signifie « langage en tant qu'instrument de la raison ». Pour certains philosophes grecs - notamment Héraclite et les stoïciens grecs – il s'agissait de la « rationalité suprême gouvernant le monde » (*Le Robert Illustré* 2016). La notion de logos aristotélicien est pareille dans la mesure où elle englobe les notions de raison, du raisonnement et de la logique dont l'objectif est de persuader. C'est au niveau du logos que l'orateur mettra l'accent sur la structure de son discours (langage), et la cohérence de son énonciation. Tout discours négligeant la logique va à l'encontre du logos aristotélicien et perd donc sa validité et vitalité. C'est dans le logos qu'on peut déterminer la vérité des faits, les données et les preuves démontrables du discours. C'est là où l'auditoire s'assure du niveau de l'intellect de l'orateur. Il

est important de souligner qu'il ne s'agit pas forcément d'une opération ou validité scientifique. Ce qui importe ici c'est la capacité de l'auteur à réunir intelligemment ses arguments pour assumer une cohérence. Ceci est dans le même ordre d'idée de de Koutoubras et et Lits (2001, p.231) qui estiment que le logos est la « capacité de construire un discours rationnel et argumenté. »

L'ethos

Le Petit Larousse Illustré (2012) s'appuie sur Gregory Bateson, anthropologue américain, pour définir l'ethos comme « ensemble des attitudes spécifiques des membres d'une société particulière ». Cette définition n'équivaut pas à celle d'Aristote bien que le mot « attitude » serve en quelque sorte de lien entre les sens grégorien et aristotélicien. L'ethos d'Aristote constitue l'image positive du destinataire qui pourrait influencer l'auditoire. Pour créer l'ethos désiré, le destinataire doit être maître du sujet ou domaine qu'il traite. Qu'il ait aussi des qualifications comme preuve de son expérience. En plus, il doit faire références aux études ou recherches effectuées antérieurement par des experts du domaine. En un mot, le destinataire doit s'appuyer sur des faits provenant des autorités bien connues. L'ethos sert à promouvoir la valeur aux arguments en faisant appel aux vertus du destinataire dans le seul but d'assurer la crédibilité. Tout ceci est pour assurer l'auditoire quant à la validité du discours.

Le pathos

L'essai de convaincre n'est jamais complet sans le pathos selon le raisonnement aristotélicien. Que veut dire pathos ? Les définitions que donnent *Le Robert Illustré* (2016) et *Le Petit Larousse Illustré* (2012) sont péjoratives. Pour *Le Robert Illustré*, il s'agit de ton pathétique et excessif, dans un discours (un écrit). *Le Petit Larousse* définit le terme comme : « Recherche outrée d'effets de style dramatiques ». Le sens aristotélicien du mot n'est pas une « recherche outrée ». Outré signifie exagéré, excessif. Pour Aristote, pathos a un sens très positif, ayant pour but le désir et l'intention

d'éveiller les passions et sentiments de l'auditoire en faveur de l'émetteur. Le pathos aristotélicien n'est pas excessif ; il est plutôt un arsenal communicatif dans les mains d'un rhéteur.

En rhétorique aristotélicienne, les trois composantes interagissent pour alimenter un discours. Différentes parties du discours s'ordonnent jusqu'au moment où l'orateur ou l'auteur fournisse une conclusion logique. A l'oral, la voix s'enfle pour mettre l'accent sur les contradictions. A la fin du discours, les arguments sont unifiés et exploités de sorte qu'il y ait eu une prise de position évidente non seulement de la part de l'auteur mais aussi du destinataire, d'où la validité de l'assertion de Seignour (in Claude, 2020) un « discours est acte de volontariste d'influence ». Entrons dans le vif du travail avec 2 Timothée.

Analyse rhétorico-lexicométrique de 2 Timothée

D'abord, rappelons que 2 Timothée est un livre du Nouveau Testament. Il est composé de quatre chapitres. Comme l'indique son nom, c'est la seconde missive pastorale que Paul a écrite à son disciple et fils spirituel Timothée. Paul a écrit cette épître lors de sa seconde captivité à Rome. Son objectif était d'encourager son jeune compagnon. Il l'a invité à rester fort dans la foi, à persévérer dans l'enseignement de l'évangile et à endurer les difficultés relatives à son service chrétien. Paul y a aussi souligné les thèmes de la fidélité, de l'endurance et de la responsabilité pastorale. GUTHRIE, Donald et al. (2001) & Adeyemo, Tokumbo (2006).

Etant donné que 2 Timothée est un texte écrit, Paul n'a pas eu l'opportunité d'employer les deux éléments oraux de la rhétorique, en l'occurrence l'actio et la memoria. Néanmoins, les trois parties de la rhétorique – inventio, dispositio et elocutio, figurent dans le discours de Paul.

Analyse rhétorique

Analyse de l'exorde du texte

A l'instar de l'écriture grecque, on reconnaît trois parties majeures de la lettre : exorde (exordium), corps du message (narration)

et péroration (conclusion). Dans les épîtres de Paul, il est très usuel d'avoir un exorde (entrée en matière ou introduction) qui commence par une présentation de soi, suivie d'une salutation d'usage et d'une formule de reconnaissance relative aux destinataires selon Grappe (2009, p.5 11). Pour Tenailon (2016) il s'agit d'une « étape indispensable » en rhétorique : « l'exorde, première étape d'un discours qui vise à persuader, a pour tâche de capter l'attention de l'auditoire : il s'agit de faire monter l'attention de l'audience, de discuter sa curiosité ».

Lisons les cinq premiers versets qui constituent une partie de la préface :

Paul, apôtre de Jésus-Christ, par la volonté de Dieu, pour annoncer la promesse de la vie qui est en Jésus-Christ, à Timothée, mon enfant le bien aimé... Je rends grâce à Dieu, que mes ancêtres ont servi, et que je sers avec une conscience pure, de ce que nuit et jour je me souviens continuellement de toi dans mes prières, me rappelant tes larmes, et désirant te voir afin d'être rempli de joie, gardant le souvenir de la foi sincère qui est en toi, qui habita d'abord dans ton aïeule Loïs et dans ta mère Eunice, qui, j'en suis persuadé, habite aussi en toi.

Armature de la trinité aristotélicienne

Les composants de la trinité aristotélicienne constituent la structure architecturale de tout discours ou texte religieux. Dès l'exorde de l'épître, cette trinité rhétorique se manifeste. Cette préface est tellement riche que, l'on y trouve déjà les trois composantes de la rhétorique.

Manifestation du logos dans le corpus

Des éléments de logos abondent dans la rhétorique paulinienne de 2 Timothée, car les arguments sont très logiques et rationnels. Paul se sert du logos pour exposer la doctrine chrétienne. Les raisonnements derrière ses exhortations sont solides. En guise d'exemple citons 2 Timothée

3:16 : « Toute écriture est inspirée de Dieu et utile pour enseigner, pour convaincre, pour corriger, pour instruire dans la justice. ». Ici, Paul montre l'importance de l'étude biblique. Par ailleurs, Paul essaie d'établir un lien logique entre la souffrance et la foi chrétienne. En effet, Paul lui-même à maintes occasions à souffert. (2 Timothée 1 :12 & 15). Il invite alors son disciple à souffrir comme lui (Paul) (2 Timothée 1 :8 ; 2 :3). Il ne peut être autrement car : « tous ceux qui veulent vivre pieusement en Jésus-Christ seront persécutés. » Ces éléments de logos renforcent la base de ses arguments et aident à convaincre son disciple.

En outre, au-delà de l'exorde, une étude globale du corpus révèle que le logos s'y identifie. Le message est clair avec un bon langage. Les idées y sont bien structurées démontrant la cohérence et la cohésion. Le témoignage de Luc à propos de Paul dans les Actes des apôtres, Chapitre 22 verset 3 confirme la raison de ce haut niveau (intellectuel du texte): « J'ai été élevé dans cette ville-ci, et instruit aux pieds de Gamaliel dans la connaissance exacte de la loi de nos pères ». Gamaliel était bien instruit dans le judaïsme pharisien, et il n'est pas surprenant que son disciple (Paul) jouisse d'une imposante taille intellectuelle. La clarté du message et la structure des phrases font preuve du logos dans 2 Timothée. Paul y présente des arguments rationnels pour exhorter et enseigner son disciple Timothée. Par exemple, il lui donne des conseils sur la manière de gérer les problèmes et les défis auxquels ce dernier était confronté dans l'exercice de ses fonctions pastorales. Paul utilise la raison et le raisonnement pour convaincre Timothée de l'importance de sa mission et de la manière de s'y prendre. Il utilise le logos pour expliciter des questions telles que la foi, la grâce, la vérité et la persévérance dans la foi. En exposant ces concepts de manière logique et compréhensible, il cherche à persuader son « enfant bien-aimé » (et les autres destinataires du texte) de la validité de sa position.

D'autre part, on y constate l'argumentation basée sur l'autorité. Dans cette

épître, Paul invoque également son autorité en tant qu'apôtre et mentor de ce Timothée pour renforcer son argumentation. Cette stratégie rhétorique repose en partie sur le logos, car elle repose sur la crédibilité de l'argumentateur en tant qu'une personnalité chevronnée dans le domaine. En somme, le logos en tant que composante rhétorique aristotélicienne est manifeste dans 2 Timothée à travers l'utilisation de l'argumentation rationnelle, de la logique et de l'autorité pour persuader et enseigner. L'apôtre Paul s'appuie sur ces éléments pour instruire Timothée et guider les premiers chrétiens dans leur foi et leur pratique religieuse.

Manifestation de l'ethos dans le texte

L'ethos, se réfère à l'éthique et à la crédibilité de l'orateur (l'auteur) dans un discours. Dans notre contexte de 2 Timothée, l'ethos peut être identifié à plusieurs égards. D'abord, l'autorité de l'apôtre Paul : il établit son ethos en tant qu'apôtre, en tant que figure respectée et autorisée dans cette communauté chrétienne et au-delà. Il rappelle à son fils dans la foi et aux autres sa position d'autorité spirituelle, ce qui renforce la crédibilité de son message. Paul bénéficie également de l'ethos préalable. C'est-à-dire ce qu'on savait de l'orateur avant l'énonciation de sa parole. Un composant dominant de l'ethos pré-discursif de Paul serait son expérience bien connue décrite dans le neuvième chapitre des Actes des apôtres quand il voyageait à Damas. La rhétorique n'a de sens que si elle met suffisamment d'accent sur l'ethos. Lisons la version français courant de 2 Timothée 1 :11-12 : « Dieu m'a chargé de proclamer cette Bonne Nouvelle en tant qu'apôtre et enseignant et c'est pour cela que je subis ces souffrances. Mais je suis sans crainte, car je sais en qui j'ai mis ma confiance et je suis convaincu qu'il a le pouvoir de garder jusqu'au jour du Jugement ce qu'il m'a confié. » On y voit clairement la légitimité, l'intégrité et l'autorité de Paul.

Ensuite nous avons un scénario d'exemple personnel. En effet, Paul utilise fréquemment l'exemple de sa propre vie pour

illustrer des enseignements moraux et éthiques. Il parle de son parcours de foi, de ses persécutions et de sa persévérance en tant que modèle pour les autres chrétiens. En parlant de sa propre vie, en partageant son propre vécu, expériences personnelles dont les destinataires sont d'ailleurs témoins, il établit son ethos comme modèle à suivre, et une source d'inspiration pour les fidèles. De plus, nous voyons la référence aux Saintes Écritures (la Parole de Dieu). Souvent Paul cite et fait référence à l'Ancien Testament dans ses épîtres, y compris dans 2 Timothée. Ce faisant, il établit son ethos en tant que personne qui connaît et respecte la tradition juive et qui montre comment ces Écritures s'appliquent à la foi chrétienne. Il est d'autre part question de l'appel à l'intégrité et à la moralité. Il souligne l'importance de la foi, de l'amour, de la pureté et de la justice. En prêchant ces valeurs et en appelant à l'intégrité, il renforce son ethos en tant que leader spirituel préoccupé par la moralité et l'éthique. Dans l'ensemble, l'ethos dans 2 Timothée a pour socle l'autorité de Paul en tant qu'apôtre, sur son exemple personnel, sur sa connaissance des Écritures et sur son appel à des normes morales élevées. Ces éléments contribuent à établir sa crédibilité et à renforcer l'impact de son enseignement auprès de Timothée et du monde chrétien.

Manifestation du pathos dans le discours

Du verset 2 du premier chapitre jusqu'à la conclusion de l'épître, Paul ne cesse d'évoquer le pathos au travers de l'image de l'amour et de l'attachement d'un père spirituel qui se souvient toujours de son enfant (spirituel) dans la prière. Examinons comment s'identifie le pathos dans ce discours paulinien de 2 Timothée pour émouvoir et persuader l'auditoire ?

Premièrement Paul éveille les émotions de Timothée en rappelant certains faits historiques et religieux de la famille de ce dernier et combien il est attaché à lui. Écoutons les propos de Paul : « Gardant les souvenirs de la foi sincère qui est en toi, qui habita d'abord dans ton aïeul Loïs et dans ta mère Eunice, et qui, j'en suis persuadé habite aussi en toi. (2 Timothée 1 :5).

