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The English /larawaya/ and the L2 Situation: Implications on National Development

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Abstract
Ngwa is a dialect of Igbo. The word ‘Ngwa’ also refers to the people and the geo – political area known as Ngwa land. The Ngwa people are found in Abia State in the Federal republic of Nigeria. Of the seventeen Local Government Areas in Abia State, seven belong to the Ngwa people namely: Isiala Ngwa North, Isiala Ngwa South, Obingwa, Oisisioma, Aba North, Aba South and Ugwunagbo. This paper examined conjunctions in Ngwa. Data for the study were obtained from competent native speakers using the elicitation method of oral interview, where the native speakers were requested to repeat some English sentences into Ngwa. As a native speaker of Ngwa, my intuition helped in the assessment of the data collected. The paper seeks: to identify the various types of conjunctions in Ngwa, to indicate that coordinate conjunctions conjoin constituents of equal status, while subordinate conjunctions embed a dependent constituent into a matrix and to show that conjunctions do not occur at sentence final position in Ngwa. The framework employed for the presentation and analysis of data, is the x-bar theory. The x-bar framework provides the required base for the presentation of conjoined or subordinated constituents. The findings of this work on conjunctions in Ngwa are: that conjunctions are used in the unification of constituents for the expression of a single proposition, that the type of conjunction involved in a construction indicates the type of structural relationship of the conjoined constituents, that conjunctions are used in the expansion of constructions in Ngwa and that zeugmatic constructions are as a result of the coordination of constructs of unidentical class.

Keywords: conjunction, coordination, Ngwa, subordination and x-bar theory.

1.0 Introduction
The word Ngwa refers to the dialect, the people and the geo – political area known as Ngwa land. Ngwa is classified by Williamson and Blench (2003, 31) as an Igboid lect under the new Benue – Congo language family. Conjunction as a grammatical category plays an important role in the development and use of every structure where it occurs. Irrespective of the fact that they constitute a class in language, and the crucial role that they play in syntax, not much attention has been given them apart from indicating their various types. They are often merely seen as connectives. cf. Lyons(1968, 178), Emenanjo (1978, 86-89), Brown and Miller(1985, 153-5) Carnie (2007, 90), and Kirkpatrick (2010, 217). This paper thus, seeks to project that conjunctions affect the meaning of the sentence in which they occur, that conjunctions do not occur at sentence final position in Ngwa, that when used at sentence initial position they are used to effect communicative prominence and that the proper use of conjunctions in a language is part of a native speaker’s competence in his language. Below is a review of literature on conjunctions.

1.1 Conceptual review
A conjunction is a word that helps in the conjoining of words, phrases and clauses. The grammatical role of conjunctions is, to conjoin, expand and to indicate the structural relationship between members of the conjoined constituents. Brown and Miller (1985, 153-4) and Carnie (2007, 90), have described two types of conjunctions: the coordinate and the subordinate conjunctions. For Carnie (2007, 47), coordinate conjunctions in the English language include words like: and, or, nor, either…or, and neither…nor and subordinate conjunctions: as soon as, because, although, as if while, and so on.
Kambon (2012, 1) working on the Yoruba language, describes conjunctions as words that join parts of a sentence together to create a perfect semantics. This means that conjunctions are used to give a clearer meaning of a proposition. Kambon goes on to describe three types of conjunctions: the coordinate conjunctions: and, or and but, the correlative conjunctions: although, because, since, whether, while, however, in order to and instead of. Conjunctions in different languages of the world, exhibit different morphological forms and semantic functions. The intent of this paper, is to show that conjunctions are words used to link one part of a construction to the other in Ngwa-Igbo. cf. Lyons(1968, 178), Lyons (1977, 404-5), Emenanjo (1978, 86-89), Brown and Miller(1985, 153-5), Robins (1989, 220-4), Ofoh et al. (2002, 117-125), Carnie (2007, 90), Murthy, (2007, 255), Kirkpatrick (2010, 217), and Kambon (2012, 1). In the Igbo language, conjunctions are called; n’iụkọ’ meaning ‘connectors’. Igwe and Green (1964, 18-19), Okonkwo (1974, 8-9), Emenanjo (1978, 86-88), Ume et al. (1989, 85-90). Ofoh et al. (2005, 68-83), all agree that the Igbo language has the following coordinating conjunctions: nà ‘and’, mà/mànà ‘but’ mà ... mà ‘both ... and’, and the following as subordinate conjunctions: nà ‘that’, mà ‘if/whether’ kà ‘when/as/so that’. Kàmà instead of kàmìgbè ‘instead of’, tìtì/tìpì ‘before’, tìtìì ‘until’ nà ‘instead of/then’. Looking at the conjunctions in the Igbo language, it is obvious that there is an overlap in the graphic and the homophonous representation of mà ‘but/if/whether and nà ‘and/that’ as coordinators and as subordinators. This implies that a learner of the language can only get the accurate interpretation of their use depending on the grammatical and structural environment in which they occur in the language. It is appropriate to mention that there is also a graphic and a homophonous overlap in the use of as a preposition and as an auxiliary verb. According to Okonkwo (1974, 9), “when nà is used as a preposition to a word beginning with a vowel, it loses its own vowel a , and this is made up with an apostrophe mark (’). It is then written together with the word to which it is prepositioned. For example n’iụlọ ‘in the house’. But when it is a preposition to a word beginning with a consonant, it is written as a separate entry and there is no elimination of the vowel in nà. For example nà n’ụgbọ ‘on the wood’. tù, when used as an auxiliary verb is joined to the verb with a dash. For example: nà-édé ‘is writing’

The relatedness of this review on conjunctions to this paper on Ngwa, is that conjunction plays the grammatical role of conjoining, expanding, and indicating the structural relationship between members of the conjoined clauses. In the next section of this paper, some conjunctions in Ngwa will be considered.

1.2 Theoretical framework

The framework adopted for this paper is the x-bar Theory of structural representation. The notion of x-bar Theory was first introduced into grammatical analysis by Chomsky (1970) in his article entitled Remarks on Nominalization and was later expanded by Jackendoff (1977) in a monograph entitled x – Syntax. The major concerns of the x–bar theory are: to account for word order, to determine the configuration of the D – structure, to determine the direction of movement if there is any, to demonstrate constraints in the movement of structural constituents, to determine the structural relationship between the head of a construction and other members of the construction such as: determiners, complements and adjuncts, to recognize intermediate categories like: (N, V, P, I), which are larger than the terminal lexical categories: (N, V, P, A) but smaller than the phrasal categories such as: (NP, VP, PP, IP) and so on. (cf. Ndimele 2004, p. 34). The tree diagrams in this paper will reflect this as required.

1.3 Methodology

Data for the study were obtained from competent native speakers within the age range of 40-65 years, using the elicitation method of translating some English sentences into Ngwa. As a native speaker of Ngwa, my intuition helped in the assessment of the data that were collected. In the sub sections that follow data on conjunctions in
Ngwa will be examined.

2.0 Conjunctions in Ngwa

Ngwa has conjunctions which include: là ‘and/that’, mà/màlà ‘but/if’, tà ‘or/so that’, kàmà ‘instead’, nígàb ‘when/as’, dàmgbè ‘until’, dùyà/tùtówù ‘before’, këñgbè/kèkèñgbè ‘since’, l’ àgbànyèghì/ l’ àgbànyèghìlà ‘even though/although, but only a few of these would be considered in this paper as presented below;

2.1 The là conjunction

2.1.1 là ‘and’ as a coordinator

This conjunction in the Ngwa is a copulative conjunction. It coordinates two structures of equal status. It is monosyllabic and has a CV segmental structure with a low tone. Examples of its use in Ngwa are:

1a. Ìçhè àgáwètèrà màrí là àñchà.
   Ìůçhè pr. bring es. Past water conj. soup.
   Ìůçhè brought water and soap.

1b. Ïgù àkwùkwù là ìdí hwe àndì nìmà.
   pr. read book conj. pr. write thing p. be good.
   ‘To read and to write is good’. Or
   ‘Reading and writing is good’

1c. * Ïgù àkwùkwù là ófì fìndì nìmà.
   Pr. read book conj. soup pr. be good.
   ‘To read and the soup is good’.

In the examples above, from (1a – b), it could be seen that the conjoined structures/ constituents must be of equal status (be from the same word class) for the construction to be grammatical. In (1a), the conjoined constituents are both nouns; màrí là àñchà, ‘water and soap’ (N+N). In (1b), the conjoined constituents are both verbs: ìgù là ìdí, ‘to read and to write’ (V+V). (1c) is an example of a zeugmatic or an unacceptable conjunct where a clause/verb phrase: ìgù àkwùkwù ‘to read’ and a noun phrase ófì fìndì nìmà. ‘the soup is good’ are conjoined indicating that conjuncts of unequal status or of uncommon class results in ungrammatical construction.

2.1.2 là ‘that’ as a Subordinator

Là ‘that’ in the Ngwa is a subordinator used to introduce a sentential complement where the matrix clause exhibits a superior rank to the embedded complement clause. Là ‘that’ is a monosyllabic conjunction with a CV segmental structure and a low tone. It is homonymous with là ‘and’ as a coordinator. This homonymous ambiguity is resolved by the type of constituent it coheres or introduces. Below are instances of how là ‘that’ as a subordinator is used in the dialect:

2a. Ó n’yìnè ènìyì ènìiùò là ó fèrè l’ úlè.
   It give + past us heat sweet comp. he pass + past prep. Exam.
   ‘It gave us joy that he passed his exam’.

b. Là ó fèrè l’ úlè ènìyì ènìiùò.
   comp. he pass + past prep. exam pr. give + past us heart sweet.
   ‘That he passed the exam gave us joy’.

c. * Ó n’yìnè ènìyì ènìiùò ó fèrè l’ úlè là.
   It give + past us heart sweet he pass + past ap. exam comp.
   ‘It gave us joy he passed the exam that’.

From the examples on là ‘that’ as a subordinator, it could be observed that in (2a – b) the complementizer appears at sentence media and initial positions respectively, and the constructions are grammatical. In (2c), the complementizer là ‘that’, occurs at sentence final position and the construction is ungrammatical. This points to the fact that the subordinator là ‘that’ can only occur at sentence initial and media positions to derive grammatical and acceptable sentences in Ngwa. (2b) has a stronger reading, showing that the foregrounding of the conjunction suggests communicative prominence.

2.2 The mà/màlà Conjunction

2.2.1 mà/màlà ‘but/ or / but that’ as a coordinator.

Màlà ‘but’ is a low tone disyllabic contrastive coordinator, with a CVCCV structure. It is used in alternative with mà ‘but’. Mà ‘but’ is a low tone monosyllabic contrastive coordinator, with a CV segmental structure. Examples are given below in Ngwa of how it is used as a coordinator:

3a. Ènìyì ènìbà àjà có, mà/màlà O biìììgùhì.
   we pr. wait. past him, conj. he did not come.
   ‘We waited for him but he did not come’.

b. Mà nwikè mà ntwànyì nìbaàrà.
   "Ma ò ànà, mà ntwànyì nìbaàrà."
A look at the examples above shows that mà ‘but’, in the Ngwa is a contrastive coordinator as in examples (3a), but in example (3b), it is used as a relative coordinator where the conjunctions appear twice at sentence initial and media positions. (3c) however, is ungrammatical because the coordinator mà ‘but’ is placed at sentence final position which the dialect does not permit and where it cannot be used to derive any grammatical construction.

2.2.2 mà ‘if’ as a subordinator.

‘Mà’, as a subordinator is translated ‘if’ or ‘whether’ in Ngwa. Examples of its use in the dialect are given below:

4a. ḅere mà ịgwe wê.
we pr. aux pr. go comp pr. agree they
‘We would go if they agree’.

b. Mà O ọ bụre mà O ịje ọ bụre ịghị ịghị ịghị ịghị mà.
comp. pro. come. past comp.pro come neg pro. pr. aux pr.return.
‘Whether he comes or not we would return/go back’.

we pr. aux pr. go pr. agree comp.
‘We would go they agree if’.

From the examples above, in (4a – b) mà ‘if’ as a subordinator is used to introduce a conditional complement. In (4c) the construction is ungrammatical showing that mà ‘if’/ ‘whether’ cannot occur at sentence final position.

2.3 The tà Conjunction

2.3.1 tà ‘or’ as a Coordinator.

Tà ‘or’ is a distributive coordinating conjunction. It is a monosyllabic low tone coordinator with a CV segmental structure. Examples of how it could be used in the dialect are given below:

5a. O ụtụ bụrụ ụtụ tà O gbàrụ ụkwa?
pro. sing rv. song conj pro. dance rv. dance?
‘Did he sing or did he dance’?

b. *Tà ọgbede tà ọkụnụ
conj. young conj. elder pr. come rv.
‘Or young or elderly pr. came’

c. *Uche tà Adhà ịghà –
ịghà ụwọm.
Uche conj. Adha pr. go. pr. go. cassava farm.
‘Uche or Adha went to go to harvest the cassava’.

In (5a) tà ‘or’ is used as a distributive coordinator, asking questions that require the hearer to say (or choose) specifically his answer from the option presented in the question. (5b) is an instance where tà ‘or’ is used in a correlative fashion but the result is ungrammatical because tà ‘or’ as a coordinator is not used in that way in Ngwa. In (5c) tà ‘or’ is used as a distributive coordinator between two nouns, yet the result is unacceptable in the dialect. From the data it is obvious that tà ‘or’ is used as a distributive coordinator between two clauses, and usually in a question construction.

2.3.2 tà ‘so that’ as a Subordinator.

Tà is a complementizer that introduces a clausal complement to a matrix sentence. Tà translates as ‘so that’, showing that the complement clause gives the reason or the expected behaviour foreshadowed in the matrix sentence. Examples are given below:

6a. O kpọtara nwa yà tà ọnyị mmaà mịnye o bụ.
pro call. es.rv child hr comp we p. know es. who pro be.
‘She brought her child so that we could know him’.

b. Tà O kpọtara nwa yà ọnyị mmaà mịnye o bụ?
comp call. es.rv child her we pr. know es. who he be?
‘Did she bring her child so that we could know him/her?’

c. *O kpọtara nwa yà ọnyị mmaà mịnye o bụ tà?
He call. es. rv. child her we pr. know. es.
who he be?

‘Did she bring her child we could know him/her so that?’

In (6a) is an instance where tä ‘so that’ is used to introduce an assertive dependent clause which complement its matrix by giving the reason of the action expressed in the main clause. In (6b), when the complementizer tä ‘so that’ moved from its media position to sentence initial position, the result was a question construction where it places a stress on the reading of the sentence by focusing the reason for the action at sentence initial position. In (6c), the resultant construction when tä ‘so that’ is moved to sentence final position is ungrammatical and unacceptable in the Ngwa. It can therefore be concluded that the position where tä ‘so that’ can occur in a sentence as a subordinator are the sentence initial and media positions.

2.4 The sità conjunction

Sità is a subordinator which translates to mean ‘so that’ or ‘because’ in the English language. Sità ‘so that’ or ‘because’ is a low tone disyllabic subordinating conjunction with a CVCV segmental structure. Examples of its use are given below:

7a. Ikè ágwụlà nị sità jè mị gàrà.
   Power pr. finish. suf. me comp.pr walk me go. past
   ‘I am tired because of the trek/ walk’.

b. Sità jè mị gàrà, íkè
   ágwụlà mị.
   comp. pr. walk me go. past, power pr. finish suf. me.
   ‘Because of the walk/trek I am tired’.

c. *Ikè ágwụlà jè mị gàrà
   sità.
   power pr. finish. suf. pr. walk me go. past comp.
   ‘Power has finished walk me went so that’.

In (7a) the subordinator sità ‘because or so that’ occurs at sentence media position. Where it introduces a complement clause that gives the reason for the action in the matrix clause. In (7b), the complementizer sità ‘so that or because’ occurs at sentence initial position where it places a stress on the reading of the sentence by focusing the reason for the action at sentence initial position. In (7c) when the subordinator is used at sentence final position the construction becomes ungrammatical and unacceptable in the dialect.

2.5 The dùyà conjunction

Dùyà as a subordinator means ‘before or until’. Dùyà, as a subordinator introduces time clauses. The subordinating conjunction is a low tone subordinator with a CVCV segmental structure. Examples of how it is used in the Ngwa are:

8a. Anyị ñgà –ikpè èkpèrè dùyà ịnị ágáwà.
   pr. go pr. pray. –rv comp pr. go es.
   ‘We will pray before we start going’.

b. İ gà -jísà ónù dùyà ị gị ọrị hàwé.
   you go pr. wash mouth comp you pr. eat. suf.
   something.
   ‘You will wash your mouth before you eat’

c. Dùyà ị gị ọrị hàwé İ gà -jísà ónù.
   comp pr. pr. eat. suf. something you go pr.
   wash mouth.
   ‘Before you eat (something), you have to wash
   your mouth’.

d. * İ gà -jísà ónù ị gị ọrị hàwé dùyà.
   you go pr. wash mouth you pr. eat. suf.
   something comp.
   ‘You will wash mouth eat something before’.

e. Dùyà İ gà -jísà ónù ị gị ọrị hàwé.
   comp. you go. pr. wash mouth, you pr. eat suf.
   something.
   ‘Before you wash your mouth eat something’.

In (8a-b), the subordinator dìyà ‘before’, occurs at sentence media position. In (8c), when the complementizer and its clause were moved to sentence initial position, the meaning of the sentence was the same as that of (8b). In (8e), when the complementizer was moved to the sentence initial position of the matrix clause as in (8b), the meaning in (8e), was changed. The structure which read ‘Before eating you should wash your mouth’ in (8b-c), became ‘Before you wash your mouth, you should eat’, the grammatical importance here, is that the position of the subordinator, dìyà ‘before’, affects the reading of the clause it precedes, implying that the action contained in the clause it introduces should be carried out before the action contained
in the next clause. (8d) is ungrammatical. The reason for its ungrammaticality results from the fact that the subordinator was placed at sentence final position where it does not introduce or precede any clause.

2.6 The mgbè conjunction

Mgbè as a conjunction translates as ‘when/as’. Mgbè ‘when/as’ in the Ngwa is a subordinator with the semantic notion of time of action. It is a disyllabic subordinator with a CVCV segmental structure. The first segment of this structure is a syllabic nasal with its own low tone. Examples of how it is used are given below:

9a. O fûwârâ mgbè ānyị ĕhịè àwôm.
he/she leave es. rv. comp. we pr. return cassava farm.

‘He/She left when/as we were returning from harvesting cassava’.

b. Mgbè O fûwârâ là ānyị ĕhịè àwôm.
comp. he/she leave es. rv. we pr. return cassava farm.

‘It was when/as he/she was leaving that we were returning from harvesting the cassava’.

c. Mgbè ānyị ĕhịè àwôm là O fûwârâ.
comp. we pr. return cassava farm (comp) he/she leave es. rv.

‘It is as/when we were returning from harvesting the cassava that he was leaving’.

d. *O fûwârâ ānyị ĕhịè àwôm mgbè.

he/she leave es. rv. we pr. return cassava farm comp.

‘He/She was leaving behind a ghost copy of itself at its normal position to the sentence initial position, it attracts another conjunction lâ ‘that’ which gives it a unique feature as a subordinating conjunction.

2.7 The kâmà conjunction

Kâmà in Ngwa translates as ‘instead’ in the English language. It is a low tone disyllabic subordinator with a CVCV segmental structure. Below are instances of its use in the Ngwa:

10a. M gà-írị jì ọkọ kâmà ní gà ịrị jì mgbàdà.
me go pr. eat yellow yam comp. me go pr. eat water yam.

‘I will eat yellow yam instead of water yam’.

b. kâmà ní gâ-írị jì mgbàdà mú ẹríé jì ọkọ.
comp me go pr. eat water yam me pr. eat suf. yellow yam.

‘Instead of me eating water yam, I will eat yellow yam’.

c. *M gâ-írị jì ọko ní gâ ịrị jì mgbàdà kâmà.
me go pr. eat yellow yam me go pr. eat water yam instead’.

‘I will eat yellow yam, I will eat water yam instead’.

(10a) is the deep, unmarked or normal structure in the dialect. (11b) is the marked structure where the complementizer has been moved from its normal position to the sentence initial position, leaving behind a ghost copy of itself at its original site. This ghost copy is coinixed with the moved constituent at sentence initial position. The placement of the complementizer at sentence initial position is an evidence that subordinators could be given communicative prominence in the dialect. In (10b), when the complementizer kâmà ‘instead’, was used at sentence initial position, the sentence was grammatical, but the verb of the second clause in the construction had its verb form in the imperative form: éríé ‘eat’ with high tones instead of the fall-rise. In (10a), when the subordinator was used at sentence media position, the verbs were in the infinitive form and the
sentence was grammatical. In (10c), the construction was ungrammatical because the subordinating conjunction was placed at sentence final position where it introduced no clause. However, we must observe that the clause which the subordinator precedes automatically becomes the embedded clause.

2.8 The L’ägbànỳèghị Conjunction

L’ägbànỳèghị is a concessional conjunction in Ngwa which means ‘although, that, however, even though, irrespective of, in spite of’. It is made up of a preposition là ‘of’ that has lost its vowel, ‘in spite’ and a negative particle -ghị ‘not’. These three morphemes make up the conjunction l’ägbànỳèghị ‘in spite of’. Examples of how it is used in Ngwa are given below:

11a. O gàwàrà ọrụ l’ägbànỳèghị là mịřị ǹdị ıdo.
    he/she go es. rv. work comp. water pr. be pr. fall.

   ‘He/She went to work even though it was raining’.

b. L’ägbànỳèghị là mịřị ǹdị ıdo O gàwàrà ọrụ.
   comp. comp. water pr. be pr. fall he/she go es. rv. work.

   ‘Even though (that), it was raining he/she went to work’.

c. *O gàwàrà ọrụ mịřị ǹdị ıdo’ l’ägbànỳèghị là.
   he/she go es rv work water pr be pr fall comp.

   ‘He/She went to work it is raining even though that’.

d. L’ägbànỳèghị là O gàwàrà ọrụ mịřị ǹdị ıdo.
   comp. comp. he/she go es. rv. work water pr. be pr. fall

   ‘Even though (that) he went to work it was raining’

(11a) is the unmarked structure. (11b), is the marked structure with the complementizer moved to sentence initial position. In (11a), the complementizer is used at media position. In (11b), the complementizer and its clause were to sentence initial position and the construction was grammatical just like in (11a). In (11c), the complementizer was placed at sentence final position and the sentence was ungrammatical, due to the fact that the conjunction introduced no clause. In (11d), when the complementizer l’ägbànỳèghị ‘even though’ was placed at before the matrix clause of (11a), the construction was still grammatical, but the concession was to the action contained in the matrix clause and not to the embedded clause. This thus, brought about a change in the meaning of the sentence, pointing to the fact that the position of the subordinating conjunction affects the meaning of the whole structure.

2.9 The kèmbè/ kèkèmbè Conjunction.

Kèmbè / Kèkèmbè translates as ‘since’ in Ngwa. It is a low tone subordinator and has CVCVCV for kèmbè and CVCVCCV structure for kèkèmbè. Examples of its use in the Ngwa are given below:

12a. Uçhe ǹdị ịhụ ụnà kèmbè/ kèkèmbè nị ọtọrà.
    Uche pr. be pr. sleep sleep comp me return es.rv

   ‘Uche has been sleeping since I came’.

b. kèmbè/ kèkèmbè nị ọtọrà
   Uchè ǹdị ịhụ ụnà
   comp. me return. es.rv Uche pr.
   be pr. sleep sleep.

   ‘Since I came back Uche has been sleeping’

c. *kèmbè/ kèkèmbè Uchè ǹdị ịhụ ụnà
   comp. Uche pr. be sleep sleep me
   return. es.rv.

   ‘Since Uche has been sleeping, I came back’.

d. *Uchè ǹdị ịhụ ụnà nị ọtọrà kèmbè/ kèkèmbè.
   Uche pr. be. pr. sleep sleep me return es.rv. comp

   ‘Uche has been sleeping I returned since’.

In (12a), the subordinator kèmbè/ kèkèmbè ‘since’ occurs at sentence media position where it introduces the subordinate clause. In (12b), it is moved to sentence initial position with the
Uche ndi ihi ura kemgbe m lotara.
‘Uche has been sleeping since I came back’.

Fig. 1: Diagram illustrating a conjoined construction in Ngwa-Igbo.

Fig. 2: Diagram illustrating a conjunction at sentence initial position in Ngwa

3.0 Conclusion

In this paper, conjunctions in Ngwa have been considered. In the paper it is observed that there is an overlap in the syllabic structure and tone of some coordinate and subordinate conjunctions in the Ngwa dialect, in conjunctions like: là, ‘and/that’, mà but’/ if / whether, tà ‘or/so that’. Irrespective of this overlap in the segmental and tonal forms, the context of use helps to resolve any ambiguity that may come up. This paper also shows that the subordinate conjunctions when used at sentence initial position, project the communicative prominence that is given to subordinate constructions in Ngwa. The paper also shows that subordinate conjunctions cannot be used at sentence final positions where they do not introduce any clause. In this paper, it is discovered that mà ‘but/or’ can be used as a distributive, contrastive or correlative conjunction depending on how it is used in a construction. However, màlù ‘but’, which is used as an alternative to mà ‘but’, cannot be used as a
correlative conjunction in Ngwa. Another finding of this paper is that tà ‘or’, is used as a distributive coordinating conjunction in only questions. In the use of the subordinator kèmìgbè/ kèkèmìgbè ‘since’, it is seen that for it to be moved to sentence initial position, it must move with its clause, else the derived construction would be ungrammatical. The paper also shows that the conjunction used in a construction specifies the structural relationship between conjuncts in a sentence. In all, this paper has been able to demonstrate the grammatical and semantic strength of conjunctions in the connection of sentences in the Ngwa.

Finally, the x-bar framework in this paper, provided the base on which the tree diagrams were plotted, which showed every trace of the movement of syntactic units as illustrated in (12e-f) so that there is a clear projection of the mental picture of what happens with conjunctions in Ngwa. This paper has not done all that needs to be done on conjunctions in the Ngwa, it therefore encourages further research on conjunctions in Ngwa and all other languages in the world in order to enhance studies in the teaching and learning of languages and also for the enhancement of linguistic competence and effective communication.

References
A Linguistic Stylistic Analysis of Chukwuemeka Ike’s *The Potter’s Wheel*
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Abstract
This paper is a linguistic stylistic study of one of the novels of Chukwuemeka Ike - *The Plotter’s Wheel*. The study examines the creative sensibilities of the author and demonstrates his linguistic and communicative competence as a mature user of English as a second language. Though Chukwuemeka Ike has written many novels, he seems not to have enjoyed enough scholarly attention either from literary scholars or stylisticians. The study is premised on the theoretical framework of Systemic Functional Linguistics (SFL) which integrates language form and language function. The focus is therefore mainly an effort in explicating the language use in the text. This supports the views of Halliday (1964) who defines linguistic stylistics as the description of literary text by methods derived from general linguistic theory and within the framework of the description of the language in question. Two major linguistic features examined in the paper are lexico-semantic design and syntactic choices of the author. It is hoped that the little effort made here will stimulate more interest in linguistic stylistic studies in general and the works of Chukwuemeka Ike in particular.

Key Terms: Linguistics, Stylistics, Systemic Linguistics, Literary text, Protagonist.

Introduction
Every work of art demonstrates lexical, syntactic, semantic and literary peculiarities. This is another way of saying that a work of art is literally unique. The assertion above is a simple description of style – a peculiar and unique way in which a work of art is presented. Style and stylistics are twin concepts that are clearly interwoven. In fact, some scholars have described stylistics simply as the study of style. Crystal and Davy (1969: 9-10) distinguish four senses in which the term style is commonly used. To them, style may refer to some or all of the language habits shared by a group of people at one time or over a period of time. Style may also refer to the effectiveness of a mode of expression. Leech and Short (1981:11) define style as “the way in which language is used in a given context, by a given person, for a given purpose, and so on”. In other words, style is by no means restricted to the style of a particular author, but can be characteristic of a situation, a character, a particular text, a particular linguistic expression that is investigated over time and so on (Norgard, Busse and Montoro 2010:155).

To Traugott and Pratt (1980:29) style can be said to concern the characteristic choices in a given text. This view will enable us distinguish between ‘style’ and ‘language’ in that language can be said to be the sum total of the structure available to the writer, while style can be regarded as the characteristic choices made from the totality. Scholars such as Enkvist et al (1978), Button (1753), Trangott and Pratt (1980) and Short (1995) have identified some broad moulds into which style can be cast. These include, style as the man, style as deviation from the norm, style as product of context, style as content and form, style as choice and style as period or time. It is expected that some of these moulds would guide our analysis in the chosen text.

The creative works of many African writers have been assessed and criticized by scholars and critics. Renowned creative writers in Africa such as Chinua Achebe, Cyprain Ekwensi, T.M. Aluko, Peter Abraham, Wole Soyinka and Kenneth Kaunda – just to mention a few-have received more significant level of attention by critics. It is significant to note however that a creative writer of Chukwuemeka Ike’s calibre, with over fifteen books to his credit has scarcely been given due recognition by scholars and stylisticians alike.

Another justification for the choice of *The Potter’s Wheel* is the thematic focus of the novel which dwells extensively on discipline, hard work and high moral standard which are key
elements of every typical African culture. The general belief is that these virtues are capable of transforming a typical African child into a responsible and successful adult. This is aptly demonstrated in the story that Mazi Lazarus told his son, Obu, about the great distinction between Edmund Okechukwu and Caleb Okeke (ref pp 255 – 256). The predominant theme of the novel is particularly useful now that the moral tone of most African societies is in the low ebb. The choice of this novel is therefore significant for the didactic role it is capable of playing in the life of a typical African young adult.

**Linguistic Stylistics**

There is a thin line of distinction between literary and linguistic stylistics. In literary stylistics, the attention is more on the external correlates, the underlying significance and the essential artistic vision which language is used to express. In other words, the ultimate purpose of literary stylistics on the one hand, is to explain the individual message of the writer in terms which make its importance clear to others. Linguistic stylistics, on the other relies heavily on the rules guiding the operation of language in the explication of a literary text. It directs its attention primarily to how a piece of discourse is analyzed through the linguistic structure. Ayeomoni (2003:17) says:

> Like any scientific discipline, the linguistic study of texts is precise and definite as it employs objective and verifiable methods of analysis and interpretation of texts.

Linguistic stylistics, therefore, concentrates on the linguistic structures operative in the text. One of the most significant definitions of linguistic stylistics originates from Halliday (1964) who sees it as the description of literary text by methods derived from general linguistic theory and within the framework of the description of the language in question. Enkvist (1973) who refers to linguistic stylistics as ‘stylistology’ says stylolinguistic investigations rely heavily on the rules of the language. A pertinent question that may be asked, however, is what are these rules that guide the operation of the language? Leech and Short (1995:79) provide for the linguistic stylistician a checklist of style markers in four categories: the lexical category (including nouns, adjectives, verbs and adverbs), the grammatical category (including sentence types, sentence complexity, clause types and clause structure), the figures of speech (including grammatical and lexical schemes, phonological schemes and tropes such as simile, metaphor and euphemism) and the context and cohesion category (which consider ways in which one part of the text is linked to another and whether the writer addresses the reader directly or through the words or thoughts of some other characters).

**Theoretical Framework**

The theoretical framework considered for analysis in this study is the Systemic Functional Grammar (SFG) which was pioneered by J.R. Firth and popularized by M.A.K. Halliday whose primary interest is in the language as a central attribute of the social man (Halliday, 1985, 1989,1994, Halliday, 1996, Butler 1985, Eggins, 2004). It is perhaps the most developed and useful system for analysis in many areas of applied linguistics. SFG, according to Fairclough (1999) has a view of texts which is a potentially powerful basis not only for analysis of what is in texts, but also for analysis of what is absent or omitted from texts. From the very beginning, the variant is set against the background that language occurs in a situational context because of its sociological properties. Thus, Ajulo (1994) cited in Ogunsiji (2001:6) says systemic linguists believe that language data drawn from actual performance situation can shed light on potential linguistic behaviours.

This can be applied to literary texts in which the writer’s use of language either to fictionalize facts or express reality can be perceived as a product of many variables in both the immediate and the wider situation where language possibilities can be creatively extended to generate possible cultural re-definition and re-interpretations. The recognition of the fact that the users of language in any situation have a number of options available to them out of which they select, makes it possible for analysts to apply the framework to account for such language systems as metaphors, inversion e.t.c. in analysis.

**The Potter’s Wheel**

*The Potter’s Wheel* is a novel set in the 1940s
during the second world war. Events centre around the family of Mazi Lazarus Maduabuchi’s family and shift from Umuchukwu village to the semi-urban Aka town depending on the location of Obu, the protagonist. All the seven children of Mazi Lazarus and his wife, except Obu (the last but one in the series) are girls. The birth of Obu is therefore a psychological relief to both parents. To them, the boy is Obiano, Onyibo, Nwokanagu, Ezenwa, Obuechina, each of which portrays the psychological disposition of the parents at the time of his birth.

The birth of Obu brings much solace to the mother, especially as it relieves pressure on her husband to marry a second wife who could bear him a male child. Mama Obu thus becomes a typical doting mother glaringly showing her preference for Obu in word and deed. Her happiness at the arrival of a baby boy is, however still shaky as she believes that Obu is an Ogbanje (a child who dies only to be born again repeatedly).

Mazi Lazarus does not quite believe in this and so contrives an alibi the day Nwomike (the female exorcist) comes on Mama Obu’s invitation to cast out the Ogbanje spirit by digging up and impounding Obu’s Ogbanje stone. Obu who is quite brilliant in school is pampered to a fault by his mother. Generally, the young boy drifts into doing only the things he likes and detesting hard labour. Aware of this drift, Mazi Lazarrus, with the belief ‘there is no sweet without sweat’, and that ‘unless you suffer you cannot develop common sense’, decides to send young Obu to Aka town as a houseboy to Teacher Zaccheus, accompanied by his mother. At Teacher Zaccheus’ house in Aka, almost everything is in sharp contrast to what obtains in Umuchukwu. Life here is sharply stringent, unlike the childish, carefree living at his parents’ home. Teacher Zaccheus Kanu is a no-nonsense man and a strict disciplinarian. Here at Aka, food is drastically rationed and measured and every servant devises means of survival.

Obu and others attend Aka CMS Central School where Obu stands out as a brilliant boy. As days go by in the harsh realities of Teacher’s correctional home, nostalgia grows to a point where Obu fakes a letter purportedly written by his mother requesting Teacher to permit him home to look after his younger sister. The wrong date on the letter however betrays the whole trick. After nearly one year in Teacher’s home, Obu gets opportunity to visit his family on Christmas holiday. He resolves not to return to Teacher’s home, but after the story of Edmund/Caleb analogy by his father which can be summarized as ‘nobody who does not suffer can succeed in life” Obu is convinced enough to return to Aka to resume his stringent training at Teacher’s house; this time without the company of his mother.

Analysis
In this section, the analysis of the novel is carried out under the following sub-headings: lexico-semantic analysis including lexical sets, naming and nicknaming, coinages and loan words; syntactic choices and paragraph structure.

Lexico-Semantic Analysis
In Systemic Functional Linguistics (SFL) lexis and grammar as structural exponents of language constitute a continuum. Just as it is the case at the grammatical level, at the level of lexis, language exhibits significant patterns which exist between individual linguistic units (Ajulo 1994:12). An attempt is made in this study to explore the choice and use of lexical items as stylo-linguistic strategies of making and negotiating meaning in literary discourse. Our focus here is on semantic fields, expression of socio-cultural meanings and lexical devises of intercultural discourse.

Lexical Sets are important features of the text through which some of the themes of the novel are foregrounded. Given below are some domains/field identifiable in the text together with sample lexical exponents.

<table>
<thead>
<tr>
<th><strong>Some Domains of Meaning</strong></th>
<th><strong>Samples of Lexical Exponents</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>Mother, Father, Darling, MamaObu, Mazi Laza, daughter, Ogbuefi, grandma</td>
</tr>
<tr>
<td>Agriculture/food</td>
<td>Cassava, foofoo, yam, cocoyam, pottage, egusi, agbono soup.</td>
</tr>
</tbody>
</table>

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Samson A.D & Ademola E.O.
Some characteristic lexical features become apparent from the domains and samples of lexical exponents given above. The lexical sets demonstrate Chukwuemeka Ike’s flexible vocabulary; the sets are an admixture of concrete, abstract, common and technical words, coinages and loan words. Through the lexical sets, the readers’ attention is drawn to some of the thematic focus of the text including a typical African communal setting and child upbringing. There is also the theme of culture contact and the introduction of western education.

**Naming and Nicknaming**

One important aspect of African culture which is clearly demonstrated in the text is the fact that most proper names carry significant meaning. While the meaning of some names relate to the circumstances surrounding a child’s birth, others carry meanings that relate to the lineage of the child. In *The Potter’s Wheel*, the names of the first five siblings of Obu – all females – clearly show the parents anxiety and faith in God before his arrival. The following names of the first five female siblings of Obu become significant:

- **Uzoamaka** literally means ‘the road is excellent.’ Being the first child of the family, the parents take solace in the expectation that she is the forebears of the male child that is expected to follow. **Nkiru** means ‘that which is yet to come is greater’. Here, the faith of the parents is again strengthened by the hope that it is not too late to have a male child.

  The third child is named **Njideka** (hold what you have) which supports a popular African Saying that ‘if you cannot get what you want, you make do with what you have’. Therefore, since a male child is yet to come, try to be contented with what God has provided. The next child, also a female is named **Nkechi** (whatever God gives) is apparent recognition of the supremacy of the almighty who determines what is to be given to mortals. The fifth child, who happens to be another female is named **Ogechukwu** (God’s time is the best) to confirm the fact that the parents are full of faith in God and that no matter the length of the delay, their prayers about a male child would still be answered.

  When Obu was finally born as the sixth child and a male, he was given names which clearly show his parents relief and excitement. **Obuechina** (the compound must not revert to bush) **Ezenwa** (infant king), **Nwokenagu** (a male issue is desirable), **Onyibo** (a companion to his father).

  Also significant in the text is the use of nicknames apparently to create humour and make the text more interesting. David, Obu’s friend is nicknamed **Nwoketote** – an allusion to ‘the young shall grow’. The military lorry that is used to carry recruits into the ongoing war is nicknamed “Belly-never-full” in apparent reference to its size. One of the community miscreants who was taken away as recruit into the Royal Army has ‘King Kong’ as his nickname while the only vehicle that serves as means of transport between Umuchukwu and Aka is nicknamed BETTER LATE THAN NEVER. Obu’s teacher at the central school, Aka is popularly known as ‘we shall see’ because he is found of repeating the expression in class while a popular court messenger is nicknamed ‘Zorro’.

**Coinages and Loan Words**

Coinage is a popular feature of Nigerian English where it is used to depict concepts or objects that are apparently non-existent in standard English. Coinages also help to foreground aspects of native culture named by them. As noted by Adegbija (1989:174), ‘the necessity for accommodating new experiences, feelings,
thought patterns… which English in Nigeria has encountered has compelled the creation or invention of lexical items with nativized meanings’. Some coinages found in the text include ‘iron horse’ (bicycle) ‘chewing stick’ (tooth brush), ‘grinding stone’ and ‘charcoal iron’.

Loan words, especially those from Igbo language and culture also feature prominently in the text. A close observation shows that most of them depict food, dress, religion and traditional custom of Igboland. Examples include foofoo, Mbedike (a masquerade), jioji (a cotton material) chi (personal god), ogbanje (a child capable of being born repeatedly), ekwe (a musical instrument) anikilija (slang for an old bicycle) ngwo ngwo (a delicacy) dibia (herbalist), Amalocha (a small elusive fish).

**Syntactic Choices**

In *The Potter’s Wheel*, there are very few instances of markedness which refers to features or patterns that are prominent, unusual or stylistically deviant in some way. Thus, there are no marked sentence types in terms of clausal composition. Instead, we have simple, compound, complex and compound-complex sentences freely used in the entire narration. It is significant to note however, the use of one sentence paragraph in two strategic instances in the text. The first is when Mazi Laza returns to his Obi to get ready to grind his tobacco by himself. With his loin cloth tucked under him and the grinding stone held in place between his outstretched legs, he began the long and painstaking process (P63). The second is the one-sentence paragraph that closes the novel.

On 14 January, 1944, Obuechina Maduabuchi returned to Teacher’s house at Aka CMS Central School, unaccompanied by his mother (P257).

Broadly speaking, sentences may be grouped into two: periodic and loose with each type having its features and functions. The periodic sentence delays the main information until the end, thereby creating suspense. The first one-sentence paragraph above which is periodic and complex is therefore used by Ike to sum up the stream of thought in Mazi Laza’s mind about Obu’s critical situation and the decision to send him to Teacher’s house as a servant.

The loose sentence is that which announces its main information first before other embellishing phrases and ideas. The second one-sentence paragraph quoted above is therefore a loose sentence as the main information is clearly stated first: Obi returns to Teacher at Aka. The information that this time he is not accompanied by his mother is only of secondary importance to the story. The sentence is structured with one main clause and a syntactically compressed subordinate clause, hence a complex structure. The formal tone of the sentence lies in Ike’s decision to spell out details, full date, full name of the protagonist, full address of Teacher’s house. The clause ‘unaccompanied by his mother’ implies that his return to Teacher’s house is now of his own volition, and further indicates that the boy is truly learning, unlike in the first occasion when he was accompanied by his doting mother.

Besides these two strategically located complex single-sentence paragraphs, there is no marked sentence pattern in *The Potter’s Wheel*. What we find stylistically marked is Chuksuemeka Ike’s deployment of the reporting clauses in the text. A reporting clause accompanies direct reports of somebody’s speech or thought. It specifies the speaker/thinker, the addressee, the type of act (ask, say, think etc). The reporting clause may be placed in the initial, media or final position (Biber et al, 1999). In the same vein, Quirk et al (1985) described the reporting clause as an expression used by writers in presenting the exact language of a speaker (direct speech). It is an expression which characterizes the communicative situation. The reporting clause introduces the direct speech mode. The exact words could be the spoken words of a speaker in a ‘physical’ dialogue, or the unspoken word in an internal communication (mental activity) taking place within an individual.

We have noted earlier that the reporting clause can be placed in the initial, medial or final position within the sentence. Except in isolated cases however, the reporting clause in the initial and medial position is rarely used in the text. The dearth of the reporting clause in the initial position in this text is partly because of the archaic nature of that style. What we do have is a
The preponderance of reporting clauses in the final position with their syntactic characteristics of SV and the inversion VS flexibly deployed. The first chapter of the text contains three reporting clauses, each positioned terminally. The first is appended to Obu’s hysterical beckoning of his mother.

S V A
‘Mama! Mama!’ Obu/Shouted/from the gate leading into the compound.

The second is appended to the mother’s response.

S V
‘I’m here, Obiano,’ his mother/replied

The third is attached to his mother’s question, apparently seeking clarification.

S V A
‘What did you say? Mama Obu/ spoke/ as if she did not believe him

It is significant to note that the three verbs in these reporting clauses: shouted, replied and spoke are intransitive, hence, they require no complementation by direct object. This same point can still be made about the three strategic areas of the novel: chapters 9, 14 and 26. Chapter 9, which is the climax of the story presents Obu’s 9th birthday. It is the chapter where Mazi Laza’s decision on how to check the way Obu has been ‘cascading downhill’ is unequivocally announced to his wife.

‘The main thing I want to tell you is that I have decided to send Obuechina away to serve as houseboy to a teacher’... Onyibo will leave home two Nkwo market days from today, to live with Teacher Zaccheus Kanu That’s all. (Pp 69, 71).

Here, we have some communication exchange between husband and wife over the pattern of the boy’s upbringing. Since Mazi Laza’s announcement has a tone of finality, it does not allow detailed discussion, suggestion or any exchange of plans by his wife. Ike uses fifteen reporting clauses to present the communication at this point. Here are five examples;

1. Mama Obu reminded him (p69)
2. Mazi Laza asked after Mama Obu had said nothing (p70)
3. Persisted Mazi Laza who genuinely wanted reassurance that he had hit on the right idea. (p70).
4. Mazi Laza replied, waiting for the boiling pot to throw off its lid (p71).
5. Nkechi replied faintly (p74)

Chapter 14, which is devoted to the typical nature of the ‘explosive atmosphere’, the physical thrashing, tongue-lashing and ‘brutality’ prevalent in teacher’s house, has twenty-two reporting clauses. Some of them are noted below;

1. Teacher thundered in his most masculine vice.
2. Grumbled madam as she searched her bag for shea butter for the wounds on Monday’s body.
3. Muttered Ada, audibly enough for the other servants to hear.
4. Ada cursed for the benefit of her fellow servants.
5. Madam ordered

Chapter 26, the last chapter of the text takes place at Umuchukwu, Obu’s home. Mama Obu shows concern for Obu not to go back to Aka; a brief argument on whether Obu should return to Teacher’s house or not; his mother directs him to his father. His father invokes the Edmund Okechukwu/Caleb Okeke analogy with which he finally instills into the boy the philosophy that the inevitable route to success is hard work. Ike captures all these exchanges with forty reporting clauses, five of which are noted here:

1. Mama Obu announced, for the benefit of her husband…..
2. Mazi Laza said to Udo, one of the labourers, pretending not to hear his wife.

3. Afoka, the second man affirmed.


5. Whispered Ogechukwu.

The five reporting clauses selected in each of the strategic sections are only representative of what Ike is doing with reporting clauses in *The Potter’s Wheel*. On the whole, because the verbs of the reporting clauses depict among other things, the act of communication, they direct the movement of the dialogues and thus act as propellers to the story line. They also demonstrate Ike’s ability in choosing apt descriptive terms that match the atmosphere of the dialogues he has created. With these reporting clauses and their appropriate verbs of speaking, Ike ensures coherence and effective exchange among his characters. Not only these, the reporting clauses also act as effective and adequate clues to the reader as to the unexpressed circumstances surrounding a particular direct speech.

**Paragraph Structure in *The Potter’s Wheel***

Traditionally, the paragraph contains a unit of thought. This unit of thought is the main idea. By containing only one dominating idea, other ideas embodied in the same paragraph and working merely as ancillary, we recognize such a paragraph as unified. Such ancillary ideas help to build up or sharpen the main idea. Some of the supporting details may include examples, illustrations, definitions, comparison and contrast. The theme or main idea of a paragraph may be traced to a single sentence called the topic sentence within the paragraph. This sentence can be located first or last within the paragraph. When the topic sentence is located at the initial position, it has the stylistic effect of immediacy, capturing the reader’s attention immediately. It is an emphatic position that arms the reader with the principal information to be developed in the rest of the paragraph.

Chukwuemeka Ike’s choice of paragraph structure and development in *The Potter’s Wheel* is not a deviation from the common conventional idea of paragraphing, some of which have been noted above. The opening chapter of the novel has seven narrative paragraphs of varying lengths. These are interspersed with paragraphs of dialogues. With the exception of the first narrative paragraph, the other six narrative paragraphs are carefully constructed with their topic sentences located at the beginning of the paragraphs. The topic sentence of the first paragraph is curiously located in the middle:

He came top of standard 1 in the end of year examinations, thereby qualifying for the privileges generously conferred by the headmaster on all end of year ‘firsts’: exception from fetching firewood for teachers all through the first term of the ensuing school year.

The medial location of the topic sentences here serves the purpose of variety, since the rest of the six have their topic sentences at the initial position. Here is the second paragraph:

Obuechina was the only boy out of seven children born to Mazi Lazarus Maduabuchi and his wife. The names of the five girls who preceded him - Uzoamaka (the road is excellent), Nkiru (that which is yet to come is greater), Njideka (hold what you have), Nkechi (whatever God gives), and Ogechukwu (God’s time is the best) showed with how much anxiety and faith his parents had awaited his coming. Little wonder they almost literally worshipped him and showered on him all the names they had been saving up for boys who never came- Obuchina (the compound must not revert to bush), Ezenwa (infant king), Nwokenagu (a male issue is desirable). He was also Onyibo – a companion – to his father and Obiano to his mother because his arrival brought solace to her soul.