En outre, au verset 2 du chapitre 1 Paul désigne son disciple Timothée comme son « enfant bien-aimé ». Par le biais des appels émotionnels à la foi et à la loyauté. En effet Paul utilise des expressions émotionnelles pour encourager la foi et la loyauté de Timothée. Il emploie aussi des mots ou expressions tels que « combattre le bon combat », « garder la foi » et « persévérer ». Ces termes évoquent des images émotionnelles de détermination, de courage et de dévouement, ce qui peut toucher les émotions de l'auditoire. Lisons par exemple 2 Timothée 4:7-8 : « J'ai combattu le bon combat, j'ai achevé la course, j'ai gardé la foi. Désormais, la couronne de justice m'est réservée ; le Seigneur, le juste juge, me la donnera ce jour-là, et non seulement à moi, mais aussi à tous ceux qui auront attendu avec amour sa manifestation. »

Deuxièmement, Paul fait référence à la souffrance et à la persécution. Il parle de sa propre expérience de la souffrance et de la persécution en tant que chrétien. En partageant ses propres épreuves et en rappelant les difficultés auxquelles il a été confronté, il peut susciter de l'empathie et de la compassion chez les destinataires de sa missive, les encourageant ainsi à rester inébranlables dans leur foi. À titre d'exemple nous avons 2 Timothée 3:12 : « Or, tous ceux qui veulent vivre pieusement en Jésus-Christ seront persécutés. »

Troisièmement, dans des versets comme 2 Timothée 1:16-18 Paul écrit : « Que le Seigneur répande sa miséricorde sur la maison d'Onésiphore, car il m'a souvent consolé, et il n'a pas eu honte de mes chaînes ; au contraire, lorsqu'il est venu à Rome, il m'a cherché avec beaucoup d'empressement, et il m'a trouvé. Que le Seigneur lui donne d'obtenir miséricorde auprès du Seigneur en ce jour-là ! Tu sais mieux que personne combien de services il m'a rendus à Éphèse. » Paul met l'accent sur l'amour et la bienveillance. Dans le cas d'espèce, Paul implore la compassion divine sur la maison d'Onésiphore. Il encourage les chrétiens à se soutenir les uns les autres, à manifester de l'amour envers leurs frères et sœurs dans la foi. Ces appels à l'amour et à la

bienveillance visent à émouvoir les cœurs et à renforcer les liens émotionnels au sein des églises. Enfin, Paul fait des mises en garde et lance des avertissements dramatiques pour mettre en évidence les conséquences négatives de l'apostasie, des hérésies, des fausses doctrines ou des comportements contraires à la foi chrétienne. Ces passages peuvent susciter la crainte, l'inquiétude voire la peur chez les fidèles et les pousser à prendre au sérieux les enseignements qu'il leur prêche. On peut conclure qu'en utilisant le pathos de cette manière, L'auteur de 2 Timothée cherche à susciter des émotions chez ses destinataires, à les motiver et à les encourager dans leur foi chrétienne. Paul combine le pathos avec l'ethos (sa crédibilité en tant qu'apôtre) et le logos (son raisonnement théologique) pour former des discours persuasifs dans 2 Timothée.

La manifestation du Kairos dans 2 Timothée

Analysant 2 Timothée, il nous incombe aussi de parler brièvement de la notion de « kairos » pour signaler combien les propos de Paul sont appréciés.

La notion de « kairos » faut-il le rappeler, est un concept grec qui renvoie au moment ou au temps opportun. Dans 2 Timothée, la notion de « kairos » peut s'identifier à travers les enseignements de l'apôtre Paul sur le ministère, la foi, l'instruction et la persévérance. Examinons les passages suivant pour nous enquérir de quelques situations dans notre corpus où la notion de « kairos » peut être présenté ou implicitement suggérée. La première est au verset 2 du chapitre 4 de 2 Timothée : « Prêche la parole, insiste en toute occasion, favorable ou non... » Dans ce verset, l'idée de prêcher la parole en tout temps, qu'il s'agisse d'occasions favorables ou non, suggère l'importance de saisir les moments « opportuns » pour partager l'évangile et propager la foi en Christ. La seconde se trouve dans 2 Timothée 3:16-17 : « Toute Écriture est inspirée de Dieu et utile pour enseigner, pour convaincre, pour corriger, pour instruire dans la justice, afin que l'homme de Dieu soit accompli et propre à toute bonne œuvre. » Paul enseigne ici que l'Écriture est utile en tout temps pour

l'enseignement et l'instruction, soulignant ainsi son importance constante. La troisième est dans 2 Timothée 4:3-4 : « Car il viendra un temps où les hommes ne supporteront pas la saine doctrine... » Paul prévient Timothée qu'un temps viendra où les enseignements opportuns seront nécessaires pour faire face à la désobéissance et à l'apostasie ou aux hérésies. Le dernier passage que nous identifions est 2 Timothée 2:20-21 : « Or, dans une grande maison, il n'y a pas seulement des vases d'or et d'argent, mais aussi de bois et d'argile ; les uns sont des vases d'honneur, et les autres sont d'un usage vil. Si donc quelqu'un se conserve pur, en s'abstenant de ces choses, il sera un vase d'honneur, sanctifié, utile à son maître, propre à toute bonne œuvre. » Ici Paul enseigne l'importance de se préparer en vue d'un usage opportun dans le service du Seigneur.

La notion de « kairos » dans 2 Timothée peut être comprise comme la nécessité de saisir les moments opportuns pour partager la foi, enseigner la Parole de Dieu et se préparer pour le service chrétien, même dans des situations difficiles ou hostiles. En une phrase, il s'agit de reconnaître « le temps opportun » pour accomplir les tâches et les responsabilités liées au ministère chrétien.

Analyse lexicométrique

En général, notre corpus, la deuxième épître de Paul à Timothée (version Louis Segond), contient environ 1 055 mots. Notons que ce nombre peut varier légèrement en fonction des éditions et des mises en page spécifiques de cette Bible.

La version Louis Segond de 1910 de ce titro-paulinien divisé en quatre chapitres qui font 83 versets, comptent 27 adjectifs possessifs, 77 adjectifs qualificatifs, 23 adverbes, 94 pronoms personnels, un seul pronom possessif (« leur » dans 2 :25) et 94 verbes conjugués à l'impératif. Pour raisons de temps et d'espace notre analyse lexicométrique ne se portera que sur la déictique « nous ». Notre choix ne s'est pas fait parce que le « nous » n'est qu'au nombre de cinq dans le corpus, mais cela est dû au fait que le « nous » manifeste des sens que nous jugeons

« ténébreux » et que nous avons vu étudiés par Burnet Régis dans l'épître aux Galates, un autre texte paulinien. Ce travail intitulé « Les ambiguïtés du « nous » dans l'Épître aux Galates » nous a donc inspiré pour ce travail lexicométrique.

Dans cet article, l'auteur s'est évertué à jeter la lumière sur l'ambiguïté du « nous », à son contenu abstrait et « instable ». Son travail révèle au premier plan que : les ambiguïtés du « nous » permettent une espèce de double discours. On pourrait envisager que « nous » englobe Paul et les missionnaires, tout en excluant les Galates. On peut aussi comprendre qu'il inclut Paul et les Galates en excluant les missionnaires. Au second plan, on peut faire des distinctions entre pagano-chrétiens et judéo-chrétiens et parler du message de Paul en termes de rupture. Le « nous flou » (pour prêter les termes de Burnet Régis, 2007) de Paul possède un sens théologique : il marque la profonde unité du genre humain, avant comme après la venue de la grâce.

Dans le cas d'espèce (2 Timothée), nous avons en tout cinq « nous » dans cinq différents versets. Pour comprendre le sens de chacun de ces « nous », il nous revient d'examiner le contexte et le sens de chaque passage :

- (1) 2 Timothée 1:7 : « Car ce n'est pas un esprit de timidité que Dieu nous a donné, mais un esprit de force, d'amour et de sagesse. » Dans ce verset, le « nous » semble faire référence à Paul et à Timothée, soulignant l'idée que Dieu leur a donné un esprit de force, d'amour et de sagesse pour leur ministère. Le « nous » renforce le partenariat entre Paul et Timothée dans la diffusion de la foi chrétienne. Ce partenariat renvoie au pathos comme composante rhétorique aristotélicienne. C'est-à-dire qu'il souligne le lien, l'attachement, l'amour, des sentiments de relation filiale.
- (2) 2 Timothée 1:9 : « Il nous a sauvés, et nous a adressé une sainte vocation, non à cause de nos œuvres, mais selon son propre dessein et selon la grâce qui nous a été donnée en Jésus-Christ avant les temps éternels. » Ici,

le « nous » semble faire référence à l'ensemble des croyants chrétiens, y compris Paul et Timothée. Il souligne que tous les chrétiens ont été sauvés et ont reçu une vocation sainte par la grâce de Dieu.

- (3) 2 Timothée 1:14 : « Garde le bon dépôt, par le Saint-Esprit qui habite en nous. » Dans ce verset, le « nous » peut se référer aux chrétiens en général, mais il est également possible qu'il s'agisse d'une référence plus spécifique à Paul, Timothée et à d'autres croyants engagés dans le ministère. Nous voyons là une équipe, un groupe restreint. De nos jours, dans les assemblées chrétiennes évangéliques ou pentecôtistes au Nigéria et généralement en Afrique on désigne ce groupe restreint par de termes comme : « les ministres », « les ouvriers », etc.
- (4) 2 Timothée 2:11 : « Cette parole est certaine : Si nous sommes morts avec lui, nous vivrons aussi avec lui. » le « nous » ici semble faire référence aux croyants en général, où qu'ils se trouvent, rappelant la promesse de la vie éternelle pour ceux qui sont unis à Christ par la foi.
- (5) 2 Timothée 2:12-13 : « Si nous persévérons, nous régnerons aussi avec lui ; si nous le renions, lui aussi nous reniera ; si nous sommes infidèles, il demeure fidèle, car il ne peut se renier lui-même. » Ces deux versets semblent également faire référence aux croyants en général. Ils mettent en avant la nécessité de la persévérance dans la foi et la constance de la fidélité de Dieu, même lorsque les croyants peuvent être infidèles.

De ce qui précède, il résulte que dans ces cinq versets étudiés ci-haut, le « nous » peut se référer à Paul et Timothée, à l'ensemble des croyants chrétiens ou à une combinaison des deux, en fonction du contexte spécifique de chaque passage. Chacun de ces « nous » contribue à l'enseignement de Paul sur la foi, la grâce et la persévérance dans la vie chrétienne.

Conclusion

Tout au long de la lettre, on observe un

raisonnement très logique ou les idées s'enchaînent de façon cohérentes. On voit dans l'épître des idées bien illustrées d'expériences personnelles et ce qui paraît comme abstractions sont bien liées entre elles par un fil logique et un style concret, pittoresque et imagé. Il y a donc ample évidence de logos. L'appel de Paul par Dieu et les nombreux faits relatifs à la vertu sont preuve de qualité de crédibilité. On n'oubliera pas non plus les divers efforts auxquels Paul a recours pour établir un attachement affectif entre lui et son enfant spirituel Timothée. Paul renforce ses activités

pathétiques quand il fait allusion aux défis qu'il a rencontrés grâce à l'Évangile. Les trois composantes de la rhétorique aristotélicienne interagissent en se renforçant mutuellement pour produire l'effet souhaité : celui de laisser des empreintes éternelles dans l'épître. Il convient de rappeler à ce stade que Grappe (209, p.513) décrit Paul comme un « épistolier qui utilise ses connaissances rhétoriques dans le cadre très particulier de la communication avec ses communautés qu'il a fondées ou qu'il projette de visiter ».

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Annexe

Tableau analytique lexicométrique de 2 Timothée

N°	Verset	Mot	Passage	Nature
CHAPITRE UN				
1)	1 :2	Mon	... mon enfant	Adjectif possessif
2)	1 :2	Bien-aimé		Adjectif qualificatif
3)	1 :2	Te	Te soient	Pronom personnel
4)	1 :2	Notre	Notre Seigneur	Adjectif possessif
5)	1 :3	Je	Je rends	Pronom personnel
6)	1 :3	Mes	Mes ancêtres	Adjectif possessif
7)	1 :3	Je	Je sers	Pronom personnel
8)	1 :3	Je	Je me souviens	Pronom personnel
9)	1 :3	Me	Je me souviens	Pronom personnel
10)	1 :3	Pure	Conscience pure	Adjectif qualificatif
11)	1 :3	Continuellement	Continuellement	Adverbe de manière
12)	1 :4	Tes	Tes larmes	Adjectifs possessifs
13)	1 :4	Te	Te voir	Pronom personnel
14)	1 :4	Rempli	Rempli de joie	Adjectif qualificatif
15)	1 :5	Sincère	...foi sincère	Adjectif qualificatif
16)	1 :5	Ton	...ton aïeule	Adjectif possessif
17)	1 :5	Ta	...ta mère	Adjectif qualificatif
18)	1 :5	J'	...j'en suis	Pronom personnel
19)	1 :5	Persuadé	...j'en suis persuadé	Adjectif qualificatif
20)	1 :5	Toi	...en toi	Pronom personnel
21)	1 :6	Je	...je t'exhorte	Pronom personnel
22)	1 :6	Tu	...tu as reçu	Pronom personnel
23)	1 :6	Mes	...mes mains	Adjectif possessif
24)	1 :7	Nous	...nous a donné	Pronom personnel
25)	1 :8	N'aie	N'aie donc point...	Impératif
26)	1 :8	Notre	...notre Seigneur	Adjectif possessif
27)	1 :8	Son	...son prisonnier	Adjectif possessif
28)	1 :9	Nous	...nous a sauvé	Pronom personnel
29)	1 :9	Nous	...et nous a	Pronom personnel
30)	1 :9	Nos	...nos œuvres	Adjectif qualificatif
31)	1 :9	Son	...son propre	Adjectif possessif
32)	1 :9	Propre	...son propre	Adjectif qualificatif
33)	1 :9	Nous	...nous a été	Pronom personnel
34)	1 :9	Sainte	...une sainte vocation	Adjectif qualificatif
35)	1 :10	Notre	...notre Sauveur	Adjectif qualificatif
36)	1 :10	Eternels	...temps éternels	Adjectif qualificatif
37)	1 :10	Maintenant	...manifesté maintenant	Adverbe de temps
38)	1 :10	Notre	...notre sauveur Jésus-Christ	Adjectif possessif
39)	1 :11	J'	...j'ai été	Pronom personnel
40)	1 :12	Je	...je souffre	Pronom personnel

41)	1 :12	J'	...j'en ai	Pronom personnel
42)	1 :12	Je	...je sais	Pronom personnel
43)	1 :12	J'	...j'ai cru	Pronom personnel
44)	1 :12	Je	...je suis	Pronom personnel
45)	1 :12	Il	...qu'il a la	Pronom personnel
46)	1 :13	Retiens	Retiens dans la	Impératif
47)	1 :13	Sainte	...saintes paroles	Adjectif qualificatif
48)	1 :13	Tu	...que tu as reçues	Pronom personnel
49)	1 :14	Garde	Garde le bon	Impératif
50)	1 :14	Bon	...le bon	Adjectif qualificatif
51)	1 :14	Nous	...en nous	Pronom personnel
52)	1 :15	Tu	Tu suis...	Pronom personnel
53)	1 :16	Il	...car il	Pronom personnel
54)	1 :17	Il	...il m'a troublé	Pronom personnel
55)	1 :18	Tu	Tu sais mieux...	Pronom personnel
CHAPITRE DEUX				
56)	2 :1	Toi	Toi donc ...	Pronom personnel
57)	2 :1	Mon	...mon enfant	Adjectif possessif
58)	2 :1	Fortifie	...fortifie-toi	Impératif
59)	2 :1	Toi	...fortifie-toi	Pronom personnel
60)	2 :2	Tu	...tu as entendu	Pronom personnel
61)	2 :2	Beaucoup	...en présence de beaucoup	Adverbe de quantité
62)	2 :2	Confie	...confie-le à des	Impératif
63)	2 :2	Fidèles	... à des hommes fidèles	Adjectif qualificatif
64)	2 :2	Capables	...capables de	Adjectif qualificatif
65)	2 :3	Souffre	Souffre avec moi	Impératif
66)	2 :3	Moi	...avec moi	Pronom personnel
67)	2 :3	Comme	...comme un	Adverbe
68)	2 :3	Bon	...bon soldat	Adjectif qualificatif
69)	2 :4	Il	...s'il veut plaire	Pronom personnel
70)	2 :5	Couronné	...pas couronné	Adjectif qualificatif
71)	2 :5	Il	...s'il n'a combattu	Pronom personnel
72)	2 :7	Comprends	Comprends ce que...	Impératif
73)	2 :8	Souviens-toi	Souviens-toi de Jésus-Christ...	Impératif
74)	2 :9	Je	...je souffre	Pronom personnel
75)	2 :10	Je	...je supporte	Pronom personnel
76)	2 :11	Certaine	...est certaine	Adjectif qualificatif
77)	2 :11	Nous	...si nous sommes	Pronom personnel
78)	2 :11	Morts	...sommes morts	Adjectif qualificatif
79)	2 :12	Nous	...si nous	Pronom personnel
80)	2 :12	Nous	...nous règnerons	Pronom personnel
81)	2 :12	Nous	...si nous le renions	Pronom personnel
82)	2 :12	Nous	...lui aussi nous reniera	Pronom personnel
83)	2 :13	Nous	...si nous sommes	Pronom personnel

84)	2 :13	Il	...il demeure	Pronom personnel
85)	2 :13	Il	...car il	Pronom personnel
86)	2 :14	Rappelle	Rappelle ces choses	Impératif
87)	2 :15	Efforce	Efforce-toi	Impératif
88)	2 :15	Eprouvé	...homme éprouvé	Adjectif qualificatif
89)	2 :15	Droitement	...dispense droitement	Adverbe
90)	2 :16	Evite	Evite les discours...	Impératif
91)	2 :16	Vains	...discours vains	Adjectif qualificatif
92)	2 :16	Profanes	...et profanes	Adjectif qualificatif
93)	2 :16	Toujours	...avancerons toujours	Adverbe de temps
94)	2 :17	Comme	...rongera comme	Adverbe
95)	2 :19	Néanmoins	Néanmoins, le solide	Adverbe
96)	2 :19	Il	...qu'il s'éloigne	Pronom personnel
97)	2 :20	Il	...il n'y a	Pronom personnel
98)	2 :20	Seulement	...seulement des vases	Adverbe
99)	2 :21	Pur	...se conserver pur	Adjectif qualificatif
100)	2 :21	Il	...il sera	Pronom personnel
101)	2 :21	Sanctifié	...il sera sanctifié	Adjectif qualificatif
102)	2 :21	Utile	...utile	Adjectif qualificatif
103)	2 :21	Propre	...propre	Adjectif qualificatif
104)	2 :21	Bonne	...toute bonne œuvre	Adjectif qualificatif
105)	2 :22	Fuis	Fuis les passions	Impératif
106)	2 :22	Pur	...cœur pur	Adjectif qualificatif
107)	2 :23	Repousse	Repousse les discussions...	Impératif
108)	2 :23	Folles	...discussions folles	Adjectif qualificatif
109)	2 :23	Inutiles	...inutiles	Adjectif qualificatif
110)	2 :23	Elles	...sachant qu'elles font	Pronom personnel
111)	2 :24	Il	...il doit au contraire	Pronom personnel
112)	2 :24	Propre	...propre à enseigner	Adjectif qualificatif
113)	2 :24	Doué	...doué de patience	Adjectif qualificatif
114)	2 :25	Il	...il doit	Pronom personnel
115)	2 :25	Leur	...leur donnera	Pronom possessif
116)	2 :26	Bon	...bon sens	Adjectif qualificatif
117)	2 :26	Ils	...ils se dégageront	Pronom personnel
CHAPITRE TROIS				
118)	3 :1	Sache	Sache que...	Impératif
119)	3 :1	Derniers	...derniers jours	Adjectif qualificatif
120)	3 :1	Difficiles	...temps difficiles	Adjectif qualificatif
121)	3 :2	Egoïstes	...seront égoïstes	Adjectif qualificatif
122)	3 :2	Fanfarons	...fanfarons	Adjectif qualificatif
123)	3 :2	Hautains	...hautains	Adjectif qualificatif
124)	3 :2	Blasphémateurs	...blasphémateurs	Adjectif qualificatif
125)	3 :2	Rebelle	...rebelle à leur	Adjectif qualificatif
126)	3 :2	Ingrats	...ingrats	Adjectif qualificatif

127)	3 :2	Irréligieux	...irréligieux	Adjectif qualificatif
128)	3 :3	Insensibles	...insensibles	Adjectif qualificatif
129)	3 :3	Déloyaux	...déloyaux	Adjectif qualificatif
130)	3 :3	Calomniateurs	...calomniateurs	Adjectif qualificatif
131)	3 :3	Intempérants	...intempérants	Adjectif qualificatif
132)	3 :3	Cruels	...cruels	Adjectif qualificatif
133)	3 :4	Emportés	...emportés	Adjectif qualificatif
134)	3 :4	Enflés	...enflés d'orgueil	Adjectif qualificatif
135)	3 :5	Eloigne	...éloigne-toi de	Impératif
136)	3 :6	Faible	...esprit faible	Adjectif qualificatif
137)	3 :6	Borné	...borné	Adjectif qualificatif
138)	3 :6	Chargés	...chargés	Adjectif qualificatif
139)	3 :6	Agités	...agités	Adjectif qualificatif
140)	3 :7	Toujours	...toujours	Adverbe
141)	3 :7	Jamais	...jamais arriver	Adverbe
142)	3 :8	Corrompus	...étant corrompus...	Adjectif qualificatif
143)	3 :8	Réprouvés	...réprouvés en ce qui ...	Adjectif qualificatif
144)	3 :9	Plus	... plus	Adverbe
145)	3 :9	Grands	...grands	Adjectif qualificatif
146)	3 :9	Leur	...leur	Adjectif possessif
147)	3 :9	Manifeste	...sera manifeste...	Adjectif qualificatif
148)	3 :9	Comme	...comme	Adverbe
149)	3 :9	Ces	...ces	Adjectif possessif
150)	3 :10	Toi	...pour toi	Pronom personnel
151)	3 :10	Tu	...tu	Pronom personnel
152)	3 :10	Mon	...mon...	Adjectif possessif
153)	3 :10	Ma	...ma...	Adjectif possessif
154)	3 :10	Mes	...mes résolutions	Adjectif possessif
155)	3 :10	Ma	...ma foi	Adjectif possessif
156)	3 :10	Ma	...ma douceur	Adjectif possessif
157)	3 :10	Ma	...ma charité	Adjectif possessif
158)	3 :10	Ma	...ma constance	Adjectif possessif
159)	3 :11	Mes	...mes persécutions	Adjectif possessif
160)	3 :11	Mes	...mes souffrances	Adjectif possessif
161)	3 :11	Je	...n'ai-je pas été exposé	Pronom personnel
162)	3 :11	Je	...n'ai-je pas supportées	Pronom personnel
163)	3 :11	M'	...m'a délivré	Pronom personnel
164)	3 :12	Pieusement	...vivre pieusement	Adverbe
165)	3 :12	Persécutés	...persécutés	Adjectif qualificatif
166)	3 :13	Toujours	...toujours plus	Adverbe
167)	3 :13	Egarés	...égarés	Adjectif qualificatif
168)	3 :14	Toi	Toi...	Pronom personnel
169)	3 :14	Tu	...tu as	Pronom personnel
170)	3 :14	Certaines	...certaines	Adjectif qualificatif

171)	3 :15	Ton	...ton enfance	Adjectif possessif
172)	3 :15	Tu	...tu connais	Pronom personnel
173)	3 :15	Te	...te rendre	Pronom personnel
174)	3 :15	Sage	...rendre sage	Adjectif qualificatif
175)	3 :16	Inspirée	...inspirée	Adjectif qualificatif
176)	3 :16	Utile	...utile	Adjectif qualificatif
177)	3 :17	Accompli	...accompli	Adjectif qualificatif
178)	3 :17	Propre	...propre	Adjectif qualificatif
179)	3 :17	Bonne	...bonne œuvre	Adjectif qualificatif
CHAPITRE QUATRE				
180)	4 :1	Je	Je ...	Pronom personnel
181)	4 :1	T'	...t'	Pronom personnel
182)	4 :2	Prêche	...prêche la parole	Impératif
183)	4 :2	Insiste	... insiste en toute occasion	Impératif
184)	4 :2	Favorable	...favorable	Adjectif qualificatif
185)	4 :2	Reprends	...reprends	Impératif
186)	4 :2	Censure	...censure	Impératif
187)	4 :2	Exhorte	...exhorte	Impératif
188)	4 :3	Il	...il viendra	Pronom personnel
189)	4 :3	Où	...où les hommes	Adverbe de lieu
190)	4 :3	Agréables	...agréables	Adjectif qualificatif
191)	4 :3	Ils	...ils	Pronom personnel
192)	4 :3	Propres	...propres	Adjectif qualificatif
193)	4 :5	Toi	...toi	Pronom personnel
194)	4 :5	Sois sobre	...sois sobre	Impératif
195)	4 :5	Sobre	...sobre	Adjectif qualificatif
196)	4 :5	Supporte	...supporte	Impératif
197)	4 :5	Fais	...fais l'œuvre	Impératif
198)	4 :5	Remplis	...remplis bien...	Impératif
199)	4 :5	Ton	...ton ministère	Adjectif possessif
200)	4 :6	Moi	...pour moi	Pronom personnel
201)	4 :6	Je	...je sers	Pronom personnel
202)	4 :7	J'	J'ai combattu...	Pronom personnel
203)	4 :7	Bon	...le bon	Adjectif qualificatif
204)	4 :7	J'	...j'ai achevé...	Pronom personnel
205)	4 :7	J'	...j'ai gardé ...	Pronom personnel
206)	4 :8	Désormais	Désormais la ...	Adverbe
207)	4 :8	M'	...m'est réservé...	Pronom personnel
208)	4 :8	Juste	...juste juge	Adjectif qualificatif
209)	4 :8	Seulement	...non seulement...	Adverbe
210)	4 :8	Moi	...à moi	Pronom personnel
211)	4 :8	Encore	...encore	Adverbe
212)	4 :9	Viens	Viens au plus tôt	Impératif
213)	4 :9	Plus	...plus	Adverbe