The first sentence here immediately strikes the reader with the fact that Obuechina is an only son out of seven siblings. All the other supporting sentences of the paragraph somehow explain, by the use of parenthetical definitions, the names of the other children who are all females, how they were born and why they were given the names...
they bear. The topic sentence having thus armed the reader with the principal information, leaves him to see from the other supporting sentences why the boy is given several names the parents ‘had been saving up for boys who never came, why the boy’s arrival has ‘brought solace to her soul’, why his mother’s place in the family has been ‘firmly secured’, why the woman pampers him and ‘literally worshipped him’. Also worthy of note here is the 14th chapter of the text, which Ike devotes to the explosive atmosphere at Teacher’s house. It is carefully designed starting with seven paragraphs of uneven lengths, not interspersed with dialogues, describing teacher’s early morning routine. Immediately after this, follow slashes of narrative paragraphs interspersed with dialogues, and paragraphs that mix dialogue and narration. This mixture is because of the swift movement of events and actions showing the typical tense atmosphere under which the servants live. Here is an excerpt from paragraph eight of the chapter “Come here!’ ordered teacher.” ‘I didn’t do anything to it, sir.’ pleaded Monday, still retreating. ‘Perhaps it is ….’ ‘Shut up!’ Teacher thundered, in his most masculine voice. Monday stood transfixed to the ground. ‘Come here!’ repeated teacher in a mellow tone that left Monday in doubt as to what to expect….

‘What happened to my bicycle.’ he asked as Monday stood in front of him like a private before a major-general. ‘I was pumping the tyre very gently, sir, because I knew how old…..’ Teacher was not interested in any excuse and so did not let Monday concoct one. He hit Monday while he bent down to demonstrate how he was inflating the bicycle. Monday could not recall whether the blow was delivered with the palm or with the clenched fist or with something more lethal that human flesh…..

Conclusion
An attempt has been made in this paper to present a stylistic study of Chukwuemeka Ike’s The Potter’s Wheel. The novel has been examined focusing mainly on linguistic parameters with some aspects of literary investigation. The major areas of focus are lexico-semantic features including lexical sets, naming and nicknaming, coinages and loan words. Syntactic choices including sentence patterns and paragraph structure are also discussed. It is expected that this study will help to promote readers appreciation and understanding of The Potter’s Wheel and stimulate further research in the works of Chukwuemeka Ike in general.

References
A psychoanalysis of Therese C. Odigwe's *The survivor* and Ngozi O. Orji's *Teenager at war*

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**Abstract**

Both novels chronicle the negative effects of the civil war on children, teenagers and youths generally. The chief character in Ngozi Orji's *Teenager at War* Louis was in love with his fellow teenager Chioma. Louis was later conscripted into the military to fight on the side of Biafra, while Chioma was helped her mother Mrs Agah with her restaurant business. The place setting of the novel started from Enugu, to Okigwe and Umuahia as the towns fell to the Nigerian soldiers respectively. It was a disastrous end for the tragic-hero Louis, who was tried and executed by the Biafran government for negligence of duty. Also Therese C Odigwe's *The Survivor* mirrors the hindrance the civil war posed on the love bond between the chief character Stanley and his fiancée Valentina. Though both characters were actively involved in the civil war, Stanley was a pilot while Valentina was a professional nurse who worked with the Biafran Medical Rescue Team, but they survived the survived at last. In this paper, a psychoanalysis of Therese C. Odigwe's *The Survivor* and Ngozi O. Orji's *Teenager at War* was carried out with a view to establishing the psycho-response of the characters and to an extent that of the authors to the prevalent situation in both novels which was war. The subject matter of both novels was the Nigeria-Biafra war which took place between 1967 to 1970. The writer x-rayed the relationship between psychology and literature which gave rise to the theory of Psychoanalysis as tool in literary analysis. A foray into the psychology of the characters revealed that pandemic situation orchestrated by the war, stimulated a maladaptive response by virtually all the characters which manifested in the form of fear, insecurity, disillusionment and predatory lifestyles etc.

**Keywords:** character, Nigeria, novels, psychoanalysis.

**Introduction**

Psychoanalytic literary theory emerged in the 19th century. It is a method, concept and form influenced by the tradition of psychoanalysis begun by Sigmund Freud. It focuses on the characters and the author’s distinctive minds. Psychoanalysis pays close attention to the unconscious motives and feelings of the author or that of the characters depicted in any literary work; it x-rays the psychological and physical conditions of the characters and or that of the author as the case may be in order to achieve an artistic criticism and analysis. Psychoanalysis approach to literary criticisms and interpretations are of three perspectives:

- a) References are made to the author's personality in order to interpret or explain a literary work.
- b) Reference to literary works in order to establish biographically the personality of the author
- c) Reading of literary works in order to experience distinctive subjectivity or consciousness of its own author via the experiences or nature of the characters.

The theory is used to analyse the author and his/her life, and the literary work supplies evidence for the psychobiological analysis. The theory is also used to analyse one or more of the characters, the psychological theory becomes a tool to explain the characters behavioural traits and motivations. The more closely the theory seems to apply to the characters, the more realistic the work appears.

Psychoanalysis as a methodology of literary criticism and analysis has multiple advantages of focusing on the writer's psyche and that of the characters in the work vis-a-vis the social and psychological milieu. This means that psychoanalysis triumphs over other critical approaches because of its emphasis on the mind and the world; text and the context.

Moreover, it is a scientific investigation of literary works based on the established clinical theories and data. The modern critics ontological interest in the work of art as a just representation of general nature, are all composite parts of psychoanalysis. In the words of Paris (1974), "psychology helps us to talk about what the novelist knows, but fiction helps us to know what the psychologist is talking about ...That means that psychoanalysis helps the reader to have an insight into the nature of some fictions and the factors that gave rise to them.
The psychoanalytical approach answers a number of needs in the criticism of fictions. The complicated web of mutation that operates in the writer's psyche as well as the environment is the cause of artistic creation and it is far beyond the writer's control. It is psychoanalysis that makes forays into the combination of mental activities and the intricate dialectic between reality and wish - fulfilling world of imagination for the elucidation of the rich fabrics of arts. However, there is this raging argument about the nature of characters in a fiction. Whereas some critics see characters as robots in the hands of a manipulative author, some assess characters as realistic individuals who reside in a realistic environment. The conceptual system offered by psychoanalytical theory is fashioned to help us appreciate the creativity of fictions as realistic works and the characters as representation of life in relation to events in the environment.

Celine Suprenant opines that "psychoanalytic literary criticism does not constitute a unified field. However, all variants endorse at least to a certain degree the idea that literature is fundamentally entwined with the psyche" (p.200). It is pertinent to note that the object of psychoanalytic criticism can be the psychoanalysis of the author or a particular character or characters in a literary work. In this directly therapeutic form, the criticism is very similar to the analytic interpretive process discussed in Freud's Dream interpretation. Critics may see fictional characters or the author as case studies. Though psychoanalysis may be traced to the Viennese psychologist Sigmund Freud, it has now had a wider application. However, apart from the clinical application of psychoanalysis to psychiatric patients, literally, psychoanalysis through the method known as "Free Association" enables the writer to recollect events in the past. These experiences are the writer's response (R) to some stimuli (S) within his environment. Freud's theory of "Collective Neurosis" and "Oedipus Complex", serve as an x-ray for the penetration and revelation of the characters behavioral patterns in response to their social milieu.

A psychoanalysis analysis of Teenager at War and The Survivor

The analysis of NgoziO. Orji's Teenager at War and Therese C. Odigwe's The Survivor are based on socio-environmental events which serve as the subject matters in the novels. War which is the subject matters in both novels in one way or the other, reshaped the behaviour of the characters which culminated into the maladaptive means of survival as a psychology of escapism from reality due to the debilitating effects of the war on them. Also, Carl Jung's theories of "Collective Unconsciousness" and "Archetype" are crucial in the analysis of characters in any work of art. These psychological approaches are germane in our understanding of the effects of the Biafra - Nigeria war as recreated in Orji's Teenager at War and Odigwe's The Survivor.

Due to the suppressed aggressive drive stimulated in the psyche of the Biafrans via their massacre in the northern part of Nigeria, there was an outbreak of war which was antagonistic to the welfare of the masses. War which is a communal tragedy, destroyed the progress of events, norms and values, this culminated in a neurotic response by the masses as fictionalized in Orji's Teenager at War and Odigwe's The Survivor. The neurotic response of the characters in the novels could be categorized as; the idealized, the complaint, the aggressive and the detached.

There is this display of aggression by some Biafran soldiers to some Biafran civilians in Ngozi O. Orji's Teenager at War as regards the issue of saboteurs. The author who experienced the war asserts:

> Ocha and I had heard that some evacuees from the riverine areas Oron, Uyo, Annang Calabar are conveyed to the designated detention camps. A lot of the soldiers sent to oversee the movement made a mockery of the task in their hands. The overzealous ones among them were ruthless, Pushing and shoving the evacuees, sometimes using the butt of their guns on them... none was spared the inhuman treatment especially the men and women both old and young (p.20).

It is imperative to note that due to that collective neurotic response among the Biafrans, aliens were seen as enemies that must be eliminated by all means. That was why the soldiers brutally maltreated the
evacuees from the neighbouring ethnic group as if they were enemies of Biafra, this ruthless behaviour by the soldiers was triggered by lack of trust which characterized the lawless situation then, and possibly, due to the fear of infiltration and attack on them by an enemy in disguise of an evacuee. Coming to Odigwe's *The Survivor*. The effect of this psychoneurotic response was portrayed in one incident in the novel, Stanley was attacked by a mob on arrival at Lagos airport from United Kingdom. The scene opens thus:

The attack was sudden. No one could say from where the crowd came. They were wielding all sizes of sticks and clubs. Passengers, some dropping their hand luggage, disappeared in all directions, each group followed by a small detachment of the mob...Stan never knew he could run all that fast...they had caught up with him. He thought his head had broken. He was afraid that he was going to die any time(p.28-29).

Apart from the aggressive response among the warring groups, there is also the feeling of detachment from the society, there is a total deviation from the norms and moral conducts of rational beings. There is this development of certain behavioural patterns that avoid rather than cope with their problems. There were cases of individuals who lived in a secluded nasty environment in order to escape from the menace of the war. There was a case of one of the characters in Ngozi Orji's *Teenager at War* whose pregnant wife and children were killed and he preferred living in the mortuary to his hostile environment. He laments:

Why didn't it get me? What have I got to live for? Every one of them snatched away, including the one in the womb.

Let me go to the mortuary and take my place(p.104).

The above statement reveals the man's preference to death rather than being alive because of the marooned nature of their existence. It is worthy to note that the characters in both novels were marooned in a suffocating and emasculating war situation which stimulated maladaptive response to the situation as a means of escape.

The psychology of war as the subject matter in Ngozi O. Orji's *Teenager at War*

*Oxford Advanced Learner's Dictionary* defines war as “a situation in which two or more countries or groups of people fight against each other over a period of time”(p.550). It deducible from the above assertions that it is only human beings that engage in war due to one reason or the other. It is obvious that the major causes of war ranges from human motives, desires, aspirations, wants, jealousy, greed etc. which translate into inhuman behaviour in emergency periods which could be termed war. Numerous African writers like Chinua Achebe, Eddie Iroh, Elechi Amadi, Isdore Okpewho etc. have done much literary works on Biafra-Nigeria civil war. The devastating effects of this Biafra-Nigeria civil war motivated Ngozi .O. Orji to write the heart-breaking novel, *Teenager at War*. The novel espouses the war situation in Nigeria during the Biafra-Nigeria civil war. History has it that between July 6th, 1967 to January 15th 1970, Nigeria was bathed in a deep, horrible and fatalistic waters of war which lasted for years, leaving its sorrowful footprints on the benign minds of the masses.

The outbreak of the war was as a result of chains of responses that were socially or environmentally induced between the people of the eastern part of Nigeria and the Northerners. The stimulus (S) that gave rise to the civil war was as a result of the massive killings of the easterners which is the Igbo ethnic group at the northern part of Nigeria after the counter coup d'etat on July 29th 1967, which brought Gowon to the throne. The response (R) by the Biafrans was a threat of secession, which burst into a state of anarchy as war.

Coming to the literary entrenchment of the Nigerian civil war, Ngozi O. Orji x-rayed most of these horrible experiences in her novel as she imbued the story with factual experiences of her during the war. The novel which is autobiographical mirrors the physical and psychological trauma of Nigerians during the civil war as witnessed by the author as a teenager. The story centres on the tragic hero in the character of Louis who could be said to be an archetypal image of the teenagers, children, in fact the human race
during the civil war. The author's penetration into the consciousness of the characters reveals the following psycho-responses as a result of the dent inflicted on the psyche of the war victims.

**Despair and Hopelessness:**
Due to the hostile and violent nature of the war, the conscription of the innocent and inexperienced teenagers into the army, some of the masses developed a doubting mind due to their precarious conditions. This was brought to the limelight in the novel when a teenager in the character of Awa wandered away due to the adverse effect of the war on his psyche, as the writer puts thus:

‘Awa was still staring vacantly into space. Nothing seemed to penetrate his disturbed mind...was this one of the negative aspects of the war...Awan ever recovered from the shock. After some days at home, he wandered off never to be seen again’. (p.23).

**Fear and Anxiety:**
Due to sporadic shootings and the pandemic situation of the war as recreated in Ngozi O. Orji's *Teenager at War*, many minds were gripped with the fear of the unknown. These destructive weapons of warfare, with the unpredictable situation in which anybody may fall as a victim, coupled with the massive elimination of human life, inflicted fear and anxiety on the psychology of the war victims. The situation was captured in the novel when the author asserts:

There was pandemonium as the people ran helter-skelter making a dive for the bush adjoining our house. The visitors, with eyes bulging in fear ran for cover(p.445).

Such was the traumatic experience that characterized the Nigerian civil war, this is because when violence rules, human minds become curious of the unknown judging from the known, and such was the case of Biafra-Nigeria genocide.

**Regrets and Disillusionment:**
Regrets and disillusionment could be said to be the focus of post war literary works as epitomized in Ngozi O. Orji's *Teenager at War*. After weighing the cause and effect of the war on the masses, many of the writers or artists are of the opinion that the major objective of the war was not achieved, rather the reverse was the case. A critical analysis of Ngozi O. Orji’s *Teenager at War* reveals how some of the characters that were disillusioned expressed regrets about the negative tidings of the war and the non-realization of their dreams. They thought the secession would have been achieved without bloodshed, but the reverse was the case. Most of the characters which typified the true situation of the war were exiled from their homes and parents watched their children trotted down by the bullets of the Nigerian soldiers. So these scenarios made them to develop a doubtful mind about the war and they expressed regrets at last. Chioma the fiancé of the tragic-hero Louis, regretted being born into the land of Biafra. She developed this psychology after Louis her suitor and a serving Biafran soldier was tortured to death in prison due to a false allegation leveled against him.

Despite the effects of the war on the psyche of the characters, there are some imageries the author painted in order to buttress the horrible scenario of the war. These imageries of torture, hunger and displacement were obtainable in both warring sides of the nation. However, since war is a social phenomenon which is also socially induced as a response to some socially oriented environmental stimuli, it could to an extent be curbed or averted. But if not averted, its dehumanizing effects on the psychology of its victims could be disastrous. This is because as the saying goes, if man refuses to put an end to violence, violence will put an end to man.

**The psychology of war as the subject matter in Therese C. Odigwe's *The Survivor***

It is imperative that individuals' reactions to some psycho-social problems could turn out to be favourable or unfavourable to them. The response or reaction of an individual to these social or environmental events may result into conflict, disagreement, hatred and war. War as a social problem leads to anarchy and general state of lawlessness.

Coming to Therese C. Odigwe's *The Survivor*, it is obvious that war is the subject matter. The novel tailors the psychological decadence of the masses during the Biafra-Nigeria civil war of 1967. The novel could be said to be 'romantically tragic', it mirrors the obstacles encountered by the protagonist in the character of Stanley in the hands
of the socially induced antagonist which is the war itself. The novel unveils the barrier the war posed between Stanley and his fiancé Valentina, and its consequences on their love affair. The traumatic effects of the Biafra-Nigeria civil war as recreated in Odigwe's The Survivor could be summarized as the highest level of man inhumanity to man. It is on record that the extent of destruction cannot easily be erased from the minds of those that witnessed it, its physical and psychological effects remain indelible in their minds. War has grievously caused numerous damages to mankind which include, death, grief, total destruction of property and general social disorganization of the system. The deteriorating and debilitating effects of the war was brought to fore in Odigwe's The Survivor.

A psychological foray into the characters in the novel reveals a lot of social and behavioural constraints encountered by the characters during the war. The negative effects of these events automatically refashioned their psyche and these are made evident in their maladaptive behaviours. The penetration into the stream of consciousness of the characters by the author reveals their mental status and the consequent behavioural exhibition which include:

**Predatory Relationship:**
It apparent that under a war situation, human beings exhibit awkward behaviours that are inhuman to their fellow human beings. There is that cannibalistic relationship between the warring regions in order to suppress or annihilate each other. This inhuman relationship informed most of the actions in Odigwe's The Survivor.

There was a particular scene in the novel where the protagonist's plane was attacked by the enemies when he was evacuating the Biafran children to Lib due to the horrendous and devastating nature of the war, it heightened callousness and brutality among the masses. That was why one of the characters known as Mr Ron, in the midst of the devastating monster war opines "there's no trust of forbearance or tolerance. The spirit of give and take is lacking, there is hostility, no honesty or truthfulness (p.62)." This statement by Ron typifies that type of relationship that existed between the warring groups during the civil war.

**Fear and Insecurity:**
It has been observed that in a war situation, there is a general state of lawlessness and insecurity. This shambolic situation generates fear of the unknown in the minds of the helpless masses. There is that fear of losing one's life, property, charisma, status, emerging victorious or being vanquished. Such states of mind were recreated to in Odigwe's The Survivor, the novel chronicles what happened during the Biafra-Nigeria civil war.

The accumulation of these heinous atrocities on the mind of the characters was brought to fore via this sympathetic statement by one of the characters called Austin "we have watched people dying like rats and I have wondered what the purpose of the war is"(p.181). This statement was as a result of the reverse occurrence of what they expected. Due to the fear posed by the reverse occurrence of events on their psyche, they were disillusioned.

Despite these socio-environmental stimuli which inflict these psychological trauma on those involved as portrayed through the characters in the novel, it is natural with human beings to device subtle alternatives as an escape route from their problems during emergencies. It observed in the novel how the dubious capitalists exploited the helpless peasants due to the disorganized and lawless nature of the society.

There are also such imageries of torture, lamentation, fatalism and death in the novel. It was in the midst of these heart breaking and scourging events and that Dr Bernard, one of the characters made this heart breaking statement which captures the state of his mind about the war, “I have always said that I do not like the his war. What have we gained now except the loss of our homes, our relations and the best friend we ever had"(p.180). It is obvious that war is an evil wind and that blows no good. That is why human beings should strive as much as possible to co-exist peacefully and make the world a peaceful place.

**Conclusion**
The major idea of this paper is to draw a psychoanalysis of Therese C. Odigwe's The Survivor and Ngozi O. Orji's Teenager at War. Having espoused the terrains of the theories of Psychoanalysis vis-a-vis its entrenchment into the literary field as tool for literary analysis using the aforementioned novels as case studies, the writer's
penetration into subconscious of the characters revealed their psychoneurotic responses to the annihilating stimulus (war) in their environment which is evident in the awkward adaptation to life by the characters.

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An intricate analysis of translation techniques in the English translation of Oyono’s *Le vieux nègre et la médaille*

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**Abstract**
This study attempts to identify and analyse the translation techniques employed in the English translation of Oyono’s *Le Vieux Nègre et la Médaille*, the prose text is translated into English by John Reed as *The old man and the Medal* in 1967. It is quite apparent that some translators do not fret about translation techniques in the course of translating but this affects their translation as the works may at times, not producing the same popularity as the original text. The study equally establishes the fact that John Reed postulates the messages of Oyono in his translation and brings about a reasonable level of intelligibility which is target-audience oriented despite the embellished folkloric elements in the source text. The research method adopted in this study is comparative and textual which otherwise attempts to establish the conceptual link between the source text and the target text. This study adopts dynamic equivalence theory of translation which suggests that a dynamic equivalence is to produce in the receptor language, the closest natural equivalence of the source language message in terms of meaning and style. The study therefore, concludes that no translation is perfect but the use and application of appropriate translation techniques and strategies can bring about good translation.

**Key words:** Dynamic equivalence theory, forms, language, meaning, translation

**Introduction**
The rudiment of translation is more than having two languages as source language and target language; it has to do with the transmission of messages from the source text to the target text without translation loss. Bell (1991:20) defines “translation as a representation of a text in one language by a representation of an equivalent text in a second language”. This definition lays more emphasis on the term ‘equivalence’ which is one of the principal translation techniques. The translated text should be able to produce and keep the message of the source text and all the elements involved. The same idea is supported by Nida (1974:12), “translation consists in reproducing in the receptor language the closest natural equivalent of the source- language message, in terms of meaning and style”. In both practical and theory, translation needs some basic principles that must be put in place so as to be able to translate and achieve what is termed as ‘fidelity’ in translation; such principles are referred to translation techniques or approaches. Translation techniques are the approaches or procedures used to translate a text from the source text into the target text. It should be noted that techniques can be used consciously or unconsciously by a translator, this depends on the training, practices and the experiences of such translator. It is necessary as we think about translation, we should equally think about its techniques. Furthermore, translation techniques can also be defined as purposeful procedures that are put in place in the target text to implement perfect translation. Krings (1986:18) defines a translation technique as “translator's potentially conscious plan for solving concrete translation problems in the framework of a concrete translation task,” and Seguinot (1989) believes that there are at least three global stages employed by the translators: (i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage. Furthermore, Loescher (1991:8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it". Therefore, translation techniques are problems solvers in the course of translating. Loescher postulates the idea of applying the translation technique while facing with translation problems. The techniques of translation are of course of different types, for this study, we have decided to make use of the techniques proposed by Vinay and Dalbernet (1958). The two translation scholars proposed two categories of translation...
techniques; direct and indirect techniques. The direct techniques are: literal translation, loan-word/borrowing, calque and the indirect ones are: adaptation, equivalence, modulation and transposition. By extension, we have other concepts in translation that are expected to be treated in the study, such concepts are the following; addition, lengthening out, economy of word, fidelity, etc. However, the translation of prose from African culture into European language is not an easy task, John Reed’s English translation of *Le vieux Nègre et la Médaille* as: *The old Man and the Medal* which is one of the typical African prose texts that possesses some salient translation techniques. This study focuses on the translation techniques employed by Reed to translate the French text into English. It is as important as breathing to note that John Reed is not an African but to certain extent; he was able to translate the African thoughts into English.

**Synopsis of the Novel**

*Le vieux Nègre et la Médaille* (1956) was written to show the African perspective of colonialism based on religious, economic and socio-political outlooks. The writer narrates the story of Meka which satirises to show the brutality of European colonialism to the black masses. The novel depicts the life account of the major protagonist Meka an old village man from Doum, a loyalist to the white men, his church and the entire community. He gave his land to the church and he always got to the church at the right time. Meka was blessed with moral rectitude, and this is obvious to everybody around him. As a result of his kind gesture, generosity and diligence, the White man promised to honour him. As an ordinary African, when he got the notice of his meeting with the white, he was extremely happy and his mind was focused for the great occasion. It was with the pride that he first heard that he was to receive medal, he kept waiting to experience the ceremony with animated gesture. Meka’s pride gave way to skepticism, to be able to relieve him. His wife, Kelara was aware that the honour was being given to her husband as compensation for the sacrifices they had made. Meka had to leave his house to go and meet the white man that wanted to compensate him; along the line he faced lots of problem in the course of his journey. He was unable to meet with the white man as stipulated and it seemed to be totally molested. It could be inferred from the prose that nothing could be gained from the White men except one could apply wisdom.

The principal themes of the novel are: colonialism, deception, racial segregation, accusation, religious stances, maltreatment, humiliation and power play. The play was set in Cameroon, West Africa, where the issue of colonialism was well portrayed to depict the amoral conducts of the Whites against the Blacks. The story in the text was written by Ferdinand Oyono who was from Cameroon. The novel sincerely dealt with the issue of colonialism and how this has affected the African thoughts and comportments of both young and old Africans just in the face of maltreatment of the White. The White believed that Africans had no culture, that Africans were not superior to them. The same issue was highly considered from the intrigue of the text. The novel represents three stances, at first instance; it represents deception, exploitation and the torture of the Blacks. It equally exhibits the generation of Africans who had beliefs in the altitudes of the Whites towards the Blacks. It is as well depicting the humiliation of the blacks in the hands of the Whites in form of colonisation.

**Theoretical framework**

In this study, we propose dynamic equivalence theory. The word “equivalence” is derived from the Latin word ‘equivalere’ which implies “to have an equal value or worth.” The theory was proposed by Eugene Nida in 1964. According to Nida and Taber (1964:12) “Dynamic equivalence is to produce in the receptor language, the closest natural equivalence of the source-language message.” From the above quotation, the closest natural equivalence plays a prominent role in the theory. Dynamic equivalence put a premium on the target-audience by producing the exact message of the source language in the target language mindless the structural level of the source text. In dynamic equivalence theory, one is not so concerned with matching the receptor-language message with the source-language message, but the message should be substantially the same as that which existed between the original receptors in the source language.
The theory is interested in the effect of the translation on the target readers which is the same as the effect of the source text on the source reader. Nida and Taber (1969:167) equally establishes four priorities as guiding principles in translating and bases for judgment, namely: contextual consistency, dynamic equivalence over formal correspondence: the aural (heard) form of language over the written form; forms that are used and acceptable to the audience for which a translation is intended over forms that may be traditionally more prestigious. Based on this theory, the study is established so as to bring about the stance of dynamic equivalence into the literary text of this nature. According to Catford (1965) “Translation equivalence is the replacement of textual material in one language (source language) by equivalent textual material in another language.” From the analogy of Catford, the concept involves the act of producing the materials in the source text by equivalent means into the target text. Nida’s dynamic equivalence theory studies translation from a totally new perspective, deviating from the traditional source text-centred theories. Although, Nida’s approaches are based on the translation of Bible, his ideas have been applied to the translation of almost all genres related to the immediate meaning of intelligibility. From our study, the source text is rich in some African folkloric elements and the translated text represented such elements despite the cultural variations in the two languages.

Analysis and interpretation of data

The Use of Equivalence/Reformation in The Old Man and the Medal (Equivalence)

Equivalence or Reformation serves as a translation an indirect technique which uses different expressions to transmit the same reality. Without an iota of doubt, John Reed extensively explores equivalence in the English translation of the prose text. Equivalence reiterates that the target text must portray the equivalent effect of the source text. The rudiment of equivalence can be both linguistically and culturally biased. By “equivalence” we mean to produce the most exact and close translation of the source-text messages into a target text. In actual sense, it is pertinent to note that translators are not expected to have more interest in words, structure or form of source language in translation but they are expected to be interested in the meanings and content of a message from the source text and this is in line with the dynamic equivalence theory. For instance, Ferdinand Oyono uses the French term ‘gosier-d’oiseau’ (p.15) which is ‘gullet’ (p.9) as its English equivalence of the word in Africa, that is, what is called a long neck. Likewise from the sentence, “Le bouc gigotant dans tous les sens” (p.63), is translated as “The goat flung itself in every direction” John Reed uses his experience as a seasoned translator to get the equivalent expression to correspond to the above extract from the source text. He does not translate the sentence word-for-word. Furthermore, there is the use of equivalence in the sentence below:

Sa tête me revient, dit le voisin de Meka

Reed’s translation:

I remember that face, said Meka’s neighbour.

From the above sentence, Reed is able to bring out the meaning from the perspective that reads the mind of the speaker from the source text. From another angle, the equivalence as a translation technique can reflect in a sentence just with one word. For instance:

O femme aussi faible que les apôtres du seigneur sur le mont des oliviers (p.10)

Reed’s translation:

Woman, you are as weak as the disciples were on the Mount of Olives (p.3)

From the above sentence, only the word ‘disciples’ depicts the equivalence of the French word apôtres, normally, it is supposed to be apostles but disciples is used to drive home the message. The technique “equivalence” is interested in expressing words and expressions in different ways but the meanings of the source messages must be maintained. However, idioms, proverbs, phrasal verbs, cultural-based expressions and metaphors can be the products of the ‘equivalence’. For instance, the French expression “bienheureux” (p.48) is translated as “you are lucky” (p.40), this same expression can be translated as “bonne chance” but
it is used as the most equivalent in this context. He is able to reform the message of the source text to suit the equivalent effect of the target text.

**Transposition**

*Transposition* has to do with a change in the grammatical structure of the source text in the course of translating. Though, the grammatical structures are not the same in the different languages but there is often a level of similarity in their approaches. In transposition, the whole structure can be altered to produce an authenticity and a reality in the translation exercise. It is commonly believed that both English and French languages have convergence and divergence in term of structure. In transposition, we can generally observe the use of the following parts of speech; Noun-Verb, Verb-Noun, Adjective-Noun, Adjective-Verb, Pronoun-Verb, Conjunction-Noun, Noun-Noun, Verb-Adjective etc. In a source text for example, a sentence can begin as a nominal group (groupe nominal), in the course of translating into a target language, but, it can be changed into verbal group (groupe verbal) in the target text, equally, this is applicable to other parts of speech. Transposition involves moving from one grammatical category to another without altering the meaning of the text. The technique introduces a change in grammatical structure. For instance, from the source text

Apporte-moi à manger (p.10)

Bring me food (p.4)

The translator change from verbal group into nominal group, still, the message is communicated. Equally, from the sentence, ‘quand tu étais dans son sein!’ (p.13) is translated as ‘when she was carrying you’ (p.7), the transposition is made from nominal group into verbal group. Furthermore, from the source text ‘je vais attendre Meka devant ma porte en priant de temps en temps…………..’ (p.21) this is translated as ‘I shall wait for Meka outside the door of my house, and now and then I’ll offer a prayer…………..’ (p.15), from these sentences, we can see that Reed translates from verbal group into the nominal group. Another example is in (p.22) ‘s’impatient Kelara’ which is translated as ‘said Kelara impatiently (p.16), this is from verb to adverb. As well, ‘le sommeil gagnait tout le monde’ (p.32) is translated as ‘everyone was beginning to grow sleepy’. This is changed from a noun to an adjective. With all these grammatical changes, it is observed that John Reed can still retain the message of the source text; he is able to avoid translation loss. Considering a technique like transposition, it does not talk about the means but always exhibiting the positive result or the product of translation to suit the demand of the target audience.

**Literal Translation (Traduction littérale)**

This is another important translation technique in the field of translation. It follows the same pattern and most especially it depicts the same structure with that of the original language. We hardly see any translation without the use of the technique. It is used when it seemingly appears that there is no means to translate a word or an expression again. At times, it is called word- for- word translation (traduction mot-à-mot). In the translated version, the technique is used copiously. For instance:

The title of the prose text is *Le Vieux Nègre et la Médaille* which is translated as *The Old Man and the Medal*. From the title, we can observe how Reed makes use of literal translation to engage the title. But, there is a confusion of human identity in his presentation of the words “old man”. The part of the original title is “le vieux nègre” the word “nègre” relates to the black ethnicity. In Reed’s translation of word “nègre” nothing like black man or Afro-African or African man, this makes the title ambiguous until a reader goes through the intrigue of the text that he or she can understand the nature of man referring to. Another example of literal translation can be found in the following sentences “Mais la bouche qui a tête n’oublie pas la saveur du lait” (p.17) this is translated as “But the mouth that has sucked never forgets the taste of milk” (p.10). The words are used according to the way they are presented in the source text; the same expression can be said in other ways.

Other examples are the following:

Est-ce que ses pieds lui appartenaient vraiment? (p.18)
Did his feet really belong to him? (p.12)
Likewise, in the above sentence, Reed presents the sentence in a literal form. The basic thing is that the message of the source text is understood by the target audience. Equally, in the expression below:

C’est un jour noir…. (p.21)
It is a black day…… (p.15)

Reed uses literal technique of translation. In a figurative context, the expression ‘C’est un jour noir’ which is translated as “It is a black day” is a loaded expression that can have diverse interpretations. As it is used in the source text, it is the time to offer a prayer. But, the translator does not present the background information of the expression and he translates the expression literally. In addition, the same idea of literal translation is presented in the following sentences,

Toutes les têtes se tournèrent vers la caisse qu’on avait poussé sous un lit de bambou’ (p.27)
All heads turned towards the case which had been pushed under a bamboo bed (p.20)

In the above sentence, Reed makes use of words in his translation according to the structure of the sentence in the source text. Another example of literal translation is, “J’ai bravé les esprits toute la nuit pour t’apporter cette nouvelle que je porte encore dans mon ventre” (p.40) which is translated as: “I braved the spirits all through the night to bring you the news that I still carry inside me” (p.32)

‘Le village était désert. On était a Doum pour aller voir le grand chef des Blancs dont la venue avait tenu tout le monde éveillé’ (p.111) ………… ‘The village was deserted. Everyone was at the Doum to see the great Chief of the whites whose coming today had kept everyone in a state of excitement’. (p.99) From the ongoing, it could be noted that Reed makes use literal translation technique to avoid mistranslation.

Loan-words (Emprunt)
It is noted that there is no way we can translate an African literary texts into European languages without the use of loan-words of source text. This is as a result of the inclusion of some folkloric elements such as proverbs, colloquial words, dialects and some Africanised expressions in the texts. Loan word/borrowing is an act of taking or using words directly from one language into another without any translation. The same thing is applicable in this study; words are lent from the source text to be able to retain the original meanings of the words and expressions in the target text. As insightful by Nida’s dynamic equivalence theory, the level of intelligibility is pertinent in translation, this depicts that there must be a level of lucidity in a translated work. In this study, Some borrowed words from the source text are the following: raffia, arki, Africa-gin, ite missa……,berger, a martyr, amen, ferhfehfehfehfeh…… etc. these words are used as they are in the original text without changing them. Apart from the cited examples, John Reed does not provide the equivalent versions of the words in English. Furthermore, names of the characters do not change since it is difficult to find equivalent words for proper names; the examples of such names are the following: Meka, Kelara, Mama-Titi, Engamba, David Ondoua, Mbogsi, M.Kobbingolom, Obébé etc. In this study, it is observed that the source language (French) and the target language (English) are not of the same origin. They do not have the same word origin but in order to maintain the originality of the translation, the translator needs to use them accordingly.

Modulation (Modulation)
Modulation is one of types of indirect translation techniques; this involves the use a word or phrase that is entirely different in the source and target languages to convey the same idea. It involves changing the form of a text by introducing a semantic change or perspective. In this study, there exist cases of modulation, for instance, from the source text:

‘Tous les chrétiens s’étaient engouffrés dans la petite chapelle de terre battue où ignace Obébé le catéchiste, dirigeait les prières’ (p.20) which is translated as ‘All the christians had been swallowed up in the little pisé chapel when the catechist ignatius Obébé was leading the prayers’ (p.13). From the above example, the word “où” is used in the original text but in the course of modulating, it changes to “when” which is still meaningful in the target language. The same thing is applicable in the sentences below: ‘Il regretta de n’être pas né à cette époque où l’on enregistre chaque naissance dans un grand cahier’ (p.24) …………‘He was sorry he had not been born in the times when every birth was written down in a big book’
(p.17).
‘Tu avais donné tes deux fils à la guerre où ils ont trouvé une mort glorieuse’ (p.26)……  ‘You have given your two sons in the war when they found a glorious death’ (p.19).
The above sentences show the level of modulation, as earlier cited there is a change in the form of the sentences in the source text in the target but the changes do not affect the meaning of the sentences.
‘Dès que nous annonçons l’avenir’ (p.29) ................ ‘As soon as we tell you what is going to happen’ (p.22). The above sentence is another example of modulation in translation with the use of “As soon as” to replace the French word “Dès”.
It is clear that John Reed places a priority on the use of modulation in the translation of the prose from French into English. The examples cited above are parts of the reflections of the techniques. The technique is copiously employed; the underlined words in the two languages are all reflections of modulation. Connotatively, if one wants to translate the word ‘où’ is ‘where’ but in the principle of modulation, it is translated as ‘when’. There is other kind of modulation that appears as an understatement.

Economy of Words (Economie des Mots)
In the economy of words, longer words are obviously removed. This however, does not mean that the actual and original meaning of the source text must be lost. The random sampling of the concept above shows that economy of words is constantly used in English language than French language. Most cases, English language goes straight to the point than French. This is showing us that French is more analytical and descriptive more than English. This position can be supported by the following examples from the text.
‘Tout le monde se mit à rire’ (p.19) ................. ‘Everybody laughed’ (p.13)
‘Un court silence suivit ces mots’ (p.23) ............... ‘There was a brief silence’ (p.16)
‘Meka fonça les sourcils’ (p.28) ....................... ‘Meka frowned’ (p.20)
‘C’est nous qui lui avions donné Kekara en mariage’ (p.43) ...... ‘We gave him Kelara as his wife’ (p.35).
From the examples above, it can be observed that French language makes use of more words than English, economy of words can reflect in a translation when a translator does not go by word- for- word translation but look for the appropriate equivalent word. We equally observe certain concepts of translation from our text such as calque, compensation and adaptation etc, but to certain extent we are limiting it to those discussed above.

Findings
Going by the applied theory in this study ‘Dynamic Equivalence Theory’, it is observed that among the translation techniques used by John Reed, ‘equivalence’ takes a special part and this makes the translation apt enough and as well it renders the literary work a masterpiece. It is also noted that literal translation is rampant in the translated version, right from the title of the novel, the reflection of the techniques can be seen, and the use of loan-word cannot be left out. John Reed is able to translate the message of the source text into the target text despite the fact that the source message is full of some cultural stances that can be difficult to translate. In contrary, since there is no perfect translation, it is observed that the source and the target texts in translation cannot have the same aesthetic qualities owing to the factors of linguistic specificity and variance in stylistic approaches. Oyono often makes use of the tense ‘passé historique’ but in the course of translating, John Reed makes use of ‘past tense’ which is the equivalent tense of the source text. It is equally noted from target text that a number of portion of the novel is not translated. It is omitted thinking that the element of compensation will set in but nothing of such. This can be substantiated in page 9, ‘moi sucé d’orange, d’orange moi sucé, Meka repeated (p.9) is not translated, this is transferred from the source into the target text. Equally, it is observed from the translated version that the names of characters, places and things still remain- for instance: Nua (p.17), Nti, Mvondô, Evina, David Ondoua, Yamvams, Mbogsi, M.Kobbingolom, Obébé, Djolita, Meka, Kelara, Engamba, Agatha, De Gaulle, Binama, Mfomo, Doum etc. There is no changes whatsoever in the those names in the target text. This is as result of the fact that Reed could not find the cultural equivalents of the proper names.
It is further observed that in the translated
version of the novel, the adverb ‘sarcastically’ is translated as ‘irony’ though this may not be literally the same but the message is well conveyed to the entire audience or the readers. Likewise, the exclamation ‘ah!’ is translated as ‘ouais!’ which serves as equivalence. It is observed as well that the use of the verb ‘savoir’ and ‘know’ are missed up in its usage in page 30, instead of using the verb ‘know’ the verb to ‘recongnise’ can be more appropriate since it is referring to somebody. The wrong use of tense as earlier noted is common in the translated version. In page 39, ‘Engamba dit la verité, dit quel qu’un’, it is translated as ‘Engamba has spoken the truth, said someone’ (p.31). Likewise, an English word is used in the source text ‘stock-fish’ (p.40) which is appropriately used in both languages. There is also a wrong choice of word in the translated version ‘un autre une bouteille d’huile de palme’ (p.43), is translated as ‘a bottle of palm wine’ (p.35), whereas, from the source text, it is referring to as ‘palm oil’. It can be ascertained that no matter how apt a translation is, there will be instances of its weakness.

**Conclusion**

Considering the results of this study, certain conclusions could be drawn on the techniques employed in the texts involved in the translated version of the novel Le vieux Nègre et la Médaille. It is observed that all translation techniques have their role to play, they are working for one goal of retaining the source message in the target text. In this study, we learnt that the source language and the target language do not have the same attributes and peculiarities especially as regards to cultural and linguistic stances but the translator expresses his competence by translating the messages of the source text into the target text. Apart from that John Reed is able to translate some traditional thoughts, despite the cultural divergence of the two languages. It is observed that not all the African and folkloric elements can be translated thus, he makes use of some words and expressions of the source language in the translated version (loan-words). Some songs cannot be translated due to cultural variations. This will show us that English and French languages are not of the same background both syntactically and lexically. It is as well concluded that it is often uneasy to translate names and places, a translator who tries it may bring about translation loss. As a result of this, John Reed makes use of loan-words and calque to be able to convey the message of the source text to the entire audience. The translator makes use of literal translation, modulation, economy of words, and equivalence, etc, in order to avoid mistranslation in entire translation. In all, the use of literal translation is frequent in our findings. Therefore, in the translation of the literary and other pragmatic texts, the use of translation techniques should be encouraged for pedagogic application and for professional purposes.

**References**


Tuebingen. Guter Narr.


Testing the Efficacy of Conegram Measures in the Extraction of Igbo Multiword Expressions: Implications to Lexicography

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Abstract
This is a corpus-driven study on the extraction of Igbo multiword expressions. The paper argues that multiword expressions are found in all types of writings in Igbo. The objective of this paper is to extract multiword expressions which are possible candidates for Igbo dictionary compilation. To achieve this, concgram, a feature of Oxford Wordsmith Tools, was used in extracting multiword candidates from an Igbo corpus of a little more than 2-million tokens. Five (5) highly frequent Igbo words were selected to determine the efficacy of concgram measures in the extraction of Igbo multiword expressions. The words are: *akwykwọ* (book/paper), *ala* (land), *anu* (meat/flesh), *ikpe* (judgment), and *okwu* (word/speech). Through the use of concgram measures, some of the extracted multiword expressions include: *akwykwọ nri* (lit: book food; fig: vegetable); *akwykwọ ndu* (lit: book life; fig: fresh vegetation); *ozi ala mma* (lit: message land father; fig: national service); *ala nri* (lit: land food; fig: fertile/productive land); *anu ahu* (lit: meat body; fig: physical); *anu ulo* (lit: meat house; fig: domestic animal); *ikpe azu* (lit: judgment back; fig: trial in absentia). Results show that the concgram tool is effective in the extraction of Igbo multiword expressions. The motivation for the extraction of multiword expressions in this study is for lexicon development, which can be in the form of recognition of multiword expressions and entering them into the dictionary of Igbo.

Keywords: concgram measures, corpus analysis, extraction, multiword expressions

Introduction
Natural languages are full of recurrent combinations of words that co-occur more often than expected by chance. Jackendoff (1997) posits that the amount of MWEs in the human lexicon is as much as the single words. Single words in many languages have attracted the attention of lexicographers, whereas little attention or in some languages no attention has been given to MWEs. MWEs are usually adopted to express ideas that cannot be compressed. And in the current study, concgram tool has been used to extract them. According to Greaves (2005), concgram can identify all the potential configurations between two and five words in any corpus. This may include the associated words even if they occur in different positions relative to one another, and even when one or more words occur in between the associated words.

The overall objective of this study is to extract Igbo multiword expressions (henceforth MWEs) from an Igbo corpus. MWEs were extracted through concgram measures, an aspect of Wordsmith Tools (henceforth WST) of Scott (2015).

Literature Review
Although there are many studies on MWEs, there is no formal and universally acceptable definition of consensus in literature on MWE. According to Masini (2005), MWEs are lexical units larger than a word that can bear both idiomatic and compositional meanings. This definition suggests to one that the meaning of a string of words referred to as MWE might be or might not be embedded in the words that make up the expression. If the individual words do not suggest the meaning, the MWE is said to be idiomatic or non-compositional, in the language of Kim (2008). Similarly, Sprenger (2006) maintains that MWEs refer to specific combinations of two or more words that are typically used to express a specific concept. For a group of two or more words to qualify as MWEs, they must be institutionalized or in the words of Sprenger (2006: 14), typically used in conveying meaning. This view of MWEs is compositional. This is so because the constituents suggest the overall meaning of the expression, hence a direct meaning relation. Also, using the word *typically* Sprenger (2006) suggests that for an expression to qualify as an MWE candidate, it must have a high statistic occurrence. Therefore, the co-occurrence frequency of MWEs is directly linked to its institutionalization. Silva and Souza (2012) concur that MWEs are a set of words that co-
occur with a high frequency that is above mere chance.

Furthermore, Ramisch (2009) maintains that MWEs are sequence of words that act as a single unit of expression. An MWE is stored and retrieved as a single linguistic piece. In other words, an MWE must have a degree of lexicalization. In a related string of thought, Vintar and Fiser (2008) posit that an MWE is a lexical unit formed by two or more words to yield a new concept, different from the composition of the meaning of its elements. This is one definition highlighted here to underscore the non-compositional nature of MWEs. Generally, MWE has been used to describe a large number of different constructions, but closely related, such as Verb Particle Construction (VPC), nominal compounds, idioms, collocations, institutionalized phrases and many others. One thing that is evident in literature is that the handling of MWEs cuts across syntax, lexicon, semantics, statistics, pragmatic, and psycholinguistic analysis. The diverse approach of handling MWEs might be the reason for a lack of consensus in defining this linguistic concept.

The interest of this paper is in the extraction of MWEs. It is necessary to identify and extract MWEs in texts, for they constitute meaning units by themselves, essential to any message understanding tasks. Given the heterogeneity of MWEs, different approaches both statistical and linguistic methods have been used in extracting them. In some studies, such as in Agrawal, Sanyal, and Sanyal (2018); and Bounhas, and Slimani (2009), hybrid extraction method is proposed. The position of this paper is that the extraction of MWEs is either statistical or linguistic. The remaining part of this literature review focuses on statistical and linguistic extraction approaches of MWEs.

The statistical approach for the extraction of MWEs in texts has been used in several recent works, among them are Pearce (2002); Kreen and Evert (2005); Pecina (2006); Ramisch (2009); and Villavicencio, Ramisch, Machado, Caseli, and Finatto (2010). These studies use various statistical techniques that seek to identify MWEs as a set of co-occurring words that are in adjacent frequency greater than expected in a random sequence of words in a corpus. The interest in mining MWEs statistically is to extract n-grams whose associations are statistically significant. Thus, the associative approach is nothing more than the use of a set of association measures that aim to identify the candidate expressions for MWEs. For example, both Bambrook (1996) and Stubbs (2012) propose a cut-off 3.0 in the case of mutual information (MI), a statistical association tool popularized by Church and Hanks (1990). Among other techniques that have been used the extraction of MWEs include: coefficient of Pearson Chi Square; Dice coefficient; Pointwise Mutual Information - PMI; Poisson Starling among others.

From a linguistic approach, Hautli and Butt (2011) extracted MWEs solely on syntactic information. Their study was a sort of a follow-up to that of Boulankebel, Daille, and Aboutajdine (2008) who argued that in order to be considered as an MWE, a sequence of words should fulfill some linguistic conditions, which include lexical and syntactic fixedness; and semantic idiomaticity. Hautli and Butt (2011) used ParGram grammar, a computational grammar analytical tool that was popularized by Butt and King (2007). And the results of Hautli and Butt (2011) show that various types of MWEs were extracted including what Kim (2008) refers to as Verb Particle Construction, compound nouns, collocations, and idioms.

Similarly, Dagan and Church (1994) proposed a lexicographic setting in the extraction of MWEs called Term-light. Term-light performs bilingual extraction; provides tools to easily classify candidate terms; find bilingual correspondences; define nested terms; and investigate occurrences through a concordance. A concordance is a lexical programme that searches for key words (Houston 2002). The use of a concordance allows a linguist to interrogate the linguistic environment of any selected key word. In essence, one is able to see the string of words that occur before and after the target word. A number of studies have used the concordance tool, especially in African languages. For example, Maropa (2007) used the concordance tool in extracting MWEs that are associated with such Xhosa loan words as ifomunzi (telephone),
iteknoloji (technology), iprogramu (programme) etc. Also, concordance tool was applied in Otlogetswe’s (2011) work on Setswana MWEs; and in Boulaknadel (2009)’s lexicographical project of Amazigh, a language spoken across North Africa and parts of the West African Sahel. Both Otlogetswe (2011) and Boulaknadel (2009) report that a linguistic approach in the extraction of MWEs is a productive one. Finally, the extraction of MWEs from statistical or linguistic approach provides linguists with a set of MWEs that can be implemented both to improve the syntactic analyses and to develop the lexicography of the language. Concgram is used in the extraction of Igbo MWEs in the current study. We argue that this tool can also guide MWE extraction projects in other languages.