214)	4 :9	Tôt	...tôt	adverbe
215)	4 :9	Moi	...moi	Pronom personnel
216)	4 :10	M'	...m'a abandonné	Pronom personnel
217)	4 :10	Il	...il est	Pronom personnel
218)	4 :11	Seul	Luc seul...	Adjectif
219)	4 :11	Moi	...moi	Pronom personnel
220)	4 :11	Prends	...prends	Impératif
221)	4 :11	Amène	...amène-le	Impératif
222)	4 :11	Toi	...avec toi	Pronom personnel
223)	4 :11	Il	...il m'est	Pronom personnel
224)	4 :11	M'	...m'est	Pronom personnel
225)	4 :11	Utile	...est utile	Adjectif qualificatif
226)	4 :12	J'	J'ai envoyé...	Pronom personnel
227)	4 :13	Apporte	...apporte le	Impératif
228)	4 :13	J'	...j'ai	Pronom personnel
229)	4 :13	Surtout	...surtout	Adverbe
230)	4 :14	M'	...m'a fait	Pronom personnel
231)	4 :14	Lui	...lui rendra	Pronom personnel
232)	4 :15	Garde	Garde	Impératif
233)	4 :15	Toi	...toi	Pronom personnel
234)	4 :15	Fortement	...fortement	Adverbe de manière
235)	4 :16	Ma	...ma	Adjectif possessif
236)	4 :16	Première	...première	Adjectif
237)	4 :16	M'	...ne m'a	Adjectif possessif
238)	4 :16	M'	...m'ont	Pronom personnel
239)	4 :16	Leur	...ne leur	Adjectif possessif
240)	4 :17	M'	...qui m'a	Pronom personnel
241)	4 :17	M'	...qui m'a	Pronom personnel
242)	4 :17	Moi	...par moi	Pronom personnel
243)	4 :18	Me	Me délivrera	Pronom personnel
244)	4 :18	Mauvaise	...mauvaise	Adjectif qualificatif
245)	4 :18	Il	...et il...	Pronom personnel
246)	4 :18	Me	...me sauvera	Pronom personnel
247)	4 :198	Me	...me faire	Pronom personnel
248)	4 :18	Célèbre	...faire célèbre	Adjectif qualificatif
249)	4 :18	Salue	Salue Prisca...	Impératif
250)	4 :20	J'	...j'ai...	Pronom personnel
251)	4 :21	Tâche	Tâche de venir...	Impératif
252)	4 :21	Te	...te saluent	Pronom personnel
253)	4 :22	Vous	...avec vous	Pronom personnel

An Analysis of Metaphorical Representation of Men in Selected Nigerian Newspapers

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Abstract

This paper presents an analysis of metaphors used to depict men in selected Nigerian newspapers, examining their meanings, implications, and socio-cultural contexts. Metaphors are powerful linguistic devices that shape perceptions and convey cultural values, particularly within media discourse. Despite the growing body of literature on gender representations in the media, there is a notable gap in research specifically focused on the use of metaphors to portray masculinity in Nigerian newspapers. Drawing on conceptual frameworks from critical discourse analysis and metaphor theory, this study investigates the dominant metaphors employed to represent men in selected Nigerian newspapers and explores how these metaphors contribute to the construction of masculinity. Through a systematic analysis of newspaper articles, headlines, and opinion pieces, this research aims to uncover the underlying ideologies and socio-cultural constructs embedded within these linguistic representations of masculinity. Key research questions addressed include: What are the prevailing metaphors used to portray men in Nigerian newspapers? How do these metaphors contribute to the construction of masculinity? What social, cultural, and political factors influence the choice and interpretation of these metaphors? By critically examining the use of metaphors on men in Nigerian newspapers, this study contributes to a deeper understanding of gender representations in media discourse and sheds light on the complex interplay between language, gender, and power in Nigerian society.

Key words: metaphor, gender, men, media discourse

Introduction

Metaphors are powerful linguistic tools that not only facilitate communication but also shape perceptions and convey cultural values. Within the realm of media discourse, metaphors play a crucial role in framing narratives and constructing representations of various social groups, including men. In the context of Nigerian newspapers, where language serves as a primary medium for disseminating information and shaping public discourse, the portrayal of men through metaphors holds significant implications for understanding gender dynamics and societal norms.

Numerous studies have explored the use of metaphors in media discourse, revealing their pervasive influence on shaping public opinion

and reinforcing social ideologies (Lakoff & Johnson, 1980; Charteris-Black, 2004; Ahmed, 2019). However, while there is a growing body of literature on the representation of gender in the media, including analyses of stereotypes and portrayals of masculinity (Connell, 1995; Kimmel, 2010), there remains a gap in research specifically focused on the use of metaphors to depict men in Nigerian newspapers.

This paper seeks to address this gap by conducting a systematic analysis of metaphors used to portray men in Nigerian newspapers. Drawing on conceptual frameworks from critical discourse analysis (Fairclough, 2003) and metaphor theory (Lakoff & Johnson, 1980), this study aims to uncover the underlying meanings, ideological implications, and socio-cultural

constructs embedded within these linguistic representations of masculinity.

Nigerian newspapers serve as influential platforms for shaping public opinion and disseminating cultural values. The language employed in newspaper articles, headlines, and opinion pieces reflects and reinforces prevailing social norms and stereotypes (Ahmed, 2019). Therefore, an examination of metaphors used to depict men in these newspapers offers insights into how masculinity is constructed, negotiated, and contested within the Nigerian socio-cultural context.

By interrogating the metaphors employed in Nigerian newspapers to represent men, this study seeks to address several key research questions: What are the dominant metaphors used to portray men in Nigerian newspapers? How do these metaphors contribute to the construction of masculinity? What social, cultural, and political factors influence the choice and interpretation of these metaphors?

Through a nuanced analysis of metaphors on men in Nigerian newspapers, this paper aims to contribute to a deeper understanding of gender representations in media discourse. By unpacking the meanings and implications of these metaphors, this study seeks to stimulate critical reflection on the complex interplay between language, gender, and power in Nigerian society. In doing so, this research not only fills a gap in the literature but also offers valuable insights into the ways in which metaphors shape and perpetuates societal perceptions of masculinity, thereby enriching scholarly discourse on gender, language, and media studies in the Nigerian context.

Metaphor, Gender Representation, and Discourse

Metaphor serves as a critical lens through which discourses depicting individuals and groups are analyzed. Reisigl and Wodak (2001: 56) note that within linguistic construction of identities and collective subjects, metaphors play a pivotal role in creating a sense of sameness and homogeneity, thereby influencing how

individuals are perceived and treated. This function of metaphor in discourse is closely linked to Halliday's (1985) ideational function of language, which pertains to language's role in understanding and constructing social reality. As Semino (2008) observes, conceptualizing one concept in terms of another can shape attitudes and evaluations, influencing power relations between different genders or social groups.

Lakoff and Johnson (1980) argue that metaphors not only highlight certain aspects of experience but can also shape social realities, guiding future actions and reinforcing coherent experiences. This perspective aligns with critical discourse analysis (CDA), which posits that discourse constructs its object from particular socio-political viewpoints. Studies on language and gender in sub-Saharan Africa, such as those by Mele (2008), Atanga (2010), Ellece (2012), and Ahmed (2019) reveal how gendered discourses are articulated to reinforce or contest gender identities and ideologies. For instance, Mele (2008) demonstrates how metaphorical expressions in gendered discourses sustain male dominance and female oppression, while Ellece (2012) highlights how speakers use metaphors to shape social reality and construct gender identities.

This study posits that authors from different gender groups may employ different metaphors to represent women and men, thus achieving distinct communicative goals. Building on the theoretical framework linking metaphor and gender representation, the subsequent subsection discusses the procedure used to identify metaphors in the corpus.

Metaphor Identification

This subsection focuses on the criteria for identifying metaphorical expressions related to gender and the methodology used to group and analyze them. A metaphorical expression is considered as such when there is semantic tension or incongruity between it and the entity it refers to (Charteris-Black, 2004). The Pragglejaz Group's Metaphor Identification Procedure (MIP) serves as the primary method for this process.

The MIP involves several steps, including reading the entire discourse to establish meaning, determining lexical units, establishing contextual meaning, and marking lexical units as metaphorical based on contextual contrasts (Group, 2007). Additionally, the study employed Steen's (2002) metaphor identification procedure to identify and formulate conceptual metaphors by analyzing the underlying conceptual structures of metaphorical expressions.

Using these complementary approaches, a total of 165 metaphorical expressions relevant to representation of men in five selected Nigerian newspapers were identified in the corpus. These expressions were manually categorized into three groups: entrenched, conventional, and novel metaphors. Entrenched metaphors have become naturalized and invisible, while novel metaphors represent new ways of thinking or conceptualization (Semino, 2008; Charteris-Black, 2013). Despite ongoing efforts to automate metaphor identification, manual searching remains the most reliable method.

Data and Methodology

The data for this study comprises linguistic expressions utilized to describe or refer to men in opinion articles on gender, sourced from five prominent Nigerian newspapers: *Daily Trust*, *The Guardian*, *The Punch*, *New Nigerian*, and *Vanguard*. These newspapers were purposively selected due to their national coverage and widespread readership across Nigeria and beyond. Despite being published in English, these newspapers attract readership from diverse regions of the country. They were also chosen because they have consistently covered gender-related issues from 1999 to 2014, a period marked by a significant increase in gender discourse within the Nigerian print media landscape.

To ensure a comprehensive examination of linguistic representations of gender, the chosen period spans from 1999 to 2014. This extensive timeframe allows for the identification of overarching trends in the portrayal of gender in

newspapers. The data utilized for analysis was primarily sourced from the archives of the selected newspapers. For clarity and ease of reference, each newspaper is assigned a unique code: DT for *Daily Trust*, NN for *New Nigerian*, TG for *The Guardian*, TP for *The Punch*, and TV for *Vanguard*.

Given the abundance of opinion articles on gender published in these newspapers and the practical limitations imposed by time constraints, articles were selected based on their relevance to the research topic. To ensure representativeness and analyzability, a "Quota sampling" method was employed. This method, as explained by Saunders et al. (2009: 235-236), enables the selection of salient articles without necessitating complex probability calculations. By employing this sampling technique, the study aims to ensure that the selected sample accurately reflects key characteristics of the overall study population, thereby facilitating a rigorous and insightful analysis of linguistic representations of men in Nigerian newspapers.

Data Analysis and Discussion

In this section, the analysis examines how men are conceptualized via metaphor in both male- and female-authored texts authored by both male and female authors. These (conceptual) metaphors are further categorized into two groups based on their recurrence in the data. Thus, metaphors that repeat themselves within and across the texts are grouped and discussed as common metaphorical conceptualizations, while those that predominate or exist only within particular text are treated as been specific to it. First, however, the analysis identifies some statistics concerning metaphors about men identified in the corpus.

Metaphoric conceptualizations of men in the corpus

In this sub-section, the analysis focuses on patterns of conceptualization of men common to both male and the female-authored texts. Two (2) patterns of these conceptualizations can be identified in the corpus, as shown in Table 1.

Table 1. Metaphors about of men by male and female authors

S/N	Conceptual metaphors	Frequency	Percentage
1.	men are the leaders	136	82.4%
2.	men are animals	29	17.6%
		165	100%

Table 1 shows that expressions drawn from the source domains of power and leadership (1) and animals (2) have been used by both male and female authors to describe men. The table also shows that men are described in terms of leadership role than other roles they play in society or the qualities they possess. Below examples of these conceptual metaphors are presented and discussed.

Men are leaders

As just noted, over 80 per cent of the metaphors that constitute this pattern constructs men as the leaders of the households. Extracts 1 – 5 present examples of expressions used by the male authors to describe men and/or refer to their gender roles. Please note that identified metaphoric expressions were bolded for ease of reference.

1. [...] since the man is **the head** of the family, there must be away of subjecting a woman under him so that there would not be clash of “two captains in the same boat.” Men should therefore continue to play the role of **a counsellor** and women the helpers. (TG, 7.3.2006: 33)
2. God created man for leadership. As Christ is the head of the church, so is man the **spiritual head** of his own home. (V, 24.7.2011: 13)
3. Women are also seen as personal property of men, personal servants whose only purpose is to meet the needs of their **masters**. (NN, 11.9.2005: 25)
4. A wise wife respects and treats her husband as a **Dad** in the sitting room, as a **King** on the dining table, as **a President** in the public (NN, 10.9.1999: 33)
5. A MAN, to all intents and purposes, is expected to be ‘**officer in charge**’ of his home, in very many respects. Apart from being the ‘**Decision-maker- in-chief**’, in matters relating to the smooth-running of the home, on his shoulder also squarely rests the onerous task of **the Captain**, who must deftly steer the vessel known as ‘MY FAMILY’ to safety, in stormy times. (TG, 11.1.2005: 45)

In 1 - 5, expressions from the source domain of power and leadership, ranging from entrenched metaphors, such as the “head” (of the family or household) in 1 to novel or unconventional expressions, such as “officer in charge” in 5, were used to ascribe leadership role to men. Of interest here is the way religion is used to promote patriarchal ideology, which perpetuates male supremacy and female subordination. This can be seen in 2 for instance, where men are described as the spiritual heads of the family. By this description, men are, in a way, depicted as the “priests” of the home, who are expected to not only lead their families but also, help them grow spiritual relationship with God.

Interestingly, this perception of men as the leaders is also shared by some female authors, as 6-10 show.

6. In the home, God says man is **the master**, the **o/c in charge** of the family [...] As **the head**, the man is supposed to lead the woman and love her while the woman is supposed to love and respect him. (V, 3.2.2013: 17)
7. I understand that in everything there is **a captain** and a co-pilot; they are both responsible for the working of the system. But when there is a final decision to make, it is up to the captain to make it. He is **the head** and has more experience and [therefore] the one with the responsibility. But any mature **captain** will not ignore his co-pilot because she is not a cabin attendant. (TG, 7.3.2014: 6)

8. When you are being **piloted** by a man who knows how to do the take off and land, you are relaxed. But when you know that **this pilot** cannot lead you safely to your destination, there is bound to be panic and chaos. (TG, 20.8.2005: 29)
9. [...] God created both men and women equally, though in the world, men are **the rulers**. (NN, 13.12.2004: 13)
10. How submissive would she be to a man who constantly reminds her of his headship in the home? **Oga**, hear this: if you are in the habit of reminding your wife and putting it on her face that you are **the head** of your home, it speaks of one thing; you are yet to become **the head** indeed. When a man is truly **the head** of his home, even a little child entering the home for the first time will know that there is order in there. There will be so much peace and serenity in that home. (TG, 8.3.2011: 13)

Reading the expressions in 6-10, one can sense a discourse that perpetuates the stereotypical role of men as the heads of households. These metaphorical expressions describe men as the leaders of the family in a number of ways. In (6) for instance, men are described as the masters, O/C (officers commanding), and as the head of the family. This is also the case with (7 and 8), where they are conceptualized as the captains (7), the pilots (8), and the rulers (2), which collectively ascribes leadership role to men. Of interest here is the term of address: *Oga*, a Nigerian Pidgin English term for the boss, which is used to refer to men in (5). This term of address can also carry the further meaning of the superior, the master and the dominant person.

Men are animals

In this pattern, men are described “in terms of some (assumed) properties or characteristics of animals” (Kövecses, 2010: 19), as 11-12 and 14 -15 show. Note that although these metaphorical expressions are more of animal metaphor, they also depicts men as disempowered, thus overlapping with the expressions grouped under the conceptual metaphor: men are endangered.

11. [...] how many songs (I wish there was any) have been composed to sing the praise and lift the spirits of fathers for their labour of love, as breadwinners and **beasts** of every family’s burden? (TG, 7.12.2014: 38)
12. In this campaign, all men are portrayed as **tigers** lacking civility in dealing with women (DT, 9.11.2003: 34)
13. [...] men who claim to be affected by some kind of indecent dressing are **brutes** who lack self-control. (DT, 12.11.2010: 48)
14. [...] to demonise men and make them look like **ogres** most dangerous to the health, safety and general wellbeing of women (DT, 12.11.2010: 48)
15. In this campaign, all men are portrayed as insensitive **brutes** and **dangerous animals** fit only for the zoo (DT, 12.11.2010: 48)

We can see from these expressions that men are conceptualized as animals. For example, they are portrayed as “beasts” in (11), “tigers” in (12), “brutes” in (13), “ogres” in (14) and “dangerous animals” in (15). All these expressions liken men to (wild) animals. Implicit in these expressions is the depiction of men as disempowered. We shall return to this point in the next sub-section.

In contrast to the way in which male authors used expressions that portray men as wild animals, their female counterparts have used expressions that largely describe men in terms of some assumed behaviours of certain domestic (or home) animals, as can be seen in 16 – 19:

16. [...] if a woman doesn’t cook well, problem will start in the home because men like **dogs**, the way to their heart is through their stomach (TG, 3.3.2000: 19)
17. The earlier a woman understands that men are like **guinea fowl**, which cannot roost on the bare floor, the better for her. (DT, 21.4.2004: 44)

18. [...] men are like **a cock**, they give grains and eat stones. (NN, 21.4.2001: 27)
19. a man is like your **pet animal**, the more you treat it well, the more it becomes attach to you. (DT, 13.12.2004: 13).

In 16 -19, the expressions compared the attitudes of (some) men to those of animals. Implicit in these expressions, is the patriarchal gender ideology that promotes self-denial and husband-centeredness on the part of the woman. In four out of the five examples presented here, the woman is encouraged to treat her man (or husband) well. Particularly interesting is the expression in 16 *men are like a cock, they give grains and eat stones*, which compares men with a cock. A cock, it is assumed, can provide its female partner with good food while, it feeds on crumbs or leftovers. Similarly, men are conceptualized here as having the tendency to provide expensive things to women – things that some men cannot afford to buy or use for their own selves. Thus, this conceptualization of men can be seen as a form of “rationalization” (van Leeuwen, 2008) aimed at persuading the woman to devote herself to the service of men, because of the seeming benefit that she may derive from doing so. It is also interesting to note that men are not only described here in terms of some assumed animal-like behaviour but, they are also domesticated. Thus, metaphor overlapping occurs here, also. The expressions in this pattern (of conceptualization), as gender as socially learned theorists (e.g. Tannen, 1990; Risman 1998) would suggest, are capable of socializing the reader and by extension the woman, into perceiving men as individuals, who require “VIP” treatment. In the next section, the analysis will present and discuss other conceptualizations of men peculiar to particular texts. We shall begin with the male-authored texts.

Conceptualizations of men in the male-authored texts

In this section, patterns of conceptualization of men identified to be specific to the male-authored texts were presented and discussed. It shows how men are perceived and described as disempowered gender.

Men are disempowered

Expressions used exclusively by the male authors to describe men as disempowered. Examples of these expressions are provided in 20-22.

20. A lot of men these days are **walking corpses**, who due to gross psychological and emotional abuses [they suffer from women] (V, 8.8.2014: 40)
21. [...] the men are **endangered species**. Their jurisdiction has been encroached upon and they need some assistance to recover. (TG, 16.2.2000: 38)
22. These days, not many men are capable of acting as effective heads of the family [...] in fact, some have become **door mats** to their wives. (DT, 12.11.2010: 38)

Examining the examples in 20-22, we can see that the authors have used expressions, which portrays men as disempowered. For example, in (20) men are described as “walking corpses”. This is also the case with (21) and (22), where they are referred to as “endangered species” and “door mats” respectively. These metaphors do not only portray men as socially disempowered, but also serve as a strategy used by some male authors to protest their perceived oppression of men in society. This discourse that portrays men as oppressed, has not yet been provisionally identified and named in the literature, to my knowledge.

Conceptualizations of men specific to female-authored texts

In this section, patterns of conceptualization of men specific to the female-authored texts are analyzed. Three (3) patterns conceptualization have been identified to be peculiar to the sub-corpus, as shown in Table 2.

Table 2. Metaphors about men specific to female-authored texts

S/N	Conceptual metaphors	Frequency	Percentage
1.	men are unfaithful	17	40.5%
2.	men are commodities	14	33.3%
3.	men are a failure	11	26.2%
		42	100%

From Table 2, it can be seen that metaphors drawn from the source domains of faith (1), commodity (2), and success and failure (3) were used exclusively by the female authors to describe men. The table reveals the prevalence of expressions that describe men as unfaithful. This shows that men are perceived by the authors to be unfaithful (in relationship with women), as discussed below.

Men are unfaithful

As indicated in Table 2, this conceptual metaphor is the most productive pattern of conceptualization of men specific to the female-authored texts. An examination of examples that constitute this pattern has revealed a number of novel or un-conventionalized expressions, such as “Bluetooth” as in (23), “players” and “shade made of stalk” as in (24), and “He-goat” as in (25), which collectively describe men as unfaithful and unreliable individuals, as discussed below.

23. [...] men are like **Bluetooth**, they can connect with any woman that can accept or listen to them. (TP, 8.3.2001: 20)
24. Examples of men who aren't open to emotional connection include the following: **Players**, this category of men are **shade made of stalk**; they can quit once they satisfy their selfish desire (NN, 22.12.2001: 9)
25. Many men are like a **He-goat**, they cannot stay with only one woman. (DT, 25.12.2010: 40)

In (23), men are described as *Bluetooth*, a wireless networking technology that interconnects electronic devices through short-wave radio frequencies. By describing men as Bluetooth, the author depicts men as having the tendency to easily connect with any woman that opens her doors of affections to them, portraying them as unfaithful in relationship with women. While (25) metaphorically compare some men's attitude with that of a *He-goat* which, it is assumed, can have relationship with as many she-goats as possible. Particularly interesting is (24), where men are described as *players* and a *shade made of stalk*, which depict them as not only unfaithful but also, unreliable. It is also interesting how the authors described men in terms of a shade made with stalk (24). A stalk shade erected only a day or moments ago can be destroyed by strong wind, fire or even removed by the owner when they feel like because, it is not needed anymore or due to an incidence or unforeseen circumstances. Similarly, the life of a woman, who is happily married, can suffer a reversal of fortune if her man (or husband) decides to terminate the marriage or abandons her in favour of another woman.

Men are commodities

This conceptual metaphor is realized mainly through novel or unconventional expressions. And, it was used exclusively by the female authors to commodify men, as illustrated in 26 – 28:

26. A lot of us treat men in ways that diminish their egos, making them feel like **goods** whose prices have fallen down (TV, 8.11.2006: 18)
27. The **value** of a man who is lazy and cannot provide for his family is zero even in the sight of God. (NN, 3.3.2007: 34)
28. As hard and independent as men seem, they are just **wrapped** in hard muscles. Beneath this rugged cover are **the stuffs** which teddy bears are made of. (NN, 12.5.2007: 34)

Extracts 26 - 28 represent examples of expressions used by the female authors to commodify men. Here, it

can be seen that men are described as goods whose prices can fall or rise (26), as having value or worth (27), and as materials that can be used to produce or manufacture something (28). All these expressions describes men as commodities. Implicit in this pattern of conceptualization is the patriarchal ideology that promotes male dominance and female subordination. In (27) for instance, men are portrayed as the providers of the family. This discourse that depicts men as a commodity has not yet been provisionally identified and named in the literature, to my knowledge.

Men are a failure

Based on the failure of some men to perform their traditional gender role of providing the material needs of their family, they are perceived to be a failure by some female authors, as in 29 – 31.

29. I also know that a woman could get desperate [to get married] for a lot of reasons [...] But, she doesn't have an excuse to stay desperate because, desperation isn't going to get her a husband. Maybe, she will end up with an **apology** that looks like a man and, believe me, there are a lot of **apologies** out there that look like men! (V, 1.2.2010: 33).
30. Some men are just out there claiming to be men whereas deep inside them they are still **little kids** (DT, 28.8.2010:47).
31. If you are married to an **otondo**, you have to wear the trousers in the family even if you don't want to (TP, 12.12.2001: 30).

It is clear from the expressions above that men are perceived to be a failure when they fail to play their traditional gender role in the family. In (28) for instance, the metaphor “apology” is used to refer to men that may not be able to play their traditional gender role, questioning the masculine gender identity of this category of men. Similarly, in (29) men are likened to “little kids”, suggesting that some men are incapable of taking care of even their own selves. Particularly interesting here, is the depiction of a man who cannot provide the material needs of his family as *Otondo* (30), a Nigerian Pidgin English term used especially in military and paramilitary circles to refer to any recruit or trainee, who is lagging in any of the training activities. This pattern of conceptualization shows that men, who for some reasons fail to provide the material needs of the family are considered as “unreal men.” With regard to categories of metaphor, most of the metaphorical expressions that constitute this pattern are of novel origin.