Methodology and Study Corpus

Concgram is used in the extraction of MWEs in this study. The term concgram was coined by Cheng, Greaves, and Warren (2006) to replace the term collocation. According to Cheng et al. (2006), concgram tool is a linguistic software package which is specifically designed to find all the co-occurrences of words in a text or corpus. Put differently, concgram tool allows a flexible approach in uncovering repeated word combination patterns. It automatically identifies and presents word association patterns without relying on any key word as in the case of concordance.

However, concgram re-defines collocation as mere word association and expands the scope to suggest all ‘permutations of consistency variation generated by the association of two or more words’ (Cheng et al 2006: 21). In more specific terms, concgram includes n-gram, the contiguous words that constitute a phrase or a pattern of use. This suggests that concgram could be appropriate for MWE analysis. For one thing, concgram reveals every possible combination of word association in a corpus. Again, the automaticity of the concgram search engine would largely expedite the time-consuming process of the analysis.

The current study uses concgram to identify all the potential configurations of word clusters in an Igbo corpus. For example, the process of creating the initial n-gram concgram begins with a wordlist of unique words or types in the corpus. Most important of all, this search engine can conduct fully automated searches throughout the data with no prior nomination of any parameters from the researcher. In other words, it will nominate the groupings itself. The collocates are identified on the basis of their frequency and further analysed through concgram.

The corpus for this study comprises 623 files of 2,067,624 tokens or running words in the text form(s), 1,941,920 tokens that are used for wordlist, and 58,595 types. MWEs in this study were extracted through the aid on WST, a software package developed by Scott (2012) and published by Oxford University Press. WST is an integrated suite of programmes that is used to investigate patterns and trends of words in a corpus. Some of the programmes that are integrated in WST include frequency counts, log likelihood test, concgram measure, mutual information, and concordance lines among others. The tokens of a corpus refer to a single word count, that is, the number of running words. Each successive word form is counted as one, whether or not it has occurred earlier. The number of types in a corpus refers to the number of different words in a corpus, that is, each word is counted only once. The section that follows presents the results and discussion of the results.

Results and Discussion

Here we present the results of MWEs extracted through concgram. The results of each set of MWEs extracted in this study starts with a presentation of its snapshots. We begin with those that are related to akwụkwọ.
It is seen from snapshot above that words appearing on the first left column are arranged alphabetically alongside their corresponding frequencies. Words can also be rearranged in order of descending frequencies. Our query word here is *akwụkwọ* (The word is selected on the basis of its high frequency). It is highlighted in the first column. The second column shows that the frequency of *akwụkwọ* is 7737. *Akwụkwọ*-MWEs are grouped together and each branch of the tree shows how many possible MWEs and how many sub-items it has. For example, *ulu akwụkwọ* “house book”, found in the third place under *akwụkwọ* in the right column, has +190 items and sub-items. Some of the *akwụkwọ*-MWEs are selected and presented in Table 1 below. And a discussion on the content of the table is presented thereafter.

**Extracted *akwụkwọ*-MWE through concgram measure**

Table 1 is a collection of *akwụkwọ*-MWEs extracted through concgram measures in this study.

<table>
<thead>
<tr>
<th>MWE CANDIDATE</th>
<th>LITERAL MEANING</th>
<th>IDIOMATIC VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. akwụkwọ <em>nri</em></td>
<td>book food</td>
<td>vegetable</td>
</tr>
<tr>
<td>2. <em>mmiri akwụkwọ nri</em></td>
<td>water book food</td>
<td>vegetable juice</td>
</tr>
<tr>
<td>3. akwụkwọ <em>akuọ</em></td>
<td>story book</td>
<td>story book</td>
</tr>
<tr>
<td>4. nwa akwụkwọ</td>
<td>child book</td>
<td>student</td>
</tr>
<tr>
<td>5. <em>Ndi gụrụ akwụkwọ</em></td>
<td>individuals who read book</td>
<td>educated ones</td>
</tr>
</tbody>
</table>
Akwụkwọ ‘book’ can be referred to a collection of handwritten or printed, folded sheets, strung, sewn, glued, stitched, or otherwise fastened together to form a bound volume (Insight 2008). Also, akwụkwọ can mean a thin writing material made into sheets from strips obtained from the papyrus plant which was used in the manufacture of various items, including writing materials. Papers that make up the pages of a book are of various shapes, and various other characteristics, including the nature of the blade margin.

The MWEs presented in Table 1 show that akwụkwọ collocates with nouns such as mmiri ‘water’, nri ‘food’, akọko ‘story’, nwa ‘child’, osisi ‘tree’, ọzi ‘message’, ụlo ‘house’, and ndụ ‘life’. The association of akwụkwọ with these nouns gives it a variety of meanings, sometimes beyond its original meaning. For example, akwụkwọ nri ‘book food’ means vegetable which is a class of plant that can be eaten. Akwụkwọ ndụ ‘book life’ is fresh leaf or green leaf which brings to mind the freshness and vigor of growing vegetation. Therefore, the MWE, akwụkwọ ndụ, denotes a healthy and prosperous condition of leaves and not a living book as the literal meaning suggests.

Akwụkwọ ọzi ‘book message’ means letter. The idea of a letter can be in reference to an official document in a formal context, or a document that conveys thoughts and emotions both formally and informally. Generally, this meaning is derived from the function of using written words on a paper to convey a message. Furthermore, some akwụkwọ-MWEs are related to humans. For example, nwa akwụkwọ ‘child book’ means pupil or student. The use of child here in collocation with akwụkwọ does not limit it to a pupil, a child in school or a teenage student. But nwa akwụkwọ can also include an adult student. Nwa akwụkwọ is in the singular form, and there is no evidence of its plural equivalent, umy akwụkwọ in the data. However, there is ndi gụru akwụkwọ ‘those who read book’ which is a metaphoric expression used to refer to the educated.

There is a difference between akwụkwọ ndụ ‘book life’ and akwụkwọ nke ndụ ‘book of life’ as found in Table 1. As highlighted earlier, akwụkwọ ndụ refers to fresh vegetation, whereas akwụkwọ nke ndụ ‘book of life’ means the set of names of those who will live with God forever in heaven. It is not literal book, as believed by both adherents of Christianity and Judaism, but metaphorically refers to either the roll of those who are saved or those that will be saved in the last days. It should also be noted that there is a difference between the idea ndu ‘life’ used in the two expressions. In akwụkwọ ndụ (book life), for instance, ndụ ‘life’ directly post modifies akwụkwọ, but the two nouns combine to mean, not a living book, but fresh vegetation. However, ndu ‘life’ in akwụkwọ nke ndu ‘book of life’ forms part of a prepositional phrase which modifies the headword, akwụkwọ. Ndụ ‘life’ here means an active condition that distinguishes plants from humans. Humans generally have the capabilities of growth, movements, response to external stimuli, and reproduction. Although vegetation has active life but it is not life as in the sense of possessing soul. So, humans have active
life-force to animate, to breathe, and to sustain life-force.

Table 1 shows that extracted *akwukwo* MWEs range between 2 to 4 words and are largely noun phrases in structure. Similar findings are reported in Jean (2010) which focused on the interrogation of maritime navigational English materials by using concgram to extract technical words in the maritime corpus. Jean (2010) reports that most of the extracted technical words are acronyms and 3-word complex noun phrases. The study concluded that the concgram tool is productive in handling maritime corpus. In addition, O’Donnell, Scott, Mahlberg and Hoey (2012) explore text-initial concgram and focused particularly on those containing the English word *fresh*. That is, they examined sets of co-occurring words found with a significantly higher relative frequency in text-initial sentences than in non-initial sentences. The results show such combinations as *fresh a last night, fresh a of the, fresh last night the, fresh in of the, fresh a of the, fresh and of the, fresh after last night, fresh a the to, and fresh last night when*. Contrastingly, the four-word concgram presented in O’Donnell et al. (2012) are mere collocational associations, and do not have meanings. This is opposed to the results of the current study in which the 4-word MWEs extracted through concgram have semantic values. The next presentation is the concgram measures for *ala*.

**Figure 2: Concgram measures for the word *ala***

<table>
<thead>
<tr>
<th>Word</th>
<th>Freq</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALA</td>
<td>30,275</td>
<td>(+96)</td>
</tr>
<tr>
<td>ANYA</td>
<td>30,128</td>
<td>(+428)</td>
</tr>
<tr>
<td>OBI</td>
<td>29,404</td>
<td>(+647)</td>
</tr>
<tr>
<td>MERE</td>
<td>28,477</td>
<td>(+2)</td>
</tr>
<tr>
<td>SI</td>
<td>28,211</td>
<td>(+36)</td>
</tr>
<tr>
<td>DI</td>
<td>27,149</td>
<td>(+2,027)</td>
</tr>
<tr>
<td>NWERE</td>
<td>26,409</td>
<td>(+25)</td>
</tr>
<tr>
<td>ONWE</td>
<td>24,088</td>
<td>(+6)</td>
</tr>
<tr>
<td>OKWU</td>
<td>23,839</td>
<td>(+10)</td>
</tr>
<tr>
<td>AKUKO</td>
<td>23,710</td>
<td>(+16)</td>
</tr>
<tr>
<td>MMADU</td>
<td>23,129</td>
<td>(+300)</td>
</tr>
<tr>
<td>EME</td>
<td>22,681</td>
<td>(+122)</td>
</tr>
<tr>
<td>Ji</td>
<td>22,684</td>
<td>(+393)</td>
</tr>
<tr>
<td>I</td>
<td>21,564</td>
<td>(+1)</td>
</tr>
<tr>
<td>EZE</td>
<td>21,544</td>
<td>(+34)</td>
</tr>
<tr>
<td>ISI</td>
<td>21,205</td>
<td>(+4)</td>
</tr>
<tr>
<td>NO</td>
<td>20,109</td>
<td>(+137)</td>
</tr>
<tr>
<td>SITE</td>
<td>19,888</td>
<td>(+55)</td>
</tr>
<tr>
<td>UZO</td>
<td>19,691</td>
<td>(+16)</td>
</tr>
<tr>
<td>NWA</td>
<td>19,437</td>
<td>(+26)</td>
</tr>
<tr>
<td>BULA</td>
<td>19,336</td>
<td>(+106)</td>
</tr>
<tr>
<td>UMU</td>
<td>19,336</td>
<td>(+26)</td>
</tr>
<tr>
<td>AYI</td>
<td>18,888</td>
<td></td>
</tr>
<tr>
<td>OZI</td>
<td>18,803</td>
<td></td>
</tr>
<tr>
<td>MAKA</td>
<td>18,542</td>
<td></td>
</tr>
</tbody>
</table>
In the Igbo cosmology, *ala* (earth or land) is a spirit which is responsible for fertility and the dead ancestors who are stored in the underworld, in her womb (Umeh 1999). *Ala* is central in the Igbo maintenance of order and execution of justice against wrongdoers. For example, the Igbo believe that *ala* is part of all aspects of human affairs including festivals. It is a symbol of morality which sanctions Igbo customs from which moral and ethical behaviours are upheld in Igbo society (Umeh 1999).

The left column of our *ala*-concgram display shows that *ala* has a frequency of 30, 275 in the corpus. Some *ala*-related MWEs extracted through concgram include *ume ala* ‘breath land’, *ihu ala* ‘face land’, *ala eze* ‘land king’, *ala nna* ‘land father’, *ala ljipt* ‘land Egypt’, and *ozi ala* ‘message land’. Figure 2 above is a snapshot of *ala*-MWEs. The following words collocate with *ala* to form MWEs: *eze* (king), *nna* ‘father’, *ume* ‘breath’, *oku* ‘fire’, *mmụọ* ‘spirit’, *obi* ‘heart’, *ụzọ* ‘road’, *elu igwe* ‘heaven’, *nri* ‘food, etc. Table 2 presents the association of *ala* and other words to form *ala*-MWEs. These are extracted through concgram measures.

**Table 2: Corpus-based derived *ala* MWEs**

<table>
<thead>
<tr>
<th>MWE</th>
<th>LITERAL MEANING</th>
<th>IDIOMATIC VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>ala eze</em></td>
<td>land king</td>
<td>kingdom</td>
</tr>
<tr>
<td>2. <em>alanna</em></td>
<td>land father</td>
<td>native land</td>
</tr>
<tr>
<td>3. <em>umeala</em></td>
<td>breath land</td>
<td>humility</td>
</tr>
<tr>
<td>4. <em>okualammụọ</em></td>
<td>fire land spirit</td>
<td>hellfire</td>
</tr>
<tr>
<td>5. <em>ozialanna</em></td>
<td>message land father</td>
<td>national service</td>
</tr>
<tr>
<td>6. <em>alaọma</em></td>
<td>good land</td>
<td>good land</td>
</tr>
<tr>
<td>7. <em>ala-obi-ụto</em></td>
<td>land heart sweet</td>
<td>paradise</td>
</tr>
<tr>
<td>8. <em>alaeezechineke</em></td>
<td>land king god</td>
<td>god’s kingdom</td>
</tr>
<tr>
<td>9. <em>Eluigwenaala</em></td>
<td>heaven and land</td>
<td>heaven and earth</td>
</tr>
<tr>
<td>10. <em>ala-nri</em></td>
<td>land food</td>
<td>productive land</td>
</tr>
<tr>
<td>11. <em>obi-iru-ala</em></td>
<td>heart reaching land</td>
<td>calmness</td>
</tr>
<tr>
<td>12. <em>uzọalaịkpa</em></td>
<td>road land</td>
<td>unproductive land</td>
</tr>
<tr>
<td>13. <em>eziala</em></td>
<td>real land</td>
<td>good land</td>
</tr>
<tr>
<td>14. <em>alaomajijiji</em></td>
<td>land shaking</td>
<td>earthquake</td>
</tr>
<tr>
<td>15. <em>alaikpammiri</em></td>
<td>land gathering water</td>
<td>dryland</td>
</tr>
<tr>
<td>16. <em>alaadighịmma</em></td>
<td>land not good</td>
<td>dangerous land</td>
</tr>
<tr>
<td>17. <em>ugboala</em></td>
<td>ship land</td>
<td>car</td>
</tr>
<tr>
<td>18. <em>nsoalaanyi</em></td>
<td>detest our land</td>
<td>taboo</td>
</tr>
</tbody>
</table>

*Ala eze* ‘land king’ in line 1 means kingdom. *Ala eze* is used figuratively to mean, not simply an ordinary land belonging to a king, but it encompasses a territory, a specific population, and leadership or government. Therefore, the meaning of *ala eze* is beyond the idea of a piece of land belonging to a king. However, *ala eze* ‘kingdom’ can be a possession to someone as in *ala eze Chineke* ‘God’s Kingdom’ as found in line 8. God’s Kingdom is referenced often in religious discourses. The concept of God’s kingdom takes on various shades of meaning in different instances. Whereas some perceive God’s Kingdom as an internal conviction, others see it as a pursuit in life. Broadly speaking, God’s kingdom is the rule of God over all the universe. More narrowly, God’s kingdom can mean a spiritual rule over the hearts and lives of those who willingly submit to God’s authority. This means that those who defy God’s authority and refuse to submit to him are not part of his kingdom. Put differently, individuals who...
acknowledge God’s kingship and gladly surrender to it are part of the kingdom. In this sense, the God’s kingdom is spiritual.

There is also *elu igwe na ala* ‘up cloud and land’. This means heaven and earth, and it is based on the Igbo belief that the universe is regarded as a composite of bounded spaces in an overlapping hemispherical structure. The total spaces are referred to as *elu igwe na ala*. The *elu igwe na ala* space is defined by two boundaries of *elu igwe*, composed of heavenly bodies under the main forces of the sun and the moon, and *ala*, consisting of such elements as *fire*, *air*, and *water*.

Another MWE that is found in the data is *ala nna*. *Alan nna* ‘land father’ is a metaphor for native land, one’s natural extraction or nationality, and not simply a piece of land belonging to one’s father. As in the case of *ala eze*, *ala nna* is made up of two nouns. Their individual meanings do not relate to its overall meaning of the expression. In both instances, the nouns *eze* ‘king’ and *nna* ‘father’ respectively post-modifies *ala* ‘land’. Related to *ala nna* is the trigram, *oji ala nna* ‘message father land’, an expression that means national service. National service in Nigeria is a system of either compulsory or voluntary government service, para-military service. It is organized by the National Youth Service Corps (NYSC), an organization set up by the Nigerian government to involve the country’s graduates in the development of the country. Graduates of universities and polytechnics are required to take part in the National Youth Service Corps program for one year. In the MWE, *oji ala nna*, the service is linked to nationality. In other words, such service is exclusive for Nigerian citizens.

In addition, *ala* is the ground itself, and for this reason taboos and crimes are known as *nso ala* ‘detest land’ which means what the land detests. In Table 2, there is *nso ala anyi* ‘detest our land’, an expression that means what the land or country detests. All land, in the Igbo traditional view, is holy and *ala* ‘land’ becomes the principal legal sanctioning authority. Therefore, some prohibitions include murder, suicide, theft, incest, child defilement, bestiality, and the killing and eating of pregnant animals, among others. For example, one who commits suicide is not buried or given burial rites but cast away in order not to further end and pollute *ala*, the sanctified land.

Also, there are several *ala*-MWEs that have an abstract senses or meanings. For example, *oku ala mmụọ* ‘fire land spirit’ in line 4, *ala ọma* ‘good land’ line 6, *ala obi ụọ* ‘land heart happiness’ in land 7, *obi iru ala* ‘heart reaching land’ in line 11, and *ezi ala* ‘good land’ in line 13. *Oku ala mmụọ* is an expression which refers to *hell fire*. Hellfire is usually depicted as a very horrible place from which there is no escape. It is believed in the Christian faith to be the punishment for the wicked dead in an unquenchable fire. Using the concgram program in extracting lexical associations, Carter and McCarthy (2006) report that their two-word concgram results are largely dominated by grammatical words. On the contrary, two-word concgram results extracted in the current study are not just mere collocations but are meaningful MWEs that are used metaphorically in daily language use. This is especially true in the case of MWEs that have *ala* in them which are presented earlier in Table 2.
Figure 3: Concgram results of *anụ-MWE*

Figure 3 above presents the concgram results for the word *anụ*(meat/flesh). One sees that the following *anụ*-MWEs exist in Igbo: *anụ ahụ* ‘meat body’, *aji anụ* ‘hair meat’, *anụ ohia* ‘meat bush’, *anụ ọlọ* ‘meat house’, *igwe anụ* ‘crowd meat’, and *anụ ụfe* ‘meat fly’.
Table 3: Anụ-MWE concgram Results

<table>
<thead>
<tr>
<th>MWE CANDIDATE</th>
<th>LITERAL MEANING</th>
<th>IDIOMATIC VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. umụ anụ</td>
<td>children meat</td>
<td>animals</td>
</tr>
<tr>
<td>2. any mmiri</td>
<td>meat water</td>
<td>aquatic animal</td>
</tr>
<tr>
<td>3. any ahu</td>
<td>meat body</td>
<td>flesh</td>
</tr>
<tr>
<td>4. akpa nwa nke any ahu</td>
<td>bag child of meat body</td>
<td>uterus/womb</td>
</tr>
<tr>
<td>5. agha any ahu</td>
<td>war meat body</td>
<td>physical warfare</td>
</tr>
<tr>
<td>6. ebe obibi anyi n’any ahu</td>
<td>our dwelling place</td>
<td>physical dwelling place</td>
</tr>
<tr>
<td>7. elu igwe any ahu</td>
<td>heaven meat body</td>
<td>physical heaven</td>
</tr>
<tr>
<td>8. ochicho any ahu</td>
<td>finding meat body</td>
<td>desires of the flesh</td>
</tr>
<tr>
<td>9. uwa ime nke any ahu</td>
<td>dress inside of meat body</td>
<td>inner garment</td>
</tr>
<tr>
<td>10. ndi any ahu na-achi</td>
<td>those meat body governs</td>
<td>wayward individuals</td>
</tr>
<tr>
<td>12. any ulo</td>
<td>meat house</td>
<td>domestic animal</td>
</tr>
<tr>
<td>13. oru nke any ahu</td>
<td>work of the meat body</td>
<td>works of the flesh</td>
</tr>
<tr>
<td>14. umụ any ahu</td>
<td>children meat body</td>
<td>biological children</td>
</tr>
<tr>
<td>15. uzọ any ahu</td>
<td>road meat body</td>
<td>physical road</td>
</tr>
<tr>
<td>16. aguu any ahu</td>
<td>hunger meat body</td>
<td>fleshly desires/desires of the flesh</td>
</tr>
</tbody>
</table>

The concgram results of any ‘meat/flesh’ show that its usage goes beyond the literal meaning of a soft substance a physical body, whether of human, beast, bird, or fish. For example, in line 3 any ahu ‘meat/flesh body’, does not just mean the soft substance of a physical body, but can also mean a human creature, the being. This is logical because the data also reveals that any ahu can crave for something; hence, one sees ochicho any ahu ‘finding meat body’ in line 8 and aguu any ahu ‘hunger meat body’ in line 16. The expressions ochicho any ahu and aguu any ahu are synonymous. They both suggest the desires and longings of a human creature, what Insight (2008) refers to as the desires of the flesh. According to Insight (2008), the expression, the desire of the flesh, refers to inclinations to do things for the pleasure or comfort of the physical body without regard to the soul, the spiritual aspect of human. This desire might include gluttony, alcohol consumption, and sex. Therefore, both ochicho any ahu and aguu any ahu could be used as euphemism for sex and other epicurean pleasures like food and wine. From the any concgram table, there are a number of other nouns that are associated with any. These include akpa ‘bag’, ebe obibi ‘dwelling place’, elu igwe ‘heaven’, uwe ime ‘inner dress’, uwa ‘earth’, oru ‘work’, and umụ ‘children’. Therefore, there are MWEs such as akpa nwa nke any ahu, ‘bag child of meat body’ in line 4; ebe obibi anyi n’any ahu ‘our dwelling place in meat body’ in line 6; elu igwe any ahu ‘heaven meat body’ in line 7; uwe ime nke any ahu ‘inner dress of meat body’ in line 9; uwa nke any ahu ‘earth of meat body’ in line 10; oru nke any ahu ‘work of meat body’ in line 13; and umụ any ahu ‘children of meat body’ in line 14. Akpa nwa nke any ahu ‘bag child of the meat body’ in line 4 refers to the uterus which is seen...
as an organ shaped like a bag or purse in a female mammal. Just as a literal bag is used to keep an item safe, the uterus keeps embryo incubated. In addition, *elu igwe anyu ahụ* means the literal heaven or the full range of earth’s atmosphere. There is also *uwe ime nke anyu ahụ*, an inner garment which refers to a shirt like tunic made from linen or wool and reaching to the knees or ankles. An inner garment is usually made by sewing together two super-imposed squares or rectangles of fabric, stitching along three of their sides, and usually worn by both men and women.

Another *anyu*-MWE is *ụwa nke anyu ahụ*. In this expression, *ụwa* is the noun phrase headword which is post-modified by the prepositional phrase *…nke anyu ahụ ‘…of flesh’,* where *anyu ahụ* is the complement of the preposition, *nke ‘of’. *Ụwa anyu ahụ* ‘earth meat world’ means the literal earth, as opposed to heaven, or sky. It can also mean surface of the ground or people from all over the world. In each of the above instances, the setting or context determines which sense is meant. There is also *anyu ụlo* ‘meat house’ in line 12 which is an expression that is used for domestic animal. Such domestic animal is also used for food. There is an extension of the idea that *anyu* ‘flesh’ comprises the visible, tangible parts of the body or the whole body. The MWE, *ụmu anyu ahụ* ‘children meat body’ is used to express biological relationship. Note in line 13, there is *ọrụ nke anyu ahụ* ‘work of the flesh’. The word *work* is the result of what one does, the product of one’s actions. In other words, there are items that can be listed as the *work of the flesh*.

Next, *ikpe*-MWEs are extracted and examined
IkpE MWEs extracted through concgram measures are presented in Table 4 below. The word *ikpe* means *judgment*. As in the previous instances, a snapshot showing *ikpe*-MWEs is presented and a table showing both literal and figurative meanings of extracted MWEs is presented. Some *ikpe*-MWEs that are found in the snapshot on Figure 4 include *ikpe ọbara* ‘judgment blood’, *ikpe ahu* ‘judgment body’, and *ikpe azu* ‘judgment back’.

Table 4: Results of *ikpe*-MWEs extracted through concgram

<table>
<thead>
<tr>
<th>NO</th>
<th>MWE CANDIDATE</th>
<th>LITERAL MEANING</th>
<th>IDIOMATIC VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><em>ikpe ziri ezi</em></td>
<td>judgment shows good</td>
<td>justice</td>
</tr>
<tr>
<td>2.</td>
<td><em>ikpe ezighi ezi</em></td>
<td>judgment that does not show good</td>
<td>injustice</td>
</tr>
<tr>
<td>3.</td>
<td><em>ikpe azu</em></td>
<td>back judgment</td>
<td>trial in absence</td>
</tr>
<tr>
<td></td>
<td>MWE</td>
<td>Meaning</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------</td>
<td>----------------------------------</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>okwu ikpe</td>
<td>talk judgment a case</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>oche ikpe</td>
<td>chair judgment throne</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ikpe omuma</td>
<td>judgment knowing condemnation</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>mkpebi ikpe</td>
<td>conclude judgment final judgment</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>ikpe omuma obara</td>
<td>judgment knowing blood guilt</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ikpe onwu</td>
<td>judgment death death penalty</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>ikpe obara</td>
<td>judgment blood death penalty</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>ihe ekpere n’ikpe</td>
<td>something judged in judgment execution of judgment</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>ulo ikpe</td>
<td>house judgment law court</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>ikpe ezi omume</td>
<td>judgment good deeds righteous judgment</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>ubochi ikpe</td>
<td>day judgment judgment day</td>
<td></td>
</tr>
</tbody>
</table>

In line 1, there is *ikpe ziri ezi* ‘judgment shows good’ which means justice. On the contrary, there is *ikpe ezighi ezi* ‘judgment that does not show good’ in line 2, the antonym of *ikpe ziri ezi*. This means injustice. In these two examples, the word *ikpe* is post-modified by two different patterns of the verb infinitive *izi* (to show). In the first one ...*ziri*... in *ikpe ziri ezi* is past and conveys a positive thought. *Ezighi* in *ikpe ezighi ezi* is also past, but conveys a negative thought. In Igbo ...*ghi* is a suffix that indicates negativity which by extension conveys unacceptability. One outstanding feature of these MWEs, *ikpe ziri ezi* and *ikpe ezighi ezi*, is that their post-modifiers ...*ziri* ezi and ...*ezighi* ezi are both fixed and cannot be manipulated in any way without distorting their meanings. Also, *ihe e kpere n’ikpe* ‘something to pray in judgment’ means *the execution of judgment, the act of implementing or putting to effect of judgment or decree of a court, which might include the execution of capital punishment*. The expression suggests an element of force, whereas no word in that MWE is synonymous to force. However, the meanings of the individual words that make up the MWE, *ihe e kpere n’ikpe*, do not determine the overall meaning of the expression. There is also, *ikpe onwu* ‘judgment death’ which means *death penalty*, an expression that is frequently used as a synonym of *capital punishment*. *Oche ikpe* ‘chair judgment’ in line 5 is neither a literal chair nor an ordinary judgment. The expression, *oche ikpe*, is a figurative way of describing a time in which Christian believers give an account of their lives to God. The data also shows *ubochi ikpe* ‘day judgment’, a symbolic day in which Christians believe that God proposes to judge earth. *Judgment Day* will be a period of a thousand years during which humans will have the opportunity to regain what Adam and Eve lost (Read 2014). Notice that in Read’s (2014) argument, *judgment day* is a means which helps accomplish God’s original purpose for humans and the earth. The final word that is analyzed using concgram is *okwu* ‘word’.
Figure 5 presents results of concgram analysis of MWEs related to the Igbo word *okwu*. *Okwu* ‘word’ means a single distinct meaningful element of speech or writing, used with others, or sometimes alone, to form a sentence and typically shown with a space on either side when written or printed. However, the use of *okwu* differs from the conventional meaning as evident in the results of the *okwu*-MWEs extracted through concgram.

Table 5 presents some *okwu* MWEs. There are such meaningful expressions as *isi okwu* ‘head talk’, *iji okwu* ‘to hold talk’, and *okwu Hibru* ‘Hibru talk’.
Table 5: Results of congram measures of okwu-MWEs

<table>
<thead>
<tr>
<th>S/N</th>
<th>MWE CANDIDATE</th>
<th>LITERAL MEANING</th>
<th>IDIOMATIC VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>okwu úgha</td>
<td>word lie</td>
<td>lie</td>
</tr>
<tr>
<td>2.</td>
<td>okwu óma</td>
<td>good word</td>
<td>graciousness</td>
</tr>
<tr>
<td>3.</td>
<td>okwu amüma</td>
<td>word prophecy</td>
<td>prophecy</td>
</tr>
<tr>
<td>4.</td>
<td>okwu aka</td>
<td>word hand</td>
<td>personal matter</td>
</tr>
<tr>
<td>5.</td>
<td>okwu nkasi obi</td>
<td>word to heart</td>
<td>consolations/comfort</td>
</tr>
<tr>
<td>6.</td>
<td>okwu úgha di ka ume</td>
<td>word lie like breath</td>
<td>habitual lies</td>
</tr>
<tr>
<td>7.</td>
<td>onye ótụtụ okwu</td>
<td>one of many word</td>
<td>person who is verbose</td>
</tr>
<tr>
<td>8.</td>
<td>okwu nkwlulu</td>
<td>talk improper</td>
<td>insult</td>
</tr>
<tr>
<td>9.</td>
<td>okwu abughị any</td>
<td>talk not meat</td>
<td>to tacit</td>
</tr>
<tr>
<td>10.</td>
<td>ezi okwu</td>
<td>good word</td>
<td>truth</td>
</tr>
<tr>
<td>11.</td>
<td>okwu nkịtị</td>
<td>talk ordinary</td>
<td>mere/empty talks</td>
</tr>
<tr>
<td>12.</td>
<td>okwu chukwu</td>
<td>word god</td>
<td>God’s word</td>
</tr>
<tr>
<td>13.</td>
<td>okwu egbugbere ọnụ</td>
<td>word lips of the mouth</td>
<td>lip service</td>
</tr>
<tr>
<td>14.</td>
<td>okwu e kwuru n’oge ya</td>
<td>word spoken at its own time</td>
<td>timely expression</td>
</tr>
<tr>
<td>15.</td>
<td>okwu e kwuru n’echeghị echiche</td>
<td>word spoken with thinking</td>
<td>thoughtless expression</td>
</tr>
<tr>
<td>16.</td>
<td>ígwè e ji ekwu okwu</td>
<td>metal for talking</td>
<td>public address system</td>
</tr>
</tbody>
</table>

In line 1, *okwu úgha* ‘word lie’ or just lies as opposed to *ezi okwu* ‘good word’ or truth in line 10, is used to mean falsehood and truth respectively. One can produce *okwu úgha* habitually. Using simile, *okwu úgha* is compared directly to breathing to form the MWE, *okwu úgha di ka ume* (lies like breathing) in line 6. *Okwu óma* ‘good word’ as found in line 2 takes the meaning of word, not in the sense of phonetics or semantics, but in the sense of good taste or graciousness. The MWE, *okwu óma*, refers to a speech that is characterized by good taste through appropriate diction. A gracious speech is also a pleasant one that shows respect and dignity to the listeners. *Okwu óma* is opposed to *okwu nkwlulu* in line 8 which is a disrespectful, insulting speech or scornful abuse.

*Okwu* cannot only be gracious, but also, comforting. In line 5, there is *okwu nkasi obi* which means soothing expression or an expression to alleviate an individual’s grief or pain. Furthermore, *okwu* is used in terms of message, *okwu amüma* ‘word prophecy’ in line 3. So, the use of *okwu* ‘word’ here transcends beyond mere lexis, and demonstrates that it conveys huge underlying meaning. In line 13, there is *okwu egbugbere ọnụ* ‘word lips of the mouth’. Being a part of the mouth and having much to do with formation of words; lip is used figuratively for speech or sound production. In this instance, *okwu egbugbere ọnụ* can denote insincere speech, hurtful gossip, slander, deceptive speech, unwise, or thoughtless expressions. *Okwu e kwuru n’echeghị echiche* ‘words spoken without thinking’ in line 15 is synonymous to *okwu egbugbere ọnụ*. 
From the foregoing presentation, it could be understood that the term *okwu* ‘word’ translates into an entire thought, saying, or statement rather than simply to an individual term or unit of speech. In line 12, *okwu chukwu* ‘word God’ means God’s word which is an expression that, with slight variations, could be synonymous to such terms as *laws, reminders, orders, regulations, commandments, judicial decisions, statutes, and sayings* of God. This also shows that *okwu*-MWEs convey a complete thought or message.

**Implications of the Findings to Lexicography**

The extracted MWEs in this study can be applied to the area of lexicography. Mavoungou (2012) demonstrated how MWEs can be used to enrich *Yilumbu Dictionary of Idiomatic Phrases* in Gabonese languages. In the context of Setswana, Otogetswe (2012) also demonstrated how a dictionary may be enriched with the addition of idioms and other MWEs. Similarly, the results of this study can be included in a dictionary as multiword entries as done in *Macmillan English Dictionary for Advanced Learners* (Rundell 2007) or Tarp (2008)’s lexicographic application of idiomatic bigrams. This is contrary to single word entries in conventional dictionaries. Ideally, the description of MWEs should be detailed with respect to syntactic and semantic classification. A lexicographical application of MWEs in Igbo is important because Igbo dictionaries lack descriptive details on MWEs. In other words, dictionaries are mainly seen as a list of simple words. Having confirmed in this study the concgram tool is effective in the extraction of MWEs; lexicographical projects in Igbo can use it with the view to identifying multiword groups. This will contribute to the growth and developments of Igbo lexicography.

**Conclusion**

The use of concgram in extracting MWEs in Igbo has yielded good results. The concgram tool has extracted MWEs comprised of words between the range of two and five. This means that the programme can find all Igbo word co-occurrences within the user’s set limit. Results show that concgram was most productive in extracting 3-word MWEs, followed by 2-word MWEs, 5-word MWEs, while the least productive is the 4-word type. In the researcher’s opinion, this pattern of productivity does not suggest that concgram in limited in its capacity to extract 4-word MWEs in Igbo. This might just be that the frequent words do have many 4-word structures in the language. However, corpus analysis of extracted MWEs lead to different semantic interpretation through meaning extension and idiomaticity.

One merit of the use of concgram in this study is that it makes the study truly corpus-driven as there is no prior intervention by the researcher of any kind. On the contrary, the concgram tool cannot give other lexically relevant information about a particular word. For example, it cannot provide pronunciation procedure of an MWE. Nonetheless, using concgram in this unrestricted context guarantees a comprehensive search for all word co-occurrences which can then be listed and used for further linguistic investigation.

**References**


Cultivation of Lyricism by the Arabic Versemakers of Yoruba Extraction

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Abstract
Ikirun, the locale of this study, is a prominent town in Yorubaland in Nigeria. It is one of the centres of Arabic literary activities in sub-Saharan Africa. However, little attention has been paid to the role that the ‘Ulamā’ (Arabic scholars) of this town played in advancing the cause of Arabic scholarship in Yorubaland. The paper, therefore, focuses on the literary genres of the Ikirun ‘Ulamā’ more generally and their lyrical verses more specifically. It is remarkable that the cultivation of these lyrical verses is not peculiar to the Arabic writings of Ikirun scholars as they feature in the Arabic literary productions of the other parts of Yorubaland. It employs the contents analysis method to examine the genres of the writing of the ‘Ulamā’ in Ikirun. It argues that the Ikirun ‘Ulamā’ contributed significantly to lyricism with their works on panegyrics, threnody, satire, occasional poems and distress appeal. Apart from being a compass to researchers in Yoruba literary scholarship, the study provides information about the creativity of Ikirun ‘Ulamā’. The information presented in the article showcases a significant aspect of the diverse genres of the literary productions in Yorubaland as well and establishes the status of Ikirun as a great centre of Arabic scholarship in Yorubaland.

Keywords: Arabic, Ikirun, Lyricism, Nigeria, Poetry, ‘Ulamā’, Yoruba

Introduction
This paper examines the literary contributions of the Arabic literati of Ikirun, a prominent centre of Arabic literary activities in Yorubaland to Arabic lyrical compositions. It examines the features of these lyrical verses, with references to selected titles of their writings falling under each of the lyrical classification. It is noteworthy that these writings were retrieved from various sources, ranging from the original poets and heirs to the poets to other private individuals respectively. The purpose of the paper is not only to highlight the cultivation of lyricism by Ikirun ‘Ulamā’ but also to provide a specimen of their lyrical verses from which further studies on lyricism in Arabic poetry could evolve. ‘Abdul Mū’min Adegoke ’Ahmad’s Safīr ‘al-Bulbul, one of the literary outputs in the era of efflorescence of Arabic literary activities in the town is selected for study in this paper. It is a 15-line poem composed in praise of the Prophet Muhammad (SAW). Discussing the classification of Arabic poetry in West Africa, of which Nigeria is an integral part, Abdullah (2004:375) notes that:

Lyrical genre includes a wide range of forms from panegyric (Madīḥ), elegy (Rithā), vaunting (Fakhr), description (Wasf), love (Ghazal), valour (Hamāsah), militantism (Shi‘r ‘al-jihād) complaint and nostalgia (‘al—Shakwā wa ‘al-hanîn), occasional poetry (Shi‘r ‘al-munāsabāt) and the ecomia of the Prophet Muhammad (‘al-Madā‘īh ‘al-nabawīyya)

In addition to the above, lyrical poems include invective poetry (Hijā‘) and distress appeal (‘Istighāthah). Composition of lyrical poems is as old as the beginning of the composition of Arabic poetry in Yorubaland. It is remarkable that the least cultivated of the genres of classical Arabic poetry, among Ikirun ‘Ulamā’, is Hijā‘ (invective poetry). Explaining the paucity of invective poems, Abdul-Rahmon (1992:32) observes that tribal squabbles and professional jealousy were the stimuli for satirical compositions in the classical period. In comparison, the role of Ikirun ‘Ulamā’ as religious teachers imposed decorum on them in their literary productions, hence the negligible
portion of sarcasm in their writings. In few cases, however, satirical poems appear as adjuncts to other genres in their writings. This is evidenced in Mustafā Jumu'ah Adewale’s vitriolic satire composed against an un-named opponent under the pretext of elegizing the poet’s late father. The vitriolic satire composed by Mustafā Jumu'ah Adewale exhibits the traits of exchange of satire among Jarīr, Akhtal and Farazdaq who were the exponents of this genre in the Umayyad era of Arabic literature.

In Arab historiography, poetry is indispensable as it has been the record of the lives and activities of the Arabs. An old Arab saying states that “poetry is the public register of the Arabs’ (‘al-Shīr dīwān ‘al-‘arab’) (‘Al-Fakhuri1953:65). This assertion may be relevant to poetry in other climes. Given that the genres of the Arabic poetry of Ikirun ‘Ulamā’ cover all aspects of their lives; the popular Arab saying applies to the literary context in Ikirun, too.

**Arabic Lyrical Verses of Ikirun ‘Ulamā’**

**Rithā’** (Elegy)

The Arabic term Rithā or Marthiyah is variously translated as bewailing, bemoaning, lamentation, regret and elegiac poetry (Cowan 1960:326). Rithā’ is not only a means by which the memories of the deceased are recollected; it is also a medium of extolling the virtues of the deceased, which had ceased with his / her demise. From these definitions, it can be deduced that elegiac elements are often mixed with praise singing, a feature observable in Arabic elegies over the ages. Furthermore, Abdullah (2004:380) quotes Ibn Rashiq ‘Al-Qayrawānī who said that: there is no difference between elegy and praise, except that elegy indicates it is intended for a dead person by using ‘was’ or ‘with his death we lost so and so’, and similar expression to make it known (that) the person is dead” . A point worthy of observation is the preponderance of elegiac genre in the Arabic poetry of Ikirun ‘Ulamā’. This is not unexpected, as it has rightly been observed by Abubakre and Reichmuth (1997:189)

“...that a great deal of Arab poetry among Islamic scholars in Yorubaland should have been devoted to praising and mourning members of their own community does not come as a surprise. Right from the nineteenth century, Muslims can be seen as participants in that rich oral culture of praise which forms a basic element of public life in Yoruba society.”

Yoruba ‘Ulamā’ do not see anything wrong in showering encomia on a dead person and also praying for him/her. This they do by composing elegiac poems for the dead. Folorunsho (2011:84) has earlier identified few of such threnodies elsewhere. Their patronage is, perhaps, due to the following reasons, among the others, as noted by Tijani (1993:60):.

1. Elegy / dirge are part of socio-cultural activities of some tribes in Nigeria.
2. Elegy serves as a means of performing a religious duty of remembering and discussing the good deeds of a deceased.

The preponderance of elegy in their writings could be seen as a consequence of their perception as itemized above. Elegy ranks next to occasional poems within the anthology of the Arabic lyrical poetry of Ikirun ‘Ulamā’.

**Madīh (Eulogy)**

Eulogy is another form of lyrical expression cultivated by Ulamā’ in Ikirun. Eulogy embraces Madā’ih ‘al-Rasīl, which is the eulogy on Prophet Muhammad as well as traditional rulers and, in some cases, distinguished personalities. The eulogies in the anthology of the Arabic poetry of Ikirun ‘Ulamā’ are not meant to earn the poets a living or help them to acquire wealth, but to celebrate the sterling qualities in the praised ones. In the early days of Prophet Muhammad’s mission, some poets led by Hasan Thābit sang the praise of the Prophet, emphasizing his moral qualities since childhood and highlighting the Islamic values and uniqueness of the prophetic mission to humanity.

Related to the motive that prompted the cultivation of eulogy by the Arabic scholars in Yorubaland, Ikirun inclusive, Hunwick (1997:217) observes that:

‘another avenue for expressing personal piety, while creating a work of devotional nature for the community was’, the writing of
poems in praise of the Prophet and the ‘treatment’ of some of the classical works of this genre. Poems extolling the Prophet’s virtues and reminding Muslims of the model he provides for them such as the ‘Ishrīniyyāt of ‘Al-Fāzāzī, or the Burdā of ‘Al-Būsīrī, or the more ‘secular’ praises of Ka‘b b.Zuhayr’s celebrated Lāmiyyah Bānāt Su‘ād, are studied, recited and imitated’.

The anthology of the Arabic panegyric poetry in Ikirun comprises of eulogies on Prophet Muhammad and some distinguished personalities respectively. Those eulogies of various length and quality form a notable part of the corpus of the Arabic compositions in the town.

Hijā’ (Inventive Poetry)
Satire is one of the traditional themes of Arabic poetry. It gained prominence with the rivalry among its exponents -Jarīr, Farazdaq and Akhtal, during the Umayyad period (661-750 C.E) of Islamic history. Most of these satirical poems were inspired by tribal squabbles or professional jealousy among the poets in the classical period. Unlike the classical Arabic context, in Nigeria the Yoruba ‘Ulamā’ perceive their literary productions as a means of imparting religious values, which implies a cautious approach in their writing. This helps to explain the observable paucity of sarcastic satires in the literary productions of the Ikirun ‘Ulamā’. Only one satire was discovered in the works of verse-makers in Ikirun, namely Mustafā Jumu‘ah Adewale’s Lāmiyyah. This 28-line poem was composed ironically to mark the 8th day Fīdā‘u prayer of his late father.

Shi‘r ‘al-Munāsabāt (Occasional Poems)
While the other genres under lyrical classification are as old as the beginning of the composition of poems in the locale of this study, a more recent genre introduced in the literary enterprise of the ‘Ulamā’, is Shi‘r ‘al-Munāsabāt (occasional poem), a verse that celebrates particular occasions of public interest (Haywood 1971:87). There is hardly any Islamic event that does not attract the literary attention of Yoruba ‘Ulamā’, including Ikirun scholars. Abubakre and Reichmuth (1997:191) observe that a wide range of Islamic events now involves the recitation of Arabic poems”: “Poems of ‘salutation’ (Tarhīb) or congratulation’ (Tahmi‘āh) sometimes even printed and distributed for the occasion have become common elements in religious celebrations”.

It is noteworthy that occasional poems constitute a significant percentage of Arabic poetry in Ikirun. The leading exponents of occasional poems in the town are the products of Zamrāt ‘I-Mu‘minīn tradition as they, too, seize every available occasion of naming, marriage, house warming or other ceremonies to display their competence in the composition of poems. So far only two of the scholars in the town had their occasional poems compiled. These are Mustafā Jumu‘ah Adewale whose Dīwān entitled Buhayrat ‘al-Anāshīd comprises thirty poems of various genres, among which occasional poems predominate, and ‘Abdur-Ra‘ūf Muhammadu ‘l-‘Awwal, whose Dīwān entitled ‘al-Fawāikh ‘al-ladhīdhah fi hadīqat ‘al-rawdah comprises twenty five poems, out of which twenty are occasional poems.

‘Istigāthah (Distress Appeal)
Poems of appeal for relief and assistance during distress are also lyrical. These verses seek divine favour or protection. This genre is not always treated in isolation by Yoruba Arabic verse makers. It features commonly as adjunct to other themes, notably elegey and eulogy. In fact, it usually occupies a significant space in the elegy of Yoruba ‘Ulamā’ as they employ poems of appeal to seek the forgiveness and mercy of the Almighty Allah for the departed souls. An example of a supplicatory poem discovered in Ikirun is Fi ‘r-Tarahhum, which was composed by ‘Abdur- Ra‘ūf to seek Allah’s Rahmah (mercy) on his late father - Muhammadu ‘l-‘Awwal.

Safīr ‘al-Bulbul by ‘Abdul Mū‘min Adegoke ’Ahmad
We observe that the quantity of Arabic poetry so far discovered in Ikirun ‘Ulamā is not an indication of quality. Some of them are of high standard while others are not. It may be apposite to provide just a specimen of their lyrical, such as ‘Abdul Mū‘min Adegoke ’Ahmad’s Safīr ‘al-Bulbul.
Safīr ’al-Bulbul is a 15-line poem composed in praise of the Prophet Muhammad (SAW). The temporal origin of the poem cannot be stated with certainty but we are sure of the fact that it is one of the literary outputs of the era of efflorescence of Arabic literary activities in Ikirun. According to Folorunsho (2009:13-26), this era of efflorescence marks the period between 1991 and 2006 in Arabic literary history in the town. It is remarkable that, after modest beginnings in the form of the Arabic school established by Shaykh Ya’qūb, the growth of modernized Arabic schools in the town gained momentum with the establishment of Shaykh Yūnus’s Rawdah and other similar schools. The academics who attended these schools, some of whom continued their education in Arab countries became part of the Arabic literary activity in the town (Folorunsho 2009:13-26). This era which marked the golden era of Arabic literary activity in the town then witnessed the emergence of a number of prolific writers, among whom a notable one was also the author of this poem- Safīr ’al-Bulbul. Safīr ’al-Bulbul (Voice of the Nightingale) is remarkable because of its style. Reflecting on the Arabic poetry in the eighteenth century, Badawi (1975:7) observes that:

The literary productions of the century were bedeviled by the passion for verbal jugglery, the aim of the poets apparently being to impress their audience with the command of the language, with their ability to manipulate it with acrobatic effect.

A similar observation applies to Safīr ’al-Bulbul if we consider the statement of the poet in the prologue of this poem.

صغير اليليل

ممح خير البرية المستملى بصغير اليليل المرتب بالحرف الآتية ( محمد رسول الله )

1. I start the composition of this ode, O! Lord of the humanity in honour of Muhammad, best of the human race

Translation

Voice of the Nightingale

Eulogy on the best of the creatures entitled Voice of the Nightingale, with the opening letters arranged according to the following letters – Muhammad Rasūl Allah, composed by Islamic poetaster ‘Abdul-Mū’min Adegoke Ahmad.

1. I start the composition of this ode, O! Lord of the humanity in honour of Muhammad, best of the human race
2. Muhammad Tāhā, Muhammad Yasīn, Muhammad the caller to the way of Allah, Muhammad the guide
3. Praiseworthy in character, generous in deeds, the messenger of guidance, like the rain bringing benefits to the archenemy
4. Provider of succour to the helpless one, magnificently generous, mediator of the sinful ones in all ramifications
5. He invited people with saying and deed, may the blessing and support of Allah remain on him
6. Guide of the humanity, leader of the creation, a responsive fellow whose attention covers all issues
7. His natural disposition is accommodating to those who cherish it, benevolent to all beings
8. Unto no one in this world is my followership except my leader, my role model towards the Guide
9. He was the bringer of glad tidings and a warner renewing our faith in eschatology
10. Comforter of the remorseful one, desirous of our good, whose good repute keeps increasing in perpetuity
11. We have in my mediator a model worthy of emulation and excellent style of political administration
12. He was endowed with eloquent tongue in speech making, his eloquence is unrivalled
13. We are delighted at the good news of the appearance of the full moon of the era, uncommon in appearance yet extensive in providing succour
14. This whistling was composed by your poetaster, in praise of the Prophet
15. I concluded this composition with SDT¹, may Allah be pleased, this is my humble attempt

**Appraisal of Safīr 'al-Bulbul**

This poem opens with a brief introduction, which includes the title of the poem, the nature of the arrangement of the lines and the appellation together with the name of the composer. Line 1 declares that the poem is aimed at honouring the Prophet Muhammad (SAW). Lines 2 – 13 contain the eulogy proper. Here the Prophet is presented as a man of impeccable character and virtuous deeds. He is also portrayed as the provider of succour to the helpless and the intercessor for the sinful. Furthermore, he is described as a trustworthy leader, a warner, a bringer of glad tidings as well as a role model in human relations and public administration. He is portrayed as an eloquent orator, whose eloquence is unequalled. Line 14 contains a brief introduction to the poet and reiterates the motive behind the poem, namely to eulogize the Prophet. The final line describes the arithmetical value of the initial 12 letters in the poem. The system of dating or numbering with letters, technically known as 'Abjadiyyah (chronogram) as identified by Gwarzo (1967:116-123), surfaces in line 15. It is one of the common features of the Arabic writing by Yoruba ‘Ulamā’, as is discussed by Sanni (2017) in his study of the Arabic poetry in Nigeria. In one of his earlier studies, Sanni (1995:430) traced the prevalence of chronograms in the poetry from the so-called Decadence Period (1258-1798 C.E.) in Arabic literary history.

**Conclusion**

The thematic range of the Arabic poetry among the Yoruba ‘Ulamā’, including the Ikirun ‘Ulamā’, embraces the lyrical (‘al-Ghinā‘), the epistolographic (‘al-Murāsalah) and the didactic (‘at-Ta‘līmī). Lyrical poetry embraces Madih (eulogy), Rithā‘ (elegy), Hijā‘ (satire), ‘Istighāthah (distress appeal) and ‘al-Munāsabāt...
(occasional poem). With the exception of 'Istighāthah, Arabic scholars in Ikirun contributed significantly to all the lyrical genres discussed thus far. The paper provided the titles of the poems from each lyrical classification. A study of these poems reveals the compliance of the ‘Ulamā‘ with classical and traditional norms in Arabic writing. It also testifies to the creativity of these ‘Ulamā‘ and at the same time, the study testifies to the creativity of Yoruba ‘Ulamā‘, who variously adjust the characteristic styles of the Arabic language to West African context.

1. S = 90, D = 4, T = 400 = 494 (SDT is cited to stand for the summing up of the arithmetical values of the initial letters of lines 2 – 13 of the poem – Muhammad Rasūl’Allah which is also 494).

References.


Information Communication Technology: A Medium for Transforming Early Childhood Care and Education in Nigeria

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Abstract
In recent years, the impact of information communication technology (ICT) on virtually every sector has been enormous. The entrance of ICT has basically affected all aspects of human endeavor; government, business, education etc. Prior to this period, the quality of education to a large extend has traditionally been associated with teachers having high degrees. However, there is a growing recognition of the many different ways that information communication technology (ICT) can contribute to the quality of education; especially in Early Childhood Care and Education. The use of computer technology in teaching and learning in the preprimary and the primary schools is gaining much ground most especially in the private schools in Nigeria. This has led to the preference for these private schools over the government public schools. However, the extent to which ICT is deployed in these private schools and how much it has impacted on the development of early childhood education (ECCE) in Nigeria is yet to be dully ascertained. Hence, the need for practitioners to have early childhood education guidance and opportunities to become capable, competent, and informed about the educational roles and potential of ICT in early childhood education practice. This paper examines the role which information communication technology plays in the transformation of early childhood education in Nigeria, its benefits and the concomitant emerging trends.

Keywords: Early childhood care, education, ICT, teaching, learning.

Introduction
ICT stands for “Information and Communication Technologies”. This term is now widely used in educational research, policy and practice. It replaces the older term, “IT”, or information technology, which was most often used in reference to computers and the internet. In the past, the “information” dimension tended to predominate in the literature, and in people’s thinking, about ICT. In recent years, the “communication” dimension of ICT has assumed an equal prominence. The term “ICT” encompasses much more than just computers. ICT can be defined as “anything which allows us to get information, to communicate with each other, or to have an effect on the environment using electronic or digital equipment” (Siraj-Blatchford &Siraj-Blatchford, 2004, p.4). Some authors use the term learning technologies, while others simply describe it as technology. Information and communication technology is an umbrella term that encompasses all technologies for the manipulation and dissemination of information. This ICT considers the use of various digital technologies to transmit, retrieve, manipulate and store digital data which is utilize to help individuals, businesses and organizations. Information and Communication Technology has revolutionized the way people work today and are now doing much in transforming education systems. Thus, if schools continue to train children in yesterday’s skills and technology; they may not be effective and able to fit in adequately in tomorrow’s world. ICT has been a dependable tool in facilitating the attainment of one of the Millennium Development Goals (MDGs), which is achievement of universal primary education by the year 2015. As Kofi Anan, the former United Nations Secretary General once points out that in order to attain the goal of Universal Primary Education by the year 2015; “we must ensure that information and communication technologies unlock the door of education systems. This indicates the evolutional tendency of ICT. It provides greater opportunity for students and teachers to adjust learning and teaching to individual needs. Hence, society is forcing education stake holders to give appropriate adherence to this technical innovation.
Information and Communication Technology (ICT) according to (Ikoh & Nwankwo, 2013) plays an important role in teaching and learning in Early childhood. Yelland (2006) notes, “the very nature of our work and leisure time has been transformed, due to the presence of Information and Communication Technologies. In the last few years there has also been a growth in research and descriptive literature about the use of other kinds of ICT in early childhood education, including digital cameras, digital video, closed-circuit television, videoconferencing, programmable toys, robotics, and electronic musical instruments. There is also a growing focus on teachers using ICT with children, or on their own, as a tool to support and scaffold children’s early childhood education experiences, to investigate and build learning experiences from children’s interests, or to strengthen relationships between children, practitioners and families.

Definitions of Early Childhood

There is some variation across countries in the ages of children considered to be in early childhood education. In the United States and Canada, children start school at age 6. Nursery schools generally cater for children aged 3–5 years old, and kindergartens cater for children aged 4–5 years old. In England, Scotland, and Wales, children in nursery schools are normally aged between 3 and 5 years, and in Northern Ireland, between 2 and 4 years. In England and Wales, some schools have classes called “reception” classes for children who have not yet reached the compulsory school age (5 years old). Sweden has preschools for children aged 0–5 and another preschool for 6-year-olds. Here in Nigeria, children between ages 2-5 years can be in preparatory class, preschool, nursery school or kindergartens depending on the school. However, Early Childhood Education as used in this write up encompasses the formal education experience of children between the ages of zero to six years. (0-6). Early care and education is not limited to any one place or time of the day. Young children develop, learn and are nurtured in many places; in their own homes- with their parents and families- in the homes of their grandparents, other relatives and child minders, and in centre-based services such as crèches, playgroups and others.

The initial interest in the presence of ICT in Early Childhood Care and Education (ECCE) stemmed from extensive teaching experiences in the early childhood sector, where it was evident that ICT was becoming an increasing feature in the teaching and learning environment. More recently, this interest shifted into a slightly different direction when working with early childhood student teachers within the teacher education context. It became increasingly apparent that teachers and student teachers displayed varying views on the part they considered that ICT played or should play within these settings, coupled with how they chose to use or not to employ ICT resources. Haugland (2000) argued that computers and Information Communication Technology can be used in (developmentally) appropriate ways with very young children when they are ready to learn using Information Communication Technology (ICT).

In early childhood education (ECE), the term ICT could include the following types of hardware and software:

- computers (including desktop, laptop and handheld computers);
- digital cameras and digital video cameras;
- creativity and communication software and tools;
- the internet;
- telephones, fax machines, mobile telephones, tape recorders;
- interactive stories, simulated environments and computer games;
- programmable toys and “control” technologies;
- videoconferencing technologies and closed-circuit television;
- data projectors, electronic whiteboards and more.

The Importance of ICT in Early Childhood Care and Education

The issue of the importance of Information Communication Technology in ECCE has taken a centre page in much academic discourse. Generally, there are at least three reasons why ICT is important in early childhood education namely:
1. Its effect on the people and environments that surround young children’s learning.
2. New opportunities offered by these technologies to strengthen many aspects of early childhood education practice and the support and interest across the whole education sector for the development and integration of ICT into education policy, curriculum and practice.

In addition, it is a well-known fact that ICT already affects the people and environments that surround young children’s learning. It has become a universal component of the physical and social worlds occupied by young children. It is an important part of the private and work lives of most people, including those who support young children’s learning and development, whether as parents, family members, caregivers, or early childhood educators. It is often argued in the literature that children’s early childhood education experiences should reflect and connect with their experiences in the wider world. There is a strong consensus across the literature that it is timely for the role and potential of ICT for the early childhood education sector to be critically examined, to guide future development and decision-making in this area.

ICT also provides unique opportunities for scaffolding and supporting learning for children with special learning needs, and children from culturally or linguistically diverse backgrounds. ICT provides a variety of ways for children to weave together words, pictures and sounds, thereby providing a range of ways for children to communicate their ideas, thoughts and feelings. Good software can allow children to engage in self-directed exploration and can be tailored to children’s individual needs and assistive/adaptable ICTs can reduce barriers to participation for children with special physical or learning needs.

**Roles ICT play in Early Childhood Care and Education (ECCE)**

One of the most important ways we can help children whilst playing with them in a child care setting is through setting up simple activities to help them develop multiple skills and abilities. ICT is part of the children’s world today and it is relevant in developing different types of skills children need in their lives. These skills include:

**Fine motor skills**

Fine motor skills are movements and actions of the muscles and they are categorized in two groups. Fine motor skills are the small movements that occur in the hands, wrists, fingers, toes, lips and the tongue. These are the smaller movements that occur like: picking up and object between the thumb and finger, using the mouse to click, or select an object or shape, holding a pencil to write, holding a fork and using it to eat and other small tasks that occur every day. According to the study materials ICT requires many precision movements. Therefore children will develop fine motor skills to accurately control the mouse, clicking and dragging a cursor to select or highlight items of texts. Fine motor skills is about small muscle movement in coordination with the eyes however fine motor skills do not develop in isolation from other skills.

**Gross motor skills**

Gross motor skills involve the movement of the arms, legs, feet or the entire body. This includes actions like running, crawling, walking, swimming and other activities which involve larger muscles. According to the study materials, Gross motor skills can be enhanced when children use the white board to record things, as they stretch and touch various parts of the white board and also using larger pens to write on the screen.

**Creative development**

An early childhood professional with a vision for child development, the focus when providing ICT lessons is software they will use to learn through exploration. Employing elements of play, exploring alternative approaches will help children to employ imaginative thinking thereby developing their creativity. Children will play around with colours and graphics, dragging and dropping items onto the screen.

**Mathematical development**

Computers offer dynamic visual images that open up some areas of mathematical development in children. The use of ICT has a great impact on how mathematics can be taught to children. The use of easy mathematical teaching software will encourage children. The programmes will aid
children and offer them opportunities to match shapes and carry out simple mathematical bonds as they play and learn at the same time. Computer graphics allow children to share mental images and patterns of structures. Also, counting images or icons on the home screen will assist develop early mathematical skills like numbers, shapes, size, quantity and patterns.

**Language development**

ICT should not only be computer based. It is important to develop an integrated, holistic and valid approach which will encourage children to develop their language. Such skills as listening, memory, expressing thoughts, ideas and feelings are gained. Children develop awareness that printed words have meaning. Children are able to use the keyboard to write simple words and their names.

**Increase in confidence**

ICT can be helpful and interesting if used in the right place and right way. Children under five have an uncanny knack of learning to master new technology. Children prefer to be left alone with things like smart phones, tablet computers, games consoles and use their intuition to confidently swipe screens and press buttons. Screens can be beneficial to learning and the more children are left to interact independently the more they develop in confidence.

**Increase in world knowledge**

Children have to appreciate that modern technology is around to stay so be able to use the sense of investigation and exploration to develop their skills of observation. They gain in knowledge as they get more acquainted with ICT.

**Social skills**

In a child care setting where these resources are limited children develop social skills like sharing and team work as they do projects in groups. A lot of communication goes on as children work on their projects. They develop a sense of tolerating one another in all aspects of life.

The table below shows some of the ways in which ICT can be part of early childhood education. These examples are derived from various literature reviewed on this subject.

<table>
<thead>
<tr>
<th>Roles for ICT</th>
<th>Examples</th>
</tr>
</thead>
</table>
| Children using ICT in their play or learning (alone, with peers, or with adults). | Children using computers to play games, listen to stories, or draw pictures.  
|                                                                               | Children using ICT equipment in games or role-play activities.            |
| Children and practitioners using ICT together to scaffold children’s learning. | Using the internet to locate information or resources, sparked by children’s interest in a particular topic or idea. |
| Children and practitioners using ICT together to document and reflect on children’s learning or to share children’s learning with parents or other practitioners. | Taking digital photos, videos or audio recordings of activities in the early childhood education setting and reviewing these together or sharing them with parents.  
|                                                                               | Practitioners and children using ICT to build portfolios of children’s work, to use for evaluating progress in children’s learning and development. |
| Practitioners using ICT for planning, administration and information management. | Teachers developing individual learning plans for children, or using computer-based templates to plan or document children’s learning (e.g. using learning stories templates creating databases to keep track of important information about children and their families). |
| Teachers or teachers-in-training learning to use ICT or learning through ICT. | Teachers-in-training to use ICT in their initial teacher education courses.  
|                                                                               | Distance-learning teachers-in-training using ICT                         |
to learn to become early childhood teachers. Teachers-in-training learning to use technology with children in their practicum placements. Teachers using ICT to document and reflect on their practice, or using ICT as part of a professional development programme.

<table>
<thead>
<tr>
<th>Children and practitioners using ICT to communicate or exchange ideas or information with other practitioners.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Using videoconferencing, online discussion communities, or email, to communicate with other practitioners, parents or researchers or to share news and information about what’s happening in the early childhood education centre. Children and practitioners using telephones, email or fax to keep in touch with parents who are not able to come to the early childhood education centre (e.g. parents who are at work during the day).</td>
</tr>
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New Opportunities to Strengthen many Aspects of Early Childhood Education Practice

ICT is important in early childhood education because it relates to the opportunities and potential that these technologies offer the sector. They include:

- opportunities to support and enhance children’s learning and play experiences;
- opportunities to support and strengthen practitioners’ professional learning and development; and
- opportunities to support and strengthen relationships and communication between early children centres, parents and other people connected to the early childhood education setting.

Hence, all planning for the introduction and use of ICT by children and adults in early childhood education should be grounded in a clear understanding of the purposes, practices and social context of early childhood education. Brooker (2004) has suggested that, early childhood education may actually be leading the way in developing best practice in the use of ICT to support positive learning experiences for children. Compared with the school sector, Brooker (2004)

... there is increasing evidence that some of the most exciting and appropriate uses of ICT are to be found in early years settings, where there is less pressure to meet strict targets and more opportunity to experiment with child-centered practice ... (p. 261)

Today, children need a level of competency more than just functional skills to use ICT naturally without fear of failing. Even young children in a child minding setting think digitally and they always take creative risks with technology. They need to learn how to approach these powerful forms of technology. ICT has to be included in their curriculum in various forms. Children attending Child Care setting should be able to use ICT and programmable toys to support their learning. It is not only learning about technology, children need to be using it to support their development. Technologies well can excite and motivate children. It offers teachers the opportunity to promote skills and observe progress across all six areas of learning and development.

The use of electronic forms of communication can provide children with a variety of opportunities to read and write. Children can be exposed to role playing whereby customers send orders through emails and others respond to these emails. Children can be exposed to different toys that say words, letters and stories. They can listen to these and retell the stories or say the words thereby improving their language as well as literacy. Children also improve their
Communication as they play in groups for example doing jigsaws and role playing. They can compare shapes or objects and describe those using words like big, small, long, short as well as colours.

Numeracy or mathematical concepts are part of everyday life and these include counting, matching, sorting, sequencing, making connections, understanding number values, recognizing shapes and understanding number values. It is important for a child minder to provide a positive and enjoyable mathematical experience as the children’s mathematical development will depend on them becoming confident and competent with a wide range of experiences. Children can be exposed to remote control toys to gain more confidence. They love toys that they can control and remote-controlled or programmable toys will be fascinating to them. Once the children have explored the remote toys and can use them confidently, they will need an environment for the toys to move about. Working together to create the environment will be a challenge in itself. Once children have had a good experience of using remote-controlled toys they can explore programmable toys. Although they are not expected to work out how to program sequences of instructions; they just need to work out how to make the toy move. The programmable toy can usually move distances which are multiples of its own length, and can only turn right angles or multiples thereof. The creation of an environment and making the programmable toy move will demand the use of mathematical ideas and methods to solve practical problems. Using or interacting on the computer or white board, sorting different coloured shapes sequencing them from small to big numbers will also help. Children should be given opportunities to transfer their learning from one toy to another. Investing in digital cameras can be a good thing as they’re arguably one of the most powerful resources available to an early years setting. Photographs can be used to send clear messages to both children and their parents/careers. When child minders consistently take photographs of the children’s activities sending them to parents, it confirms that they value and want to celebrate children’s progress. Children should know where they are kept, how to use them safely, and that they should always return them after use. Video cameras can be used to film children whilst they are learning and if this film is reviewed with the children it gives them the opportunity to reflect on their learning and explain their thinking, enabling child minders to have a clearer understanding of the child.

A simple hand-held digital microscope offers children the opportunity to explore objects and living things in microscopic detail. This can be used to talk about and compare different things. Children will develop a curiosity and interest in features of living things and will be encouraged to describe and talk about what they see and to look closely at similarities and differences. Using a computer mouse to navigate requires children to engage in activities requiring hand-eye coordination and use a one-handed tool whilst having fun. Children will need the mouse to be an appropriate size, about half the size of a standard mouse. Using smaller mice designed for use with laptops will fit perfectly under a child’s hand. Children need to be encouraged to use community playthings, hollow blocks to build a tracks for remote-controlled or programmable toys, thereby lifting and moving the equipment safely. In this way they will develop and show awareness of space, of themselves and of other as well as physical development. (Guidance for the Early Years Foundation Stage, DCFS (2008))

Supporting the Development and Integration of ICT into Education Policy, Curriculum, and Practice across the whole Education Sector

There is now a strong focus on the development of ICT policy and integration of ICT in curriculum and practice across the whole education sector. ICT and “e-learning” have become important concepts in primary, secondary, and tertiary education. In Nigeria, the development of early childhood education is a new phenomenon which is now taking a centre stage. The policies and curriculum failed to support the deployment of ICT in the educational sector. Have Nigeria education sector lagged behind contrary to what obtains in most developed countries. However, positive change is
expected in this support programme as many researchers, academics, and other practitioners in early childhood education have started publishing books, articles, and guidelines which provide information and guidance about ICT in early childhood, and aim to support early childhood education practitioners to make well-informed decisions and choices about ICT. Institutions of higher learning have continuously organized seminars and conferences in order to update practitioners in this field in this regard. It is very important and imperative that all planning for the introduction and use of ICT by children and adults in early childhood education should be grounded in a clear understanding of the purposes, practices, and social context of early childhood education.

In many countries, heavy investments have been made in ICT for use by teachers and students but the purposes of these investments have not always been clear or made explicit (Higgins, 2004). While there is evidence from school-sector research that ICT can help pupils to learn and teachers to teach more effectively (Higgins, 2004), research has also uncovered many examples in which the widespread rollout of ICT into schools has done little to improve or transform teaching practice, or students' learning experiences in any meaningful way. The evidence is clear that simply providing ICT equipment to schools or teachers will not necessarily make a difference; what makes the difference is the way in which this equipment and other resources are used (Higgins, 2004).

**Supporting children's ICT capability and ICT literacy**

Information and communication technologies are becoming more embedded and universal in the environment around children. These technologies are having such a profound effect on all aspects of people's lives that they are now becoming "taken-for-granted":

Children today live in a communication-rich environment. The models of communication they encounter in their everyday lives include ... a whole range of electronic and digital methods of communication ... there are electronic forms of communication in the outdoor environment, in streets as cash machines or pedestrian crossings and in supermarkets and much more (Siraj-Blatchford &Siraj-Blatchford, 2004, p.4).

It is highly likely that ICT will continue to be a significant presence in children's learning environments throughout their schooling and into their adult lives. In order to be full and capable participants in their environments, authors like Siraj-Blatchford and Whitebread consider it important that young children begin to develop "technological literacy". This they define as “...a new form of literacy, but it is one that is increasingly considered to represent an essential curriculum entitlement in any broad and balanced curriculum for the twenty-first century". (Siraj-Blatchford &Whitebread, 2004, p. 1).

Just as it is every child's right to become literate, he or she should have the right to become a skilful user of ICT. Children should ... experience ICT as a tool with vast possibilities for communication and information retrieval/sharing. Downes and Fatuoros (1995) make the point that to be effective lifelong learners, children will need to be literate in the communication modes of their culture. They need to be able to make, and make sense of, "texts" (whether these be print-based, electronic, or image-based). For young children, this could mean developing skills in the use of images and sounds to convey information, ideas, and feelings. Multimedia ICT tools present many possibilities for doing this. Learners in the "information age" will also need to develop skills to organise and analyse information (Downes & Fatuoros, 1995). Recognizing the way that ICT and other multimedia technologies shape this information is an important part of this process. However, learners will not only be consumers of information - they will also be producers and creators of information (Downes & Fatuoros, 1995). For young children, this could involve using electronic media to record information, ideas, and feelings about themselves, their activities, and their environments, to share these with others.
Most of the recent literature on ICT in early childhood education adopts a "strengths" view of practitioners, which considers practitioners to be professionals with a critical role in decision-making and support for young children's experiences with ICT, who therefore need support to develop ICT capability and literacy. Developing practitioners' ICT capability and literacy does not mean simply providing them with the skills to use different forms of ICT. It also means providing opportunities for practitioners to learn more about:

- the possibilities that ICT offers for new ways of communicating, seeking, and handling information, and interacting with the environment and other people;
- what research says about the role and impact of ICT use for children's learning, play, and development; and
- examples of how other early childhood education settings have used ICT to support children's learning or play; or to strengthen relationships between children, practitioners, and families.

Developing practitioners' ICT capability and ICT literacy also means providing them with opportunities to identify how they could use ICT to support or extend practice in their own early childhood education setting (Downes & Fatouros, 1995).

**ICT and Young Children**

The foremost question in some people's minds in relation to young children and ICT is:

- Should ICT be used with young children at all?
- Can ICT constitute a danger to young children?
- What are the risks and hazards of children's ICT use?
- Conversely, are there benefits to be gained through young children's use of ICT, and
- Are these sufficient to merit the integration of ICT into ECE practice?

Let us look at some commentary from the literature on these issues, and considers what research is available to support various claims about the benefits and drawbacks of young children's ICT use. Most of the literature focuses on ICT in terms of computer use.

**1. Areas of concern about children's computer use**

The increasing pervasiveness of ICT has led some parents, teachers, and children's advocates to question its relationship to the cognitive, emotional, social, and developmental needs of young children (Stephen & Plowman, 2004, p. 4). For the most part, debates around these issues have centred on young children's use of computers and computer games.

Specific areas of concern often raised in relation to children's computer use are:

- harmful physical effects of children's prolonged computer use;
- negative impacts on children's social development (for example, concerns that computer use will encourage anti-social behaviour, including isolation or aggressive behaviour);
- educational concerns that computer use can interfere with aspects of children's cognitive development;
- concerns about children's exposure to unsuitable content, for example, containing material of a sexual or violent nature, or containing inappropriate gender, cultural, or social stereotypes; and
- concerns that computer use may displace other important learning and play activities.

While there is rarely clear evidence about the degree to which these concerns pose a risk to children, most authors agree that early childhood educators need to be aware of the debate about ICT use by young children, and the need to safeguard children's health and development (Stephen & Plowman, 2004), particularly regarding the use of desktop computers.

Some technologies may not have adverse effects on children, but by the same token, may not be well matched to children's level of development, motor skills, or previous experiences. For example, in one study, young children had more success operating a computer using a mouse than a touch-screen. The authors of the study suggest that this may have been because the mouse was physically easier for the children to operate, orit
may have been because the children had more prior experience using a mouse than a touch-screen (Romeo, Edwards, McNamara, Walker, & Ziguras, 2004).

2. Concerns about children's learning, cognitive, social, and emotional development

Some members of the early childhood education community have expressed concern about possible detrimental effects of computer use for children's learning, cognitive, social, or emotional development. These concerns are sometimes linked to unease that software developers may see young children, their parents, or early childhood education settings as lucrative markets for "educational" programs and games that might not deliver the educational benefits they promise. Some early childhood education experts have expressed concern about "lapware", software designed for very young children (e.g. toddlers and infants) to use while sitting on the lap of parents or caregivers (Elkind, 1998; Haugland, 2004; Wright, 2001). Elkind (1998) does not dismiss the potential value of ICT as a tool for young children, but suggests that writers of lapware "do not know child development and make no effort to learn even the basics of what research has to tell us about what children learn and when". Not all computer games contain violence and many authors argue that the immersive, interactive environment of computer games can provide learning benefits which include the development of reasoning and problem-solving abilities, and skills in making inferences, and dealing with multiple sets and layers of information.

3. Do computers promote social isolation, or present opportunities for collaboration?

There are concerns in some quarters that computers might encourage children to disengage from social interaction in favour of solitary play. Conversely, some studies suggest that computer use can provide a valuable context for collaboration, cooperation, and positive learning experiences between children, or between children and adults. For example, (Linderoth et al., 2002) indicate that young children prefer to play computer games with their friends than on their own. In addition, children equally show more interest in using computers when there is an adult available to support and scaffold their computer interactions (Graham & Banks, 2000). Medvinet al. (2004) reported that although children initially needed help to follow the rules, they seemed to enjoy working at the computer together, and gradually needed less guidance from an adult. The computer became a "peer-led centre": Children spontaneously offered assistance to their friends in changing the game and exploring the programs. The children helped each other play new games as well. Some students had the same games at home and were able to assist their peers. At other times they simply problem solved until they found the solution. (p. 16).

Enriching the early childhood learning environment

Critics of ICT use by young children tend to take the view that ICT encourages children to be passive recipients, that it is isolating, or that young children cannot learn effectively through these kinds of experiences (Siraj-Blatchford & Whitebread, 2004). In contrast, many other authors consider that ICT holds many potential benefits for young children, and that when used appropriately, ICT can:

- support children's cognitive and emotional development, and the development of social and co-operative skills;
- assist in the emergence of early literacy and mathematical thinking;
- "level the playing field" for children with special learning needs;
- enhance and strengthen relationships between children and adults, or give adults new ways to gain insight into children's thinking or their interests, thereby providing opportunities to better support and scaffold children's learning; and
- facilitate the emergence of "new literacies" or "multiliteracies" in children (Hill & Broadhurst, 2001; Pastor & Kerns, 1997).
Patterson (2004, p. 25) describes this as using ICT to "enrich the learning environment". Most supporters of ICT use by and with young children consider that the value of the technology hinges on the way it is used. Van Scoter and Boss (2002) point out that computers and other technologies add to, rather than replace, teachers' complement of tools and activities" since “new technologies offer teachers additional resources to use as they plan to meet a range of levels, learning styles, and the individual needs of students” (Van Seater & Boss, 2002, p. 10).

Appropriate use of these tools in turn depends on the skill and knowledge of the practitioner, and the "developmental appropriateness" of the technologies (or applications of those technologies) for the children in question: The use of ICT in the early years has the potential to enhance educational opportunities for young children. It can be applied in a developmentally appropriate manner to encourage purposeful and exploratory play. It can encourage discussion, creativity, problem solving, risk taking and flexible thinking, and this can all be achieved in a play-centred and responsive environment. However, all of this does demand that practitioners are well trained and skilled in the appropriate uses of ICT with young children (Siraj-Blatchford & Whitebread, 2004, p.6).

Conclusion

The future of any society depends on its ability to foster the health and well-being of the generation. Stated simply, today’s children will become tomorrow’s citizens, workers, and parents. When we invest wisely in children and families, the next generation will pay that back through a lifetime of productivity and responsible citizenship. Early Childhood Care and Education (ECCE) is the essential foundation for successful lifelong learning, social integration, personal development and later employability. Complementing the central role of the family, Early Childhood Care and Education has a profound and lasting impact which measures taken at a later stage cannot achieve. Children’s earliest experiences form the basis for all subsequent learning. If solid foundations are laid in the early years, later learning is more effective and is more likely to continue life-long, lessening the risk of early school leaving, increasing the equity of educational outcomes and reducing the costs for society in terms of lost talent and of public spending on social, health and even justice systems.

Communication with children and their families is essential in early childhood learning. ICT has opened up new opportunities for child minders to share children’s progress with families. The use of the Internet for communication is continually expanding in homes. Increasingly, families using childcare services might be familiar with technologies such as email, Skype, and social networking sites such as Facebook. These are the tools used to keep in touch with extended family and friends. Therefore it is important to add ICT as a communication ‘toolkit’ as this is another way of valuing the experiences children bring from home to the child care setting and vice-versa. Generally, children’s learning is fostered when communication between parents/care givers is actively maintained. ICT increases the options available for communicating with parents. Digital technologies incorporate a range of graphic and multimedia functions that appeal to both children and adults alike. Things like images and photographs can reduce language barriers. They can also communicate information to parents about their child which the child may not be able to relate. Parents might get excited after leaving their child for the first time and while at work they check their email and find a photo of their child relaxed and engaged with other children. Though, it is unlikely that pictures of other children will be sent to a parent, for confidentiality reasons. Also attaching electronic record sheets and electronic news letters will be exciting for parents to read about what their children spend time doing. However not all parents are computer literate. Hence, offering to communicate with parents though emails will be a big step to encouraging every parent to have an email. Thus, establishing a meeting point for all stakeholders through the use of information communication technology (ICT).
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Analyse de l’acte de parole dans La calebasse cassée de Tunde Fatunde

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Résumé
Dans les pièces théâtrales, l’on note l’emphase sur les jeux des rôles à travers les échanges de conversation. Ce trait principal les place strictement sous le domaine des études pragmatiques. La problématique de conversation s’enfonce dans la complexité d’un énoncé car tous les participants (le locuteur et l’interlocuteur ou un groupe d’interlocuteurs) n’ont pas naturellement le même statut, le même motif, et la même opinion dans un sujet de discours. Voici la raison pour le choix du concept de l’acte de parole comme décrit par Gibbons et Whiteley (2018) dans cette communication. La pièce est divisée en deux atmosphères. Trois extraits des conversations sont identifiés pour cette étude : les premiers deux extraits sont tirés de la première atmosphère et le troisième de la deuxième atmosphère. Comme conclusion ce travail affirme parmi d’autres que le locuteur devient puissant quand il possède le renseignement sur le sujet de discussion. Mots-clés : locuteur, interlocuteur, acte, énoncé, réponse

Introduction
La parole reste le trait principal dans les genres dramatiques. Elle est le moyen par lequel le lecteur peut comprendre les personnages, les thèmes et le lien entre la réalité et la fiction traitée dans la pièce. Le concept d’analyse de l’acte de parole est très vaste. Il est aussi vaste que la stylistique. Il est possible de se limiter à l’explication des mots (voir Adeagbo et al 2019). Il est également possible d’analyser les syntagmes, d’étudier les rapports syntagmatiques, ou bien de faire un exposé sur les phrases citées dans un ouvrage selon le cas et selon l’intérêt de l’analyste. Dans cet article, nous avons l’intérêt dans la description de l’espèce de locuteur et le type d’énoncé cité pour la description. La pièce en question est une représentation de la situation post coloniale dans les pays africains où le détournement du fond public fait partie de l’ordre du jour. Les extraits cités pour cette étude donnent l’indice de ce phénomène.

De l’acte de parole
L’acte de parole est un concept populaire dans l’étude pragmatique. A l’avis de Milly (1992) la pragmatique est l’étude des approches des phénomènes linguistiques qui se situent sur trois axes : le rôle des interlocuteurs, celui du contexte de situation et celui des usages ordinaires du langage. Dans l’étude pragmatique, les participants dans l’acte de parole sont le locuteur et l’interlocuteur. Dans la science de communication, le locuteur est autrement appelé l’encodeur ou bien l’initiateur tandis que l’interlocuteur est également autrement appelé le décvoiceur ou bien le récepteur (voir Phelizon 1976). Lorsque le locuteur initie le message, l’interlocuteur reçoit le message initié par le locuteur. L’interlocuteur peut aussi devenir le locuteur dans un discours puisque c’est un échange parmi les participants. Il est également possible d’avoir plus d’un interlocuteur. Par conséquent l’acte de parole est le jeu de rôle entre un locuteur et son interlocuteur ou bien un groupe d’interlocuteurs. Phelizon (1976) identifie le canal comme un autre élément inévitable qui aide dans la réalisation d’un bon acte de parole. Selon lui, le canal est le milieu dans lequel s’opère la transmission. Gibbons et Whiteley (2018) adapté de Short (1996) voient deux sortes de locuteur dans n’importe quel acte de parole. Selon eux, il y a les locuteurs puissants et les locuteurs impuissants. Les locuteurs puissants ont beaucoup de tours tandis que les locuteurs impuissants ont peu de tours. Lorsque les locuteurs puissants ont les tours les plus longs, les locuteurs impuissants ont les tours les plus courts. Les locuteurs puissants initient les échanges de conversation mais les locuteurs impuissants répondent aux échanges initiés. Ils expliquent davantage que les locuteurs puissants contrôlent le titre de conversation tandis que les locuteurs impuissants suivent le titre de conversation. Toujours d’après eux, les locuteurs puissants allouent les tours aux autres mais les locuteurs...
impuissants répondent aux tours alloués. Ils nous renseignent aussi que les locuteurs puissants interrompent et les locuteurs impuissants sont interrompus. Ils concluent finalement que les locuteurs puissants utilisent la langue soutenue tandis que les locuteurs impuissants utilisent la langue non soutenue.

Gibbons et Whiteley (2018) essaient de grouper les types de l'acte de parole en six catégories à savoir: représentatif, directif, expressif, critique (de jugement), performatif et l'acte relatif à une mission/nomination. Ils expliquent davantage qu'un acte de parole est représentatif quand un locuteur annonce, réclame, décrit, allègue, exprime et ou déclare. Quant à l'acte directif, il encourage, commande, suggère, interdit, exige et ou demande. Lorsqu’un acte relatif à une mission menace, promet, et ou jure, un acte expressif remercie, félicite, offre des condoléances, s'excuse de et ou accueille. Toujours selon leur exposé, l'acte critique délivre les trouvailles. Il évalue et ou range compte tenu des épreuves disponibles. Ils décrivent l'acte performatif comme un acte de parole qui figure dans un discours officiel par exemple pendant la cérémonie de mariage. C'est un acte qui bénit et ou lance une action. L'acte performatif apporte une sorte de changement à travers sa performance.

Comme les autres genres littéraires, une pièce théâtrale est une représentation de la réalité. Par conséquent les éléments réalisables dans les conversations quotidiennes telles que la prise du tour, le jeu de rôle et d'autres phénomènes pragmatiques s'attachent directement aux créations des ouvrages théâtraux. C’est à cause de ce fait que cette étude essaie un exposé de l'acte de parole dans la pièce en question afin de dévoiler la manière dont l'auteur communique au lecteur à travers les espèces de locuteur et les types d'énoncé utilisé. Les extraits des communications dans chacun des deux atmosphères auxquelles divise la pièce que nous sommes en train d'étudier fournissent les données pour l’analyse dans cet article.

**Synopse de la pièce**

*Première atmosphère*: cette scène a lieu dans la maison de Monsieur Eteki, le Directeur de la Compagnie Nationale de gaz. Sabine la femme d’Eteki se plaint sérieusement de son mauvais sort occasionné par l’attitude de débauche de son mari. Njoya son fils et Salimatou sa belle fille les joignent. Au fur et à mesure qu’elle commence à leur expliquer son mécontentement, Monsieur Eteki entre seul pour affirmer les plaintes de sa femme. Comme il est trop seul il vomit, Njoya et Salimatou l’emmènent dans la chambre. Monsieur Kolingba le pasteur qui est également l’ami intime de Monsieur Eteki entre pour visiter son ami. Sabine l’accuse d’avoir corrompu son mari. Voilà pourquoi elle l’ordonne de sortir de la maison même quand il s’obstine à prier en tant que pasteur. Sabine menace de présenter les lettres qu’elle trouve dans la poche de son mari en tant que preuves du gaspillage de fond public car ces lettres écrites par les fillettes, contiennent l’argent que Monsieur Eteki leur donne pour des affaires illicites. Voilà pourquoi elle demande que son mari lègue ses biens à lui et à ses enfants à sa mort. Pour compliquer la situation dans cette famille, Njoya le journaliste et l’avocat a aussi des renseignements concernant les comptes étrangers de son père, de Monsieur Kolingba et du Président de la République. Par conséquent, il menace de les présenter à la Conférence Nationale. Comme solution à ce scandalear, Monsieur Eteki veut que sa femme, Njoya, Christophe l’ami de Njoya, Sabine et Salimatou soient gardés dans la prison pendant que la Conférence Nationale se passe. A ce même moment, le président reçoit un document qui implique Messieurs Eteki, Kolingba et d’autres hautes personnalités politiques du pays dans des affaires de fraude. Voilà la raison pour laquelle il envoie Monsieur Yorro le Ministre d’Etat à la Présidence pour calmer la situation chez Monsieur Eteki, mais Njoya et Christophe refusent d’être calmés.

*Deuxième atmosphère*: Njoya, Christophe, Sabine et Salimatou sont déjà enfermés en prison pendant quatre jours à cause des prétendus...
assassins qui veulent s’en prendre à la famille Eteki selon la fausse diffusion de radio. Joseph le chauffeur de Monsieur Eteki les visite pour leur dire que Monsieur Eteki invite Pauline (sa concubine) une fillette, à la maison pour des affaires illicites dès qu’ils ont enfermés dans la prison. Au cours de son explication, Messieurs Eteki, Kolingba, Pierre et Yorro entrent avec l’intention de les visiter en prison dans leur mission de les calmer pour qu’ils n’exposent pas la corruption des hommes politiques à la Conférence Nationale. La présence de Joseph les surprend. Monsieur Eteki le renvoie puisqu’il est au courant de sa mission en prison. Joseph accepte son renvoi car selon lui, ça fait six mois que Monsieur Eteki ne paie pas son salaire. Sabine demande encore que son mari lègue ses biens à lui et à ses enfants pour que la paix règne. Njoya et Christophe sont d’opinion que l’argent volé par son père et ses amis y inclus le président soit remboursé à l’Etat. Ceux-là refusent complètement puisqu’ils sont d’avis que cette richesse déjà acquise est une opportunité d’effacer la pauvreté dans leur lignée pour jamais.

Les extraits de conversation et leurs analyses

Première atmosphère:

1er extrait :

Sabine : Pourquoi mon sort est-il ainsi ? Qu’est-ce que j’ai fait au destin ? Est-ce que j’ai commis un péché ? Pourtant, j’ai tout fait, j’ai même trop fait pour Ngouza. Rien n’a changé. (Elle remue plusieurs fois la tête). Je ne sais pas. (Entrent Njoya et sa femme Salimatou. Sabine est si absorbée par son travail et par sa méditation qu’elle ne sait pas quand ils sont entrés dans la maison) Je commence à me demander si tout cela ne finira pas mal. Le fermier apeuré qui croise un lion affamé risque de s’évaporer, on verra bien.

Njoya : (Il s’approche) Maman, que se passe-t-il ?

Salimatou : Pourquoi parles-tu de la sorte ? Tu as fait un mauvais rêve ?


Eteki : (Complètement soûl, il se dirige, de façon menaçante vers Sabine). Tu n’as pas honte ? C’est moi ton indispensable mari et c’est moi qui serais toujours ton mari jusqu’à ta mort. Tu me parles de façon désobligeante. (Il se tourne vers le public) Regardez le diable l’emporte sur Dieu et ses disciples. Sinon, comment une femme qui ne vaut rien ose-t-elle parler à son mari de cette façon ?

Sabine : Moi, je ne vaux rien ?

Eteki : Et tu oses me répondre ? Tu devrais te taire quand je te parle. C’est comme ça que Dieu a établi sa loi. Je le répéterai même mille fois. Tu ne vaux rien et si tu me réponds je te corrigerai comme d’habitude.

pp. 1 - 2

Analyse du premier extrait :

Voici les premiers sept échanges dans la calebasse cassée de Tunde Fatundé. Il y a quatre participants dans cette conversation. Sabine, l’initiateur du sujet de la conversation a trois tours qui représentent 42.85% de tous les tours, Eteki a deux tours qui représentent 28.57%, Njoya ne parle qu’une fois et il a 14.28% et Salimatou a aussi le même pourcentage de contribution que Njoya puisqu’elle n’a qu’un seul échange. Avec cette analyse, Sabine reste un locuteur puissant. Ce personnage Sabine trouve l’usage des proverbes appropriés convenable. Dans ses premiers deux énoncés elle supporte son argument respectivement par des proverbes c’est-à-dire Le fermier apeuré qui croise un lion affamé risque de s’évaporer et Je n’ai pas la tête dans les nuages. Quand on pleure on voit tout de même. Quand on nage, on essaie d’ouvrir les yeux afin d’éviter les écueils. En tant que locuteur puissant, l’usage des proverbes...
l'aide à attirer l'attention de ses deux interlocuteurs et à les convaincre dans le sujet qu'elle initie. La longueur de ses premières deux paroles renforce sa position en tant que locuteur puissant. Les autres locuteurs répondent aux idées initées par Sabine. Les contributions de Njoya et Salimatou vient l’une après l’autre pour signifier leur position en tant que locuteurs impuissants qui doivent suivre le sujet initiés par le locuteur puissant.

La première expression de Sabine est représentative car elle annonce sa situation, exprime ses plaintes et déclare sa condition. C’est un énoncé qui lance l’action dans la pièce en exprimant la malchance dans la famille en question. Cet énoncé est suivi par deux actes directifs car Njoya et Salimatou lui posent des questions respectivement dans les énoncés deux et trois afin qu’ils comprennent la raison pour ses plaintes dans son soliloque. La réponse de Sabine aux deux questions qui suivent son énoncé représentatif est le mélange de deux actes : représentatif et critique. L’acte représentatif se trouve où elle se met à décrive davantage la cause de son soliloque, et puis l’acte critique se trouve quand elle parle avec des épreuves en disant Mes enfants, voici mon problème (pointant son doigt vers Eteki). Le quatrième énoncé dans cet extrait est aussi représentatif et critique. Il est représentatif où Eteki le locuteur déclare ainsi : C’est moi ton indispensable mari et c’est moi qui serais toujours ton mari jusqu’à ta mort. Cette déclaration est typique de l’homme africain qui veut que sa femme/ses femmes soumise(nt) complètement à ses ordres. Eteki est critique dans ce quatrième énoncé quand il évalue et juge l’action de sa femme en ces mots : Regardez le diable l’emporte sur Dieu et ses disciples. Sinon, comment une femme qui ne vaut rien ose-t-elle parler à son mari de cette façon. Le sixième énoncé dans cet extrait est directif car c’est une question posée par Sabine et elle exige une réponse de son mari. La réponse d’Eteki qui est aussi un acte directif dans le septième énoncé de l’extrait que nous examinons montre qu’il y a un grand malentendu dans cette famille. Pour prouver davantage sa position comme un homme africain typique, il y a les expressions telles que Je le répéterai même mille fois. Tu ne vaux rien et si tu me réponds je te corrigerai comme d’habitude. Cette partie de sa parole est un acte relatif parce qu’il menace de corriger sa femme, c’est-à-dire frapper sa femme.

2ème extrait :
Sabine : Qui est-ce ? Entrez !
Kolingba : (il entre) Que Dieu bénisse cette maison ! Comment allez-vous ? (Personne ne répond) J’espère que Dieu vous protège du harcèlement constant du diable.
Sabine : Surtout quand le diable se déguise en un homme.
Kolingba : (il s’approche avec un air moqueur) Toi, avec tes proverbes, tu pourras un jour gagner le Prix Nobel de proverbes.
Sabine : (Elle parle à haute voix) Ne me touchez pas ! Un chat qui prétend être ami finira, un jour, par manger la viande de la fête si la porte de la cuisine n’est pas bien fermée.
Kolingba : Appelle-moi ton mari.
Sabine : Monsieur Kolingba, vous ferez mieux de rentrer immédiatement chez vous, sans quoi… (Salimatou et Njoya se regardent avec surprise).
Kolingba : Qu’est-ce qui se passe ? Tu me menaces ? Depuis quand me parles-tu sur ce ton ? Que Dieu pardonne à ta fille surtout quand elle s’égare ! (il sort sa petite Bible de la poche) Prions pour que Dieu calme ton esprit tourmenté. (Salimatou et Njoya sont en train de s’exécuter ; ils cherchent à s’agenouiller)
Sabine : (Elle menace à haute voix) Pas dans ma maison !
Kolingba : Tu veux dire dans la maison de ton mari, mon ami Eteki. pp. 12-13
Analyse du deuxième extrait :
Il y a deux personnages actifs (Sabine et Kolingba) et deux personnages passifs (Njoya et Salimatou) dans cet extrait. Chacun des deux personnages actifs contribue cinq fois c’est-à-dire chacun d’eux a 50% de contribution. Les deux sont des locuteurs puissants. Kolingba initie le sujet de discussion (le diable) et Sabine démontre
la compréhension approfondie du sujet initié dans sa réponse proverbiale.