Conclusion

In conclusion, this study has provided an analysis of metaphors used to depict men in Nigerian newspapers. Through a systematic examination of linguistic expressions across opinion articles on gender published in five prominent Nigerian newspapers, namely *Daily Trust*, *The Guardian*, *The Punch*, *New Nigerian*, and *Vanguard*, the analysis have uncovered nuanced insights into the ways in which men are represented in media discourse. The findings of this study shed light on the multifaceted nature of gender representations in Nigerian newspapers, highlighting the diverse range of metaphors employed to construct and reinforce societal perceptions of masculinity. From entrenched metaphors that have become naturalized within discourse to novel metaphors that offer fresh

perspectives on gender, our analysis has revealed the dynamic interplay between language, culture, and gender ideologies.

By employing a combination of qualitative content analysis and metaphor identification procedures, we have identified and categorized over seven hundred metaphorical expressions relevant to the study, providing a rich dataset for further research and inquiry. Through careful examination and interpretation, we have unraveled the underlying conceptual structures and ideological implications embedded within these metaphors, offering valuable insights into the construction of gender identities and power dynamics in Nigerian society.

It is evident from our analysis that metaphors play a pivotal role in shaping perceptions of masculinity and framing discourses on gender in

Nigerian newspapers. Whether perpetuating traditional gender norms and stereotypes or challenging prevailing ideologies, metaphors serve as powerful linguistic tools that influence how men are perceived and positioned within societal frameworks.

Moving forward, this study underscores the importance of critical engagement with language and media representations in understanding and addressing issues of gender inequality and social justice. By interrogating the role of metaphors in shaping gender discourse, we can foster more inclusive and equitable

representations of men and women in media narratives, contributing to broader efforts towards gender empowerment and social change.

Finally, this study contributes to a growing body of literature on gender and media studies, offering valuable insights into the complex relationship between language, gender, and power in Nigerian newspapers. It is our hope that the findings and analysis presented in this paper will stimulate further research and dialogue on the role of metaphors in shaping gender representations and perceptions in media discourse.

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An Analysis of the Categories of English Words and Phrases Used in Selected Hausa Home Videos

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Abstract

This paper examines the presence and usage of English words and phrases in selected Hausa home videos titled: Zuri'a (Family, 2012), and (La miraj (The Barren, 2013). Hausa is an Afro-asiatic language spoken by millions of people across West Africa and the Sahel region. It is one of the most widely spoken languages in the region and is also lingua franca of West Africa. The purpose of this study is to analyze two selected Hausa home videos, identify and categorize the English words and phrases used in the videos. The study utilized a qualitative research approach to analyze the selected home videos. The data collected was analyzed by coding the English words and phrases according to a descriptive classification system. The study identified a number of expressions which were code-mixed in Hausa and English. These were extracted and used as data, and subsequently some native speakers and Hausa translators were involved in the editing of the data. The study also discovered that the English words and phrases used in Hausa home videos were heavily influenced by the political, social, administrative and cultural lifestyle of the region which is reflective of the values and norms of the Hausa society. Overall, this study provides an overview of the categories of English words and phrases used in selected Hausa home videos. The findings from the study can be used to improve English language education in the region, as well as gain a better understanding of the Hausa language and its influence on English.

Keywords: code-mixing, Hausa, home videos, phrases.

Introduction

The aim of this paper is to analyze the categories of English words and phrases used in selected Hausa home videos and to chart the historical development of Hausa home videos. The study intends to apply Kachru's (1983) and Sethi's (2018) sociolinguistics code-mixing paradigm to explain how English lexical items and phrases are used in Hausa home videos. Gerald and Juliet (2017:3), and Abdulkadir (2021:89) observed that multiple linguistic and cultural infiltrations define modern Hausa. According to them, the linguistic and cultural infiltrations include: the replacement of some already existing Hausa lexical items by English lexical items which leads to the disappearance of the replaced lexical items, and cultural

infiltrations which involves the creation of an entirely or partially new vocabulary which were not pre-existing in the language but which emerged as a result of cultural contact between the Hausa and the Western culture represented by the English language. Ikara (1975:27), corroborated the above statement when he wrote that:

The contact of English and Hausa demonstrates, quite unambiguously, how English as a communicative tool, has transmitted in some way, the different forms of western culture to Hausa society, and has, consequently, been instrumental in the continuing change and reconstruction of the Hausa language. The latter is being constantly

brought up-to-date to accommodate and express the new Western experience – new ways of life, new ideas and concepts, new objects and institutions, new mores and practices, new beliefs and attitudes previously unknown to the Hausa society.

The phenomenon has greatly affected the way and manner Hausa language is used by the Hausa speakers. This study, therefore, is set to analyze, through the process of code-mixing, the types of English words and phrases that are commonly used in Hausa home videos and how they are being used. It is expected that the study would contribute to the sparse body of knowledge of Hausa language by providing an invaluable insight into the relationship between the use of English words and phrases in Hausa home videos and the Hausa language. In addition, it is hoped that it would inform the development of language education policies in Nigeria and other countries with similar language use, as well as provide a tool for the study of sociolinguistic aspects of the Hausa language.

The Introduction of Hausa Video Film in Northern Nigeria

The Hausa film has been described as a “culmination of Hausa entertainment because it

contains music, drama and dance”. The term has been further defined as “as an attempt to represent the Hausa society...” Kurawa (2010:173). Identifying the actual date on which the Hausa film began is not that easy. However, Gidan Dabino in Ali (2004:30) claimed that Kano was the first location where Hausa films were exhibited between 1980 and 1984. This event was the result of the activities of drama groups, literary movements, non-governmental organization in the form of youths and social clubs, writers clubs, cultural association etc, many of which emerged in reaction to the colonial and post-colonial domination of the film industry by foreign interests represented by the Lebanese and Indians.

Code-switching and Code-mixing

Bakomba (1988 and 1989:278) defines code-switching as “the mixing of words, phrases and sentences from two different grammatical (sub) systems across sentence boundaries within the same speech event”. He further defines code-mixing as “the embedding of various linguistic units such as affixes (bound morphemes) word (unbound morphemes), phrases and clauses from a cooperative activity where the participants, in order to infer what is intended, must reconcile what they hear with what they understand”.

Varieties of code-switching and code-mixing

Hoffman (1992:92) and Romaine (1994:57) have identified and classified code-switching into three, each different from the other in its place of occurrence: (A). Intra-sentential switching occurs within a clause or sentence. It is normally characterized by a switch from one language variety to another within a single utterance. This is exemplified in the film ‘Wasila 1’

(1). Na kiraka ne dan na gaya maka I am now free. – Wasila-Moda

‘I just call to inform you that I am now free’.

B). Inter-sentential switching occur between a clause or sentence boundary i.e. outside the sentence or the clause level. This is shown in the extract below from the film ‘Khaleesat 1’.

(2). You are very stupid. Kin yaudare ni.

‘You are very stupid. You have deceived me’.

C). Tag switches refers to the use of tag, exclamation, or certain forms of phrases into an utterance of another Yusuf (2012:94). These switches can be found in the following films ‘Khaleest 1’ and ‘Wasia 1’

(3). Okay, zan tafi office- Khaleesat- Ibrahim

‘Okay, I will leave for office’.

- (4). Look! Karki tsaida ni. Sai na dawo – Jamilu-Wasila
Look! Do not delay me. Till I return.

Model of Code-mixing

One of the recent models of analysis on code-mixing is that developed by Kachru (1983:90-93) and elaborated by Sethi (2018:7). The model of analysis which was based on code-mixing in Hindi-English, was predicated on the formal system of rank scale which they referred to as hierarchy. According to them, “in this hierarchy, mixing of simple lexical items ranks lowest and mixing of sentences ranks highest”. The rank scale structure is presented below:

- (1). Noun phrase insertion
- (2). Verb phrase insertion
- (3). Unit hybridization
- (4). Sentence insertion
- (5). Idiom and collocation insertion
- (6). Inflection, attachment and reduplication

This illustration, from now on, will be based on Sethi’s (2018) code-mixing and code-switching of English in Punjabi language. However, in order to grasp a better understanding of CS and CM patterns, he has included in his analysis, single word-nouns and single word-verbs insertions in the language as demonstrated below:

Single word-noun insertion:

1. Jidan tu maari BOLLYWOOD vich ENTRY saare ne RECORD jaane tutt ne.
‘The day you make entry into Bollywood all record will break’.

Single word-verb insertion:

2. CHOOSE tu velaitiya aa.
‘You choose a foreigner’.

Noun phrase and verb phrase insertions: This involves the insertion of a linguistic unit (above a word) i.e. a noun phrase or a verb phrase from another language in a sentence. The following noun phrases were extracted Hindi-English and Punjabi-English. (Both Hindi and Punjabi are mutually intelligible languages).

Noun phrase:

3. BLACK SUIT wich lagdi kamal - ‘Looks terrific in black suit’.

Verb phrase:

4. Made in India lagdi Ae – ‘You look like an Indian’.

Unit hybridization: Kachru (1983:157) describes a hybrid as “a mixed form which is composed of elements from two or more different languages”. A hybrid comprises elements from two different languages plus at least one element from a local language brought together through the process of amalgamation. A unit hybridization has been found in the production of both compound verbs and compound nouns in Punjabi and Hindi languages. For instance, in the formation of phrasal verbs as a unit of hybridization, single verbs (‘do’ verbs) like ‘kard’, ‘karta’ etc, are inserted alongside Punjabi light verbs:

5. Sanu REFUSED Keeta- ‘You refused me’.

The instance of insertion of a compound noun as a unit hybridization is as follows:

6. Mere bol jevein CAMERA TRICKS – ‘My words are like camera tricks’.

Sentence insertion: At the sentential level, mixing could be observed in the following construction:

7. Kudiye mainu saar khabar, mere peeche ki ke kardi ae tu
HAAN TU...
YES I'M TALKING TO YOU
'Girl I'm aware of everything, what you do behind my back'.
Yes you...
'Yes I'm talking to you'.

Advantages of code-mixing: Code-mixing has several advantages among the Hausa speakers. The following are some of its notable advantages:

Filling of lexical gaps: Code-mixing could be used in filling lexical gaps with lexical items that are absent in a language, Hudson (2011) in Ifeoma et al (2011:68). Code-mixing serves the advantage of filling lexical gaps in Hausa with the vocabulary items that are absent in the language, especially the specialized vocabulary or lexical items related to science and technology.

Referential function: Code-mixing performs a referential function in language, especially where a topic is thought to be appropriately discussed in another language Appel and Muysken (1989:118). For instance, code mixing could occur in quotation where a title of a book or a novel is involved. Quotation is used in book titles and novels where their direct Hausa equivalents may be difficult to find or where translation may only lead to haphazard quotation of the title.

Social prestige: Among the reasons attributed to code-mixing is the desire to identify with a certain social class or group to which an individual wishes to belong. According to Holmes (2007:218), "One of the functions for switching or mixing is to mark in-group solidarity and exhibit unity in the group".

Phatic and metalinguistic: In phatic or metaphorical function, speakers switch code to emphasize on the parts of the conversation which are important, and in metalinguistic function, speakers switch code in order to impress, harass or intimidate other participants, Appel and Muysken (1987:118-119).

Theoretical framework

The study's theoretical foundation is sociolinguistics, specifically, the concept of code-mixing as put forward by Kachru (1983) and Sethi (2018). This model is chosen as the frame of analysis for this study because it addresses a variety of issues related to code-mixing such as single word-noun and word-verb insertions, verb phrase and noun phrase insertions etc. Interestingly, this study's primary concern is on the examination of basic lexical items such as single verbs and single nouns insertions, noun phrase and verb phrase insertions as well as sentence insertions.

Data sources and collection

Most of the data gathered for this research were obtained directly from Hausa home videos and visual sources from where the characters' dialogues and actions were taken.

Language usage was closely monitored and contain admixture of Hausa and English expressions taken out and utilized as data. Afterwards, various Hausa native speakers and qualified translators worked on updating the data.

Sampling procedure

Samples were taken from a range of alternatives provided by the Hausa home videos depicting the political, social, economic and cultural challenges within the Hausa society. Each of the several compact discs with corresponding titles contains the issues. Three of the five (5) CDs that were recovered were chosen as samples, and out them two were chosen to represent the whole. The chosen CDs were closely examined, with transcriptions made both in Hausa and English.

The Analytical Procedure

The data items include words and phrases

that the characters in different situations blended together in Hausa and English. Therefore, the analytical method follows Kachru's (1983) and

Sethi's (2018) procedure for the extraction of important components as well as their translation and description.

Data Analysis

VCD 1

Video Compact Disc One

Title: Zuri'a (Family)

This film portrays a record of conversation in Hausa-English code-switching and mixing among different members of the family who have come to visit an ill-member of the family on admission in a hospital. The corpus represents the collected data where the code-switched and code-mixed elements are written in capitals and the transcript and transcribed elements are enclosed in inverted commas. The following extracts from the film illustrate the single word-noun and single word-verb insertions in Hausa-English constructions,

Single word-noun insertion:

1, Za'a yi BIRTHDAY yau..

'There will be a birthday today.'

Single word-verb insertion:

2, Sisters' din ka na makaranta suna MISSING na ka, ka na nan.

'Your sisters are at school missing you, and you're here.'

Noun phrase insertion:

3, Ba ni za kaiwa HAPPY BIRTHDAY ba Teddy di na za kaiwa HAPPY BIRTHDAY.

'You're not to say happy birthday to me, but to my Teddy.'

Verb phrase insertion:

4, Tunda rana mu ke ta kokarin PUTTING THINGS IN ORDER ke kuma kinzo kin bata mana.

'Since morning we've been trying to put things in order, you've just come and spoilt everything.'

Sentence insertion:

5, I PROMISE YOU ba zan kara makara ba.

'I promise you ba zan kara makara ba.'

VCD 2

Video Compact Disc 2

Title: La Miraj (The Barren)

The film introduces us to a childless couple in a desperate situation and almost turn apart by frustration and disillusionment due to lack of child birth. The problem that is linked to the woman. In their desperate effort to get a child of their own, they come across a doctor, a gynecologist who offers to help them. Through their conversation with the doctor, we are able to observe a lot of code-mixing. The topic or subject of discussion (pregnancy) in the conversation begins with the use of less technical/professional terms such as 'doctor', 'gynecologist', 'madam', 'patient', 'record' etc, whose equivalent terms could be found in the Hausa language, to a more technical/professional terms such as: 'spermatozoa', 'artificial insemination', 'inborn fertilization', 'surrogate mother', etc whose equivalent terms might be difficult to find in the language.

Single word-noun insertion:

1, Tunda kika ce haka akwai wani abokina DOCTOR ne. Yana da asibiti. Kuma GYNECOLOGIST ne.

Na san in muka je wurin shi, asirin mu arufe yake.

‘If that is what you said, there is a friend of mine who is a doctor, a gynecologist. He has a hospital.

‘I know if we go to him, our secret will be hidden’.

Single verb- insertion:

2, Amma fa gaskiya kun TAKING dina by surprise.

‘But truly, you have taking me by surprise’.

Noun phrase insertion:

3, Akwai hanyoyi dawa. For example, ‘ARTIFICIAL INSEMINATION’, ‘INBORN FERTILIZATION’, ‘THAT OF TUBE’, and ‘SURROGATE MOTHER’.

‘There are many ways. For example, artificial insemination, inborn fertilization, that of tube, and surrogate mother’.

Verb phrase insertion:

Kamar yadda nagani nan spermatozoa dinki IS STRONG ENOUGH yayi fertilization, amma dai aah...madam kin taba shan wasu drugs da zasu hana ki daukar ciki?

‘As I have seen here, your spermatozoa is strong enough for fertilization, but ehh...madam have ever taken any pregnancy preventive drugs?’

Sentence insertion:

4, Salim, YOU ARE WELCOME, YOU ARE WELCOME. Bismillah.Sannu da zuwa kai! kai!! kai!!! You are welcome...

‘Salim, you are welcome. You are welcome. Bismillah (In the name of God). You are welcome.

Oh! Oh!! Oh!!! You are welcome...’

Findings

The outcome of this study has made two important discoveries in English and Hausa code-switching and mixing phenomenon. Firstly, it has identified Hausa video film as an excellent source not only of English lexical transfer into the language, but also the channel through which foreign cultural norms and values infiltrate into the society. The English cultural values imported into the Hausa language have, to a larger or lesser extent, affected the cultural norms and values (mindsets) of the society and influenced the way the speakers think, talk and communicate with others. Secondly, the research has discovered that the Hausa-English code-mixing has contributed to the creation of an entirely or partially new vocabulary items hitherto non-existing in the Hausa language.

Recommendation

Given the narrow scope of this study, we recommend conducting additional research in the

field of English-Hausa contact. Many researches still need to be conducted, especially in this relatively new field of study involving Hausa home videos.

Conclusion

The purpose of this research was to examine the rise of Hausa home videos and how they affected the Hausa language. Additionally, an attempt was made to talk about a few sociolinguistic concerns related to borrowing, code-switching and code-mixing. More effort was put into determining and discussing the many purposes of code-mixing among the native Hausa speakers as well as its impact on the Hausa language. Comparably, instances of English lexical borrowings, such as the different samples taken from the Hausa video compact discs, were examined, discussed and then re-arranged in relation to their original context before being presented from a sociolinguistic standpoint.

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Episodes Coherence in the Moving Image Text

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Abstract

This paper titled "Episodes Coherence in the Moving Image Text" explores the concept of coherence in film narratives and the moving image text. It highlights the theoretical perspectives presented by Cummings, Greenberg, and Kelly (2017) and Baumgarten (2008) in understanding episode coherence in films. Drawing on these theoretical frameworks, the paper reviews how filmmakers employ semiotic features and pictures to achieve coherence within and between episodes in film narratives. Examples of these features and pictures are presented to illustrate their effectiveness in enhancing the overall narrative structure and coherence. The theories put forth as reviewed provide insights into the role of episodic coherence in shaping viewers' perception and understanding of a typical film. This paper also highlights the importance of narrative structure and its impact on audience engagement in tandem with other patterns of semiotic features which emphasize the visual storytelling elements and how they contribute to coherence in film narratives. The findings of this study underscore the significance of carefully crafting semiotic features and pictures to maintain coherence within episodes, as well as creating a smooth transition between them. The narrative structure and visual elements play crucial role in ensuring that viewers can follow and understand the story being presented on screen. Finally, based on the analysis conducted, further recommends that future research could explore the impact of different semiotic features and visual techniques on audience perception of coherence in film narratives. Additionally, comparative studies between different genres or time periods could provide valuable insights into the evolving nature of episode coherence in the moving image text.

Keywords: Episodes, Moving Image Text, Coherence, Film and Discourse

Introduction

The concept of coherence in moving image texts refers to the smooth and logical flow of episodes or scenes within a film. It involves the spatial and narrative connections between shots, scenes, sequences and episodes that make storylines logical. Spatial and episodes coherence in film refers to the unity, continuity, or connectedness of the film space, providing viewers with a vivid and stable sense of space and comprehension (Martinec and Salway, 2005 and Kolstrup, 2009). Narrative coherence, on the same note, involves the logical and meaningful

progression of events within the story. The coherence of moving image texts then becomes essential for creating a seamless and engaging viewing experience. As a simple linguistic term, the concept of episodes coherence is found and further summed and defined as a systematic or logical connection or consistency: 'an integration of diverse elements, relationships, or values which commonly includes logicity of messages' (Pilus, 1996).

In narrative film, spatial coherence plays a central role, particularly within scenes, which express narratively unified chains of events

relatively inferred from the insight of proponents in the field of language and linguistics (Halliday and Hasan 1976, Finch 2000 and Johnstone 2008). Most scenes are expected to be spatially coherent, providing viewers with a clear sense of space and location. However, in recent years, spatial incoherence has become part of the editing style for mainstream action movies, where it often permeates entire scenes.

The concept of coherence in moving image texts is also related to the representation of time, movement, and stillness in cinema. It involves the relationship between movement and stillness, as well as the aesthetics of cinema across its historic body in the face of new media technologies and new ways of watching films on handsets, cinema halls and related video games gadgets. In the context of filmmaking and moving image arts, the coherence of episodes or scenes is crucial for conveying ideas through time and establishing convincing motion (O'Halloran, 2008 and Rowsell and Collier, 2017). It involves the use of basic design techniques, material manipulation, movement and timing, color, and idea development to create a coherent and engaging visual narrative (Ngamsa, 2012).

Overall, coherence in moving image texts is essential for creating a meaningful and immersive viewing experience, ensuring that the spatial and narrative connections between episodes or scenes are logical, smooth, and engaging for the audience. It is therefore essential to put in perspective the importance and significance of this study for the benefit of researchers and learners in the fields of multimedia studies, film analysis, multimodal discourse analysis and language/linguistics.

Theoretical Perspectives of Coherence

Based on the provided sources, four theories and models on the concept of coherence in the moving image text have been found and are undergoing patronage by developments in film discourse. Branigan (1992) on narrative comprehension in film, Chandler (2008) on

semiotics for beginners and Baumgarten (2008) on theoretical perspectives of image/text bonding, all proffer theories and models found to explain trends and developments in the analysis of film discourse. Their submissions have enabled the reality of logicity in supporting placement sequences for comprehension wherever image and text exist to make meaning. The theories and models are sufficiently provided for by Halliday and Hassan (1976), and Jahn (2021) where differently they all dwell on narratological analysis basically accounting for both grammatical linkages and inter semiotic relations in the moving image text. In analyzing the Logical Form of Multimodal Narrative Discourse particularly, coherence plays a vital role presenting a generalized system of image-text relations that applies and functions in different genres of multimodal discourse where images and texts co-occur (Zheng, Liu and Shi 2021). The theories practically applied as models for analytical procedures include conventions, implications, inferences and other aspects spatial coherence. The bonding devices used for coherence equally exist not only at intra unit/frame basis but also at inter and cross-discoursal levels. Four of the related theories are hereby listed:

- i. Conventions of Viewpoint Coherence in Film

This source discusses the coherence relations of discourse coherence theory and their application to filmmaking. It explores the conventions of viewpoint coherence in film and the semantic view of coherence relations between shots, including those of time, space, and action (Cumming, Greenberg and Kelly 2017).

- ii. Image-text Coherence and its Implications for Multimodal Discourse

This work explores coherence theory as an approach to multimodal discourse, arguing that multimodal discourse recruits numerous fine-grained inferences to enrich the interpretation of communicative contributions in context. It also discusses the interpretation of visual communication and coherence relations between panels in comics (Zheng, Liu and Shi 2021).

iii. Introducing Cohesion in Multimodal Discourse

This aspect and source focus on the orientation to visual and/or moving image and the kinds of cohesion enacted through word-image relations, providing insights into the innovative approaches to coherence in multimodal discourse, particularly in relation to visual and moving images (Schubert and Sanchez-Stock-hammer, 2022).

iv. Patterns of Inter Semiotic Cohesion

This theory focuses on the facilitation of meaning by cohesive devices in film discourse. At functional level, grammatical connectives and lexical items provide chain and sequences of unfolding images *in vitro* and matching texts *in vivo* which according to Ngamsa (2012) appeal to the mind through the eye and the ear respectively.

These theories and models offer diverse perspectives on coherence in moving image texts, encompassing the logical form of multimodal narrative, conventions of viewpoint coherence in film and the cohesion of text and image relations in film discourse. The application of these theories over time keeps developing to meet up the challenges of interpretative techniques in film studies. Additionally, other perspectives in the area of multimodal discourse analysis have also

been found and developed, appreciate and set standard of understanding spatial and narrative coherence making comprehension and logical sequencing easy.

Spatial Coherence in Film Discourse

Spatial coherence in moving image texts refers to the unity, continuity, or connectedness of the film space, providing viewers with a vivid and stable sense of space. It is similar in nature to basic description of grammatical coherence illustrated by Pilus (1996) where a typical text is afforded the connectivity, connectedness and appropriateness in terms of form and content. Pilus' standpoint on coherence like of any film discourse in the same context equally justifies the implicit and explicit factors of logical thinking and imagination commonly directing spatial comprehension. At the same level, spatial coherence is also defined as ability of the viewer to self-locate within the space, ensuring that the viewer "stays oriented," "keeps their bearing," or "knows where they are" (Greenberg, 2022). In a typical narrative film text, most scenes therein are expected to be spatially coherent, giving rise to a vivid and stable sense of space, allowing viewers to clearly and confidently locate the events depicted in relation to the previous action.

The importance of spatial coherence in creating a vivid and stable sense of space lies in its role in providing viewers with a clear understanding of spatial relationships within the film. Spatial coherence allows viewers not just to understand what is happening but also to know where it is happening, contributing to a deeper and clearer viewing experience. Examples of spatial coherence in moving image texts can be observed in scenes that provide a clear and stable sense of space, allowing viewers to easily follow the spatial relationships between different elements within the film. The representation of space in film according Baumgarten (2008) is further sculpted from the narrative which is a meaningful construction of emotional and physical space within the context of the story.

Similar to experiencing meaningful construction in real space, a film's sophisticated language is found to facilitate the ability to transport the audience to the time and place of the story in good time therein accounting for what is precisely known as episodes coherence for meaning making in integrative multimodality (Peeters, 2010).