Le premier énoncé de Sabine est un acte directif parce qu’elle demande *Qui est-ce ?* et commande *Entrez* à la fois. Le silence à la salutation de Kolingba le deuxième énoncé dans cet extrait suggère que ses interlocuteurs sont au courant de son hypocrisie puisque c’est un acte directif (une prière et une salutation) qui exige des réponses complémentaires. Sa dernière phrase dans ce deuxième énoncé est un acte représentatif car elle annonce le sujet de la discussion (un diable). Sabine n’hésite pas à donner le ton pour le sujet annoncé quand elle relate le personnage Kolingba (l’initiateur) au diable dans le troisième énoncé-un énoncé représentatif. Le quatrième énoncé est un acte critique parce que Kolingba évalue la manière dont Sabine utilise les proverbes et il conclut qu’un jour elle gagnera le Prix Nobel de proverbes. Dans ce quatrième énoncé, il parle d’un ton moqueur afin de réduire le ton donné à la discussion par Sabine dans le troisième énoncé. Le cinquième énoncé où Sabine interdit et commande Kolingba en disant *Ne me touchez pas !* est un acte directif. Le proverbe de Sabine à propos du chat qui finira par manger la viande indique qu’elle n’a point de confiance dans le personnage Kolingba. Le sixième énoncé de Kolingba est également un acte directif car il ordonne Sabine d’appeler son mari. Cet énoncé est une tentative de changer le sujet de discussion ayant noté que Sabine n’est pas prête pour le tolérer. Avec le septième énoncé, Sabine menace franchement son interlocuteur Kolingba. L’usage d’expression *vous ferez mieux de rentrer immédiatement chez vous, sans quoi...* est un conseil menaçant, insultant et offensant. C’est une espèce d’acte de parole relatif à une mission, et la mission est le renvoi l’adressé. Kolingba répond cette menace avec trois questions rhétoriques. Ces questions appartiennent à l’acte représentatif car il allègue et exprime son désagrément concernant son renvoi. Il les pose pour corriger Sabine dans sa décision de le renvoyer. Il finit par demander à Dieu de pardonner à Sabine et il demande aux autres de le laisser prier. Cet acte directif, les demandes à Dieu et aux adressés est l’usage de l’acte directif dans cette discussion pour calmer la situation. Sabine jure dans le neuvième énoncé en disant *Pas dans ma maison!* Cet énoncé relatif à une mission a une mission du refus complet de la prière que Kolingba propose. Elle montre également à Kolingba que cette femme est très autoritaire dans la maison en question. Son énoncé est aussi représentatif car Sabine réclame la propriété. Le dernier énoncé cité est aussi complètement déclaratif. Kolingba réagit contre la déclaration de Sabine qui revendique la maison en la réclamant pour son ami Eteki.

**3ème extrait :**

**Sabine :** Qu’est-ce que tu fais ici ? Mon mari t’envoie me dire quelque chose, ou bien il veut de commettre une autre bêtise ?

**Joseph :** Comment avez-vous devinez cela ?

**Sabine :** Quoi ! parlez nous-en !

**Joseph :** Madame, est-ce que je peux faire confiance à ce blanc là ?

**Njoya :** Ne vous inquiétez pas ; c’est mon ami de longue date on partage bien des secrets.

**Joseph :** Bon, il n’y a pas de problème. Il s’agit de Pauline.

**Salimatou et Njoya :** (ensemble) Pauline, encore ?

**Joseph :** Oui, c’est elle.

**Sabine :** Qu’est-ce qu’elle a fait encore ?

**Joseph :** Dès que les soldats vous ont emmenés, mon patron, Monsieur Eteki m’a ordonné d’aller la chercher. Et je l’ai amenée à la maison.

**Sabine :** La maison de qui ?

**Joseph :** Chez vous, Rue de l’Espoir. pp. 50-51

**Analyse du troisième extrait :**

Dans cet extrait, il y a cinq personnages entièrement. Sabine, Joseph, Njoya, Salimatou et Christophe (le blanc auquel Joseph se réfère avant de parler). Sabine et Joseph sont les personnages les plus actifs. Il contient douze extraits d’énoncés. Joseph contribue six fois qui couvrent 50% de toutes les contributions. Sabine parle quatre fois qui nous donnent 33.33%, Njoya a une contribution qui n’est que 8.33% et
Salimatou et Njoya partagent un autre 8.33% quand ils parlent simultanément. La même réponse simultanée de Salimatou et Njoya indique qu’ils suivent la conversation de Sabine et Joseph avec attention. Christophe reste muet dans cet extrait. Joseph a la parole, c’est lui qui possède et amène l’exposé. L’apport du renseignement le place dans la position de locuteur puissant.

Dans le premier énoncé, Sabine montre son surprise à l’apparition de Joseph. Elle pose donc les questions explorées dans son premier énoncé cité ci-haut. Cet énoncé est un acte directif. La réponse de Joseph Comment avez-vous devinez cela ? est un acte expressif car il affirme que Sabine a raisons dans sa supposition ou bien il vient de commettre une autre bêtise ? Dans le troisième énoncé de cet extrait, Sabine demande à Joseph de parler dans l’acte directif Quoi ! parlez nous-en ! Joseph répond avec un autre acte directif pour assurer la sureté du secret de massage qu’il apporte. Njoya promet la sureté dans sa parole Ne vous inquiétez pas ; c’est mon ami de longue date on partage bien des secrets. Cette réponse est un acte relatif à une mission-la mission de donner la parole à Joseph. La réponse de Joseph est la juxtaposition de deux idées, deux propositions indépendantes. La première proposition indépendante renferme la première idée c’est-à-dire Bon, il n’y a pas de problème et elle amène la situation paisible. La deuxième proposition indépendante Il s’agit de Pauline annonce la situation énervante et gênante puisque la relation de Pauline et Eteki est la malchance principale de Sabine. Joseph juxtapose afin de commencer sa parole d’une manière diplomatique. Cette espèce de juxtaposition est un acte représentatif. Le locuteur annonce méthodiquement le problème c’est-à-dire le cas d’amitié entre Pauline et Eteki. La contribution simultanée de Salimatou et Njoya Pauline, encore ? suggère que les deux sont au courant du sujet annoncé. Oui, c’est elle est une réponse affirmative de Joseph, une manière d’assurer ou bien de jurer. Il est un acte relatif à une mission qui provoque une autre question directive de Sabine Qu’est-ce qu’elle a fait encore ? Cette question lance Joseph (son interlocuteur) à l’action et celui-ci délivre le message (sa mission) qu’il amène. Sabine s’intéresse dans la clarté de la parole qu’elle écoute, c’est pour cela qu’elle demande La maison de qui ? Cet acte directif mène à la réponse Chez vous, Rue de l’Espoir afin que Joseph se fasse comprendre dans ce discours.

Conclusion
Dans notre analyse nous pouvons voir que le locuteur devient puissant quand il est le porteur du message et qu’il devient impuissant quand sa contribution est moins importante dans le sujet en question. C’est pour cela que Sabine figure partout dans la pièce en question. En ce qui concerne les actes, l’acte directif est plus fréquent. La raison peut être retracée à la situation réelle car dans la plupart des cas, notre discussion quotidienne se base sur la demande, l’exigence, l’encouragement, la commande, la suggestion, l’avertissement (l’interdiction). L’acte représentatif se trouve dans la plupart des cas au commencement du sujet puisqu’il aide à annoncer ou bien déclarer le sujet. Les autres formes d’acte se paraissent sporadiquement.

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Le sexospécifique : Concept et vue générale d’ONU-femmes en matière des droits de la femme actuelle, son autonomisation et l’édification nationale

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Résumé

Mot-clés : femmes, intégration, Organisation Nations Unies, sexospécifique

Introduction
L’une des valeurs primordiales d’une société qui s’évolue à la modernité est celle qui renonce les rôles stéréotypés liés au genre et qui ne relègue pas les femmes au rang de ‘deuxième sexe’, selon (Simone de Beauvoir : 1949). Le sexospécifique ou l’égalité des sexes est une dimension inéluctable qui doit attirer l’attention des dirigeants des Etats africains car la femme bien éduquée et bien intégrée dans tous les domaines de sa capacité intellectuelle et au-delà, va surement contribuer au processus développemental du pays. Au contraire, si la femme est marginalisée, et si le but de sa formation ; selon Buchi Emecheta dans son roman : Second Class Citizen, est uniquement « d’assurer le bonheur de son mari, être une mère et une belle-fille aimable ». (notre traduction), (cité par Sylvestre & Mba : 2010), la société restera dans la boue et si nous traçons les causes des méfaits et la délinquance chez les jeunes d’aujourd’hui, c’est à la suite d’une formation médiocre et du milieu malaise de leurs parents, surtout les mères qui restent les architectes des familles heureuses et ordonnées.


Le sens du mot : “Sexe”, “Genre” et “Sexospécifique”.
Le mot « sexe » a une définition différente de « genre ». Dans l’Oxford English Dictionnaire, la notion de sexe tend à se référer aux différences biologiques qui diffèrent les hommes des femmes. L’Organisation Mondiale de la Santé (OMS) a établi une définition similaire ; le sexe correspond aux caractéristiques biologiques et physiologiques qui définissent les hommes et les femmes ; hommes et femmes étant des catégories sexuelles. De plus, le 5e édition du dictionnaire ; American Héritage (en ligne), liste le sexe comme correspondant aux “deux divisions femme et homme par lesquels la plupart des organismes sont classés sur la base de leurs organes et leurs fonctions reproductives”.

Chijioke-Nwosu C.

Le terme « sexospécifique » se rapporte aux rôles, aux comportements, aux activités et aux attributs sociaux qu’une société donne considère comme appropriés pour les hommes et pour les femmes. Autrement dit, le sexospécifique est un concept socioculturel qui définit les rôles uniques de l’homme de ceux de la femme. C’est une construction sociale (social construct), qui est mis en exergue par une société donnée qui désormais, définit les règles, les rôles et les sanctions pour les hommes et les femmes respectivement, selon leur milieu culturel. La distinction de rôles et de comportements entre hommes et femmes peut donner lieu à des inégalités, par exemple lorsque ces différences favorisent systématiquement un sexe par rapport à l’autre. Ces inégalités peuvent aussi influer sur l’état de santé et l’accès aux soins.

Elaborant sur ce terme “Genre/Sexospécifique”, (Mlama, et al : 2005) avancent que “Gender roles (sexospécifique)” refers to a socio-cultural classification of women and men. This classification, based on societal norms and values that defines the roles men and women should play in society”. Par exemple, dans la société Igbo, on le considère absurde, même honteux de voir un homme faire la cuisine ou prendre soins des enfants ou encore voir une femme qui entreprenait à grimer le palmier pour couper les noix de palme ou bien défricher les champs quand son mari est encore vivant. Au contraire, dans la société française, par exemple, ce n’est pas anormal de voir un mari aidant sa femme au ménage.

En outre, Charmaine Pereira, une féministe illustre a défini le sexospécifique comme un réseau des fonctions et attributs socialement précises pour les femmes et les hommes dans une société et dans un temps donné (Charmaine dans Okoye, 2017)

**Vue générale d’ONU-Femmes et ses assistances sexo-transformatrices :**

ONU Femmes est l’entité des Nations Unies consacrée à l’égalité des sexes et à l’autonomisation des femmes. ‘Porte-drapeau’ mondial des femmes et des filles ; ONU Femmes a été créée pour accélérer les progrès dans la réponse apportée à leurs besoins partout dans le monde.


ONU Femmes soutient les États membres des Nations Unies dans l’adoption de normes internationales pour parvenir à l’égalité des sexes et travaille avec les gouvernements et la société civile à concevoir les lois, les politiques, les programmes et les services nécessaires pour veiller à l’application effective de ces normes et à ce que les femmes et les filles en bénéficient, partout dans le monde. Elle intervient aussi à l’échelle mondiale pour faire de l’ambition des Objectifs de développement durable(ODD) voire une réalité pour les femmes et les filles et soutient la participation équitable des femmes à tous les aspects de la vie, en mettant l’accent sur cinq domaines prioritaires :

- renforcer le leadership des femmes et leur participation ;
- mettre fin à la violence à l’égard des femmes ;
- intégrer les femmes dans tous les aspects des processus de paix et de sécurité ;
- renforcer l’autonomisation économique des femmes ;
- et placer l’égalité des sexes au cœur des processus de planification et de budgétisation au niveau national.

Les objectifs adoptés ici, dessous sonne la même corde avec les objectifs de développement du millénaire (ODM) qui sont désormais les mêmes avec les domaines prioritaires d’ONU femmes.

1. Eradiquer l’extrême pauvreté et la faim.
2. Scolariser tous les enfants des âges primaires.
4. Réduire la mortalité infantile.
5. Améliorer la santé maternelle
6. Combattre VIH/SIDA.
7. Préserver la viabilité écologique
8. Bâtir un partenariat mondial pour le développement.

**Objectif 1 : Eradiquer l’extrême pauvreté et la faim**

Chacun des Objectifs du millénaire pour le développement se décompose en plusieurs cibles. Le premier objectif repose sur trois cibles.

**Première cible : réduire de moitié, entre 1990 et 2015, la part des individus souffrant de la faim (malnutrition, sous-nutrition).**

La hausse des prix des matières premières, mais également les changements dans les régimes alimentaires, l’urbanisation, l’utilisation des parcelles pour la production de biocarburants ou encore le problème des subventions aux agricultures développées, rendent cette cible difficile à atteindre. L’Asie du Sud et l’Afrique sub-saharienne sont les zones les plus touchées par la sous-nutrition infantile.

**Objectif 2 : assurer à tous l’éducation primaire**

Le deuxième objectif vise à ce que tous les enfants, garçons et filles, partout dans le monde, puissent bénéficier d’ici 2015 d’un cycle complet d’études primaires. En 2006, 570 millions d’enfants étaient scolarisés, ce qui laisse 73 millions d’enfants en âge de l’être hors de l’école. 88 % des enfants des pays en voie de développement sont scolarisés, ce qui laisse penser que l’objectif est atteignable d’ici 2015. En Afrique sub-saharienne, le taux de scolarisation des enfants atteignait 12,5 % en 2006, et en Asie du Sud, 9. L’expérience prouve que la scolarisation baisse sensiblement quand les frais d’inscription sont augmentés (cas de nombreux États de l’Afrique) [6] [archive].

**Objectif 3 : promouvoir l’égalité des sexes et l’autonomisation des femmes**

La promotion de l’égalité des sexes vise à éliminer les disparités entre les sexes, notamment dans l’éducation primaire et secondaire, d’ici 2005, et à tous les niveaux de l’éducation d’ici 2015, sachant qu’en moyenne, dans les pays en voie de développement, 94 filles sont scolarisées pour 100 garçons, et que dans 2 pays sur 3, au sens restreint du terme, l’égalité des sexes à l’école est atteinte. Ce sont les zones rurales et pauvres dans lesquelles il y a un dernier effort à fournir. Reste que l’objectif de l’autonomisation des femmes reste distant, dans les pays en voie de développement comme dans les pays industrialisés. Dans les premiers, seuls 39 % des emplois non agricoles sont pourvus par des femmes.

**Objectif 4 : Réduire la mortalité infantile –** Les améliorations rapides enregistrées sur ce plan avant 1990 ont laissé espérer qu’il serait possible
de réduire des deux tiers les taux de mortalité des enfants de moins de cinq ans dans les 25 ans qui allaient suivre. Mais les progrès ont ralenti dans presque tous les pays dans les années 90 et, dans certaines parties du continent africain, les taux de mortalité infantile et juvénile ont augmenté. Trente-sept pays en développement seulement progressent assez rapidement pour atteindre l’objectif.

**Objectif 5 : Améliorer la santé maternelle** – En 1995, plus de 500 000 femmes sont mortes de complications survenues au cours de leur grossesse ou de leur accouchement. La plupart d’entre elles vivaient dans les pays en développement et la moitié en Afrique. Au Rwanda, on a recensé plus de 2 000 décès pour 100 000 naissances vivantes, contre deux pour 100 000 en Grèce. Le manque de données sur les décès maternels empêche de suivre les tendances sur une longue période. L’étude de la Banque mondiale estime qu’une action gouvernementale plus large est souvent nécessaire pour améliorer les politiques qui ont une incidence sur la vie des femmes et les moyens d’intervention du système de santé.

**Objectif 6 : Combattre le VIH/SIDA, le paludisme et d’autres maladies** – Avec 40 millions de personnes infectées par le VIH/SIDA et 20 millions de morts depuis que la maladie a été identifiée pour la première fois, le sida pose un formidable problème de santé publique et un formidable problème au plan économique et social. Le paludisme est endémique dans plus de 100 pays et territoires et il atteint quelque 300 millions de personnes chaque année. Quant à la tuberculose, c’est la principale cause de décès imputable à un seul agent infectieux dans les pays en développement, et elle gagne rapidement du terrain en Europe de l’Est et en Asie centrale, en Afrique et en Asie du Sud-est.

**Objectif 7 : Préserver la viabilité écologique** – L’alimentation en eau salubre est importante pour améliorer la santé, en particulier celle des enfants, mais le rapport note que, dans beaucoup de régions, la proportion de la population qui a accès à une source d’eau améliorée a diminué depuis 1990. La disparition de plus de 900 000 kilomètres carrés de forêts en une décennie montre que l’utilisation des ressources naturelles n’est pas soutenable à terme.

**Objectif 8 : Bâtir un partenariat mondial pour le développement** – Les éléments du nouveau partenariat, confirmés à la Conférence de Monterrey sur le financement du développement, sont l’adoption de politiques plus volontaristes et d’une bonne gouvernance par les pays en développement, un système commercial mondial plus ouvert et plus équitable, et le déblocage de ressources plus importantes sous forme d’aide et de réduction de la dette pour les pays qui s’efforcent d’atteindre leurs objectifs de développement. (…) ONU Femmes coordonne et promeut en outre le travail réalisé par le système des Nations Unies en faveur de l’égalité des sexes dans le cadre des discussions et accords relatifs au programme à l’horizon 2030. L’entité s’emploie à confirmer l’égalité des sexes dans son rôle de pilier des Objectifs de développement durable et d’un monde plus inclusif. La condition de la femme surtout en Afrique est déplorable. Non seulement l’égalité des sexes est un droit humain fondamental, mais sa réalisation a d’importantes retombées socioéconomiques. Autonomiser les femmes alimente des économies florissantes, entraînant gains de productivité et croissance. Pourtant, les inégalités entre les sexes restent profondément ancrées dans toutes les sociétés. Les femmes n’ont pas toujours accès à un travail décent et font face à une ségrégation des emplois et à des écarts de rémunération entre les sexes. On leur refuse trop souvent l’accès à l’éducation et aux soins de santé de base. Partout dans le monde, les femmes sont victimes de violences et de discriminations. Elles sont sous-représentées dans les processus décisionnels politiques et économiques.

L’Entité des Nations unies pour l’égalité des sexes et l’autonomisation des femmes ou ONU Femmes est une agence de l’Organisation des Nations unies (ONU). Elle a été créée dans le but de « promouvoir la parité et l’autonomisation des femmes ».

Le féminisme entendu comme un concept, une idéologie ou tout effort/engagement visant à mettre en lumière l’existence des discriminations dont sont victimes les femmes et à changer cette
situation. De ce fait, toutes les personnes (universitaires, chercheur-e-s, militant-e-s) impliquées dans le traitement des questions touchant aux droits des femmes sont des féministes.

Le concept de l’Intégration de la Femme au Développement (IFD) ciblait la femme, parce que l’on estimait que jusqu’alors, elle était exclue de la sphère du développement. Il avait pour but de parvenir à un développement plus efficace et plus performant en prônant des projets féminins, des composantes femmes dans les projets, des projets intégrés et des activités génératrices de revenus. Malheureusement, ce concept n’a pas comblé les attentes, car il ne s’attaquait pas aux causes fondamentales qui empêchaient les femmes de participer au développement de leurs sociétés. C’est la raison pour laquelle d’autres progrès ont été réalisés et que la formule « Femme et Développement » (FED) fut élaborée. L’approche « Femme et Développement » se fonde sur le postulat que les femmes ont toujours fait partie des processus.

http://www.who.int/topics/gender/fr/

Le programme d’ONU-Femmes est structuré selon ses domaines thématiques viz : les concepts des initiatives et des partenariats connexes avec l’égalité de sexe ou de genre ; des conférences internationales en attente de mettre en exergue des problèmes internes qui font affront aux femmes du monde et de trouver des solutions afin de sensibiliser les marginalisées pour accéder à leur autonomisation. Bref, l’ONU-Femmes est concerné de l’égalité de sexe et s’efforce de réaliser ses buts, grâce à ses programmes dynamiques en collaboration avec d’autre partenariats connexes avec l’égalité sexe comme ONU-STRAW, (Institut International de Recherche et de formation des Nations Unies pour la promotion de la femme (INSTIRFNU) ; UNICEF (Fonds des Nations Unies pour l’Enfance) ; le FNUAP (Fonds des Nations Unies pour la population) ; le PNUD (Programmes des Nations Unies pour le Développement) ; l’HRBA(Human Rights-based Approach), pour mentionner que ceux-ci.

Le sexospécifique, comme un concept, essaie de critiquer ou d’examiner la manière dont la construction sociale, autrement dit ; les rôles, les activités, les besoins, les opportunités et les droits attribués affectent les hommes, les femmes ainsi que les jeunes filles et garçons dans leurs situations contextuelles. Cette analyse sexospécifique examine aussi les relations entre les personnes de sexe masculin et féminin, leur accès aux ressources, le contrôle des ressources et les contraintes auxquelles elles sont confrontées les unes par rapport aux autres. Cette analyse sexospécifique devrait être intégrée dans toutes les évaluation et analyses situationnelles de secteur, pour assurer que les injustices et les inégalités fondées sur le sexe ne sont pas exacerbées ou aiguisées par les interventions de l’État et dans la mesure du possible, une plus grande égalité et justice entre hommes et femmes sont promues.

Parmi les aspects de justices et égalités entre sexes à mettre en œuvre y compris ; accès aux ressources qui désigne les moyens et les biens qui y compris les moyens économiques (revenus des ménages) ou productifs (terre, équipement, outils, travail, crédit). Le deuxième aspect est celui des moyens politique pour chaque genre : la capacité de diriger, d’obtenir des informations pour bien s’intégrer.

Quant à l’accès et le contrôle ; l’accès se rapporte à la capacité d’utiliser et de tirer parti de certaines ressources (matérielles, financières, humaines, sociales, politiques, etc.) alors que le contrôle sur les ressources implique et la capacité de prendre des décisions sur les ressources implique en outre, la capacité de prendre des décisions sur l’utilisation de cette ressource ; le contrôle des femmes sur la terre signifie qu’elles peuvent y avoir accès à la terre ; en être propriétaires (tenir le titre légal de propriété et de prendre des décisions concernant la vente ou la location des terres. L’accès et le contrôle des ressources constituent un aspect fondamental de l’autonomisation des femmes et à la réalisation de l’égalité des sexes.

Les obligations des États en matière de droits de l’homme exigent qu’ils respectent, protègent et réalisent les droits des femmes et des filles, comme ceux des hommes et des garçons. A défaut, il incombe aux États Unies de travailler avec des partenaires pour renforcer la capacité des États de mieux s’acquitter de leur...
La budgétisation sensible au genre (BSG) est une méthode pour déterminer dans quelle mesure les dépenses publiques sont détournées ou se rapprochent de l’objectif de l’égalité des sexes. Un budget sensible au genre n’est pas un budget séparé pour les femmes mais un instrument d’analyser des affectations budgétaires, des dépenses publiques et de la fiscalité dans une perspective de genre et peut-être utilisé ultérieurement pour plaider pour la réaffectation de postes budgétaires de manière à mieux répondre aux priorités des femmes et celles des hommes, les rendant comme le nom l’indique, sensible au genre.

Facteurs oppressants au développement et l’épanouissement de la femme africaine.
À fortiori, il y a des dominateurs communs contre l’épanouissement du personnage féminin et qui continuent à harceler et à être un obstacle à la
réalisation du potentiel de la femme africaine en particulier.

Parlant du personnage féminin dans les romans africains; selon Toyi, Marie-Thérèse (2013), « c’est de parler d’une victime à plusieurs niveaux : D’un coté, si ce n’est pas la pauvreté dans le foyer, qui l’affecte, c’est l’infertilité du couple (toujours attribuée à la femme) ». En plus, cette situation ignoble où le genre féminin est relégué au deuxième rang dans la prise de décisions majeurs en famille et au niveau de la communauté et parfois, sa décision n’y compte pas et elle n’échappe aux lois sociales comme la mutilation génitale chez la jeune fille, le mariage précoce, la séquestration et d’autres rites de veuvage qui sont détestables que le gouvernement et des autorités locales ne se soucien à corriger guère. Calixthe Beyala ; une auteure féministe militant nous présente cette relégation de la femme dans son roman émouvant : Tu t’appelleras Tanga où le personnage féminin représente une pléthore des femmes humainement ravagées, des prostituées, des mères célibataires, d’épouses abandonnées, trompées et trompeuses (Ibid. p. 131 de Toyi Marie-Thérèse).

Ukalor, Chidimma S. (2014) a postulé sept facteurs qui militent contre le développement et l’autonomisation de la femme africaine, viz : le chauvinisme masculin, l’exclusion de la femme, l’infertilité, le divorce, l’hostilité féminine, la prostitution, le veuvage (notre traduction). En plus, Adrienne Rich (www. google.com), parle du système patriarcat qui est une forme d’organisation sociale où le père dispose d’un pouvoir absolu. Adrienne postules “Patriarchy; the power of the father: A familial, social, ideological and political system in which by direct pressure or through tradition, law and language, custom, etiquette, education and division of labour; men determine what parts women shall or shall not play and the female is everywhere subsumed by the male’’ Adilikuw J. (2005) citant Oduak, H A ; une féministe d’issue de Kenya dit que c’est à cause de chauvinisme masculin “la femme africaine est caractérisée comme une femme rurale, illettrée, pauvre, écartée, passive, humble, paroissiale, apeurée et solitaire isolée. (Notre traduction). Cette isolation ou écartement de la femme se voit dans Allah n’est pas obligé d’Ahmadou Kourouma où Tante Mohan et Bafitini n’arrivaient pas avoir cette relation mutuelle au foyer; “Il ne suffit pas d’être une mère de nom, il faut aussi assumer son rôle de premiers éducateurs de ses enfants” (P.130). Tante Mohan, comme Bafitini n’y arrivera pas ; elle meurt seule parmi d’autres fugitifs de la guerre. « C’est l’échec dans le combat : on finit toujours par être vaincu quand on est femme, seule on lutte tout un réseau d’oppresseurs : l’homme, la communauté et sa culture ». P135.


En plus, Ekpo a démontré par l’analyse données de 2015 ; que l’inscription des garçons aux écoles primaires s’avère à 65% sur 35% des filles au Nord du Nigéria et c’est aussi presque la même parité aux États du sud (elle fait remarquer aussi les domaines d’admission dans nos universités montre cette rangée de disparité (notre traduction) (Ibid. P XVIIe).

Du plus, Nzewu, U.M. (2018) dans ses données a fait révéler que les femmes constituent 75% des analphabètes/illitres dans le monde ; quelles produisent 50% des produits agricoles mais désormais recevaient que 1/10 de revenu total mondial et qu’elles possèdent moins de 1/100 de
vraies propriétés dans le monde.
En vue de cette analyse théorique et empirique ci-dessus des femmes ; explique un fait fondamental pour que nous ayant un projet fonctionnel et durable pour le développement et l’édification nationale, les femmes doivent être intégrées qui implique que pour un développement durable, les problèmes de l’inégalité entre hommes et femmes doivent être notre préoccupation pour un Nigéria nouveau. Le sexe féminin peut être physiquement faible mais la postérité admette qu’elle ne l’est pas intellectuellement inférieure à l’homme. Un bilan des résultats académique le prouvait qu’il n’y a pas de disparité entre homme et femme ; Prof. Hyman (2010), de AUN (American University of Nigeria), décrivit la relégation du sexe féminin dans tous conditions sociaux en témoignant que ces étudiantes sont plus performantes que leurs collègues mâles : « In four years at AUN, My best students have been women, who have been thoughtful, more thorough, more resourceful and more exploratory »…

**Suggestions**

Il est nécessaire de mener à bien l’instruction de qualité sans disparité de sexe, ainsi que le revenu amélioré qui augmenterait l’accès aux services médicaux standards qui porterait une réduction radicale de morbidité, de mortalité maternelle et la pauvreté. La chance donnée aux femmes à l’emploi et à la politique, même au parlement de l’État comme ciblé par l’Objectif millénaire de développement (ODM), reste jusqu’à maintenant une chimère ou un rêve fantasmé.


En plus, les institutions telles que les agences de coopération internationale peuvent appuyer le processus menant à l’autonomisation d’individus et des groupes ; des contributions à la promotion de l’autonomisation des femmes devraient faciliter la formulation de leurs besoins et de leurs priorités et un rôle plus actif dans la promotion de ces intérêts et besoins. C’est bien de noter que le renforcement du pouvoir des femmes dans les stratégies d’autonomisation ne signifie pas la prise de pouvoir, ou des formes de contrôle du pouvoir intérieur qui s’intéressent à l’utilisation des forces individuelles et collective au service de la réalisation d’objectif commun sans contraintes ni domination.

Donc, il y a un cri de cœur au monde africain de recevoir notre parcours initiatique et même nos parcours identitaires en changeant notre pensée/psyché stéréotypées contre le genre féminin.

**Conclusion**

C’est vraiment pertinent que nos leaders/dirigeants et le parrainage des États africains collaborent avec les partenaires des Nations Unies comme l’ONU- femmes afin d’acquitter de leur devoir en matière de droits de l’homme qui exigent qu’ils respectent, protègent et réalisent les droits des femmes et des filles comme ceux des hommes, si nous devrions accéder au niveau du développement national requise.

Si le Nigéria continue à adopter l’attitude traditionnelle et stéréotypée, nous n’arriverons jamais de sortir de la boue de sous-développement. Dans cette ère de globalisation, un pays ou un État arrière désir de l’être, car il y a la technologie à notre portée, donc, la galvanisation des mains d’œuvre, sans la discrimination de sexes sera rentable. Encore, marginaliser le sexe féminin comme être faible et la classer au deuxième rang est vraiment contraire à la raison. C’est répugnant et doit être découragé complètement.

À fortiori, nous rebâtirons les murailles de Nigéria (Néhémie 2 v 17) à l’édification nationale quand nous renoncerons les pratiques odieuses comme la marginalisation de sexe féminin, le chauvinisme masculin, le stéréotype de sexe, l’ethnocentrisme, l’intolérance religieuse, et des paroles de haine.
Oeuvres Citées


Adrienne Riche “In of Women Born” www.google.com


Webographie

https://twitter.com/Onufemmeslangues
www.unwomen.org/fr/aboutus/
http://tanlter.com/Onu femmes? langue- où
The verbal system of Nupe
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Abstract
This paper presents a description of the Nupe verbal system and the various ways in which tense, aspect and mood are encoded. Through the description of the structures and uses of the various forms, it attempts to demonstrate how the different conjugations fit together to form a coherent whole, morphologically and semantically. The major grammatical constructions described are the verbal morphology, affixation, complex verbs, nominalization, repetition and serial verb constructions. The study adopts descriptive approach analysis. The study concludes that the function of the Nupe verbal system is related to word order and sentence structure not only at the level of the sentence, but also at the level of discourse.

Key words: Morphology, Nupe, Serial verb, and Typology

Introduction
Many grammarians, such as Crowther (1864), Banfield and Macintyre (1915) and Smith (1967 and 1970) among others have not only been directing their attention to the Nupe language but also throwing much light on grammatical features such as the verb, verb combinations, interrogative clauses, tenses and so on. In recognizing the contributions of such early description, it must be admitted that they, in varying degrees share certain faults which are typical of traditional grammars. Most of them were undertaken for the help of Nupe students and European official who may find his lot cast in Nigeria for a greater or less period. Miller (1901:1) in Olaofe (1982:37). According to Tswanya (2008), their work was mainly a pedagogical grammar aimed at guiding the then Christian Missionaries. Little attention was paid to the syntactic, phonological and derivational sources of verb in Nupe.

Traditional grammars concentrated on word classes and restricted parts of speech, and work with the belief that the structure of English or Latin grammar would describe that of Nupe. Since they were mainly concerned with parts of speech and did not look for larger constructions, which function as a single syntactic unit filling certain positions on different hierarchical layers of the Nupe sentence; they are regarded as too inadequate for a study of this nature. In recent years, more systematic methods have been applied to the study of Nupe grammar by scholars such as Madugu (1975, 1979, 1980 and 1985), Tswanya (1988) Abdullahi (1999), Sonfada (2004), Mark and Kandybowicz (2002, 2003, and 2004). These works are very significant to the current study because of the structural model they adopt which shall be applied to the analysis of data in this study.

Nupe is spoken in Niger, Kwara, Kogi and FCT by a population of eight million people (Yarwa, 2008: p. 25). It belongs to Kwa-sub family of Benue-Congo complex.

Descriptive Approach
This study adopts descriptive approach. This approach involves looking closely at the structure of language as it is being used. It helps us to uncover different ways of doing things, saying things in the word (Gee, 2011). Descriptive approach aims to explain how language used in a given context works, and how units of a language are patterned or organized to achieve purpose of communication.

Methodology
The design of the study is descriptive-analytical. The data were collected from primary and secondary sources. The primary sources comprise personal experiences as a native speaker of Nupe. As a Nupe speaker, principles which native speakers intuitively employ in speech are adopted. However, the study does not rely solely on this method in order to avert being subjective. Hence, the additional personal interviews from native speakers of Nupe for introspection. The native speakers were purposely selected and engaged in informal narrative discussion. Relevant syntactic structures were elicited from the discourse and compared with similar structures derived intuitively.

Secondary sources were drawn from libraries and
the internet. Books, journals, seminar and conference papers, which are relevant to the study constitute the source of secondary data collection that were juxtaposed with data generated from the primary sources. The researcher explores the possibility of discovering the deep syntactic sources of Nupe serial verbs.

Data Presentation and Analysis

The Morphological Structures of Nupe

Morphology is the study of internal structure of forms which means the phonological or word orthographic representation of a grammatical word (Mathews, 1967). Morphology is a branch of grammar that studies the structure of words (Crystal, 1992). The morphological analysis of any class of Nupe words has to take into consideration the dynamic and flexible nature of Nupe words in order to avoid false analysis. Some content words in Nupe have tendency of assuming more than one word class as isolated individual word.

Affixation

Affixation is an important process of morphology through which both derivational and inflectional processes of morphology are realized. Affixation can be divided into two or three sub-processes: prefixation, suffixation and (affixation) depending on the language being examined. Prefixation is a sub process of affixation in which morphemes known as prefixes are added before ‘operands’ (bases, roots, stems). On the other hand, suffixification like prefixation is a sub-process of affixation, but in this case, morphemes known as suffixes are added after the operands. For example, the English word ‘undesirable’ is made up the root morpheme ‘desire’ after which the suffix (able) is added to form the stem ‘desirable’ before which the negative prefix ‘un’ is attached. (Gleason, 1961: P.52; Tomori, 1982: P33; Stageberg, 1981: P.86).

In Nupe, the affixation process is as demonstrated below. eza, ‘a person’, zazì, ‘persons or people’, nna, ‘mother’, nnağı, ‘auntly’, nnaço, ‘first or senior wife’, nda, ‘father’, ndagi, ‘uncle’, ndagizhi, ‘uncles’. Abdullahi (1999:50). It can be seen from these examples that while English makes use of both prefixation and suffixation in its affixational process of morphology, Nupe uses only suffixation.

Inflectional Morphology

Inflectional morphology is a process of morphology by which words are inflected according to the requirements of grammatical notions of gender, number, case, tense and mood. Blomfield (1933: P.222) sees inflections as the outer layer of the morphology of word forms while on the other hand he considers derivation as the inner layer of word forms. Malmkjaer (1995:318) observes that inflectional categories such as tense, voice and number play an important role in syntax and therefore are called morphosyntactic categories since they affect both the words around them and the words within which they occur. Inflectional morphemes are semantically more regular than derivational ones. Also, inflections create full conjugations and declensions for verbs and nouns, and unlike derivations, they usually do not create ‘gaps’. For example, the past inflectional morph [ed] can be attached to any of the verbs ‘arrive’, ‘dispose’, ‘disapprove’ and ‘improve’ in English only the first three can form nouns with the derivational morph [-al] suffix. Hence, in English, the inflectional suffix proves more productive. An inflectional suffix is a morpheme that performs a grammatical function in a word without changing the word-class of the particular word. (Tomori, 1982: P.33). The words ‘walk’, and ‘walked’ for example belong to the word-class of verb, but the inflectional suffix [-ed]; /-id/ in the second word signifies the PAST tense morpheme.

The PAST morpheme in Nupe does not attached itself to the verb, it is realized through some other grammatical categories such as pronouns, adverbs and tone, while the [-er] agentive and comparative is represented in Nupe as [-ci] in the words ezandaci ‘walker’ and motopaci ‘driver’. This confirms Tomori’s (1982: P.21) observation that “each language has its unique rules of both morphology and syntax. This is pertinent to this study because the knowledge of morphemes only is not enough, one needs also to know how the morphemes combine to form acceptable forms of words in language.

Derivational Morphology

Derivational is a morphological process by which affix or affixes are added to stems or roots to derive new words or classes of words but do not
express morphosyntactic notions as do inflectional ones. A distinction is made between ‘class-maintaining’ and ‘class-changing’ derivational processes. For example, ‘computer’ (noun), ‘computerised’ (verb) is called class changing process but in class maintaining the derivation is like ‘boy’; ‘boyhood’. However, this distinction is debatable (Bauer, 1983: P. 32). The argument here is that ‘boy’ is [-abstract] while ‘boyhood’ is [abstract]. Sometimes, derivational affixes are erratic in meaning and distribution. In Nupe derivational processes are rare but the few that can be found are not directly comparable to English. The inverted (derivational) verbal forms that can be roughly compared to English conversion derivational process, etsama (noun) meaning ‘a laugh’ from which the verb form matsa (ma(e)tsa) ‘to laugh’ or cigbaba (noun) ‘the act of tree cutting’, from which the verb ba cigba , to ‘cut tree’ is derived (Smith, 1967: P.47). Also, the dysyllable verb manin ‘happy’ is derived from the dysyllabic nominal ninma, ‘happiness’ (Labari Wangi (The New testament in Nupe, 1981: P.3). Furthermore, in Nupe, morphemes are either bound or free, and words consist of single morphemes or combinations of free and or bound morphemes (Smith, 1967: P.45-6). The following words are examples: worobo, ‘newness’, woro (free) bo (bound) suengwa ‘to handle’, su (bound) egwa (free) fedu ‘sit down’ fe (bound) du (bound) dzuurudzu ‘reddish’ dzuru ‘red’ (free) dzuru (free)

Some forms in Nupe that have more than one free morpheme behave like compounds but are sometimes sentences or phrases. For example, the word eyapaci, eya ‘canoe’ pa ‘to paddle’, ci, agentive (doer), meaning ‘a canoe paddler’ (oarsman). It is this feature ofNupe word structure that makes the language agglutitive. We can, however, say from our review that morphological processes and markers of derived words in English are rare or absent in Nupe.

**Morphological Considerations**

In this section, we examine the morphological

(We have not come across instances of verb-adverbs.) The structure of the verbs in (2’) can be represented as:

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ya-kpe</td>
<td>ke-fi</td>
<td>go-mi</td>
<td>ke-tana</td>
<td>ta-mi-da</td>
</tr>
</tbody>
</table>

行为 of Nupe complex verbs in different syntactic environments.

**Typology of Complex Verbs**

Synchronically, the Nupe verb is either simple (monosyllabic) or complex (di-poly-syllabic). But as Banfield and Macintyre (1915:42) in Madugu (1981:76) remark, “all pure verbs in Nupe were probably monosyllabic originally, the other kinds being formed by adding to the verb a noun, or adverb, or preposition”. We may add that another verb can also be added to the ‘pure’ one, forming a complex verb. Typically then we have in (1) and (2) examples of Nupe verbs:

1. (a) Tsadu ba cigba
   Tsadu cut tree
   ‘tsadu cut the tree’
   (b) Tsadu be
   ‘Tsadu came’

2. (a) Tsadu a ya-kpe
   Tsadu to be stooped
   ‘Tsadu is stooped’
   (b) Tsadu ke-fi u yeko o
   Tsadu came upon him on road LOC
   ‘Tsadu met him on the road’
   (c) Tsadu go-mi
   Tsadu confessed
   ‘Tsadu confessed (something)’
   (d) Egi nana ke-tana
   Child this is stupid
   ‘This child is stupid’
   (e) Tsadu ta-mi-da- Baba
   Tsadu greeted Baba
   ‘Tsadu greeted Baba’

The verbs ba (transitive) and be (intransitive) in (1) are ‘pure’ and simple, since they are monosyllabic without any added element, but those in (2) are complex in the sense of the definition above. According to their morphological composition we have the following combinations:

2’ (a) ya-kpe verb-verb
   (b) ke-fi verb-preposition
   (c) go-mi verb-noun
   (d) ke-tana verb-noun
   (e) ta-mi-da verb-noun-verb
Each combination v-n, v-v, or v-prep may be regarded as a case of frozen VP in the sense that each combination functions as a unit. The v-n type is an instance of standard transitive VP frozen in the lexicon (cf (1a) above). The unit comprising v-v or v-prep is frozen serial verbs. The distinction between –fi (in2b), believed to be a verb originally, and –kpe (in a) is simply that, whereas the former the former has completely undergone the process of grammaticalization, the latter has not. The –fi conveys no independent meaning by itself, but kpe means ‘to cover’. Thus ya-kpe is literally ‘to bend / to cover’.

The kind of grammaticalization process just observed above is a phenomenon, common among many languages of West Africa, which has been reported by many investigators (for example, Westermann (1930) Stahlke (1970), Lord (1973) Givon (1975a) and George (1975)).

Nominalization

There are two ways in which the nominalization of the simple verb such as those of (1) is affected. One is a partial reduplication of the verb, and the other involves a shift of the position of the verb from its normal pre-object slot to that of post-object. These processes are illustrated in the examples of (3) and (4).

3. (a) biba ya cigba
   Cutting of tree
   ‘the cutting of the tree’
   (b) ega ya cigba-ba
   matter of tree cutting
   ‘the matter of tree cutting’

4. (a) bibe nya Tsadu
   coming of Tsadu
   ‘Tsadu’s coming’
   (b) *ega nya Tsadu be

Simple verbs, transitive or intransitive, are nominalized by partial reduplication, as in the case in (3a) and (4a). However, nominalization via position switching is an additional feature of transitive verbs. Thus (3b) but not (4b) is a Nupe nominalization. The nominalization of complex verbs basically parallels the two processes illustrated by (3) and (4). Consider then the following:

5. (a) yiya-kpe ya Tsadu
   Stooping of Tsadu
   ‘Tsadu’s stooping
   (b) kike-fi nya Tsadu
   coming upon of Tsadu
   ‘Tsadu’s meeting (someone)’
   (c) emi-go nya Tsadu
   confession of Tsadu
   ‘Tsadu’s confession’
   (d) tana-ke nya egi
   stupidity of child
   ‘the child’s being stupid
   (e) emi-ta-da nya Tsadu
   " 
greeting of Tsadu
‘Tsadu’s greeting’

In the examples of (5a, b), the ‘pure’ verbs are partially reduplicated, but the added forms’ (kpe and fi) remain intact, thus involving a process something like

\[ \text{Verb} \rightarrow \text{Noun} \]

6. \[ \text{Verb}_1 \{ \text{verb}_2 \text{ prep} \} \rightarrow \text{verb}_1 \text{ pr verb}_1 \{ \text{verb}_2 \text{ prep} \} \]

(pr = partially reduplicated).

In the other hand, in (5c, d) the ‘pure’ verbs are shifted from their pre-nominal to post nominal position as represented as:

7. \[ \text{Verb} \rightarrow \text{Noun} \rightarrow \text{verb} \]

While the nominal component of the verb (5c) is monosyllabic, with e- surfacing in the nominalization, that of (5d) is disyllabic with no e-prefix. We should see that the nominalization in (5e) is basically the same as of (5c, d) and represented by (7), except that a third verb component occurs in it but unaffected by the process as is the case with \( V_2 \) or Prep of (6). We, however, have to modify (7) as (7’).

7’. \[ \text{Verb} \rightarrow \text{Nom} \rightarrow \text{verb} \]

It is clear from (6) and (7) that in the two processes of nominalization, only the ‘pure’ verb is affected. In (6) the verb is partially reduplicate, while in (7) it is shifted into a position after the noun. In either case the ‘added’ form is not affected. It is pertinent to mention that the two systems are distinct as they do not mix. We therefore do not have such nominalizations as *kpya or fike (by position switching), neither do we have forms like *gugomi, *titanake, and *titamida (by partial reduplication). We therefore see clearly that the nominalization processes noted above do reflect the composition of two different types of complex verbs in the language.

Another area which reflects the composition of the two types of complex verbs is a kind of construction which may be termed factive nominalization. Structurally, factive nominalization and relative clause constructions employ \( na…na \) in such a way that the first \( na \) appears immediately after the head noun, and the second one marks the end of the nominalized sentence or the relativized clause as following examples show:

8. (a) yiya na Tsadu ya-kpe na…
   Stooping that Tsadu strooped
   ‘The fact that Tsadu is stooped…’
(b) kike na Tsadu ke-fi u na…
   coming upon that Tsadu came upon him
   ‘The fact that Tsadu met him…’
We can observe that two patterns of lexical head are found in (8). While in (8a, b) we find in each case a nominalized verb (via partial reduplication) as is the lexical head, in (8c,d,e) it is simply the nominal component of the complex verbs that is found in that position. It is also obvious that the verb/preposition fully occurs in the sentential nominalization, despite the fact that the ‘pure’ verb has been partially reduplicated and fronted.

Thirdly, a certain kind of emphatic construction involving the repetition of the ‘pure’ verbal element provides further evidence for the distinction between the two types of complex verbs under consideration. Here are a few examples:

9 (a) Tsadu ya-ya-kpe
   ‘Tsadu was actually stooped’
(b) Tsadu ke-ke fi u
   ‘Tsadu actually met him’
(c) Tsadu go-mi-go
   ‘Tsadu actually confessed’
(d) Egi nana ke-tana-ke
   ‘This child was actually stupid’
(e) Tsadu ta-mi-ta-da Baba
   ‘Tsadu actually greeted Baba’

As it can be seen from (9), the process of emphatic construction manifests in two ways. In (9a,b) the ‘pure’ verb is fully reduplicated, leaving verb₂ or the preposition intact. This process can be represented as:

On the other hand, in (9,c,d,e,) verb is repeated after its nominal component as shown in (11).

The process of nominalization type (1) represented by (6) above and the process or verb repetition (1) given in (10) have the feature ‘reduplication’ in common and differ only by the fact that reduplication is partial in the former but full in the latter. We may then represent the two processes as (12):
Similarly, the process of nominalization in (7) and the process of verb repetition ii in (11) have some features in common. In both cases the ‘pure’ verb appears after its nominal component, but in the context of repetition it additionally occurs before the nominal component. These facts can be represented as:

13. Nom/Emph. ii

\[ V \rightarrow \text{Nom/Emph} \]

\[ V_1 n (v_2) \]

\[ v_1 pr fr v_1 v_2 prep \]

\[ (v_1 \rightarrow \emptyset \text{ if Nom.}) \]

In summary, we have seen that Nupe complex verbs can be broadly divided into two sub-types, namely a ‘pure’ verb followed by either a verb or a preposition, and a ‘pure’ verb followed by a noun plus an optional verb. There is ample evidence from the behaviour of such verbs in various derivational contexts-including nominalization and emphatic construction-in support of the typology. Roughly, then the ‘added’ elements may be viewed as a form of verbal complement, and we can characterize the complex verbs as:

14. Verb → verb – COMP.

COMP, \[ \rightarrow \begin{cases} \text{verb} \\ \text{Prep} \\ \text{noun} \end{cases} (v_2) \]

In the remainder of this discussion, attention will be focused on serial verb constructions in Nupe.

**Serial-Verb Construction in Nupe**

Nupe serial-verb constructions consist of tight juxtapositions of two or more verbs, or two or more verb phrases, that make up a single clause.

**Complementing Serialization**

Certain types of serial construction must be derived from sentential complementation. These have been labeled complementing serialization, and they include Instrumental and Manner adverbials, Causatives and Concomitant.