Ventola, Cassily and Kaltenbacher (2008)



Picture 1



Picture 2

Source of Movie Pictures: <https://www.shutterstock.com/search/movie-poster->

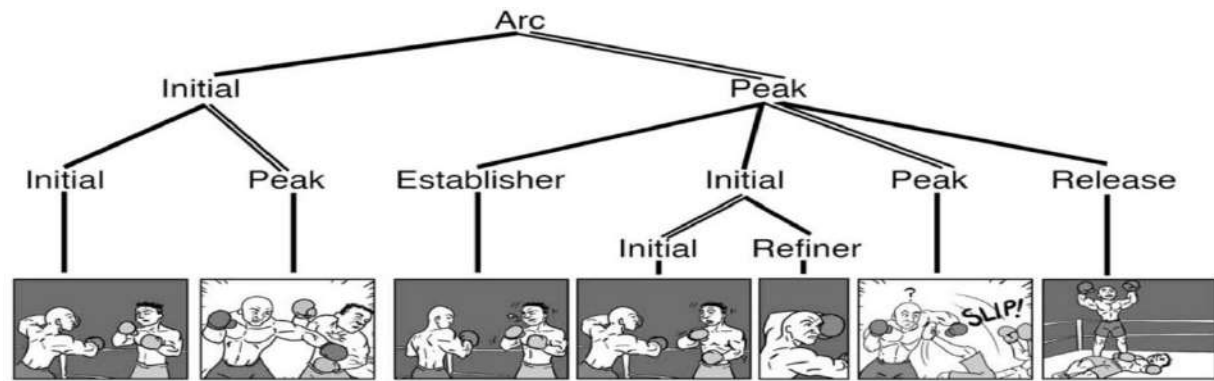
This example of spatial coherence in the moving image text is demonstrated from picture 1 and picture 2 above depicting contrasting expressions on faces of the real time engaged viewers of a movie. Clear as the expressions are, the commonest interpretation “allowed” here is the impact of spatial coherence suggesting the startling nature of an active moving image frames in episodes preceding the scenes that all the viewers are watching. In summary, spatial coherence in moving image texts becomes crucial for creating a vivid and stable sense of space, allowing viewers to stay oriented and engaged with the spatial relationships within the film. It is an essential element in providing a seamless and immersive viewing experience mutually common to both the viewer and the real time show in film discourse.

Narrative Coherence in Episodes Progression

Narrative coherence refers to the logical and meaningful progression of events within a story, ensuring that the narrative is well-structured and easy to follow. It involves the clear

provided an operational premise of orientation, perception and reception film and narrative genres. With every new shot, viewers and readers can clearly and confidently locate the events depicted in relation to the previous action, demonstrating spatial coherence in just one-shot action. For instance, the movie pictures below typify robust spatial coherence:

organization of events, the establishment of cause-and-effect relationships, and the development of characters and their relationships over time (Gurkis, 2007 and Deagon, 2008). Narrative coherence further becomes essential for creating a compelling and engaging narrative that resonates with audiences. Dunleavy (2005) shows how at cohesive level it is crucial for creating a logical and meaningful progression of events within a story. A well-structured narrative therefore allows the audience to easily follow the story's development, understand the relationships between characters, and appreciate the consequences of the characters' actions. Cohn (2016) in his seminal presentation on the narrative structure of static and moving image text, provides an illustrative arc with **Initial** (Beginning of the boxing) and **Peak** (the action) that established a **Refiner's** stunt in a boxing ring that knocks down an opponent. The figure below demonstrates a parade of narrative coherence in sequence of seven picture frames that leads to **Release** (Climax of the narrative):



Source: Cohn (2016)

Figure 1. A narrative sequence with two narrative constituents and one subordinate modifying constituent with a Refiner

In the figure above, narrative sequence of the seven frames/pictures, two moving images tagged **Peak** as 2nd and the 5th with white background show the action of the ball-headed man jabbing the hairy opponent in a boxing bout. The other five pictures with dark background represent three phases of the match seeking coherence to the **Initial, Establisher, Refiner and the final action, Release**. In the final action, it took the **peak** representative pictures to link the entire narrative on the storyboard thereby standing and modifying the constituent, **release** or final victory of the **refiner**. By so doing a sampled domain of narrative coherence is established. The subordinate modifying constituent of the tree diagramme equally adds to the cohesive texture of the narrative further achieved through the two tendered pictures tagged **initial** (4th picture) and **refiner** (5th picture). This illustration in figure 2 entirely exemplifies a typical structure and form of narrative coherence commonly found in and moving image text of film discourse.

This sense of coherence patronized in typical film discourse contributes to a more immersive and engaging viewing experience, as the audience can better understand and invest themselves in the

narrative. Examples of narrative coherence in film discourse can further be achieved through the following:

- A clear and logical sequence of events, ensuring that the story unfolds in a coherent manner and the audience can easily follow the narrative's progression.
- The establishment of cause-and-effect relationships between events, allowing the audience to understand the consequences of the characters' actions and the development of the story's plot.
- The development of characters and their relationships over time, providing the audience with a sense of depth and complexity in the story's narrative.
- The integration of themes and motifs throughout the film, tying the story's events and characters together and providing the audience with a coherent and meaningful narrative experience.

Eventually, narrative coherence in moving image texts is found essential for creating a logical and meaningful progression of events within the story, ensuring that the narrative is well-structured and easy to follow. By understanding and applying the principles of narrative coherence, filmmakers create compelling and engaging narratives that encourage audience perception.

Techniques for Creating Coherence in Film Text

The concept of time, movement, and stillness in moving image texts and film discourse in general encompasses the temporal and spatial elements that contribute to the creation of visual narratives. There are some details based on theories, methodology and application in film discourse analysis that provide insights into the philosophical, artistic, and technical aspects of stillness, time, movement, and their significance in the creation of visual narratives in film discourse (Smith,1980, Morton Ann and Givón, 1995 and Toolan, 2019). A cursory look at a few

of the techniques used in creating coherence in the moving image text are as follows:

i. Basic Design Techniques

These techniques involve the use of visual and auditory cues to create a seamless and engaging viewing experience. Examples include consistent lighting, camera angles, and sound design. The use of color, composition, and balance in the visual design of the film helps to create a coherent and aesthetically pleasing narrative. An example of the basic design technique functional in films and found to promote episodes coherence is the three-point lighting- a classic setup featuring a key light, fill light and backlight (Rim). The rim which stands as the backlight equally highlights the image for clarity as a basic design technique that facilitates episodes coherence the many frames of a typical film text:

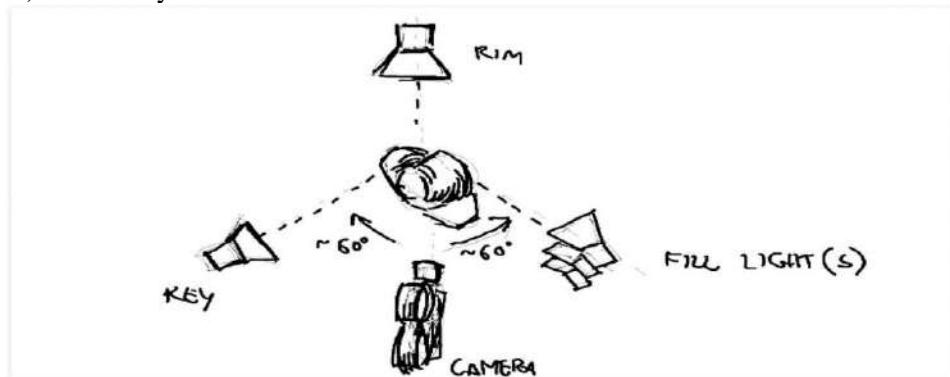


Figure 2. Basic lighting techniques: Back, Key, and Fill lighting arranged around a camera

Source: <https://www.perplexity.ai/search/sample-of-pictures-B7>

These lighting sources are positioned around the scene to create an appealing and flattering system. This is further illustrated by the figure 3 below where the 3-dimension lighting aids the camera facing the image at 60-60-degree range between the key and the fill lights. This

traditional method is standard for several film and photography types. Its effect can vary based on the light qualities used and equally create transitions and demarcations for that help in bonding episodes.

ii. Material Manipulation

This technique involves the physical manipulation of materials, such as film stock, exaggerated props, graphics and symbols digitally imposed on cameras, or editing software, to achieve the desired visual effect. The choice of film stock, camera settings, and editing tools can significantly impact the overall coherence of the moving image text or pictures set for all narratives. A typical example comes in handy with a 'transition shot' of picture 4 below

elaborating and predicting the next episode in the film captioned: *Star Wars: The Last Jedi*. The picture 4 depicts about seven images and profiles of natural features including an aspect image of the backside of a man holding a sword with his right hand and facing a pool of water surrounded by mountains. There is also a three-pronged image separating the ground where the man is standing with anticipated steps to move on or into the pool of water ahead of him



Source: LUCASFILMS Ltd

Picture 3: *Star Wars: The Last Jedi*

From the same picture 3 above the next episode stands demarcated by the white image of the three-pronged providing a half circled-image. The whole shot at a view therein stands as the end of one episode expecting the next episode. Picture 4 in this context is noted clearly as material manipulation of features and symbols typically used to achieve episodes coherence in film texts. A thousand of transitional shots typically exemplified by picture 4 are found to be commonly used in film narratives of loaded moving images known as material manipulation.

iii. Movement and Timing

The timing and coordination of visual elements, such as camera movements, shot transitions, and editing patterns, contribute to the coherence of

any narrative. The use of precise timing and well-coordinated camera movements can create a sense of rhythm and flow in the film, making the narrative more engaging and coherent. While it difficult to track down a myriad of musical notations for such purposes, it is however easier to mark the transitional patterns of inter-semiotic cohesion by movement and timing of visual elements.

Movement and timing in film and television are used to create a coherent narrative and convey the passage of time. This can be achieved through techniques such as editing, camera movement, and the pacing of scenes. While the search results did not yield specific samples, the use of these techniques can be observed in various films and

television shows. If you have access to specific films or TV shows, you can analyze them to observe how movement and timing are used to achieve episode coherence.

A photographic image culled from a motion shot in a video scene, obviously, can represent a single recorded moment in movement and timing. What is depicted at that moment shows an impression

of the series of events that led to that moment on a chess board that can be deduced by a viewer to make comprehension predictable. An image of a chessboard, with a black queen holding the white king in check is quite typical of in this context. The white king has been laid down while others keep standing. Take this image, picture 4 for example:



Source: “Black Queen” (© Mark Ali)

Picture: 4

Those that play chess understand the sequence better than the black queen has the opposing king in check. Though you cannot see all the black pieces on the entire board, the fact that the king has been laid on its side implies that it is, in fact, a checkmate (or at least that the player has resigned). Chess pieces in this scenario imply movement (that’s what they’re for, after all). So, the image depicts a state of affairs on this chessboard that was obviously preceded by many movements (line up episodes), resulting in the end of the game. It’s left to the viewer to imagine how that came to be by vividly connecting the entire game together. This example therefore implies, connects and directs how both movement and timing episodes cohere.

iv. Colour

Color plays just like movement and timing also

plays a crucial role in creating coherence in moving image texts. It is used to establish mood, set the scene, and guide the viewer's attention. The choice of color palette, lighting, and color grading can significantly impact the overall coherence of the film, as it helps to create a consistent and visually appealing narrative. Color plays a crucial role in creating coherence in moving images and texts. According to Callow (2023) color is a semiotic mode that can be used to convey meaning in visual design. The visual mode, which includes color, layout, style, size, and perspective, is used to instruct, persuade, entertain, and represent. The use of color in moving images and texts can enhance comprehension, aid retention, and improve readability.

On a practical note, composition and structure of the image clearly provides how a

visual text can be organised to create a cohesive, coherent whole, through choices of salience (what the viewer's attention is drawn to first), colour, and viewing path.

Saliency is how the viewer's eye is drawn to what is important in the image. An aspect of an image can be highlighted by placement in the foreground, size of the object, and contrast in tone or colour.

For example, what you notice first in the image below from "Into the Forest" episode, by Anthony Browne is the red hooded cloak that draws our eye. The line of the trees leading towards the cottage on both right and left of the red hooded person leading to open door. That then leads the eye along a path heading to the white roof small house:



Picture 5: Saliency example
Source: Into the Forest' (2004)

From the picture 5 above three colours of white, red and brown dominate the entire profile shot of the anticipated episode. The subtitle tagging the picture stating 'At last- there it was!', primarily connects the previous episodes from where the character in red emerged, seeking to reach or locate the house in the forest. Here the picture links the episodes cohering the previous actions/episode with the anticipated ones ahead in the film process and narrative through the effective usage of colours profiling.

By understanding and applying these techniques, filmmakers can create compelling and engaging narratives that resonate with audiences and contribute to the overall coherence of the moving image text. These techniques have been variously

although differently used by film script writers to effectively engage audience perception, retention and interpretation of narratives/episodes to be palpable.

Conclusion

Episode coherence is crucial for creating a seamless and engaging viewing experience in moving image texts. It is also reviewed and noted to have improved the smooth and logical flow of episodes or scenes within a film, ensuring that the spatial and narrative connections between shots, scenes, and sequences are logical and well-structured. A well-cohered narrative therefore allows viewers to easily follow the story's development, understand the relationships between characters, and appreciate the sequences

of the characters' actions. Future directions for research on episode coherence in the moving image texts could explore:

1. The impact of different visual and other cues on the perception of episode cohesion in moving image texts.
2. Investigate the role of various filmmaking techniques, such as camera movements, shot transitions, and editing patterns, in creating coherence and smooth transitions between episodes or scenes.
3. Examine the influence of cultural and social factors on the perception of episode coherence in moving image texts, considering the potential for cross-cultural differences in narrative comprehension and appreciation.
4. Delve into the potential of emerging technologies, such as virtual reality and artificial intelligence, in enhancing episode cohesion in moving image texts through more immersive and interactive storytelling experiences.

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