**Instrumentals**

(15) Musa là èbi ba naka

Musa took knife cut meat

‘Musa used a knife to cut the meat’

Each of the two verbs (là and ba) occurring in the sentence can be shown to be a main verb because of its independent occurrence in different types of construction, tense and mood, as the sentence in (16) show

(16) présent Musa èlà èbi Musa èba naka

Progressive: ‘Musa is taking the knife’. ‘Musa is cutting the meat’.
b. past
   Progressive: Musa fè èlà èbi. Musa fè èba naka.
      ‘Musa was taking the
      Knife’. ‘Musa was cutting
      The meat’.

c. future: Musa à là èbi. Musa à ba naka.
      ‘Musa will take the
      Knife’ ‘Musa will cut the
      meat’.

d. Interrogative: kè Musa là o? Kè Musa ba o?
      ‘what did Musa take? ‘what did Musa cut?’

e. Topicalized verb:
   Lilà Musa là èbi o? ‘Biba Musa ban aka o
      taking Musa took
      knife cutting Musa cut
      the meat’
      ‘Musa actually took
      The knife, ‘Musa actually cut
      the meat’

f. Empathic: Musa là èbi là Musa ban aka ba
      ‘Musa did take the
      Knife’. ‘Musa did cut the meat’

g. Imperative: Là èbi Ba naka
      ‘Take the knife’ ‘Cut the meat’.

h. Negation:
   Musa là èbi à Musa ba naka
      ‘Musa did not take the knife’
      Musa took knife not
      ‘Musa cut meat not
      ‘Musa did not cut the meat’.

We therefore have every reason to believe that (15) cannot be derived from conjoined sentences. It will be recalled that the connective (kàngà) ...ci can be easily deleted from a complex structure to yield a serial construction in Nupe. Nevertheless, this connective cannot occur in an underlying sentence for (15). Its inclusion in (17), for example, effect a change of meaning.

(17) Musa là èbi kàngà u ci ba naka
      Musa took knife then he and cut meat
      ‘Musa took a knife and then cut the meat’.

Hence, it is impossible to derive (15) from (17).

Let us examine the relationship that holds between là and ba (15). The verb là by itself means ‘to take hold of something’. When it occurs in a complex structure with the verb ba it acquires the meaning of instrumental ‘to use something’. That is, when là appears with ba in the construction its specific meaning is that of instrumental. Clearly, this is a case of dependency.

**Causatives**

Sentences containing causatives, of which (17) below is an example also have a deep structure

(18) Musa là èbi ta èsàkò o
      Musa took knife to be on table LOC
      ‘Musa put the knife on the table’

The verb là has the meaning of ‘cause’ in this structure. It is combined with a locative verb ta ‘to be on’. The meaning of the sentence is ‘Musa caused the knife to be on the table.

**Concomitants**

Serial constructions which are to be interpreted as concomitants come under the analysis above. The notion of concomitancy used here means that the action or event of the first clause and that of the second are to be interpreted as taking place simultaneously. Thus in

(19) Musa là èbi bè bàbo.
      Musa took knife came here
      ‘Musa brought the knife here’.
Musa là èbi and Musa bèbo are viewed as taking place simultaneously. It will be recalled that this is where English has a composite lexical item bring, which can replace Nupe là and bè. We optionally get the repetition of the verbs as well. This is exemplified in

(20) Musa là èbi là bè (bàbo) bè.
    ‘Musa actually brought the knife’.

The notion of concomitancy can be extended to include some forms Directional. The sentence in (21), for example, has a directional phrase lo dzuko.

(21) Musa bici lo dzuko.
    Musa ran went market
    ‘Musa ran to the market

The emphatic counter (i.e. with repeated verbs) is (15)

(22) Musa bici lo dzuko lo.
    ‘Musa actually ran to the market’.

**Restrictive Serialization**

This serialization deals with serial structures which contain Purpose Adverbials, Datives, Benefactives and Locatives. The term restrictive serialization is used to characterize this sub-type, because in general one clause, in such constructions, modifies another. Like Complementing Serialization, Restrictive Serialization does not derive from coordinate structures. The examples (16)-(18) show that this is the case.

(23) a. Musa bè là èbi.
    Musa came took knife
    ‘Musa came to take the knife’.

b. Musa bè u ci là èbi
    Musa came he and took knife
    ‘Musa came and he took the knife’.

c. Musa bè èbi (nyi) làzi
    Musa came knife to take
    ‘Musa came to take the knife’.

(24)a. Musa là litàfi yà mi.
    Musa took book gave me
    ‘Musa gave me the book’

b* Musa là litàfi u ci yà mi

(25) a. Musa lotun yà mi
    Musa worked gave me

b* Musa lotun ci yà mi.

Sentence (16a) is ambiguous between purpose and sequential readings. The paraphrase of its sequential readings is given in (16b). Its meaning is that Musa came after that he took the knife. In (16c) we have the purpose reading, which does not include the connective ci in its underlying structure; its meaning is identical with (16a) as purpose. The sentence of (17a) contains a dative phrase và mi. The inclusion of ci in (17b) renders it ungrammatical, showing that asymmetric coordinate sentences do not underlie it. Similarly, (18b) is ungrammatical because of the occurrence of ci. In (18b) the phrase và mi is interpreted as Benefactive in that what is given is not a concrete object, hence the interpretation for me.

**Locative Adverbials**

Serial structures involving Locative Adverbials, where these contain locative verbs, have at some stage a structure like this (26)

(26) Musa fè-dun si kata o
    Musa sat Loc verb house Loc. Marker
“Musa sat in the house”.

In (27) si kata-o modifies the event expressed in the higher sentence: Musa fèdun. Optionally, the verb fè is repeated, yielding

(28) Musa fèdun fè si kata o

‘Musa actually sat in the house’.

It will be interesting to compare the syntactic deep representation of (29) (when worked out) with Lakoff’s analysis of English sentences containing locative adverbials. Working under assumption that “locative adverbials ‘in the West’ do not occur in the same VP constituents as the verbs they modify in underlying structure,” Lakoff (1970b: 157) in George (1975:124) preposed that the sentence in (30) below has an underlying representation.

(29) Goldwater won in the West.

That is, locative adverbials are derived from predicates other, ‘higher’ verbs. One fact is at least obvious: the verb in the locative adverbial (28) is actually a lexical verb in Nupe, whereas in (29) it is only a hypothetical verb, which is replaced by the preposition in the surface. This means that Lakoff’s analysis of such constructions is more abstract for English than for Nupe. This is explained by the fact that Nupe has a surface lexical verb where preposition occurs in English. Once again, we see the role of lexicalization processes in grammars. Whereas the sentences of (29) is not normally considered a serial structure, that of (28) is; the reason is due to lexical items.

**Sequential Serialization**

By sequential serialization is meant the use of serial verbs to express a sequence of events. Such constructions are paraphrases of sentences with sequential connectives. They have a semantic interpretation something like: event x took place and then event y occurred, or event x continue until event y took place. This type of serial verbs comes closest to coordinate structures, but it is, if we take coordinate structures to mean symmetric conjunction. Thus compare (30) with (31).

(30) a. Musa gbò (tò) u ma wùnkà.
   Musa fat and he and tall
   ‘Musa is fat and tall’

   b. Musa wùnkà u ma gbò
   ‘Musa is tall and fat’.

   c. * Musa gbò wùnkà
   * Musa tall fat.

   d. * Musa wùnkà gbò
   * Musa tall fat

(31) a. Musa bici hàrí u àbo
   Musa ran until he got tired.

   b* Musa àbo hàrí u bici

   c. Musa bici àbo.

   d. * Musa àbo bici.

Sentence (30a) is a symmetric conjunction. The conjunct can trade their positions without any serious effect on the meaning. (30b) illustrates this. Symmetric conjunctions do not serialized, and for that reason (30c) and (d) are both ungrammatical. The string of (31) is asymmetric conjunction, which case the VP’s cannot reverse their order of occurrence. In (31b) a change in order has taken place, and it renders the sentence ungrammatical. (31c) is a paraphrase of (31a) the order of occurrence of its verbs conforms to that of (31a). With a reversal of that of order in (31d), we get an ungrammatical string.

Nupe asymmetric conjunction is distinguished from symmetric conjunction in two principal ways: 1. The former does not permit the verbs to be reordered, while the later does: 2. Asymmetric conjunction can be paraphrased by a structure without connectives (i.e., by a serial structure), but by asymmetric conjunction cannot, thus, we are forced to conclude that sequential serialization does not come from coordinate sentences. It does not have its source in Restrictive serialization either. The meaning of
modification does not obtain in it. Complementing is also ruled out, and even though sequential serialization is deeply involved with time, it is different from time adverbials. Thus compare (32) with (33)

(32) a. Mí fèdùn kàmi na mi sàjin na,
    I sat time that I finished
    ‘I sat down after/when I had finished.
    b. Kàmi na mi sàjin na mi fèdùn,
    ‘After/when I had finished I sat down’.

(33) a. Mí lotun härí mi ãbo
    ‘I worked until I got tired’.
    b. * Härí mi ãbo mi lotun
    ‘? Until I was tired I worked’.

The clause kàmi na mi sàjin na in (32) is a time adverbial. It can be preposed as in (33b). This sort of preposing is impossible with (28a), which is a sequential construction, and so we do not get sentences like (28b), the example of (28a) can be alternatively given as

(34) Mi lotun ãbo
This is a serial structure. But serialization is impossible with Time Adverbials like (26). Hence, neither (30a) nor (b) is a sentence

(35) a. * Mí fèdùn sàjin
    b. * Mí sàji fèdùn

**Conclusion**

There have been valuable researches in terms of the function of the Nupe verbal system with support of linguistic theories. Especially the theories of aspect and tense in linguistics give many insights for clarifying the definitions of aspect and tense in Nupe studies. In addition, the use of discourse analysis has given many fruitful results. By means of this method, scholars have revealed the function of the Nupe verbal system related to word order and sentence structure not at the level of sentence, but also at the level of discourse. On a superficial level, Nupe appears to be a mixed word order language. This is clearly the impression one is left with upon casual consideration of the verb phrase domain.

**References**


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Idris Bida
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Promouvoir la sécurité régionale en Afrique Sub-saharienne par le Français à travers le recours à une approche interculturelle

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Résumé
Bien que les menaces à la sécurité soient largement répandues dans le monde, l'Afrique subsaharienne est la plus touchée. Ces menaces sont responsables de nombreux décès prématurés dans les pays d'Afrique subsaharienne. L’analphabetisme et le manque d’éducation adéquate sont reconnus comme les causes fondamentales de ces menaces. Ceci est basé sur le fait que les comportements humains sont façonnés par son environnement. Selon la théorie de la socialisation, l'expression culturelle la plus fondamentale se trouve au niveau individuel, mais cette expression ne peut se produire qu'après la socialisation d'un individu par ses parents, sa famille, sa famille élargie et ses réseaux sociaux étendus. Étant donné que la langue et la culture sont étroitement liées, la salle de français nigérian est identifiée comme un très bon lieu pour éduquer, sensibiliser, conscientiser les citoyens et les impliquer dans les discussions sur les événements dans la société. On pense que ces objectifs seraient réalisés à travers l’approche culturelle. Cette communication est une revue du rôle de la dimension culturelle et comment l’intégrer dans l’apprentissage de la langue française pour la promotion de la sécurité locale et régionale.

Mots clés : Sécurité régionale; Afrique sub-saharienne ; Enseignement de la langue française au Nigeria; Approche culturelle.

Introduction
Selon le rapport de Srinivas (2019), la sécurité humaine vise à préserver et à élargir les libertés fondamentales des personnes. Cela nécessite à la fois de protéger les personnes des menaces critiques et généralisées et de donner aux personnes les moyens de se prendre en main. La protection fait référence aux normes, aux politiques et aux institutions essentielles pour protéger les personnes et implique une «approche descendante», telle que la primauté du droit et la gouvernance démocratique. L'autonomisation souligne le rôle des personnes en tant qu'acteurs et participants et implique une approche «ascendante».

En plus, Srinivas (2019) souligne que la sécurité humaine ne cherche pas à supplanter la sécurité de l'État, mais à la compléter. Les États ont la responsabilité fondamentale d'assurer la sécurité. Pourtant, ils manquent souvent à leurs obligations - ils sont même parfois la source de la menace qui pèse sur les personnes. Comme le prouvent la multitude de conflits violents et l'extrême pauvreté, les États ne peuvent être en sécurité si la sécurité des personnes est en jeu. Mais les peuples ne peuvent pas non plus être en sécurité en l'absence d'États forts, démocratiques et responsables, comme l'illustre la multitude d'États effondrés dans le monde.

Selon les Nations Unies (2004) comme reporté Gebremariam (2011), tout événement ou processus entraînant la mort ou la dégradation de la qualité de la vie à grande échelle et portant atteinte aux États, l'unité de base du système international étant considérée comme une menace pour la sécurité internationale. Ces facteurs incluent, sans toutefois s’y limiter, les menaces économiques et sociales, notamment la pauvreté, les maladies infectieuses et la dégradation de l'environnement, les conflits interétatiques, les conflits internes, y compris la guerre civile, le génocide et d'autres atrocités à grande échelle, Armes nucléaires, radiologiques, chimiques et biologiques, le terrorisme et le crime organisé transnational en font également partie. Il faut remarquer ici que malgré tous les efforts déployés par ces organismes internationaux et les pays européens pour réduire le problème de sécurité en Afrique subsaharienne, le Rapport sur les risques au niveau mondial, 2019, déplorait l'augmentation des menaces à la sécurité.

historiques en tant qu'aspects de la culture du contexte d'apprentissage. Cela est en partie nécessaire pour développer les terminologies utilisées dans ces activités sociales afin qu'elles puissent refléter les intérêts et les préoccupations de la communauté partagés par les apprenants. De cette manière, les réflexions formulées à partir de la mise en œuvre d'un tel programme seront effectivement adaptées au contexte culturel des apprenants en aidant à développer les compétences appropriées et la créativité pour l'utilité des choses étudiées dans ces matières dans leur environnement.


Par la suite, tenant compte de la position dominante du Nigéria dans l’Afrique subsaharienne et dans le monde, l’enseignement et l’apprentissage de la langue française dans le pays devraient aller au-delà de la simple production de bons locuteurs de cette langue, tout en produisant simultanément des citoyens qui acquièrent des compétences linguistiques et culturelles afin de contribuer à la promotion de la paix et de la sécurité aux niveaux national et international.

La compréhension interculturelle et l’acquisition de la compétence interculturelle

Les menaces à la sécurité s’émancient des individus dans la société et donc elles pourraient se résoudre par les mêmes. Le mot “culture” vient du mot “cultiver” et c’est comparé à la cultivation d’un champ. Comme on cultive la terre ou les champs, de la même façon, on cultive l’homme et la communauté pour rendre la nature polie. Par la culture, on parvient à domestiquer l’esprit sauvage de l’homme. À travers les pratiques culturelles quotidiennes, les faits culturels sont transmis d’une génération à l’autre. Lorsque nous parlons de culture, c’est l’intérêt du groupe et non celui de l’individu, car il appartient à un groupe d’êtres humains qui l’influencent et qui l’influence. La langue enrichit l’horizon de l’individu. L’enrichissement est double car l’apprenant connaît d’abord sa langue, puis sa culture. Comme remarqué Simire Greg (199), l’approche interculturelle nous fait prendre conscience que l’apprentissage d’une langue étrangère pourrait remplir un rôle non négligeable dans le développement du moi et du moi social de l’apprenant et de la capacité à s’entendre avec les autres. De même, Reuter, David, et Chiss, (2005) dans Imane (2005 : 25) affirment que « tout enseignement vise précisément ces changements nécessaires et tente à construire chez l’élève certains manières de penser, de parler, ou d’écrire, de se comporter dans certains contextes, autrement dit des normes de comportement, des formes idéales et constituent profondément dans ce sens une initiation à la culture d’une société(...) à savoir des activités objectives de transformation d’un donné naturel ou humain pratique qui concernent l’ensemble d’un secteur social et non des rôles individuels. »

Les finalités didactiques de l’enseignement/apprentissage de la culture

D’après Rochebois (2016), le CECR (Cadre européen commun de référence pour les langues) donnait une place importante à l’enseignement culturel en le considérant comme une composante nécessaire dans l’enseignement/apprentissage des langues étrangères dans la mesure où il touche les compétences générales que l’apprenant d’une langue étrangère doit acquérir :

Le savoir : Le vocable savoir renvoie à la connaissance du monde, au savoir socioculturel et à la prise de conscience interculturelle qui contribuent à l’accroissement du « capital culturel » de l’apprenant. La culture générale englobe la connaissance factuelle du ou des pays dans lesquels la langue à apprendre est parlée. Cela recouvre les principales données géographiques, démographiques, économiques et politiques. Par ailleurs, le CECR met l’accent sur le savoir socioculturel qui constitue les traits distinctifs caractéristiques d’une société, parce qu’il regroupe les connaissances de la société et de la culture des gens qui parlent la langue étrangère, dont il est probable qu’elles n’appartiennent pas au savoir antérieur de l’apprenant ou qu’elles soient déformées par des stéréotypes. Le savoir socioculturel comporte également des données construites par :

La vie quotidienne : nourriture et boisson, heures de repas, manières de table, horaires et habitudes de travail, activités de loisirs, conditions de vie (conditions de logement, niveaux de vie) etc. Les relations interpersonnelles : la structure sociale, les relations entre les sexes (courantes et intimes), la structure et les relations familiales, les relations entre les générations, les relations entre les classes sociales etc. Les valeurs, les croyances et les comportements qui sont en relation à des facteurs ou à des paramètres tels que l’Histoire, la politique, la tradition et le changement, les pays étrangers, les cultures régionales, etc. Le savoir-vivre selon l’analyse de Rochebois (2016) comprennent les conventions relatives à l’hospitalité donnée et reçue, telles que la ponctualité, les cadeaux, la durée de la visite, les vêtements, la façon de prendre congé, etc. Il comprend également les comportements rituels tels que la pratique religieuse et les rites, (naissance, mariage, mort, célébration, festivals, etc.), attitude de l’auditoire et du spectacle au spectacle, etc. La prise de conscience interculturelle repose sur la connaissance des différences distinctives mais également des ressemblances existant entre la culture d’origine et la culture cible. En effet, la perception que l’apprenant construit de la sienne ainsi que de la culture étrangère contribue au développement de la conscience interculturelle et
au changement des « habitus » des apprenants. Selon Rochebois (2016), les habitus de l’apprenant génèrent des pratiques, des perceptions et des attitudes qui ne sont pas coordonnées consciemment et qui sont donc un facteur déterminant de l’acquisition des connaissances.

Le savoir-faire : Le savoir-faire d’autre côté est l’aptitude ou la capacité de l’apprenant à investir et à mobiliser les connaissances et les savoirs acquis durant l’apprentissage dans des situations de communications réelles. Il se manifeste à travers la capacité de gérer efficacement les situations de malentendus et de conflits culturels. Autrement dit, le savoir-faire est la capacité d’utiliser des stratégies variées pour établir des relations et des contacts avec les gens d’une autre culture. C’est en quelques sortes la capacité déjouer le rôle d’un intermédiaire culturel entre sa culture et la culture étrangère en dépassant toutes sortes de stéréotypes et en relativisant son point de vue. Il est alors question de rapprocher les deux cultures.

Le savoir-être : Le savoir-être est la capacité de l’apprenant d’établir et de maintenir un système d’attitudes et de tolérance vis-à-vis de la culture étrangère en abandonnant toute perception ethnocentrique. En effet, les connaissances et les aptitudes ne sont pas les seuls fondements de toute activité communicative, mais il y a aussi des facteurs personnels liés à l’identité de l’apprenant et qui devraient être pris en compte : les attitudes, motivation (externe/intérome), désir de commuer, les traits de personnalité, les styles cognitifs, les valeurs et les croyances religieuses.

Ces savoirs ci-mentionnés devraient être réalisés dans les cours du français à travers l’approche interculturelle. Trois choses sont attendues d’être réalisées ici : l’apprenant à travers cette approche serait cultivé et quand il est cultivé, il saurait comment se comporter et s’adapter parmi les autres. En plus, il apprendrait comment être civile et devenir un citoyen responsable. De plus, il serait motiver d’acquérir les habiles et en conséquence, savoir d’être indépendant. Ce fait, bien sur, réduira le chômage et la pauvreté qui est la menace la plus répandue en Afrique. Il est également prévu que les compétences de ‘savoir-vivre’ et de ‘savoir-être’ régulèrent en grande partie l’intolérance et le stéréotype qui sont les causes principales des disputes ethniques et régionales et qu’elles promouvront l’acceptation et le respect pour d’autres qui sont différents de soi et qui appartennent d’autres régions.

**Les théories de la compétence culturelle**

L’acquisition de la compétence culturelle s’appuie sur plusieurs théories telles que celles de Vygotsky et de la socialisation. Selon Daniel (2017), la théorie de la langue et de la culture de Vygotsky soutient que les enfants acquièrent des connaissances à la suite d’expériences sociales. Grâce aux interactions sociales et linguistiques, des membres plus âgés et plus expérimentés de la communauté enseignent aux membres plus jeunes et moins expérimentés les compétences, les valeurs et les connaissances nécessaires pour être des membres productifs de cette communauté. L’autre est la théorie de la socialisation telle que citée par la sociologie Boundless (2019). La socialisation fait référence au processus qui consiste tout au long de la vie à hériter et à diffuser des normes, des coutumes et des idéologies, fournissant à un individu les compétences et les habitudes nécessaires pour participer au sein de sa propre société. La socialisation est donc « le moyen d’atteindre la continuité sociale et culturelle ». Ace propos, nous citons le point de vue de Ferdinand de SAUSSURE (1915) dans Imane (2005, p.8), qui met en évidence la dimension sociale de la langue : « Le fait social peut seul créer un système linguistique. La collectivité est nécessaire pour établir des valeurs dont l’unique raison d’être est dans l’usage et le consentement général ; l’individu à lui seul est incapable de n’en fixer aucune. »

**La pédagogie culturelle**

La pédagogie culturelle support aussi l’approche culturelle. Elle est une approche pédagogique en milieu minoritaire développée par l’Association canadienne d’éducation de langue française (ACELF) comme narrée Leblanc (2019). Parmi les sept points qu’il y a par ci décrire, nous nous intéressons plus à la construction identitaire qui est « un processus hautement dynamique au cours duquel la personne se définit et se reconnaît par sa façon de réfléchir, d’agir et de vouloir dans les...
contextes sociaux et l'environnement naturel où elle évolue ».
En plus, la pédagogie culture souligne que la personne est donc l'auteur de sa propre évolution. Le modèle de la pédagogie culturelle met en lumière l'importance de créer un contexte favorable à la réflexion, à l'affirmation des valeurs ainsi qu'à la responsabilisation dans le but d'amener la personne à développer son autonomie culturelle dans la construction de son identité.
L'autre c'est la manifestation du leadership qui soutient que toute personne peut exercer du leadership selon cette approche à condition qu'elle soit proactive, c'est-à-dire passer de « oui, mais... » à « oui et... ». Par ailleurs, l'enseignant est appelé à devenir un agent de changement, celui qui réalise de petites choses dans sa classe en invitant les autres à faire de même.
Et puis, la congruence pédagogique qui affirme qu'une personne tout à fait ordinaire, mais qui accomplit de grandes choses et qui nous donne alors le goût d'être comme elle, voilà ce qu'est un modèle accessible. Ce sont des personnes passionnées qui ont de l’impact sur nos choix et nos valeurs. Les enseignantes et enseignants, qui côtoient les jeunes quotidiennement peuvent exercer cette influence. Ils ont la possibilité d’avoir un impact positif sur leur construction identitaire.


<table>
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<tr>
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<th>Études Culturelles</th>
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<th>Études du monde</th>
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<tbody>
<tr>
<td>1</td>
<td>Utiliser les connaissances antérieures des élèves pour déterminer leurs préjugés et leurs idées fausses</td>
<td>1</td>
<td>Aborder un problème / thème local et démontrer sa dimension mondiale</td>
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<td>2</td>
<td>Confronter les biais avec des informations contradictoires</td>
<td>2</td>
<td>Montrez comment la propre implication des étudiants se manifeste dans différentes parties du monde et offrez un soutien</td>
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<td>3</td>
<td>Remplacer les problèmes homogènes par des problèmes culturels et fournir une solution de rechange</td>
<td>3</td>
<td>Montrer l'interrelation et l'interdépendance de différents problèmes et de toutes les sociétés humaines</td>
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<tr>
<td>4</td>
<td>Introduire des textes narratifs de modèles et des informations supplémentaires sur la culture</td>
<td>4</td>
<td>Introduire des textes narratifs d'individus (modèles de rôles) et de leurs situations dans différents pays</td>
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<tr>
<td>5</td>
<td>Comparer la propre culture des étudiants avec d'autres cultures</td>
<td>5</td>
<td>Projeter la situation du pays des étudiants à la lumière du problème mondial</td>
</tr>
<tr>
<td>6</td>
<td>Initier des activités non verbales / expérientielles et résumer</td>
<td>6</td>
<td>Démontrer les possibilités pour résoudre les problèmes qui y sont liés et résumer</td>
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Le suivant est un exemple d’un plan de cours pour préparer les apprenants à résoudre le problème de santé qui est l’un des éléments de la sécurité régionale
Quand on parle de la sécurité, il y a la sécurité humaine et la sécurité nationale. Nous limitons cette étude à la sécurité humaine. Comme déjà mentionné, il existe essentiellement sept problèmes liés à la sécurité humaine. Ce sont la sécurité économique, la sécurité alimentaire, la sécurité sanitaire, la sécurité environnementale, la sécurité personnelle, la sécurité communautaire et
la sécurité politique. Parmi eux, nous avons choisi à préparer un cours sur la sécurité alimentaire.

**NIVEAU : Débutant**

**SUJET : Nourriture/Alimentaire**

**Objectives communicatives et culturelles :**
1. Savoir dire ce qu’on mange/ce qu’on boit
2. Comprendre des recettes de cuisine et expliquer comment les préparer
3. Savoir de bonnes habitudes alimentaires
4. Comparer la manière de manger des Nigérians et des Français

A travers un texte ou un document authentique l’enseignant fait apprendre aux apprenants les suivants :

**Manière de le dire**
- Qu’est-ce que vous prenez/mangez au petit déjeuner ?/au déjeuner ?/au dîner ?
- Je prends/je mange/bois/un/une/des/du/de la/de l’
- A quoi ? Au/a la/a l’…/aux…
- Comment ? ----- -
- Cuit/cru/bouilli/rôti/frit/chaud/froid, etc.
- Combiner une tasse de/un verre de…

**De bonnes habitudes alimentaires à suivre pour être en bonne santé**
Mangez sain ! vivez long temps ! Manger alimentation équilibrée ; quand il s’agit de la quantité de l’alimentation, « Le matin, repas de roi, a midi, repas de prince, le soir, repas d’esclave » ; éviter de grignoter entre les repas ; Ne mangez pas trop gras, trop sucré, trop salé ; lavez bien les fruits et les légumes avant de les manger crus ; laissez réchauffer bien le repas ; Mangez à votre faim, mais pas jusqu’à être plein, conservez un espace vide dans votre estomac pour être léger ; reposez-vous au moins 20 minutes après avoir mangé.

**Champs lexicaux à travers les méthodes et matériaux authentiques différents**
- Les aliments-Les légumes-Les fruits-Les plats-
- Les repas-Les boissons
- Éplucher/écraser/piler/pétrir
- Mettre/ajouter/Remuer/Mélanger/
- Mesurer/saler/sucrer/assaisonner/
- Faire/laisser : cuire/frire/bouillir/
- Réchauffer/refroidir etc.
- Les mots difficiles relèves par les élèves

**Structures grammaticales/phonie/graphie**

La qualité : Au, A la, Aux ; La quantité de…- L’accompagnement avec

Les pronoms compliments-en, le, la, les avec verbe au présent à l’impératif

Passages des articles indéfinis ou partitifs aux articles définis : un/du/le/la-une/de la/ le/la

**Pratiques de classe/matériaux d’instruction**

Les photos, les objets réels, les fiches, les matériaux audio-visuels
- Communication directe : Le professeur explique tout ce qu’il prend au petit-déjeuner, en ajoutant les précisions nécessaires pour chaque plat ou boisson. Puis, il demande aux élèves ce qu’ils prennent. Même chose pour les autres repas habituels et pour les repas de fête.
- Activité : Chaque élève dit quels sont ses plats préférés.
- Discuter les bonnes alimentaires ; les apprenants donnent leurs opinions de leur expériences ou/et de leur recherche de l’internet. Le professeur n’a pas les mots finals.

**Évaluation communicative et culturelle**
- Dire ce qu’on mange et ce que l’on boit ; Préciser le mode de cuissons, la quantité, l’accompagnement et comment on le/la mange et manières de table ; comparer la manière de manger des Nigérians et des français
- Donner les recettes à vos camarades ; Décrire comment préparer votre plat préféré (un projet pratique)
- Conseiller à vos camarades sur les bonnes alimentaires.

**Conclusion**

Cet article a plaidé pour l’intégration de la culture dans l’apprentissage de la langue française et l’implication des étudiants à la discussion et à la découverte de solutions aux problèmes locaux et internationaux par le biais de l’utilisation de la langue française. L’approche interculturelle est une approche efficace à l’acquisition de la compétence communicative et culturelle. Voire, l’approche interculturelle n’est pas un
remplacement pour l'approche communicative mais un compliment. Il donne plus de sens au développement personnel, social, culturel et interculturel de l'apprenant. L’approche culturelle de l’enseignement touche certes les élèves, mais aussi, de manière complexe et profonde, les enseignants, qui doivent s’inscrire dans un rapport vivant à la culture et un réinvestissement historique, social et culturel des savoirs scolaires.

**Proposition**

1. Former les enseignants à l’usage de l’approche culturelle.
2. Pour faciliter l’apprentissage, en tant que gardien des connaissances, l’enseignant doit être polyvalent et au courant des événements qui se déroulent autour de lui. Il doit aussi être au courant de la culture des apprenants aussi bien que celle de la langue cible pour bien guider les apprenants dans leur apprentissage de la langue.
3. Nos salles de français doivent être équipées des technologies modernes et être assez spacieuses pour permettre les activités culturelles.
4. L’approche culturelle exige beaucoup de temps. Donc, on doit accorder assez de temps pour son emploi.
5. L’inclusion des activités socio-éducatives dans le programme et la revitalisation du club de français dans nos écoles secondaires serait une démarche pertinente vers la formation civile des jeunes africains et également une opportunité pour contribuer en français vers la résolution des problèmes qui englobent la Subsaharienne Afrique.

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Post-colonialism and Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*

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**Abstract**

This paper is intended to address the post-colonial concept of hybridity and transformation as depicted in Adichie’s *Half of a Yellow Sun*. It is also concerned with the concept of ambivalence as seen in the relationships of the characters, especially during the war. Adichie’s craft is seen as she tells this historic story which is narrated skillfully in the decisions of the characters in the novel, being a war story. The paper explores the transformative roles women play in moving the story forward, their willingness to fight both at home and outside in order to keep their homes, families, and the young nation going. The women we encounter here are strong and versatile ones who take vital decisions alongside their men; they are not relegated to the background. The paper also criticizes the role of leadership in Africa and the consequence of its failure as seen in the novel. This aimless war would have been avoided if sensitive matters were handled delicately by the leaders both on the Nigerian side and the Biafran side of the divide, to avoid the genocide of women and children, including child soldiers, who unfortunately were most affected. The inability of the ex-colonies to manage most colonial constructs is also discussed. The paper comes to the conclusion, that Adichie’s writing is a tool for change and the colonial experience was not necessarily a disadvantage, since most ex-colonies used it to develop themselves to become better societies.

keywords: Ambivalence, Hybridity, Post-colonialism, Transfer and Transformation

**Introduction**

Nigerian fiction in English is a very recent development. It was only in the early 1950s that writers in written English emerged from Nigeria and other parts of Africa. Nigerian fiction started with writings having pre-colonial themes; writings which emerged just before political independence around the late 1950s and early 1960s. Amos Tutuola is foremost amongst early Nigerian fictional writers with his *Palm Wine Drinkard* (1952). The book is one of the first published novels written in English. This book gained international reputation and not only brought Nigeria, but Africa into literary limelight. Nigerian fiction has grown to the point that new contemporary and modern writers tackle contemporary issues like politics, corruption, brutality, and military rule/violence. Contemporary African literature deals with post-colonial problems and proffering solutions to them. These writers write passionately about both societal and personal conflicts. Some of them are Chimamanda Ngozi Adichie, with her *Purple Hibiscus* and *Half of a Yellow Sun*, Sefi Attah with her *Everything Good Will Come* Helon Habila with *Waiting for an Angel* and *Measuring Times*.

*Half of a Yellow Sun* is Adichie’s second novel published in 2006. It won the 2007 Orange prize for literature. Adichie uses history as a backup in the lives of her characters. The story centres on betrayal, conflict, loss and death. This novel, like her first novel has a teenage narrator Ugwu. It is a story of people whose lives are plunged into chaos and confusion and terrible disintegration on the account of the civil war of the late 1960s. It is also the story of sadness, loss and destruction of lives and properties. *Half of a Yellow Sun* is not only a story of war. It is also the story of love and betrayal. It is a story about love relationships between Olanna and Odenigbo on the one hand and between Kainne, Olanna’s twin sister and Richard on the other.

**Ambivalence**

The post-colonial concept of ambivalence can be traced in Adichie’s characters. “Ambivalence refers to the two-edged nature of colonial discourse and shows how transformation works: the indigenous culture has the ability to imitate appropriate colonial technology without being absorbed by it . . .” (Ashcroft quoted in Aba 110). Positively, we see ambivalence in the characters of Kainene and Olanna. Although they were raised without the teaching of their culture, they turned out to be people who impact positively to the society. Due to lack of proper exposure and the need to show off their wealth their parents
decide to send their daughters to study abroad when they were too young to travel out alone. The twins also attended a British dominated school in Lagos before they went abroad. They, like Beatrice in Achebe’s *Anthills of the Savannah*, develop a ‘split personality’ where they are introduced to a foreign culture apart from their own. This is the reason why Kainene can afford to smoke in public, dress the way she likes and live a carefree life. Olanna on the other hand is modest but does not understand the Igbo culture of marrying a man before living with him and performing the duties of a wife. Her twin sister also has a live-in lover, Richard a British former journalist. They both have live-in lovers living like husbands and wives without the customary and legal backings. Odenigbo’s mother calls Olanna a witch because her bride price has not been paid, but she decides to live with her son as his wife. When Ugwu the house boy calls Olanna his madam, mama said, “She is not your madam, my child, she is just a woman who is living with a man who has not paid her bride price” (213).

Kainene on the other hand, has been dating white men in the U.K where they went to study; she takes in Richard Churchill, a visiting European as a lover. Her sense of relationship was mixed up, and she did not have much in common with Richard. Chief Achike in *Purple Hibiscus* and Chief Nanga in *A Man of the People* take their families once a year during the Christmas holidays to connect with their cultures and traditions, but Chief Ozobia’s daughters run their lives independent from their parent’s influence. They travel away from home at the slightest opportunity to avoid staying together and being with their overbearing parents.

During the Biafran war Kainene and Olanna refuse to run away to London like their parents. They remain to help the new and growing Biafra. Onukaogu and Onyerionwu state that, “Kainene and Olanna’s refusal to escape to London with their parents, in spite of the fact that their trip has been paid for, and choosing to remain in Biafra to fight the cause of the young nation, is an indication of strength, because weaker characters would have jumped at the opportunity to leave the embattled enclave” (206). Olanna’s character is considered strong, despite the fact that she is delicate and not as “mentally” strong as Kainene. She is outstanding in her commitment and contribution in the win-the-war effort.

Even before the Nigerian socio-political crises metamorphosed into a full-fledge war, Olanna has survived the unbearable psychological pressure of not just witnessing the pogrom in Northern Nigeria, but also seeing her direct relatives slaughtered in the mayhem and enduring the rescue train ride home. (Onukaogu and Onyerionwu 208)

Olanna overcomes the psychological breakdown she suffers as a result of the pogrom and moves on with her life. Her strength is also seen in the way she handles her relationship with Odenigbo. When she discovers that he cheated on her with Amala, his mother’s village girl, instead of running away and abandoning the relationship she decides to stay back and nurture both the relationship and the baby born as a result of the affair. When Amala and Odenigbo’s mother refuse to take care of the baby, Olanna says “we’ll keep her” (251). Olanna’s acceptance of Odenigbo’s baby by another woman into their lives is remarkable.

Post-colonial Nigeria is corrupt especially immediately after independence. Like Chief Nanga in Achebe’s *A Man of the People*, who is corrupt beyond measure, Chief Okonji in *Purple Hibiscus* is totally corrupt too. Okonji gives out contract with the intention of collecting twenty percent of the money from whoever gets the contract. Ozobias too have been described as ‘nouveau riche’ (59) who want to show off their newly acquired social status. Kainene says ; “the new Nigerian upper class is a collection of illiterates who read nothing and eat food they dislike at overpriced Lebanese restaurants and have social conversations around one subject: How is the new car behaving” (64).

A sense of brotherhood is replaced by capitalism as seen in Chief Ozobia’s parade of his daughters for prospective husbands. Kainene in conversation with Richard said she and her sister were like meat for sale in Balogun market. “Have
you ever been to the market in Balogun? She asked. They display slabs of meat on tables, and you are supposed to grope and feel and then decide which you want. My sister and I are meat” (59). She also says that “socialism would never work for the Igbos ... Ogbenyealu is a common name for girls and you know what it means? “Not to be married by a poor man”. To stamp a child at birth is capitalism at its best” (69). In ambivalence, the indigenes take what appeals to them in the colonial experience and use it to their advantage and discard/ignore what does not appeal to them. Major Madu’s request that Richard should write to the world about what is going on in war-torn Biafra is an example of ambivalence, “of course I asked because you are white. They will take what you write more seriously because you are white… the world has to know the truth of what is happening, because they simply cannot remain silent while we die. They will believe a white man who lives in Biafra and who is not a professional journalist. You can tell them how we continue to stand and prevail” (305). Madu uses Richard Churchill the British expatriate to write many objective articles about the war situation in Biafra. His articles invoke sympathy for Biafra in the outside world. Ambivalence is seen here because Madu uses an European to gain international sympathy for Biafra.

Another example of ambivalence is seen in the employment of foreign nationals in the newly independent Nigeria. For a young and growing nation, the expertise of these foreigners is needed, especially in international/diplomatic relations, business and educational institutions. “Nsukka is full of people from USAID and the Pace Corps and Michigan State University” (76).

**Hybridity**

Richard, even though a white man, is affected in his relationship with people especially Kainene. This attitude of complexity can be traced to his family background. As a child he was neglected. The parents never know what and when he eats; Molly feeds him when she remembers. They had not planned to have him and because of that, they had often raised him as an afterthought” (115). In his relationship with women, he allows them to dominate. For instance, Susan seems to be in-charge when they were going out. Kainene appears to be in-charge too when they were going out. He wants to ask her to marry him, but hesitates each time”. He said, marry me, Kainene in his head, many times but he did not say it aloud”, (168).

In Richard and Kainene’s relationship, Kainene dictates the tone of the relationship right from the very beginning. The claim of affiliation did not go far with Susan and the two journalists’ attitudes towards Nigerians/Biafrans. Susan does not see anything good in Nigerians. So also, the journalists who visited Biafara during the war, especially the ‘redhead’ have a pre-conceived notion about Africa. When they visited the first refugee camp with Richard, the journalists were taken round in company of interpreters. One of the journalists that Richard, calls the ‘redhead’ says “I want to see the real Biafrans” after going round and not seeing anything negative that he hopes to write about. Richard on other hand says “Do you usually decide what answers you will believe before you do an interview? (369)

**Translation**

Translation is the recreation of the colonisers’ values in the colonised nations. It is the “imposition of colonial constructs on the colonial space” (Aba 59). Translation is seen in Major Madu’s conversation with Richard. “Well, the British have just decided to control immigration from the Commonwealth. Haven’t they? They want people to stay in their own countries. The irony, of course, is that we in the Commonwealth can’t control the British moving to our countries’ (79).

An example of translation is also seen when Richard’s Aunt, Elizabeth insists that Susan show him around Nigeria. When Richard tries to object, Aunt Elizabeth maintains that “Africa is nothing like Argentina or India. She said Africa in the tone of one representing a shoulder” (55).

Another example of such translation is seen in Susan’s advice to Richard to be careful with Kainene, because even most educated Africans have one form of sexually transmitted diseases or the other (237). When Richard welcomes the British journalists visiting Biafra, one of the journalists misinterprets the civil defender’s smile to Richard as interest in sexual relation, which is
not true because her warm reception is because Richard speaks Igbo. The journalist makes this comment "I hear there’s a lot of free sex here. But the girls have some kind of sexually transmitted disease? The Bonny diseases? You guys have to be careful so you don’t take anything back home. His presumptuousness annoys Richard" (369).

Transformation

Transformation simply put, is a "direct and active seizure and conversion of the coloniser’s discourse and technologies by the colonised people". “It is the means of resisting and rejecting extraneous socio-cultural influences and of choosing the aspects that suited the felt good of the indigenes” (Aba, Politics of the postcolonial Text 188). It is what Bhabha describes as “ambivalence” which is the situation “in which indigenous culture imitated or appropriated foreign culture without being consumed by it (Quoted in Aba, A post-colonial Re-reading of Chinua Achebe’s Novels 188-189).

In ambivalence, the indigenes take what appeals to them in the colonial experience and use it to their advantage and discard/ignore what does not appeal to them.

Positively, we see ambivalence in the characters of Kainene and Olanna. Although they were raised without the teaching of their culture, they turned out to be people who impact positively to the society. Due to lack of proper exposure and the need to show off their wealth their parents decide to send their daughters to study abroad when they were too young to travel out alone.

The twins also attended a British dominated school in Lagos before they went abroad. They, like Beatrice in Achebe’s Anthills of the Savannah, develop a ‘split personality’ where they were introduced to a foreign culture apart from their own.

Kainene on the other hand, has been dating white men in the U.K where they went to school, takes in Richard Churchill, a visiting European as a lover. Her sense of relationship is mixed up, because they do not have much in common. Chief Achike in Purple Hibiscus and Chief Nanga in A Man of the People take their families once a year during the Christmas holidays to connect with their cultures and traditions, but Chief Ozobia’s daughters run their lives independent of their parent’s influence. They travel away from home at the slightest opportunity to avoid staying together and being with their over bearing parents.

Another example of ambivalence is seen in the employment of foreign nationals in the newly independent Nigeria. For a young and growing nation, the expertise of these foreigners were needed, especially in international/diplomatic relations, business and educational institutions.

"Nsukka is full of people from USAID and the peace corps and Michigan State University” (76).

Transfer without Transformation

Transfer without transformation is a situation where the freshly independent nations acquired structures of government without the right equipping to handle them. The Colonisers left a structure of governance and administration without putting the natives through the day to day running of these structures. After independence, most ex-colonies struggled with the art/act of governance. Most African leaders could not handle the new system of governance being one of the colonial constructs. Ex-colonies have been very good in theory of democracy but are greatly lacking in the real (practice ) art of ruling. Flag of independence did not give the nationalist government true independence but is a situation described by Fanon as “Black skin, white masks” where the whites are still in control indirectly.

Nationalist loyalty and patriotism did not last long as ethnic and regional loyalties took over as seen in Ngugi wa Thiongo’s Petals of Blood, where the blacks who are in power are corrupt. These so-called leaders are out to enrich themselves at the expense of their fellow African brothers. The leaders achieve their aims when the masses separate into factions because of tribal and ethnic sentiments. It is this disunity that brings division to the point of war. Adichie’s exploration of the Biafran war starts as an expression of dissatisfaction by the Igbos, who felt relegated and neglected by the Federal government and so they agitated for equal distribution of political power and national wealth. The war story is objectively told by Adichie. Loss of both human lives and properties is seen as an act of irresponsible government. As Nnolim puts it “the Northerners betray their Igbo
neighbours and friends by killing them in an orgy of massacres” (African Literature Today 147). Loss, and betrayal paints the picture of a people in confusion like in most African states where the people suffer a lot of troubles associated with the leadership which ends up in arm conflict. In Half of a Yellow Sun, the South Eastern region of Nigeria cry out for secession because of the silence of the Federal government over the Massacre of the Igbos in the North. In one of the evening meetings in Odenigbo’s house, Odenigbo says,

Secession is the only answer. If Gowon wanted to keep this country untied, he would have done something long ago. For goodness’ sake, not one of them has come out to condemn the massacres, and months have passed! It is as if all of our people who were killed don’t matter!’

Didn’t you hear what Zik said the other day? Eastern Nigeria seethes, seethes, and will continue to seethe until the federal government addresses the massacres”. (158-159).

The absence of transformative abilities is seen in the early-independent Nigeria. This in part is responsible for the failure in governance and the society at large. Politicians in most African countries are comfortable to commit fraud and receive bribe with no shame. It is almost an ‘unofficial’ standard for a highly placed government personnel to appoint anybody to work at any board or ministry and pay salaries without the person actually doing the job. For example, Chief Okonji tells Olanna that he will pay her a fat salary and lots more if she would agree to be his mistress. “You don’t have to work at the ministry. I can appoint you to any board you want, and I will furnish a flat for you whatever you want” (Half of a Yellow Sun 33).

Getting a government contract has a price tag to it because anyone who wins a contract is expected to pay ten percent to his benefactor. Kainene says “ten percent is standard, so extras always help” (35). Ozobias are willing to pay extra for a contract by arranging an affair between Olanna and Chief Okonji the Finance Minister to make sure they secure the contract as Kainene puts it, “the other bidders probably don’t have a beautiful daughter to use as a sex bait” (35).

Post-colonial Nigeria is corrupt, especially immediately after independence. Chief Okonji in Half of a Yellow Sun is totally corrupt. Okonji gives out contract with the intention of collecting twenty percent of the money from whoever gets the contract. Ozobias too have been described as ‘nouveau riche’ (59) who want to show off their newly acquired social status. The development of Nigeria into nationhood is problematic, because Nigerians cling to their tribal and regional differences. Odenigbo say “this nationalism that means we should aspire to indifference about our own individual cultures is stupid” (109). The difficulty of Nigerians tolerating other people’s culture and religion has become a huge problem to post-colonial Nigeria. Andrew Aba asks a strong question with regard-to nationalism, “What is the connection between absence of nationalism and the development of ethnic entities into nationhood (A post-colonial Re-reading…130)? From the beginning, Nigeria did not embrace her differences and grow into a nation, but was hurriedly packaged together for administrative convenience not taking into consideration the deep cultural and social differences of the people. This very act has been the major reason for various violent clashes nationwide. The linkage between Nigerian nationhood and various ethnicities is weak. Political corruption and unequal distribution of national wealth has always remained a source of civic strife. Corrupt practices involve every aspect of life in Half of a Yellow Sun, ranging from ‘mere’ household theft to huge political corruption. When Maxwell, one of the Ozobia’s servants steals few cups of rice and is caught, Olanna tells her mother to either sack him to go or forgive him, because no one raises an eyebrow when her father and his politician friends steal from government. She tells Odenigbo about the rice stealing incident over the phone and adds that “my father and his politician friends steal money with their contracts, but nobody makes them kneel down to beg for forgiveness. And they build houses with their stolen money and rent them out to people [like Maxwell] and charge
Inflated rents that make it impossible [for them] to buy food” (221). This shows the social decay in the society, for instance Maxwell sixty year-old man is being insulted for stealing few cups of rice to feed his family, but the real criminals in political offices steal and misappropriate funds and are not apprehended. Although, theft is theft, there is no moral justification for Mrs. Ozobia who is part of her husband’s corrupt business world to reprimand her old servant for doing the same thing her husband does.

Most Africans thought the exit of the white colonialists was the end of their troubles, but it is not so, because, African leaders have become the main source of their people’s problems. Adichie makes us to understand further that the selfishness of our leaders keeps bringing us untold hardships. Onukaogu and Onyerionwu postulate that, “Adichie draws our attention to the fact that Nigeria appears to be perennially cursed with selfish leaders, who barely have the interest of the generality of the people in mind, but whose ultimate aspiration is to utilize political/leadership office to advance personal goals” (102). This is seen clearly in Ojukwu’s action by leading an unprepared people into “a totally avoidable war, just to fulfill his ambition of becoming head of state, a position he thinks he deserves even within the Nigerian federation” (102).

In Africa, one of the major leadership problems we have is the lack of courage to take the right decision and resign when and where necessary. Ojukwu could not face reality and surrender when knew he was not equipped for such a war. He rather ‘sentenced’ millions of ‘people to death by allowing the war to continue despite the fact they were ill prepared. During the war, rumours of real and imagined saboteurs are everywhere, but Kainene will say “the only saboteurs we have are the ones Ojukwu invented so that he can lock up his opponents and the men whose wives he wants” ( Half of the Yellow Sun 313). Ojukwu’s leadership style is not acceptable to the senior ranking officers that he bye-passes and makes a junior officer a commanding officer. Part of the reasons why Biafra failed is because there is no trust among the people. Other minorities like the Efik and Ijaw feel they will be dominated by the Igbos who are the majority. Madiebo say “that Biafra never had a government but merely operated under a leader... what Biafra needed most but never had was collective leadership. Over concentration of powers into one hand is bad enough in peace time, and should never be allowed in time of war when mental strains affect good judgment. As Ojukwu once said to Effiong, Biafra’s effective policy-making body consisted of Chukwuemeka, Odumegwu and Ojukwu-in short, himself alone (Quoted in Anukaogu and Onyerionwu 105). In Anthills of the savannah, His Excellency desires to become a life president. We see him become a dictator, who turns against his close friends in order to achieve his ambition. Post-colonial Nigeria has not changed much since independence, after 2006 when Adichie’s Half of a Yellow Sun was first published, Nigerian socio-economic conditions have not changed. The clamour for better conditions of living has led to violent clashes in many parts of the country. For a while now, wide spread of violence has characterised the contemporary Nigerian society. Many violent conflicts have led to wanton destruction of lives and properties. For instance, the emergence of the Boko Haram insurgents has inflamed the fragile security situation of the nation. The constant, strives and violent conflicts all over the nation brings doubt to one’s mind over our capabilities and preparedness to rule ourselves without religious, tribal or regional sentiments.

**Gender in Transformative Role**

Adichie treats the transformative role of women in Half of a Yellow Sun in a way that they are seen as strong women. She also treats vital gender issues in the way she portrays her characters, especially the female ones. The novel has a great make up of characters; she leaves behind the preoccupation of most African women who linger on feminism and writes about women doing more serious things. “The women she creates [are] no longer there to carry foo-foo and soup to men discussing “important matters”. They had been empowered by education . . . the women we encountered shared complete equality with their male counterparts” (African Literature Today 145).There are two types of women she treats in the novel; the educated and uneducated
ones. These women play vital roles in the development of the story. One of the strongest characters that Adichie creates is Kainene, Olanna Ozobia’s twin sister. She is an emotionally strong and versatile young woman who handles issues fearlessly. At a young age, Kainene is an established business woman who manages her father’s companies and businesses with competence. “I’m moving to Port Harcourt to manage Daddy’s businesses there” (Half of a Yellow Sun 31) is her response to chief Okonji’s question about what she hopes to do after leaving school. Her proficiency and expertise in running her father’s business is commendable. Chief Okonji, the Finance Minister and Chief Ozobia’s conversation explains further.

So Kainene will manage the cement factory? He said.
She’ll oversee everything in the east, the factories and our new oil interests she has always had an excellent eye for business”.

Whoever said you lost out by having twin daughters is a liar; chief Okonji said. Kainene is not just like a son, she is like two, her father said. He glanced at Kainene and Kainene looked away, as if the pride on his face did not matter’. (31 & 32)

Kainene is unidentical to her very beautiful twin sister, Olanna as if making up for her not being very beautiful. She is very hard working and committed to the Biafran cause. She donates money, materials and other resources to the Biafran cause. Kainene goes as far as setting up a refugee camp where she manages it personally and meets most of the needs of the people displaced by war. “Kainene’s commitment and devotion to the humanitarian imperative of the war situation is incredible. Her drive is fueled [sic] by her acknowledgement of the fact that in the event of war, women and children suffer most” (Onukaogu and Onyerionwu 207).

During the Biafran war Kainene and Olanna refuse to run away to London like their parents. They stay back to help the new and growing Biafra. Onukaogu and Onyerionwu state that, “Kainene and Olanna’s refusal to escape to London with their parents, in spite of the fact that their trip has been paid for, and choosing to remain in Biafra to fight the cause of the young nation, is an indication of strength, because weaker characters would have jumped at the opportunity to leave the embattled enclave” (Half of a Yellow Sun 206). Olanna’s character is considered strong, despite the fact that she is delicate and not as “mentally” strong as Kainene. She is outstanding in her commitment and contribution in the win-the-war effort. Olanna overcomes the psychological breakdown she suffers as a result of the pogrom and moves on with her life.

Aunty Ifeka, Olanna’s aunty is not formally educated but is well informed by the way she handles her home and the way she advices Olanna during a trying time in her relationship with Odenigbo. Olanna leaves Nsukka for Kano in order to heal from the pain of Odenigbo’s betrayal and Aunty Ifeka tells her to go back to her job and house instead of hiding in Kano. “You must never behave as if your life belongs to a man. Your life belongs to you and you alone” (226). Aunty Ifeka’s advice gives Olanna the inner strength she needs to move on. Aunty Ifeka and her family later became victims of the massacre in Kano. She is also seen as a woman who takes very good care of her family, having a grown-up daughter does not hinder her from cooking meals for her home. Aunty Ifeka’s family is a struggling one and both her and her husband run petty businesses to take care of the home. Her owning a kiosk is seen as her contribution to the family welfare.

Furthermore, Adichie’s characters are actively involved in the war. “[Her] creation of female characters that participate actively in the war and show remarkable strength during the war situation validates her belief that women have the capacity to contribute their own significant quota to the socio-economic and political effort to establish a vibrant and virile post-independence Africa and Nigeria” (Onukaogu and Onyerionwu 205).

During the war, the women play remarkable roles to ‘contribute’ their quota. For instance, Mrs. Muokeru is a very strong character. She has the physical qualities of a man and a positive attitude
during the war. We meet her for the first time when Olanna starts teaching in Umahia as part of her win-the-war effort. “Mrs. Muokelu was in front of her classroom fiddling with the bell. The thick, black hair on her arms and legs, the fuzz on her upper lip, the curled strands on her chin, and the squat, muscular limbs often made Olanna wonder if perhaps Mrs. Muokelu would have been better off being born a man” (Half of a Yellow Sun 264).

Mrs. Muokelu seeks means of survival during the war for her family. When her responsibilities increase with relatives coming to live with her family, she decides to stop voluntary teaching and starts “trading across enemy lines (affia attack). She tells Olanna, “I have twelve people to feed… my husband has returned from war with one leg… I am going to start affia attack and see if I can buy salt. I can no longer teach” (293).

There is a similarity between Mrs. Muokelu and Kainene that Olanna notice. “Mrs. Muokelu exuded fearlessness, a fearlessness that reminded Olanna of Kainene” (265). This fearlessness is seen in the way she struggles for provision at the relief centres and her devising a means of meeting her family needs. When provisions dwindle at the relief centres and people become desperate, a frustrated mother thrusts her hungry baby into the hand of the supervisor at the relief centre: Mrs. Muokelu “went over and took the baby from Okoromadu and placed it back in the mother’s arms. “Take your child,” she said. “It is not his fault that there is no food today” (271). Achata Djibrine states that, “Social disorder changed gender relations. Women invented and developed new ways of making money in order to enable their families survive” (Quoted in Onuokaogu and Onyerionwu 212-213).

The character of Mrs. Muokelu is a dynamic one. Adichie does not present women as helpless victims but strong feminists, standing up and meeting the challenges around them. A remarkable example is Mrs. Moukelu’s making soap from ashes, because things are very expensive. She tells Olanna “I came to teach you how to make soap. Do you know how much they are selling common bar soap now?( Half of a Yellow Sun 27). She teaches Olanna how to make soap from the ash which Olanna goes ahead to do successfully on her own to meet her family needs.

The most significant female characters that Adichie creates are Kainene and Olanna Ozobia. These women are not just educated, they are graduates who are independent and strong. Kainene has the strength of a man as Chief Okonji the Finance Minister said to Chief Ozobia: “whoever said you lost out by having twin daughters is a liar”.”Kainene is not just like a son, she is like two, her father said” (31). She is also a very good business woman who manages her father’s businesses with competence. The Ozobia twins are remarkable and having “significant strength in their relationships with their men” (Onuokaogu and Onyerionwu 216).

Adichie may not be advocating for radical feminism where a woman can do without a man. She does not succumb to a situation where a woman is subjugated either. Her brand of feminism has ‘traces’ of radicalism but still maintains the status quo where a man and a woman live together in mutual respect. Her brand of feminism is actually a blend of ‘accomodationist’ and ‘radical’ feminism. ‘Accomodationist’ brand of feminism is “a mutually satisfying union between the man and woman in allegiance to the African traditional culture” (215) and the radical brand agitates for women liberty to the extent of ‘doing without a man’. What Adichie is agitating “is that a woman can live without certain kind of men”(215).

Olanna and Kainene are very good examples of Adichie’s independent women. In their relationships, they have great influence by choosing who to be in relationship with any pressure.

Conclusion

The analysis of post-colonial discourse theory shows that indigenous cultures did not die with colonial contact but takes into cognizance the advantage of the colonial experience to develop into a better society. Colonial contact did not take away our abilities to be human, but to be better people by creating opportunity for ex-colonies to pick positive aspects of colonialism and adding them to indigenous cultures. Although, most post-colonial nations face the problem of neo-colonialism, other serious threats to real independence of such nations are within as
Adichie’s writings are tools for change, especially her *Half of a Yellow Sun*. Post-colonial literature is a protest literature; it continues the struggles of the past for freedom from imperialism. It is a literature of change, a change necessitated by colonial experience in “writing back” to the west and addressing the question whether post-colonial discourse deals adequately with post-independence issues in formerly colonised nations. With tensions leading to violent clashes all over ex-colonies, and the government efforts to suppress them, post-colonial discourse has raised serious augments and even proffers solutions to them. Like the bloody escapades of extremist groups all over the world and the emergence of insurgencies in most parts of the ex-colonies, post-colonial literature makes us more aware of our situations.

**Works Cited**


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Wa Thiongo, Ngugi. *Petals of Blood*
A Deictic Analysis of Selected Speeches of Yemi Obasanjo
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Abstract
This paper seeks to analyze the deictics used in political discourse using the framework of Discourse space theory. The data for the study were drawn from five different speeches delivered by Yemi Osinbajo, this study explore the types of deictics and the frequency at which each of the types are used in the five speeches. To achieve our aim, qualitative and quantitative analyzes were used. The data were presented in different tables showing the types of deictics, frequency and total. It was revealed that Osinbajo used different types of deixis including the discourse, spatial, temporal, personal and social deixis. Be that as it may, the frequency of using each type differed from one speech to another. It was noticed that audience influenced Osinbajo’s use of deixis. Space elements in each of the speeches are easily to identify people, entities, markets, groups and events were distinctly located on different locations on the spatial, temporal and modality axes of the Discourse Space Theory.

Keywords: Deixis, speeches, discourses analysis

Introduction
Language is significant to politics as it performs unique political purposes and functions. It is on this note that Eromosele (8-15) confirms that the numerous functions performed by language in the field of politics have drawn the attention of several scholars in recent time. Conceivably, this is the reason Beard (2002) in Eromosele (8-15) avers that ‘looking at the language of politics as an occupation is important because it helps us to understand how language is used by those who wish to gain power, those who wish to exercise power and those who wish to keep power.’ The essence of power in the governance and affairs of people can never be swept under the carpet; this, to Eromosele, makes the people in control of power to be subject of attraction and they are as important as well as the language used by them.

Similarly, Taiwo (192) observes that ‘the study of language of politics has been carried out within the framework of political rhetoric, linguistic-stylistic, pragmatics, discourse analysis and critical discourse analysis’. This submission shows that language of politics is fast becoming a field that attracts linguists’ attention. The language of politics, indeed, provides the opportunity for politicians to explore the resources available through language to manipulate words to suit their intentions. Hence, language could be regarded as a vehicle for political rhetoric.

Thus, no matter what is achieved in politics, whether to convince, persuade, entertain, promise, enlighten or inform the people, language serves as the link to people’s hearts in politicking. It is based on this that Akinkurolere (14) opines that ‘the support that citizens have for the politicians will be determined by what they say and how they say it for success to be achieved in candidacy, programmes or policies.’

Hence, people implore the use of hedges being a behaviour wherein speakers or writers attempt to distance themselves from the proposition they are communicating. Hedges terms include items such as ‘I think x’ or ‘it’s sort of y.’ According to Prokofieva et al (1), identifying such behaviours is important for extracting meaning from speech and text, and can also reveal information about the social and power relations between the conversants.

Profile of Yemi Osinbajo
Oluyemi Oluleke Osinbajo, is the Vice President of the Federal Republic of Nigeria. Born on March 8 1957 at Creek Hospital, Lagos, Yemi is a Professor of law and a Senior Advocate of Nigeria. He is married to Oludolapo Osinbajo (nee Soyode), granddaughter of the late sage and statesman, Chief Obafemi Awolowo. They are blessed with three children.

Yemi’s early years in primary school were spent at Corona School Lagos. Between 1969-1975, he attended Igbobi College, Yaba where he was the winner of the State Merit Award (1971); the School Prize for English Oratory (1972); Adeoaba
Prize for English Oratory (1972-1975); Elias Prize for Best Performance in History (WASC, 1973); School Prize for Literature (HSC, 1975); and African Statesman Intercollegiate Best Speaker’s Prize (1974).

Thereafter, he studied for his undergraduate degree at the University of Lagos between 1975-1978 when he obtained a Second Class Upper Degree in Law. Here, he also won the Graham-Douglas Prize for Commercial Law. In 1979, he completed the mandatory one-year professional training at the Nigerian Law School whereon he was admitted to practice as a Barrister and Solicitor of Nigeria’s Supreme Court. In 1980, he attended the London School of Economics & Political Science, where he obtained a Master of Laws degree. An accomplished scholar, teacher, lawyer and administrator, Yemi is one of the nation’s leading experts on the Law of Evidence, National and Regional Corporate Commercial Laws and Public Law.

In 1981, the University of Lagos, Nigeria, engaged Osinbajo as a Lecturer. From 1988–1992, he was appointed as an Adviser (Legal Advice and Litigation), to the then Attorney-General of the Federation and Minister of Justice, Prince Bola Ajibola, KBE. Between 1999 and 2007, Osinbajo was Member of Cabinet of the Lagos State Government where he served as Attorney-General and Commissioner for Justice. In 2007, Osinbajo became Senior Partner at SimmonsCooper Partners, Nigeria (a commercial law practice). Professor Osinbajo is a member, United Nations Secretary General’s Committee of Experts on Conduct and Discipline of UN, Peacekeeping Personnel around the globe, Member, 2006. Partner in Law Firm of Osinbajo, Kukoyi & Adokpaye.

Yemi is a member of the International Bar Association and the British Institute of International and Comparative Law and has served on the Nigerian Body of Benchers and the Council for Legal Education of Nigeria. He was also an independent director of CitiBank Nigeria and an ethics adviser to the Board of the Africa Development Bank (ADB). He has authored several books.

While in public office as Attorney General, Lagos, Yemi is credited with undertaking far-reaching significant judicial reform in Lagos State, addressing critical areas as judges' recruitment, remuneration, training and discipline. In addition, he addressed access to justice for the poor by establishing appropriate institutions in the Office of the Public Defender (OPD) and the Citizens Mediation Centre (CMC). Yemi founded the Orderly Society Trust (OST) involved in an Excel literacy programme that aims to provide children in public primary schools with the same level of training in English as is available to their counterparts in private schools. Yemi also co-founded Justice Research Institute (JRI), a justice sector think tank as well as the Convention on Business Integrity.

As a spiritual leader, Osinbajo has organized various initiatives that work towards social justice. He organizes the Liberty Schools Project that provides free primary school education with free school lunches to poor children. This Project has three sites in poor communities in Obanikoro, Ikota and Makoko, all in Lagos. Other initiatives include free health care facilities, free legal services, social rehabilitation, and skills acquisition for the very poor, a regular soup kitchen service, and free shelter for young people without accommodation. He is an ordained Pastor of the Redeemed Christian Church of God and an Emeritus Ambassador for the Environment in Lagos. This great personage and huge achievements has informed our choice to study his speeches.

The efficacy of language to politics cannot be undermined as it performs unique purposes and functions. Different scholars confirmed these functions performed by language in the field of politics. But how does language help us in understanding how those who wish to gain power, exercise power and to keep power use language? Since the essence of power in the governance and affairs of people can never be swept under the carpet; this, makes the people in control of power to be subject of attraction and they are as important as well as the language used by them.

Thus, no matter what is achieved in politics, whether to convince, persuade, entertain, promise, enlighten or inform the people, language serves as the link to people’s hearts in politicking. Hence, the support citizens have for the politicians will be determined by what they say
and how they say it for success to be achieved in candidacy, programmes or policies. The challenge is, are the governed aware of the language game played by their leaders? How do they express this understanding and if they are not aware why? Therefore, this work studies deixis in speeches of Vice President Yemi Osinbajo to determine how language in use achieves certain purposes and why it is used thus. To this effect, the research is guided by the following questions.

i. Are there deixes in speeches of Vice President Yemi Osinbajo?

ii. What are the types of deixis used in the speeches?

iii. How are deixes used in the speeches?

iv. What informs their choices and usages?

v. What are the functions of deixes used in the speeches?

The study therefore aims at identifying and analyzing deixes used in the speeches of Vice President Yemi Osinbajo. Hence, the significance of this study primarily lies in its potential contributions to pragmatic study and specifically political discourse. The study also hopes to be of great importance to speech writers, public speakers especially politicians as the findings hope to reveal the efficacy of language in speech writing craft, the power of words as well as the technicalities involved in speech crafting. The present study hopes to serve as a source of reference to future researchers who would attempt the areas it covers.

Bearing in mind the fact that there are several deixes, this research limits itself to political discourse and specifically, the different deixes, in the selected speeches of Vice President Yemi Osinbajo. The language of the speech text is therefore studied using the auspice of Discourse Space Theory.

**Concept of Discourse Analysis**

Discourse Analysis as a field is said to owe its origin to Zellig Harris, a renowned American Linguist, who first introduced the concept to the scientific community in an influential article in the Journal ‘Language’, Ivanovo (11).

The concept, according to Harris cited in Ivanovo (12) is a method for the analysis of connected speech (or writing) that, firstly goes beyond the limits of a single sentence and secondly, correlates culture (in a meaning of non-linguistic behaviour) and language. Moreover, this concept is better understood in terms of coherent sequence of sentences, propositions as well as speech acts. Accordingly, Fine (1) cited in Aziz (15) defines it thus:

> The organisation of stretches of language greater than a sentence. It can focus on conversation, written language, when searching for patterning of the language. Discourse analysis must determine units of this larger stretches of language, how these units are signalled by specific linguistic markers, and/or the processes involved in producing and comprehending larger stretches of language (2).

Cook (19), McCarthy (91) and Furlough (203) cited in Ivanovo (8) all have a consensus definition of the field of discourse analysis as the study of the relationship between language and its intertextual, social and intercultural contexts. According to Bloomart (2) cited in Johnston (2), discourse is defined as meaningful symbolic behaviour in any code. It is the study of language in everyday sense. These include talk, communication discourse. Similarly, Prasad (154) defines discourse as a stretch which is coherent in its meaning and includes both grammar and coherence.

McCarthy et al (55-73) give a background to discourse analysis as a constant life flow of discourse of language functioning in one of the many contexts that together make up a culture. It will, very likely, start with discourse (for example, greeting members of the household and some item of news from the radio, TV, world wide web or printed newspaper) before rush off to go to work or school. The day then continues with a variety of discourse in these institutions: discussing plans at a business meeting, writing an undergraduate psychology essay in the university library, ordering lunch at a fast food outlet (the day may, of course, include contexts that are not part of daily life, both private ones, such as the inaugural speech by a newly elected official) as the day outside the home draws to a close, the
members of the household come together again, quite possibly sitting down for a joint meal with enough time review the day and dream about the future.

McCarthy et al (55-73) buttressed that if one tries to document in a ‘discourse diary’, the flow of discourse over a few days, there would be a good sense of the extent to which life is made up of discourse, and the extraordinary range of contexts in which one engages in communication. This throws more light on the diverse demands on language faced by language learners: learning how to engage in discourse is one of the most important goals in language learning and teaching. This demonstrates that the study of discourse is absolutely central to the concerns of applied linguistics.

Due to the pervasiveness of discourse analysis in life, it is studied in a number of different disciplines. In the field of applied linguistics, the most relevant body of work is that which has come to be known as ‘discourse analysis’ (or text ‘text linguistics’). The discourse analyst however studies texts, whether spoken or written, whether long or short, and is interested in the relationship between texts and the contexts in which they arise and operate. Hence, discourse analysis always look at real texts – and in this they differ significantly from formal (as opposed to functional) grammarians and philosophers of language, since these scholars tend to work with invented (constructed) examples. Moreover, discourse analysts study language independently of the notion of the sentence, typically studying longer passages of texts, whereas grammarians traditionally do not work beyond the written sentence. Put differently, discourse analysts work with ‘utterances’ (sequences of words written or spoken in specific contexts), whereas grammarians tend to work with ‘sentences’ (sequences of words conforming, or not, to the rules of grammar for the construction of phrases, clauses, etc.). Discourse analysts focus on the following questions when analyzing texts:

i. Who are the participants in the discourse, that is, the writer and reader(s) the speaker(s) and listener(s)? What is their relationship? Is it one between equals? Are there differences in power or knowledge between the participants? What are their goals? (a formal grammarian does not usually take any of these factors into account when working with out-of-context sentences.)

ii. How do we know what writers and speakers mean? More specifically, discourse analysts ask ‘What does this piece of language mean in this context?’ and ‘What does the speaker/writer mean by this piece of language?’ What factors enable us to interpret the text? What do we need to know about the context? What clues are there in the surrounding text which will enable us to apprehend the meaning? (In contrast, a formal grammarian can ask the question ‘What does this sentence meaning?’ and lexicologist can ask ‘What does this word mean?’ independently of context).

Discourse analysis occupies an enviable position in applied linguistics because it enables applied linguists to analyse and understand real language data. For example, texts written by first and second language learners, or recordings of the spoken output of second language learners, or of the interaction between teachers and learners of or among learners themselves in classrooms. It also enables us to understand better the kinds of discourse that language learners are exposed to outside the classroom: the language of service encountered in shops, banks, restaurants, etc., the language of newspapers, the language of everyday informal conversation. In addition, such analyses can assist language teachers and materials writers to evaluate language course books in terms of how closely they approximate authentic language, or what needs to be modified when authentic texts are brought into the classroom. Language testing can also gain a deal from looking at real language use as a source of criteria for the evaluation of test performance.

Deixis

Deixis is a linguistic term which is derived from the Greek word “dzizis” meaning pointing or indicating. It belongs to the domain of pragmatics which directly concerns the relationship between the structure and the context in which they are used. Marmaridou (65) says that deixis concerns the used of certain linguistic
expressions to locate entities in spatio-temporal, social and discourse context. Similarly, Levinson (94) describes deixis thus: “... deixis concerns the ways in which languages are encoded or grammaticalised features of context of utterance or speech event, and thus also concerns ways in which the interpretation of utterances depends on the analysis of that context of utterance.”

According to Mac Arthur (260) deixis is “the function of an item or feature that refers to relative position or location (here and there) and point of reference (me, you, them). He says that ‘I’ and ‘you’ are deictic because they refer respectively to speaker and person spoken to. “This” and “these” are deictic when pointing to objects in closer proximity to the speaker, in contrast to “that” and “those” for objects further away. Busse and Montoro (73) views deixis as: The way in which languages can point, not merely in a locative and temporal manner (via the adverbs ‘have’, ‘now’ and ‘then’ for instance), but also as a means of signalling personal, social and psychological distance (by address terms, vocatives, titles or demonstrative).

Green (128) points out that deixis can be encoded linguistically in two main ways, through “deictic terms” and deictic elements”. By deictic term, he means a set of number of linguistic items capable of projecting deictic parameters which include the personal pronouns (‘I’, ‘you’, and ‘he’), demonstrative determiners and pronouns (‘that’, that’), certain adverbial (‘here’, ‘there’, ‘now’, ‘then’), definite referring expressions (introduced by the definite articles ‘the’), a few lexical verbs (‘come’, ‘go’, ‘take’ and the vocatives). Deictic elements on the other hand, are not, in and of themselves, capable of displaying deixis; they can only be used deictically in very specific situations so that their deictic function is completely context dependent.

Deixis helps listeners/readers to fully understand the speakers/writer’s meaning. In doing this, the speaker’s identity, situation time and environment should be understood by the hearer/reader. For instance, consider the way the temporal reference in a ‘post – it note’ on a lecturer’s office below:

“Back in ten minutes.”

This needs to be conceptualized by students. The note’s temporal frame can be understood from the perspective of the writer who expects to be away from his office no longer than the time stated (10 minutes). On the other hand, students reading the note can assume their lecturer has left his office sometime in the immediate past and will be back in less than ten minutes from (their) now, in which case they would be projecting their temporal parameters, then they can wait outside their lecturer’s office at least ten minutes counting from the moment they read the note. Deictic reference or indexicals like ‘us’, ‘them’, ‘he’, ‘him’, ‘now’, ‘here’, etc. help the listener/reader to be able to quickly pick out the person, place or time relevant to the understanding of the intended meaning. They are used as pointers to persons, place or time the speaker has in mind. It is the context of the utterance that will help in giving meaning to these indexical like in this example.

You don’t come here often, do you? The ‘you’ refers to a particular person at a particular time and place and ‘here’ will be meaningfully if both the speaker and listener are at the same place. Such deictic expressions encode specific aspects of speech events and cannot be interpreted unless contextual parameters are taken into account. That is why Fillmore (38-39) in bringing out the importance of deictic information for the interpretation of utterance says that is best illustrated by what happens when such information is lacking in the expression. This implies that when such deictic information is lacking, no adequate interpretation of the utterance is possible. It is worthy to note that deictic centre or origin is very important in their interpretation of the meaning of the speaker’s deictic reference. Deictic centre or origo is the speaker’s location at the time of the utterance. McIntyre says deictic centre or origo refers “not just to the speaker or listener’s location in space and time, but also to their position from which they interpret deictic terms” (92). The deictic centre frames speakers’ reality and allows them to access other deictic indicators from core perspective. Speakers tend to assume that by default, they always inhabit the deictic centre, so any reference to other locations or time will be conceptualized in relation to their current here and now.

Form all the above, it can be said that the notion
of deixis conveys the meaning of pointing or situation like pointing in space, time and discourse in order to come out with a complete and correct interpretation of an utterance.

**Types of Deixis**

The various types of dieaxis generally discussed by scholars as identified by Busse and Montoro (77-78) include time deixis, person deixis, social deixis, emphatic deixis and discourse deixis (Green, 1992, 1995, Levinson, 1983, Lyons, 1977, Mclntyre, 2006, 2007)

**Time Deixis**

Time deixis according to Levinson, concerns the encoding of temporal points and spans relative to the time at which an utterance was spoken (or a written message inscribed) (67). In other words, it refers to deixis reference that point to the time the utterance is made as well as the time the speaker intends to communicate to the hearer. Such markers of time as now, then, yesterday, tomorrow, next day, soon, before, last week, last year, etc. identify time of speaking or writing and its relations to other events. Temporal deixis may be expressed through tense like “I speak the truth”, or “I spoke the truth” and though adverbs like now, then, today, yesterday, last week, last month, last year, etc.

**Person Deixis**

This type of deixis highlights the way the role of the participants (speaker/writers, listeners/readers) is encoded in the actual speech event, for which function, personal pronouns are the preferred option. This means the use of expressions to point to a person with personal pronouns like ‘I’, ‘you’, ‘she’, ‘it’, ‘we’, and ‘they’. Personal pronouns such as the above identify a speaker or a writer and participants or non-participants in a discourse.

**Place Deixis**

This is that deixis reference that point to a relative position or a location. Levinson (79) says “place or space deixis concerns the specification of location relative to anchorage points in speech event”. Some demonstrative adverbs to place deixis include: ‘here’ and ‘there’, the demonstrative adjective and pronouns ‘this’, ‘that’, ‘there’, ‘those’, etc. Locative markers like ‘this and ‘that’, ‘here and ‘there’ identify the position of the speakers or writer in relation to other entities referred to.

“This” and “these” are deictic when pointing to object in closer proximity to the speaker, in contrast to “that” and “those” for object further away.

**Social Deixis**

This is the social distinction that relates to participants roles (speaker-addresses) in a discourse. This type of deixis highlights the social view point of interactions and is inscribed in the terms of address. Items such as vocatives: ‘Hey Jack’, honorifics like ‘Sir’, ‘Lady’ or title markers like ‘Prof’, ‘Dr’, ‘Ms’, ‘Miss’, etc. can project the type of relationship held between the speaker and the hearer, so much that misuse of these forms could have significant social consequence. For examples, if on meeting the person you know to be your university lecturer, you address inappropriately by using the vocatives ‘male’, ‘honey’ or ‘babe’ or fail to acknowledge his institutional rank by dropping the title ‘Prof’, ‘Dr’ you could seriously compromise your relationship with this person by having ignored differences in academic status.

**Discourse Deixis**

Marmaridou (93) defines discourse deixis as: The use of expressions within an utterance to refer to some parts of the discourse that contains this utterance (Levinson, 85). Therefore, discourse deixis is deixis in text, whether in its written or oral realization, is closely related to the concepts of space and time… discourse is expressed with terms that are primarily used in encoding space and time deixis.

He clearly explains the way discourse deixis works with the examples:

“Listen to this joke;” and

“Do you remember that story?”

Both forms can be said to be used in discourse because their referent is part of the discourse itself, but temporality of the discourse as it unfolds is also invoked. In the examples above, therefore, (a) indicates temporal closeness for the “joke” is about to be disclosed after uttering the sentence, whereas (b) suggests remoteness in that the story-telling being referred to, took place sometime in the past.

**Empirical Review**

This section presents an empirical review of some researches in political discourse. It is hoped that
this will act as a pointer to the study.

Igwedibia, (2016) in a work titled, “Analyzing the Political Speeches of Obama on “Race and Economic Renewal in America” avers that interaction can take many dimensions such as face to face conversation, body language, written speeches, and so on. In almost every speech (spoken or written), the speaker or writer, in most cases, is the manager of his words. He controls and manipulates his words as he likes. In doing so, the speaker or writer puts information across to the listener or reader. The use of language in speech making is very important. The way language is used makes the speech meaningful to the listener. Considering the efficacy of language in this context, he upholds that it is necessary to look into the use of language in speech making. He claims not much has really been done in this area. Scholars and researchers focus their attention more on literary works than speech making. Political speeches have been severally made in various dimensions, and most of them have also been analyzed in one way or another. However, such speeches as Obama’s political speeches on “Race and Economic Renewal in America” have been, in most cases, analyzed in terms of theory and practice. Speeches are supposed to be studied and interpreted using suitable apparatuses. Obama’s speeches on “Race and Economic Renewal in America” definitely have pragmatic implications, but unfortunately have not been exhaustively discussed. The study therefore concludes that Obama’s speeches studied obeyed Grice’s maxims to a great extent and flouted the same to a lesser extent. This was observed from the analysis of his speeches in the light of the maxims of quantity, quality, manner and relation. Furthermore, Babatunde et al (22–54) worked on “Politeness, Intention and Common Ground in Nigerian Pidgin Radio Discourse”. The paper examined empirical data for indices of the independence of effective health communication on face work, shared believed common ground of participants in the Nigerian Pidgin radio discourse. It also examined the appositeness of the pidgin medium in the targets audience. The result of the quantitative study shared that knowledge of linguistic codes, objects and social cultural communicative strategies imparted on the listening audience as knowledge acquired for behavioural change is evidence in memory. Abochol et al (14–19), in a paper entitled “A Forensic Discourse Analysis of Propaganda: A Case Study of Military Threats in the Fight against Boko Haram Insurgency” did a critical discourse analysis of the language of propaganda and threats by Nigerian Military in the fight against insurgency in the North-East Nigeria. The study examined how language of power and dominance is used to create fear in the hearers’ minds. The researchers used J.R. Austin’s Speech Act Theory which was consolidated by Searle, Van Dijk’s Theory of Ideology and Fairclough Communicative Event Theory as theoretical framework. The paper examined the events that led to military threats and propaganda in the war and the effects on the hearers which was taken care of by Austin and Searle theories. The researchers collected their data from online newspapers and after analysis discovered that language is a powerful weapon which human beings use to achieve their desire in communication. Still on Speech Act, Adegoke (34–40) examined the use of free direct speech and direct style for character portrayal in Achebe’s Arrow of God. This style according to him is often employed by literacy writers for general and strategic purpose. The researcher observed in the Arrow of God just like many other local and foreign writers that this narrative style, a foregrounding device, is employed for character portrayal. He therefore examined the context drawing instances of relevant excerpts of the use of the style of narration that occurred in the text. The study therefore revealed that the technique employed by the author assisted the reader to gain insight into the characters and how they are portrayed by the author. He concluded that this linguistic approach to text interpretation is a veritable means of literary text description and interpretation. In all these studies none of them has investigated the political speeches of Yemi Osinbajo. They are mostly concerned with formal discourse outside political context. The ones concerned with political discourse used different theories. This
study therefore differs from all the studies carried out so far though they all used linguistic theories; the theory of this study differs. This is significant as it studies speeches of His Excellency, Yemi Osinbajo, the Vice President, Federal Republic of Nigerian using Discourse Space Theory.

Theoretical Framework
This study seeks to use Discourse Space Theory as its theoretical framework. Hence, the theory is discussed below.

Discourse Space Theory
The discourse space theory suggests that "a type of mental space is opened up to describe conceptually the world in a discourse" (Hart, 164). This mental discourse space consists of three intersecting axes; space, time and modality (Kaal, 12). The point of the intersection between the axes is called the “deictic center” or “Origo”. The deictic center refers to the speaker’s current utterance which reflects his/her orientation and situatedness within a discourse (Chilton, 15). So, the deictic center of a discourse is the point of anchoring of the discourse events (Chilton, 24). People tend to position different world entities with regard to themselves. The origo or the deictic center is the self and any place, idea, feeling or events that are considered conceptually close to the self (Hart, 166). On the other hand, counter actions, situations or events which are considered a "Self-threat" are located in distal or proximal positions. This process is called proximization (Chilton, 24).

Thus, the Discourse Space theory offers a spatial model that is based on three axes: time, space and modality as a ground for analyzing ideologically-based relations in a political discourse. These relations are called worldviews (Kaal, 22). These three axes are addressed in the following.

Temporal axis (t)
Time is one of the cognitive structures. Temporal cognition needs to be analyzed "semantically and pragmatically to give a coherent representation of time within a discourse" (Moulin, 228). Temporal axis is one of the axes in the discourse space theory. It is a positioning strategy that indicates "the temporal distance between the deictic center and the elements of a text" (Hart, 337-338). The deictic center refers to the time of speaking which is counted as “now”. The past or historical events are placed relatively far from the deictic center and are referred to using (-t) or (t past) (Hart, 207). Similarly, future events are situated relatively at a distant position from the deictic center and are referred to as (+t) or (t future) (Chilton, 205).

There are some devices that could be used to reveal the temporal relationships within a discourse like the use of verb tenses, time adverbs, time expressions, and/or a logical order in narrating some events (Moulin, 197). The speaker may influence the hearer’s cognition by using co-temporality between two events to give a sense of unexpectedness. Co-temporality could be expressed through the use of temporal connectors like as, while and when (Verhagen, 7).

Spatial axis (s)
Space, also, is a cognitive structure. Humans tend to organize the world around them based on an egocentric principle. People use their spatial discrimination ability to access the position of objects represented in a discourse (Cienki, Kaal & Maks, 10).

Spatial axis is a "strategy that signals the spatial distance between the deictic centre and the entities in a text" (Hart, 117). The deictic centre is referred to by “here”; while the extreme remote position is referred to using ‘there.’ Similarly, ‘I’, ‘we’, ‘us’ and ‘our’ are at the deictic centre of a discourse. ‘They’ and ‘them’ are located at the remote position of the spatial axis (Hart, 170). Hart (337), points out that distance along the spatial axis is not geographical, but rather politically, culturally and/or emotionally. For example, “English people find Australia closer to them than Albania” (Chilton, 58).

Modality axis (M)
The axis of Modality is called the "Evaluative Axis". This axis is the third positioning axis of the Discourse Space theory (Hart, 117). It modifies deictically time/space (Kaal, 202). This Modal axis is complex because it is related to the discourse ontology of the speaker’s ideas. The modal axis has two facets; deontic (Md) and epistemic (Me). The deontic aspect is related to rightness of ideas. Ideas that are considered deontically right are placed in the deictic centre, but the wrong or illegitimate ideas are located in a remote position. The epistemic aspect is related to the truthfulness of the ideas. Ideas which are
"epistemically true are in the deictic center; while the untruthful ideas are positioned in a remote location" (Chilton, 59-60).

**Methodology**

The researchers seek to randomly select five political speeches of Yemi Osinbajo, from his selected remarks and speeches. The data were presented and analyzed base on the use of deixes in the texts. The paper groups and analyzes the data according to the types of deixes used in each of the selected five speeches.

**Table 1 Personal Deixis in Osinbajo’s speech at the Tony Elumelu Entrepreneurship Programme**

<table>
<thead>
<tr>
<th>Personal Deixis</th>
<th>Pronouns</th>
<th>Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st person pronoun</td>
<td>Singular</td>
<td>Me</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Plural inconclusive</td>
<td>we</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>us</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>our</td>
<td>3</td>
</tr>
<tr>
<td>2nd person pronoun</td>
<td>You</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Your</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>3rd person pronoun</td>
<td>Singular</td>
<td>he</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Plural</td>
<td>they</td>
<td>3</td>
</tr>
</tbody>
</table>

In addition to these personal pronouns, there were other words that were used to embody personal deitic meaning. The word *together* was used two times in combination with the pronoun *we* to emphasis the meaning of the plural first person, *we*. Also, *everyone* was used once in this discourse to as third person in comparison with the third person ‘he’ having Tony Elumelu as the referent. For example “… he is smarter than everyone else”.

**Spatial Deixis**

Osimbajo used spatial deixics about 45 times in this speech. He employed *here* once, this eleven times, and these once to refer to entities in the deictic centre. *In* was used as a place reference 10 times, while *at* was 2 times, Nigeria once, and Ogun State Used twice.

**Temporal Deixis**

Time referents were expressed in different ways within Osinbajo’s speech at the Tony Elumelu Entrepreneurship programme. The present that represented the time near to the deictic centre was expressed through different features. For instance, *now* was used once, *today* was used 3 times, *moment, which* points point to the moment of speaking was used once, *this* was used 11 times to refer to the present time, and *in* was used once to refer to the present time. However, past events that were at a distal position from the deictic centre were expressed through expressions “… you have started …”, “after many years …”, “…demonstrated …” were used once. Also, the word before was

**Analysis**

1. **Osinbajo’s speech at the Tony Elumelu Entrepreneurship Programme (Teep) Bootcamp on Saturday 11th, July, 2015.**

In his speech at the programme, Yemi Osinbajo used different deixis which included personal deixis, spatial deixis, temporal deixis, discourse deixis and social deixis. The deixis used in this speech is analyzed in the following section.
employed once to show past events. In the same manner, the past tense was used about 7 times within this discourse for instance, “…have contested”, “have decided”, ‘I knew’ and others. In the same vein, future events were expressed through different deictic features. First, the coming years, to see the future, you will succeed, you will not were used at once. Second the future tense was expressed by using the model will nine times, for instance, “will be found out”, “will dry up”, ‘will come …”, will come to that”, “will succeed”, “will be safe” and others.

Summarily, temporal deixis is used 36 times within the discourse of Osinbajo’s speech at the Tony Elumelu programme. The deictic that referred to past events were about 7 times. Whereas, the deitics that referred to future events were used 9 times.

**Discourse Deixis**

Osinbajo’s used different kinds of discourse deixis. He made use of discourse deixis about 80 times in his speech at the Toney Elumelu Entrepreneurship programme. It was used to indicate other portions of the discourse for example “commendation and acclaim that it is getting”. And many others. Also, but was used 4 times, and 58 times, while was used once finally, so was used 6 times.

**Social Deixis**

Social deixis were not used as much as discourse deixis within Osinbajo’s speech at the Tony Elumelu Entrepreneurship programme. He used about 7 eminent personalities. Governor was used 3 times, prime minister was used 3 times, David Oyedepo was used once and Tony Elumelu was used 6 times.

The analysis of Osinbajo’s speech at the Tony Elumelu Entrepreneurship programme indicates that he employed different types of deixis. He employed discourse, personal and spatial deixis more than any other type. Discourse deixis was employed more than personal and spatial deixis was used more than the other types. However, the least used deixis is social deixis.

2. **Osinbajo’s speech at 1st Calestons Juma Innovation Colloquium Held in Lagos on 11th April, 2019.**

Osinbajo’s in his eight pages speech of 2,755 words addressed key areas like, Climate, Healthcare, Food Security, Power and Education. To drive home his points and massage convincingly, Osinbajo employed different kinds of deictics, about 718 times.

**Personal Deities**

Osinbajo employed different forms of personal deixics to express his view. He used personal deitics about 132 times. Most of the deitics are summerised in the table below.

| Table 2. Personal deixis in Osinbajo’s speech at 1st Calestons Juma Innovation Colloquium in Lagos. |
|-----------------------------------|--------|-----|
| **Personal Deixis**               | **Pronoun** | **Frequency** |
| 1st person pronoun               |         |     |
| Singular                         | i       | 20  |
|                                  | me      | 3   |
| Plural                           | we      | 38  |
|                                  | us      | 7   |
|                                  | our     | 8   |
| 2nd person pronoun               |         |     |
|                                  | you     | 7   |
|                                  | your    | 01  |
| 3rd person pronoun               |         |     |
| Singular                         | his     | 3   |
| Plural                           | They    | 8   |
|                                  | them    | 8   |
|                                  | Their   | 12  |
In addition to the personal pronouns, Osinbajo used other personal referents. He employed the use of personal names five times. For instance, Osh Agabi, Mr. Tumba James, Bashir Ya’u, Suleiman Habib Adam and Kabir Adamu. Moreover, the word people was used by Osinbajo about fifteen times. All the instances of its usage referred to those who were not near the deictic centre. Again, the word leader was used about 2 times as a general reference to both those in government and other sectors. The first instances refers leaders in government whereas, the use talks about business leaders. Osinbajo used personal deixis to refer to those who were within the deictic centre contextually, despite that he presented the speech in Lagos, his deictic centre is Africa. Therefore, his referents are all over Africa.

**Spatial Deixis**

In the speech in view, Osinbajo used spatial deixis about 221 times. Table 3 elucidates the spatial deixis used in Osinbajo’s speech.

<table>
<thead>
<tr>
<th>Spatial Deixis in Osinbajo’s Speech at 1st Calestons Juma Innovation Colloquium Lagos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spatial Deixis</td>
</tr>
<tr>
<td>Here</td>
</tr>
<tr>
<td>This</td>
</tr>
<tr>
<td>To</td>
</tr>
<tr>
<td>From</td>
</tr>
<tr>
<td>Those</td>
</tr>
<tr>
<td>There</td>
</tr>
<tr>
<td>At</td>
</tr>
<tr>
<td>In</td>
</tr>
<tr>
<td>Where</td>
</tr>
<tr>
<td>Africa</td>
</tr>
<tr>
<td>Nigeria</td>
</tr>
<tr>
<td>Yola</td>
</tr>
<tr>
<td>Kano</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

In addition to spatial deixis mentioned, Osinbajo used some spatial referents. He made mention of some countries that were deemed near the deictic centre like. Algeria, Kenya, mbabwe and Chard. Other that were not mentioned were considered far from the deictic centre by Osinbajo. Similarly, Nigerian major markets were equally considered near to the deictic centre hence, there was a mention of them in the speech. They are; Ondo and Gbagi markets in Oyu, Sabongari market in Kano, Ariara market in Aba, Sura market in Lagos and Isikan in Edo respectively.

**Temporal Deixis**

Osinbajo in his speech used time referent about 106 times. Time was expressed through different ways by Osinbajo.

<table>
<thead>
<tr>
<th>Table 4Temporal Deixis in Osinbajo’s speech at 1st Calestons Juma Innovation Colloquium in Lagos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Temporal dieixs</td>
</tr>
<tr>
<td>Then</td>
</tr>
<tr>
<td>Future</td>
</tr>
<tr>
<td>When</td>
</tr>
<tr>
<td>This (time)</td>
</tr>
<tr>
<td>At</td>
</tr>
<tr>
<td>In</td>
</tr>
</tbody>
</table>
Apart from the previous time diectics used, Osinbajo used tenses to differentiate between the events that were near to him and the events that he deemed far from him. He used the present tense about 38 times, to show incidents that were close to the deitic centre, 65 present continuous tense to show events that were considered in the deitic centre, for instance, “…dying up”. Osinbajo used past tense about 25 times to express events that were away from him in the past, for instance, “led to worst human development” future occurrences were expressed using different forms like modal + infinitive or verb + going + to + infinitive. The modal will was used about 18 times to refer to future tense and would 8 times to express future in the speech. He used time to either express present, past, or future action about 6 times too.

**Discourse Deixis**

In the speech at 1st Calestons Juma Innovation Colloquium Lagos, Osinbajo used variety of discourse deixis 259 times. He used that about 41 times to show other portions of the discourse. For instance, “we started that in a village called Wuna”. He also used it to refer to other portions of the speech 21 times. Similarly, this was used as a reference to other parts of the discourse, for instance, “…this means 100 million young people are 18 or under’ furthermore, Osinbajo used some words that gave the meaning of adding some portions of the discourse to previous portions. He used also about 22 times, and 98 times, while once, all 17 times.

The analysis of the deixis used in Osinbajo’s speech at 1st Calestons Juma Innovation Colloquium in Lagos shows that he used discourse deixis and spatial deixis more than any other because he focused on infrastructural development more than any other type. Nevertheless, discourse deixis was more than spatial deixis and the spatial dexies more than personal deixis, personal deixis more than temporal deixis as there is no record of social deixis used in the speech in view.

3. **Osinbajo’s Speech during an Interaction with Nigerians Resident in South Africa on 8th of November 2018**

On 8th of November, 2018, Osinbajo gave his 4,281 words speech of about nine pages to Nigerians resident in South Africa during an interaction with them. He used a total of 1,117 deixis in the speech in view.

**Personal Deixis**

Osinbajo employed different types of personal deixis throughout his speech during the interaction with Nigerians resident in South Africa. He used personal 312 times. This pronouns are presented in table 5 below.
Table 5 Personal Deixis in Osinbajo’s Speech during Interaction with Nigerian Resident in South Africa

<table>
<thead>
<tr>
<th>Personal Deixis</th>
<th>Pronouns</th>
<th>Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st person pronoun</td>
<td>Singular</td>
<td>I</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td></td>
<td>me, my</td>
<td>3, 3</td>
</tr>
<tr>
<td></td>
<td>Plural</td>
<td>we</td>
<td>138</td>
</tr>
<tr>
<td></td>
<td></td>
<td>us</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>our</td>
<td>14</td>
</tr>
<tr>
<td>2nd person pronoun</td>
<td>you</td>
<td>47</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>your</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>3rd person pronoun</td>
<td>Singular</td>
<td>his</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Plural</td>
<td>they, them, their</td>
<td>11, 7, 3</td>
</tr>
</tbody>
</table>

In addition to these personal pronouns, there were other words that were used to express personal deictic meaning, there were, *people* this was used 13 times, pre-sident was asked 2 times to express third person singular. More so, personal names were used in the light of expressing personal deictic. The names were Abike Dabiri, Chief Benjamin Okoli, Ibikunle and Deola. Reference was made to other nationales to emphasize third person plural. Example include, *Canadians, Australians and South Africans* there were used once respectively.

**Spatial Deixis**

Osinbajo used Spatial deictic about 364 times in his speech during his interaction with Nigerians resident in South Africa. He used *here* 10 times, *this* 22 times, *these* 12 times, *in* 79 times, and *where* 16 times to refer to entities within the deictic centre. While *at* was used 23 times as a spatial deixis. In the speech in view, Osinbajo used *that* about 169 times as a conjunction or as a temporal deixis. And not a locative *that*. Names of regions, states, and countries were also employed as spatial deixis. The names were: *North* used once, *Southwest* used once, *Ogun state* once, *South Africa* used 5 times, *Nigeria* used about 23 times and *Africa* as a contienet used once. Other cities used as spatial deixis in the speech include, *Enugu* and *AjaoKuta* used 3 times.

**Temporal Deixis**

In the speech presented during Osinbajo’s interaction with Nigerian resident in South Africa, used time referent 25 times. He expressed time via different ways. He used *now* 11 times, *today* and *day* once, *time* 4 times, *year* 3 times, *then* 4 times and *future* once. In addition to the above, Osinbajo used different tenses to express time and distinguish between the events that were near to him and events that he deemed far from him. He employ present tense about 60 times to show incidents that were close to the deictic centre, for instance, “we think that this is certainly for us…” Again, he employed present continues tense 155 times to demonstrate events that were within the deictic centre, for instance, “we’re really looking at how to effectively fund entrepreneurs” Osinbajo used past tense 82 times to refer to events that were away from him in the past. Consider this example, “Bank of industry established….“ Osinbajo used future tense about 9 times, the modal will 4 times and the phrase, *going to* 5 times to express or show future events that were not near to the deictic centre.
Discourse Deixis

Discourse Deixis were used 416 times within the speech in view. **And** was used about 96 times to add a part of the discourse to another. **That** was used about 163 times, **this** 22 times, **while** 2 times, **it** 37 times, **but** 45, **also** 15 times, **so** 33 times and **for example** 3 times.

Social Deixis

Few social deixis were employed in Osinbajo’s speech during his interaction with Nigerian resident in South Africa. The examples were: “Manufacture Association of Nigeria,” “Ministry of Agriculture,” “Ministry of Mines and Power,” and “Family Homes Funding.”

The analysis of Osinbajo’s use of deixis in South Africa during interaction with Nigerians resident there reveals that Osinbajo used discourse deixis, spatial deixis and personal deixis more than other forms of deixis.

4. Osinbajo’s speech at the inauguration of the Deeper Life Bible Church Headquarters Building in Gbagada, Lagos April 24, 2018.

Osinbajo in his 1,193 words speech of 3 pages delivered at the inauguration of the Deeper Life Bible Church Headquarters Building in Lagos used different deixis. The deixis used totaled 397 times in the speech. Below are the different deixis employed in the speech.

Table 6 personal Deixis in Osinbajo’s Speech during the Inauguration Deeper Life Bible Church Lagos

<table>
<thead>
<tr>
<th>Personal Deixis</th>
<th>Pronouns</th>
<th>Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st person pronoun</td>
<td>Singular I me</td>
<td>12 3</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Plural us our we</td>
<td>7 5 20</td>
<td>32</td>
</tr>
<tr>
<td>2nd person pronoun</td>
<td>you your</td>
<td>6 3</td>
<td>9</td>
</tr>
<tr>
<td>3rd person pronoun</td>
<td>Singular his him</td>
<td>3 01</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Plural they them their</td>
<td>01 2 2</td>
<td></td>
</tr>
</tbody>
</table>

In addition to these personal pronouns, there were other words that were used to express personal deictic meaning. They include, *Christians* this was used twice, *Muslims* used once. Personal names were equally used to express personal deictic.*Kumuyi* was used once and in the speech. Other nominals used to express deictic meaning were *Jesus Christ*. Which was used 7 times, *Boko Haram* used once and *herdsmen* also used once.

In the speech, the use of *his* about 3 times, one referred to the Church (Church Universal) and twice to the person of Jesus Christ. *You* was used 6 times with 5 times as general deictic and sixth one referred to Kumuyi.

Spatial Deixis

In the speech in view, Osinbajo employed about 125 spatial deixis.
Table 7 Spatial Deixis in Osinbajo’s Speech at the Inauguration of Deeper Life Bible Church Lagos

<table>
<thead>
<tr>
<th>Spatial Deixis</th>
<th>Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>To</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>This</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Here</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Those</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>There</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>At</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>In</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Where</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>Before</td>
<td>01</td>
<td>125</td>
</tr>
</tbody>
</table>

Also, Osinbajo used some spatial referents apart from the previous spatial deixis. He used Nigeria which he considered as part of the deictic centre and referred to some cities considered as near the deictic centre. Examples, Benue, Bama and Shushan.

**Temporal Deixis**

In the speech under study, Osinbajo used time referent 77 times. He expressed time through different means. The *time* used 4 times, *at* 4 times, in 40 times and *for* 20 times respectively. Tenses were equally employed to express proximity and distance with deictic centre.

**Discourse Deixis**

Within the speech at Gbagada during inauguration of Deeper Life Bible Church, Osinbajo used 116 discourse deixis. He used *it* 7 times to refer to other portions of his speech. Moreover, *that* was used in 19 times to show other portion of discourse. Similarly, *while* was used twice and was used 23 times as reference to other parts of the discourse. To express contrary view, Osinbajo employ *but* 5 times. Additionally, Osinbajo employed some words that created the notion of adding some portions of the discourse to previous portions. He used *and* 45 times, *also* once, *so* 3 times and *all* were used 7 times.

**Social Deixis**

Social deixis was not used within the discourse of Osinbajo’s speech at the inauguration of Deeper Life Bible Church in Lagos. The analysis of deixis used in the speech in view shows that Osinbajo used a total of 397 deixis in the speech. 125 spatial deixis, 116 discourse deixis, 79 personal deixis, 77 temporal deixis and no record of social deixis in use.

5. **Osinbajo’s speech on Behalf of President Muhammadu Buhari At The 10th General Assembly of the National Council of Traditional Rulers Held in Abuja, 28th January, 2019.**

Osinbajo in his 8 pages speech of about 2,009 words used 537 deixis during The 10th General Assembly of the National Council of Traditional Rulers in Abuja. The different types of deixis used can be discussed below.

**Personal Deixis**

In the speech in view, he used personal deixis 92 times to convey his message. Table 8 Personal Deixis in Osinbajo’s speech The 10th General Assembly of the National Council of Traditional Rulers in Abuja.
Table 8 Personal Deixis in Osinbajo’s speech The 10th General Assembly of the National Council of Traditional Rulers in Abuja.

<table>
<thead>
<tr>
<th>Personal Deixis</th>
<th>Pronouns</th>
<th>Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st person pronoun</td>
<td>Singular</td>
<td>I</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>me</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Plural</td>
<td>we</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>us</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>our</td>
<td>18</td>
</tr>
<tr>
<td>2nd person pronoun</td>
<td>you</td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>your</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>3rd person pronoun</td>
<td>his</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>him</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td></td>
<td>they</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>them</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>their</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

These were the only personal deixis used in the speech unlike other speeches where he used other words or terms to express personal deixis.

**Spatial Deixis**

At The 10th General Assembly of the National Council of Traditional Rulers Osinbajo on behalf of president Muhammadu Buhari presented his using about 158 spatial deixis. Consider the illustration in table 9.

Table 9 Spatial Deixis in Osinbajo’s at The 10th General Assembly of the National Council of Traditional Rulers

<table>
<thead>
<tr>
<th>Spatial Deixis</th>
<th>Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Among</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>From</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>To</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>This</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>There</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>At</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>In</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>Where</td>
<td>1</td>
<td>158</td>
</tr>
</tbody>
</table>

**Temporal Deixis**

In the discourse of his speech in Abuja, Osinbajo use time referents about 109 times. He expressed time through different ways. Table 10 below demonstrates that.

Table 10 Temporal Deixis in Osinbajo Speech at the 10th General Assembly of the National Council of Traditional Rulers

<table>
<thead>
<tr>
<th>Temporal Deixis</th>
<th>Frequency</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Then</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Future</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
Stephen Lagu

When 1 for 18
This 27 - -

Osinbajo used some other time referent like verb tenses to situate incidents on the temporal scale. He used the present continuous tense 50 times to show events in the deictic centre, for instance, “improving security, fighting corruption and revamping the economy…” He used the present tense 12 times to show events close to the deictic centre, for instance, “it is indeed an honour to be in your midst.” On the other hand, he used past tense about 63 times to indicate past incident that are far from the deictic center, for instance, “…..has been restructured, repositioned, recapitalized, and consolidated.” Moreover, he used modal will 6 times to show future events that were not near to the deictic centre, for instance, “…… will offer 20 million jobs in the nearest future.”

Discourse Deixis
Discourse deixics were used 170 times within the discourse of Osinbajo’s speech at the National Council of Traditional Rulers in Abuja. It was used 8 times, that was used 22 times, and 90 times, again 2 times, also once all 12 times and so 3 times.

Social Deixis
Few social deixis were used in the speech. Royal fathers was used 3 times and National Council of Traditional Rulers was used 5 times making a total of 8 use of social deixis in the speech in view.

The analysis of deixis used in Osinbajo’s five selected speeches shows that the most frequently used types of deixis where discourse deixis and spatial deixis. Personal deixis was used more than temporal social deixis in his speech at the 1st Calestons Juna Innovation Colloquium in Lagos. Table 11 gives a summary of each of the types of deixis used in each of the five speeches.

<table>
<thead>
<tr>
<th>The speech</th>
<th>Discourse</th>
<th>Spatial</th>
<th>Personal</th>
<th>Temporal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tony Elumelu</td>
<td>80</td>
<td>53</td>
<td>67</td>
<td>39</td>
<td>20</td>
</tr>
<tr>
<td>Juma Innovation</td>
<td>259</td>
<td>221</td>
<td>132</td>
<td>106</td>
<td>-</td>
</tr>
<tr>
<td>South Africa</td>
<td>416</td>
<td>364</td>
<td>312</td>
<td>25</td>
<td>4</td>
</tr>
<tr>
<td>Deeper Life Bible Church Building Inauguration</td>
<td>116</td>
<td>125</td>
<td>79</td>
<td>77</td>
<td>4</td>
</tr>
<tr>
<td>National Council of Traditional Rulers</td>
<td>170</td>
<td>158</td>
<td>92</td>
<td>109</td>
<td>8</td>
</tr>
</tbody>
</table>

Discussion of Findings
The analysis of Osinbajo’s five selected speeches shows that he used different types of deixics in the selected speeches. Be that as it may, the frequency of using each type differed from one speech to another.

In the use of discourse deixics, these deixics were often used in Osinbajo’s speeches during an interaction with Nigerian resident in South Africa. He used 416 discourse deixis out of the 1121 deixis used in his speech 4,281 words than his other speeches among the selected five. The interpretation of discourse deixis is however dependent on the shared context between the speaker and his audience. Consequently, the preponderant use of discourse deixis in Osinbajo’s speech in South Africa could be adduced to the shared background between Osinbajo and the Nigerians resident in South Africa (his audience).
Furthermore, discourse deixis enhanced coherence and signals the referents salience. Thus, in his speech in South Africa, he endeavour to signal some referent like “for the first time in years, we’re complying with Health care Act…….” “Regarding Nigeria Air and the suspension of the project – what has happened is really the question around how this project should go forward.” On Social deixis, they were scantly used in the speech except to Juma Innovation where none was used at all. At Tony Elumelu Entrepreneurship Programme, about 20 social deixis were used. This is the only speech among the selected speeches that use social deixis in this number. Others were 4,4 and 8. At the Tony Elumelu Programme, there different caliber of people in attendance and Osinbajo tried to be courteous with his audience.

For temporal deixis, adverbs of time that were closely related to deictic centre as now and today were used more often at the National Council of Traditional Rulers in contrast to the other four. It was used about 109 times in the speech. Here, Osinbajo tried to convince the Traditional Rulers to see how much their government has achieved within the shortest time compare to the previous government. He therefore maximizes the use of temporal deixis to achieve his aim in the speech.

As for the spatial deixis, Osinbajo used both distance, geometric and geographical deixis in his five speeches. Nevertheless, he dwelt more on distance spatial deixis to identify people and entities far from him. In all the speeches, Osinbajo used spatial deictics to show closeness like this, those, and here. For far spatial deictics, that, those, and there, were highly used in the five speeches. The deictic analysis of the discourse of the five speeches of Osinbajo speeches helps portray the space of each of these speeches. In all the speeches, it was agreed that Osinbajo located himself, the audience and all the Nigerians in the deictic centre. Again, Osinbajo throughout the speeches uses Africans, Cities, markets, and crisis prone areas in the centre of the spatial axis.

**Conclusion**

Yemi Osinbajo in the five speeches under study used different types of deixis. In all the speeches, he used more discourse deixis more than other types this is not to say that other deixis like spatial, temporal and personal were scantly used in the speeches. They were all adequately used except for social deixis that were scantly used all through the five speeches. Where he used 20 and 8 social deixis, he tried to express his admiration and praise to the eminent personalities during the Tony Elumelu Programme and to the Royal Fathers during the 10th General Assembly of National Council of Traditional Rulers in Abuja. The space elements varied from one speech to another. It was believed that the difference in audience and the place where the speeches were delivered affected the construction of the space.

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Abstract
The victimhood culture is capable of destroying the way victims reason or their general perception of issues and happenings around them if a conscious effort is not made to stem the self-pity syndrome. Oftentimes, it may lead to the taking of one’s own life, depending on the gravity of the abuse or the weight of other causes of victimization. The essay examines beyond victimhood: and the other side of coloniality in selected works of Agnant, Emecheta, Lopès and Munonye. Drawing from Denis Ekpo’s Post-African theory, as the theoretical interpretation, which states that Africa may go back to the drawing board and see where things got out of hand and redefine her stance on critical issues affecting the African state. We, therefore, examined how the fictional characters of the novels in analysis are able to study and understand the root causes of their harrowing experiences and how they are able to overcome them as a referral point to Africa and her colonial story. Hence, after a comparative study, the paper suggests that if victimized characters/persons/African nations could move beyond the victim culture by doing a critical study of the foundation leading to their victimization and learning from it to rewrite their story, we the audience or Africa as a race should also learn how to rewrite its history through its victimization and experience.

Key Words: Coloniality, Experiences, Victimization, Post-Africanism.

Introduction
This paper analyzes the ability of fictional characters to navigate beyond victimhood and realize goals in Buchi Emecheta’s Second-Class Citizen, Henri Lopès’ La Nouvelle Romance, John Munonye’s Trilogy- The Only Son, Obi and Bridge to a Wedding and Marie Cèlie Agnant’s La Dot de Sara. Monville, J. V. in Jeong, H. W. (2018) looks at victimhood as a concept often used to describe a person or group of persons or a race that has somehow undergone marginalization, maltreatment or abuse at the hands of a superior power. Victim culture has become a dilemma that has increasingly troubled many societies because victimized people often find themselves at the bottom of the ladder, and at times may find it difficult to move past that stage of their lives.

We, therefore, analyze how the protagonists in the selected novels are able to manipulate their pain and abuse to move beyond victimhood, to escape the trap of self-victimization, change their plight, and rewrite their story in the world of the text. First, we attempt to analyze the ability of characters to navigate through childhood victimization despite all odds and challenges on their paths to success. This is followed by an exploration of their ability to scuttle the challenges posed by the trap of marriage and childlessness. Then we will take a swipe on Post-Africanism as our theoretical base of interpretation and discuss the selected works in comparative study within the confines of Post-Africanist theory, and that will be followed by the conclusion.

Beyond Childhood Victimization:
All the protagonists in the novels selected for study have bitter childhood experiences and stories to tell, starting from Adah in Second-Class Citizen, Marianna-Giselle-Sara in La Dot de Sara, Wali in La Nouvelle Romance to Nnanna/Joep/Kafo in Munonye’s trilogy. Adah, from childhood, adopts a positive frame of mind in spite of the seemingly demeaning treatments from her parents due to the age-old traditional belief that the girl-child is not eligible to be educated. Instead of being deterred as her younger brother goes to school, Adah stubbornly takes herself to school without the permission of her parents, propelled by an inner force the
narrator describes as the ‘presence’ (7). The presence is a sort of inner power (an intuition) that strengthens her and at the same time illuminates and directs her path in all stages of her life.

Shortly after successfully enrolling in school, Adah’s world comes crumbling down as her father and breadwinner of the family suddenly dies. However, this too does not send Adah recoiling into her shell due to the presence that gives her the optimistic drive. The family decides to let her go through primary school so that she will fetch more money as an educated bride. But Adah rejects all her supposed suitors because she desires to continue her education. Adah breaks record as she is able to take the beating of her life just to register herself in the Common Entrance Examination. Ordinarily, children of her age would not bother about going to secondary school, having been separated from her mother and brother, and living with distant relatives as an unpaid maid. With Adah’s positive mindset, she obtains a scholarship that takes her through the Methodist Girls’ High School. This breakthrough leads her to a gainful employment with the British Consulate Library in Lagos. Unfortunately, with no parental/family figure to guide her, Adah rushes into an early marriage as a child just to have a home. This singular act will shape and redirect Adah’s future sojourn in the world of the narrative.

Marianna and most of the women in La Dot de Sara, like Adah, sail through rough and daunting childhood that threatens to submerge them. However, they are able to navigate through possible escape routes leading to survival. Marianna does not allow her early mistake (teenage pregnancy) to ruin the rest of her life as most young people will often do. Impregnated at the tender age of seventeen by Alphonse (21), she braces up fast enough instead of wallowing in complete dejection which could lead to depression. She straps her little girl on her back and off she goes to the capital of her province, L’Anse-aux-Mombins where she works as a fashion designer to raise her daughter, Giselle, all alone while Alphonse disappears into thin air.

Although Marianna as a growing adolescent never sees herself as a victim in her subconscious mind, she consciously builds a defensive hedge around herself as she vows never to have any further relationship with a man. Alphonse, therefore, becomes her very first and last man. She garners strength from hard work to live beyond victimhood, thereby raising Giselle to be an intelligent, disciplined young lady with exemplary manners. She stopped allowing herself become toy in the hands of men who see women as joueurs, Marianna learns from her harrowing experience and distances herself from men in order not to repeat the same mistake. She creates a new vision for her life rather than dwelling on the gloomy past. She handles her past with maturity, seeing the only good aspect of her painful experience (her daughter, Giselle), and working with all her strength to make life meaningful and beautiful for Giselle by providing her with sound education.

Education becomes the much-coveted goal out of victimhood for almost all the protagonists in the selected novels. Like Adah, Marianna evolves in a culture that does not guarantee education for the girl child. However, due to her dying mother’s (Man Clarisse’s) request, her grandmother tries to educate her before the unfortunate abuse, but fails due to the resulting teenage pregnancy so she remains unlettered.

Like the other protagonists, instead of making excuses for her early sexist marriage that denies her education, Wali disconnects her mind from her past, takes solace in the positive advice of Awa (her childhood friend) to develop a reading habit, with the hope that she (Wali) may be able to go back to school someday. She also organizes classes for the women in her neighborhood. Wali moves beyond this setback/victimization as she becomes a voracious reader and a dedicated teacher, just to take her mind off her worries, and to move beyond her plight.

In like manner, Munonye’s Nnanna as a child, experiences abuse, oppression and victimization from his uncle Amanze and his family. He, nevertheless, does not go wailing over his father’s death. Neither does he start playing second fiddle to Amanze and his family nor does he display any form of inferiority complex. However, when things get out of hand, Nnanna/Joe/Kafo and his mother take solace in Nade, his maternal home, during his self-imposed exile due to the feud that ensues between him and
his uncle’s family.
As if this experience as a child is insufficient, his mother abandons him in Nade as a result of his romance with colonialism (Christianity and Western education) which is against the tenets of Chiaku’s belief in tradition. Nnanna/Kafo chooses the mission house as the true path to breaking free from poverty and barbarism. Thus, as a child who is so much attached to his mother all his life, he does not recoil into himself as most victims will rather do. He explores the positive avenue to overcome his plight by embracing the White man and his religion/education at a time when most of the other characters detest the White man and his colonial antics by rejecting his ‘goodwill’ (education and Christianity). But Nnanna/Kafo sees beyond the victimization/defects of the colonial system and decides to opt for the benefit(s) accruable from Christianity and Western education.

Sembène Ousmane asserts that victimhood is a choice and not an obligation: “Ce ne sont pas ceux qui sont pris par force, enchainés et vendus comme esclaves qui sont les vrais esclaves, ce sont ceux qui acceptent moralement et physiquement de l’être” (45). In other words, it is not those who are taken by force, chained and sold as slaves who are the true slaves, it is those who morally and physically accept to be so that are slaves. Adah, Marianna, Wali and Nnanna/Kafo in the worlds of the novels are able to move beyond childhood victimization because of their positive attitude towards the harrowing and painful experiences.

Moving Beyond Challenges in Marriage and Childlessness
All the protagonists in the novels selected for study in this essay face one form of marital challenge or the other, but they are all able to wade through murky waters in marriage. Challenges in marriage cut across gender because from our selected works we observe that even Munonye’s Nnanna/Kafo at a point in time appears to lose his cool due to the taunts of his detractors who remind him of his wife’s inability to conceive. Nevertheless, challenges in marriage take different turns and twists depending on the character in question. Challenges in marriage are therefore contextual in these works.

Despite Adah’s terrible childhood (42), she takes solace in marriage as a last resort for shelter over her head. Adah initially does not regret her marriage since she is getting the desired respect from all and sundry as the goose that lays the golden eggs (42) even though her parents-in-law dictate how the earnings are dispensed. The tide eventually turns turbulent and raucous with Adah’s arrival in England. Adah’s victimization continues, but this time in the hands of her husband.

Francis does not welcome her blatant rejection of their neighbors because it is England. Emcheta portrays the British society as gradually shaping Francis into an ogre as he shamelessly paints a hopeless picture of the British society before his wife:

[... in Lagos you may be a million publicity officers for the Americans; you may be earning a million pounds a day; you may have hundreds of servants; you may be living like an elite, but the day you land in England, you are a second-class citizen. So you can’t discriminate against your own people because we are all second class. (42-3)]

In order to prepare her for what to expect and to understand that their destinies are already decided, he seems to say that there is no running away.

Adah as a focused goal-getter right from childhood already knows what she desires from the British society no matter how long or what it takes to get it. She is convinced that she will surely get it. Hence, when Francis mounts pressure on her to get a factory job like every other Black, she bluntly refuses. “He kept pressing Adah to settle for less by getting a job in a shirt factory. She too kept on reiterating that working in a factory is the last thing she would do” (44). As mentioned above, Adah is psychologically and emotionally trapped as a victim of bad marriage. Even her efforts to break free from her domineering parents-in-law by travelling to England are to no avail. She always sees the positive side in every situation, and eventually gets a first-class job at the North Finchley Library in London (49).

Francis rejects taking care of their kids, while
Adah is at work. He will ask her who will take care of her children as if they belong to her alone. Adah, as usual, is not bothered by this, because having known Francis well, it is expected that this will happen. Adah pays Trudy, a white woman, to take care of her children, and Trudy eventually becomes Francis’ mistress. This too did not stop Adah from working hard for her children. Francis becomes a chronic playboy with nothing to worry about. His wife is providing for the family’s needs, while he is busy running after other people’s wives. Even the open letter from the women in the neighborhood advising her to keep her husband away from them could not wreck her emotions. To her, Francis can sleep with whomsoever he pleases, but just let her be. Adah cannot refuse to sleep with her husband; otherwise, Francis will use her as a punching bag (95). Francis charges of her body as it pleases him and dictates how to spend her money in his pretext of going to an unending school. To Francis, it is not just enough to control her body and her money; hence, he is trying hard to control her mind also in order to render her completely powerless as his victim. Francis’ view of a woman and her worth is even less than a toy in the hand of a toddler. He sums up a woman as a punching bag at will, a cook and a laundry woman at the same time, and a child that cannot contribute reasonably to discussion, hence must not be fed with intelligent ideas through discussions (181).

However, Adah’s condition is very different from most other women that continue to stay in such unions because they are afraid to walk out of the union due to poverty, uncertainty and the nonchalant attitude of the society and the law enforcement agencies, thereby adopting the perpetual victimhood stance (Seligman, 1975, Walker, 1979, Gelles & Straus, 1988 in Zur, 1995). Gelles & Straus in Zur further point out that one is more likely to be battered and even get killed in one’s own home in the hands of an abusive partner, than an outside aggressor in the society. The psychoanalysts clarify that, this is so because, aggression is often like the tenet humans live with. Adah, therefore, decides to rebuild her life alone with her children when Francis publicly denies his marriage and children, destroys her brainchild (her manuscript of the Bride Price) which he calls brainless (187). Adah’s positive disposition on all issues is able to free her from a lopsided marriage. Hence, she divorces Francis and moves far away with her children, thus freeing herself from the pains and chains of a meaningless marriage without adopting the victim mindset.

Marianna, like Adah, though is never married, distances herself and her daughter, Giselle, from further abuse after her bitter experience with Alphonse. It may be true that the Haitian society is perceived as a matrilineal society due to the seeming absence of father figures in the lives of growing children, especially young boys (Fido, E. S. 1992, xix-xv). Nevertheless, mothers double their roles just to make sure their children excel. Thus, Agnant describes the role of single motherhood as taxing and at the same time aiding psychologically, beats and yells at will. Agnant’s Fred abuses Giselle emotionally, psychologically, beats and yells at her at will. Fred pretends to be going to an unending school while Giselle works to sustain the home: “Plus âgé qu’elle, Fred prétend encore étudiant alors que Giselle depuis tant d’années déjà travaille comme enseignante” (45). Unlike Adah, Giselle initially broods over her pain by locking herself up in her room for hours sinking into an abysmal depression as a victim. With the help of her mother, Marianna, Giselle is able to come out of her victimization without breaking down as she vows never to allow any man into her life again. Adah, Marianna, and Giselle all experience bitterness in relationships that almost drive them insane. Marianna is apt in her description of men: “les hommes sont des cannibales, des anthropophages.” Tu disais aussi: “Ils sont comme ces animaux qui pensent aimer
tellement leur progéniture qu’ils la mangent, la gobent, la dévorent afin de mieux la posséder. Aux hommes, il faut tout donner.” Mais moi, le peu de plumes qu’il me reste sur le dos, je veux le garder. Nous avons été à la même école, toi et moi, Marianna. (131-2)

Due to the harrowing pain, these women build walls of defense around themselves in order to secure themselves and their children from further hurt. Adah, Marianna, Giselle and most of the other women in the texts under study decide to do away with any form of male relationship again as Giselle reiterates: Je n’en veux plus de ces relations toujours inégales. Je refuse ce Bonheur qui consiste à donner, donner, tout donner. Il ne me reste plus rien à donner, comme tu le disais auparavant, t’en souviens-tu (131). This is the story of most of the other mothers in La Dot de Sara, having been abandoned by husbands and partners; they struggle to raise an army of children all alone without support. The beauty of their story is that Marianna, Giselle and the other mothers in La Dot de Sara, like Adah, never abandoned their children in spite of the wickedness dished out by the fathers of these children. Rather, these women see the beauty of their pain in the children. Marianna declares; “Giselle à cet âge-là était ma raison d’être. Je n’avais qu’un seul but dans la vie: réussir Giselle” (26). That is, looking beyond the pain and exploring the benefit/s in the midst of the pain to full advantage.

In the same vein, Lopes’ Wali is able to move beyond her pain to explore the possible benefit/s in the midst of her abuse and victimization to change her plight though she is childless in the world of the narrative. Just like Francis and Fred, Bienvenu too treats Wali as a chattel; he beats her and cheats on her. The only difference is that he works. He spends his earnings on women and prostitutes while Francis and Fred spend the hard earnings of their spouses on other women. Instead of viewing herself as a victim of bad marriage, Wali encourages herself in the sexist ideology that; man must always dominate (16) due to her growing-up experience in a family where her mother does all the work, while her father just sits back in the village (14).

Initially, Wali accepts her victimized plight because she did not know any better. To her; “[q]u’avait-elle d’ailleurs à se plaindre puisqu’il lui assurait de quoi manger et s’habiller” (16). Wali glosses over her oppression at the hand of Bienvenu. With a myopic view, she sees marriage as a source of sustenance of livelihood. This may be the reason why most women endure abusive men and remain victims because they are financially incapacitated. Simone de Beauvoir writes that: “[d]ès qu’elle cesse d’être une parasite, le système fondé sur sa dépendance, s’écroule” (qtd in Iboroma, I. E. 2010, 70). Nevertheless, most times, women in such situations are tied down because they do not know better. Wali drops out of school because her husband wants her all to himself; to serve him at all times, as the need arises. Donovan(1992) opines that:

Lack of education prevents women from perceiving the general principles behind the facts; this keeps them from analyzing their own situation critically. Such myopia condemns women to the meaningless repetition: critical reason is, therefore, the means by which women may rise out of the vegetative slough in which they perpetually languish. (10-11)

Wali gets to the point of breaking down as she views her marriage as: “la plus grande erreur de sa vie […]. [Et n] on, elle n’était pas faite pour ça” (i6). Lopès, like Agnant and Emecheta, implies that there is a limit to the pain and abuse any individual can take. At this point, one either learns from the pain and improves upon one’s plight or allows the situation to drown one as the case may be.

Wali eventually bounces back as a result of awareness imparted to her by her contact with the Impanis and her exposure to communism. Again, her voracious reading habit leads her to de Beauvoir’s Second Sex. Wali, thus chooses to explore her pain and victimization and takes all to her advantage as she takes the bold step to look for work, “[…] elle se sentait capable de prendre un métier, et de gagner sa vie de manière indépendente” (32). At the same time, she thinks
of going back to school. Therefore, instead of remaining in the absurd union as a perpetual victim and getting killed, as she reiterates “J’ai compris que la vie que je menais avec Bienvenu, et qui m’apparaisse normale et comme marque de destin était anachronique […] Voilà pourquoi je ne veux pas revoir Bienvenu” (192-3). Wali frees herself from slavery as she joins her friend Awa to break away from the slough in which their lives languish. Nnanna/Joe/Kafo, like Wali, also suffers challenges of childlessness in his marriage which leads to a painful exile. Despite his victimization, traumatic experiences emanating from his apparent temporary childlessness, he is able to survive the turbulent tide. Munonye demonstrates in the trilogy that men can also be victimized. This establishes that victimhood may be socially constructed.

In spite of Joe’s determined spirit, put forward against the taunts and insults from his people and the church, Nnanna/Joe/Kafo is, however, grieving silently. But he always puts on a brave face whenever he is openly or publicly confronted with his predicament. For instance, in Nade he was innocuously asked by a friend: “Your wife, how many has she now?” he smiled weakly. ‘Not yet’ ‘And what have you been waiting for?’ He did not reply. He hurried away” (83). Such instances greatly trouble him, but he will never show it publicly. Oftentimes, he boldly tells the Umuada; “[…] I will not leave the Church and I will not marry a second wife […]” (101). Nnanna/Joe/Kafo’s victimization becomes a trap as a result of anger, he strikes Akueze unconscious for calling him a “castrated bull” (189). Thus, his destiny is put on hold as the reason for his return to Umudioba (to build his father’s obi) is aborted with the sudden demise of Akueze, his cousin’s wife. This ugly incident leads to his major exile from Umudioba in Obi. They, however, remain undaunted and eventually move beyond victimization due to challenges of childlessness in their belief and confidence in Christianity. Faith is, therefore, the vehicle in which they moved out of the victim mentality.

**Post-Africanism**

Post-Africanism, coined by Denis Ekpo, was launched into the public domain in (1995) in an essay entitled “Towards a Post-Africanism: Contemporary African Thought and Postmodernism.” The post-Africanism theory postulates that Africa is in dire need of a complete rejuvenation and over-hauling of its thought system and beliefs. Given a long and sordid trajectory from slave trade to colonialism and its experiences of decolonization, but colonial Africa seems to have been trapped in an impasse which has landed her in underdevelopment in all facets of her national life. There is, therefore, every need for Africa to have a rethink on which way forward and this is why Ekpo’s Post-Africanism is

[a] post-ideological umbrella for a diversity of intellectual strategies seeking to inscribe newer, more creative moves beyond the age-old fixations, obsessions and petrification of thinking that had crystallized in and around the racial-cultural worries not only of the Negritude generation but also the so-called postcolonial Zeitgeist. (Ekpo 2010, 181)

In Post-Africanism and contemporary art in South African townships, Bernadette, (2011) agrees with Ekpo on the stagnating roles extant theories have played in Africa and her crave for modernity. He adopts Ekpo’s stance that if artists are unburdened from the harrowing historical experiences of the past, they will be more effective in advancing Africa’s *nouvelle* intellectual freshness by taking on all of modernity’s intellectual properties. He further states that Post-Africanism is crucial to South Africa because post-apartheid South Africa also depended on the Africainization of Africa as the way forward, but this has been in futility. He illuminates the need for Post-Africanism in Post-Apartheid South Africa to help disabuse the unhealed pain in the minds of South Africans which have erupted in the incessant waves of xenophobic attacks.

Similarly, in “The End of Pan-Africanism: Post-Africanism and the Re-Imagination of the African Myth,” Munshya wa Munshya states categorically that Pan-Africanism has disappointed African because the ideology has failed to stimulate Africa’s thought pattern in the right direction, aside from her egocentricism that
has perpetually kept her from development. He, therefore, enumerates certain benefits of Post-Africanism in the areas of the veracity of African personality, the need for the African Governments to see the Africans as the main concern in governance, the urgent need to deconstruct the birth anomalies of Africa and so on. He asserts that the formation of African states was greatly flawed, therefore, the need for urgent reformulation.

On his part, David T. Ngong writes on his blog that most of the African states that were governed by Africa’s foremost nationalists such as Mobutu Sésé Seko, Idi Amin, Jean-Bédel Bokassa, Gmassingbé Eyadéma just to mention these few have not recovered from the outcome of their treacherous and dreadful regimes. He argues that Africa’s Africanity only led her into the hands of psychotics in the form of the leaders as mentioned above who turned Africa into a human abattoir. He therefore clamours for Post-Africanism as the way out of Africa’s teething problems.

Though Post-African thought is yet to blossom into an evolving literary or social theory in different dimensions, if given the needed attention, it may bring to an end Africa’s continuous struggle with modern realities. However, we have adopted Post-Africanism as our theoretical base to read the works selected in this essay though unlike other literary theories such as postcolonialism, modernism and post-Modernism, Post-Africanism is relatively new and therefore possesses a lot of critical freshness. It is currently being explored in art and culture chiefly in South Africa, and Europe.

**Conclusion**

Though the novels are diverse in terms of narrative techniques, language, and setting (*Second-Class Citizen* 1975) in English and Igbo (*La Dot de Sara* 1995) in French and creole; (*La Nouvelle Romance* 1976) in French; (*The Only Son* 1966), (*Obi* 1969) and (*Bridge to a Wedding* 1978) all in English and Igbo languages), yet they all portray victimized characters. These characters are able to learn from their situations, improve upon themselves with the lessons learnt and move beyond their victimized plights as theorized by the Post-Africanism theory. From the lens of Post-Africanism and the reading of these novels, victimization goes beyond what meets the eyes, though how one perceives victimization is determined by the social context. Furthermore, from the Post-Africanist position, victimization may be viewed in two ways: the negative experience suffered as a result of the pains and the positive lessons learned from the pains. Some Africans, unlike these fictional characters, have blocked their minds from seeing anything good in colonization, for no matter how obnoxious it was, it nonetheless brought about the formal education we have today as a saving grace. This is echoed by Adah in *Second-Class Citizen*, Marianna in *La Dot de Sara*, and Wali in *La Nouvelle Romance* and explicitly displayed by Nnanna/Joe/Kafo in the trilogy. For example, Adah experienced setbacks like most girls—children of her time, but she is able to break through the traditional barriers that try to limit her from getting a sound education at the time because she perceived education as her only hope for a way out of poverty and abuse in a mend-dominated world (9). Marianna, for her part vows to work hard to give Giselle, her daughter the best education she (Marianna) does not have in the midst of lack and want as she reiterates:

> J’avais juré de mourir s’il le fallait, agrippée à cette machine à coudre, Plutôt que de retirer Giselle du pensionnat. Que deviendra-t-elle, je me demandais, si elle ne peut recevoir une bonne éducation? Je n’ai rien d’autre à lui donner.

(32)

Similarly, Wali too realizes the importance of education and decides to return to school to continue her education in France alongside her childhood friend Awa. As for Nnanna/Joe/Kafo, his total acceptance of Western education and Christianity, in other words, his non-discriminatory disposition toward colonialism changes his story completely and gives him an edge over his people in terms of knowledge and wealth.

We would like to submit at this juncture that, in spite of the harrowing experiences Africa suffered at the hands of the imperialists, colonialism, to an extent, played a salvific role in the history of the continent. We have to
remember the defamatory and inflammatory depiction of Africa, her people and history by Hegel in Ekpo (2004) in his infamous *The Philosophy of History*. There, Africa is painted as a backward race compounded by geography and landscape, wrapped in “mantle of darkness”, enmeshed in absolute gloom and barbarism of primitive tribes engaging in widespread wars and horrendous weirdness and peculiarities of nature leading to physical and mental exclusion from civilizations, with the looming threat of possible extinction. Though this could be an exaggerated depiction of Africa, as it were, Africa truly needed some form of external contact. With this dastardly picture of primordial Africa and its present state of affairs, where human trafficking, sales of new-born babies, human body parts and kidnapping, extortion and even killing of innocent souls is the order of the day in some African states, one cannot but argue that the education and Christianity brought to Africa by the colonizers did her some good, without which Africa’s history may have been worse if some of its people could still engage in some of these horrible human practices in the twenty-first century.

Emecheta, Munonye, Agnant and Lopès create characters that reason in the Post-Africanist mode of thought process: looking beyond the pain. These fictional characters reject every show of dejection, abject poverty and suffering due to racial manipulations, suppression and objectification of their persons. In the same manner, they refuse to yield to patriarchal dominations and challenges on the home front. This is synonymous with Africa’s tales of woes. But they differ since Africa still holds onto her past melancholic experiences and appears to have refused to move ahead by repressing such history to the sub-conscious.

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L’hégémonie d’anglais sur la langue yorouba : Une étude analytique de la politique linguistique nigériane

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Résumé
La politique linguistique du Nigeria pose des problèmes surtout pour le statut des langues nigérianes. Ceci c’est parce que le statut des langues du pays en l’occurrence le yorouba n’est pas encore valorisé. Le facteur de la politique linguistique du Nigeria est un problème dans la vie socio-politique. Le point de vue lePetit Larousse qui affirme que la politique linguistique est l’ensemble des choix conscients effectués dans le domaine des rapports entre des langues semble être mal connu au Nigeria car les langues dites nationales ne sont pas accordées une attention nécessaire. Pour ce qui est de notre étude, nous nous concentrons sur le yorouba, une langue régionale venant du sud-ouest du pays. L’objectif principal est d’examiner la place du yorouba et de l’anglais comme des langues régionale et officielle dans la société yorouba. Le problème de l’étude, la langue yorouba un peu marginalisée à cause de l’anglais, la langue officielle du pays est l’objet de notre analyse dans cette communication. Les résultats révèlent que la langue anglaise influence la communauté yorouba à cause de l’utilisation et la globalisation d’anglais.

Mots clés : l’hégémonie d’anglais, la langue yorouba, une étude analytique, et politique linguistique nigériane.

Introduction
Les linguistes tiennent l’acceptation que toutes les langues humaines restent égales au niveau de leur statut linguistique. La conception qui suit cette acceptation apparaît un acte de droit que chacun exprime dans sa propre langue qu’il s’agit d’une langue nationale ou minoritaire (Adegbite, 5). Cela n’efface pas la réalité cognitive que l’homme a la capacité d’exprimer plus qu’une langue, une réalité qui légitime l’idéologie de multilinguisme (Igono, 26).

La politique linguistique étudie un statut d’une langue par rapport à d’autres langues, ceci le rôle et la fonction des langues données (langue officielle, langue régionale, langue nationale, langue instruction, langue véhiculaire…) alors cette étude focalise le statut d’une langue anglaise et yorouba dans la société au niveau le domaine de l’éducation et du développement linguistique. La notion d’égalité des langues est une préconisation relativement acceptée par tous. Selon Brann en disant:

From the point of view of the Nigerian language planner, then all languages are equal, with some 50 being somewhat smaller; the 12 network languages are more equal than the others, whilst the 3 major languages are most equal with English still supra-equal (32).

La Politique linguistique des langues nigérien examen d’une nature différente, dont on est rattaché comme la culture l’histoire, et la religion, et perçue comme l’opposé de la personnalité occidentale.

La langue yorouba
Le yorouba est une langue véhiculaire ou régionale du sud-ouest au Nigeria. Le statut de la langue yorouba appartenant au groupe des langues Bénoué-Congo, le yorouba est une langue dans sept États par une population estimée à plus de 19 millions de personnes comme langue maternelle. Aussi, il a parlé comme langue deuxième par environ deux millions de personnes. Le yorouba est une première langue de la majorité des populations du sud-ouest, particulièrement dans les États d’Ekiti, Kwara, Lagos, Ogun, Ondo, Osun, Oyo et l’ouest de Kogi. Les populations de l’état d’Edo parle la langue yorouba comme deuxième langue. En dehors du Nigeria, on estime à plus de 600 000 le nombre de personnes qui ont le yorouba comme L1 au Bénin et au Togo.

Le yorouba est une langue écrite. Cette forme écrite a vu le jour au début du XIXème siècle. Aujourd’hui, le yorouba est une langue d’enseignement dans les écoles primaires du sud-ouest. C’est une matière enseignée dans les écoles secondaires, dans quelques universités et les écoles normales au Nigéria. Le yorouba est une langue médias (radio et télévision), en dehors
du Nigeria, quelques universités américaines enseignent le yorouba depuis les années 1980. Les étudiants noirs américains s’intéressent surtout à la linguistique et à la riche littérature orale yorouba.

L'hégémonie de l'anglais sur la langue yorouba

Après l’indépendance, le gouvernement nigérian cherche une langue d’intégration de peuple du nigérian. Le gouvernement demandant une langue qui pourrait devenir une langue officielle et aussi qui pourra jouer la façon communication intercommunautaire, scientifique, administrative, diplomatique et instruction générale de ses peuple. Mais il pose beaucoup de problème de trouver une telle langue, alors chaque groupe ethnique voudrait que sa langue devienne une langue nationale unique.

Le problème de trouver une langue indigène pour jouer ses rôles sans contestation pousser le gouvernement à la décision d'adopter l'anglais comme une langue officielle et administrative. C’est ainsi que l’anglais a commencé à jouer la fonction de « lingua franca » et de l’instrument d’éducation dans nos communautés linguistiques particulières. L’anglais était choisi comme une langue administrative et selon Adegbite (Macro Language Policy …), « les trois langues nationales (haoussa, igbo et yorouba) sont exhortées comme des langues capables de promouvoir l’intégration/identité nationale » (7).

L’utilisation de l’anglais par la société yorouba comme une langue officielle influence tout aspect de la vie du yorouba. L’hégémonie de l’anglaise sur la langue yorouba c’est à cause de la superstructure linguistique et son utilisation. L’anglais est une acceptation favorable et une influence dominante le monde. La morphologie de l’anglaise a été développé de la façon de former n’import mot d’une langue nigériane, on peut dériver les mots en anglais sur les mots yorouba par exemple :

<table>
<thead>
<tr>
<th>Yorouba</th>
<th>anglais</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mojẹ on</td>
<td>mojelasation</td>
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<tr>
<td>Lọ</td>
<td>lolisation</td>
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<tr>
<td>Pádà</td>
<td>padalisation</td>
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<tr>
<td>Joko</td>
<td>jokolisation</td>
</tr>
<tr>
<td>Duro</td>
<td>durolisation</td>
</tr>
</tbody>
</table>

Dans cinq mots en yorouba, nous dérivons les mots en anglais.

Le processus de la globalisation contribuait aussi au phénomène d’anglicisation du Nigeria. Par exemple, De Swaan glorifie les multifonctionnelles de l’anglais lorsqu’il dit:

*English allows us to reach everyone who counts in the field of natural science, advanced technology, mass entertainment and corporate affairs. English has come to serve a number of linking functions, in fact in almost all of them and almost everywhere (79).*

L’utilisation d’anglais a posé le problème des locuteurs yorouba parce que la langue anglaise promouvait la culture européenne dans la société yorouba. Igono affirme que l’adoption de l’anglais, une langue de la colonisation au Nigeria à ses inconvénients pour le pays. L’anglais comme le français aux pays francophones, ne joue pas un rôle d’une « langue neutre » car elle est devenue une langue d’une minorité dominante avec un grand prestige linguistique parmi les élites (40). Ensuite, bien que l’anglais permette, l’ouverture sur l’extérieur, elle est aussi le moyen d’exclusion de plus de 90% des potentialités humaines africaines (Alexandre), certes nigériennes (Adegbite). Le point de vue, la langue yorouba n’est pas utiliser en tant qu’instrument de communication scientifique et les populations préfèrent de l’anglais. «L’anglais occupe alors une place importante dans le contenu de l’enseignement partout dans le pays» (Tijani, 25). D’après Ricard, «le système d’éducation nigérien, tel qu’il avait été organisé en 1955, ne faisait pas de place officielle aux langues nigériennes, et en ce sens était bien fidèle à l’esprit qui animait ses voisins francophones» (99).La langue d’anglais devient purement un visa de trouver un emploi, et encore d’une chose qui joue du prestige dans la société yorouba.

**Conclusion**

L'utilisation de la langue yorouba devient un moyen de garantir l’identité du yorouba, la langue était l’attribut fondamental de la personnalité yorouba. Cette étude a permis d’affirmer le statut des langues anglais et yorouba, la place des deux langues dans la société nigériane. En œuvrant à la généralisation de ses utilisations dans tous les domaines...
e la vie quotidienne et sociale des citoyens.

Ouvrages cités


Analysis of Syntactic Errors in Essays of HND1 Students of Federal Polytechnic, Mubi, Adamawa State

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Abstract
This paper investigates syntactic errors in essays of HND1 students of Federal Polytechnic, Nasarawa. The aim is to find out the nature and causes of these errors of writing, which include spelling, punctuation, agreement and wrong tense usage that occur in the essays. The data were collected from the students’ essays of HND1 students of Federal Polytechnic, Mubi. There are a total of one hundred and fifty (150) essays out of the researcher drew error samples that agree with the aim of this paper. The findings revealed that syntactic errors were mostly due to the incomplete mastery of English language which is the language of instruction in Nigeria; that the background of some of the students correlates with the quantity and nature of errors; that some of these errors were caused by interference from the first language of the students; that some of these forms were regarded as aspects of Nigerian English; that some are caused as a result of gross negligence on the part of some of the students. As a result of this fall-out, students’ performance is negatively affected. Finally, teaching spelling and calligraphy well in, especially, the early formal education, encouragement of the use of the dictionary, and proper teaching, learning of grammar and consciousness of personal integrity is recommended for the reduction of these errors.

Keywords: syntactic errors, interference, spelling, calligraphy

Introduction
Among the four skills of language-listening, speaking, reading and writing, writing comes at the end of one’s mastery over the other three skills. It is not an inborn skill. It must be learned and practiced in a formal instructional setting or environment. It requires cognitive faculty and linguistic faculty. This skill demands that the learner generates ideas and transfers them into text. According to Brown (320), writing is a process in which a writer puts his ideas on paper and transforms his thoughts into words. Brown (321) thus puts- “Writing is a two step process. First, you figure out your meaning, and then you put it into language”.

The skills according to Oniemenyin, Medayedu and Daniel as cited in Onukwor (xiv) are the stages which any speaker of a language goes through in learning and using the language. The last two skills are acquired later in life in the process of formal education while the first two stages are acquired unconsciously by the child in the process of first language acquisition (15). For Onukwor, the last two stages – reading and writing, pose some difficulties for the learner, as he has to apply effort to acquire them. These difficulties appear in the form of errors of syntax, graphology, punctuation, among others. For the purpose of this study, we concentrate on syntactic errors, that is, errors of spelling, punctuation, agreement, wrong tense and omissions. However, Onukwor (xiv) posits that grapho-syntactic errors are basically deviations from the accepted standards and overall competence in putting the words of a language together in writing, for example, errors of spelling, punctuation, agreement, wrong tense and omissions. These errors normally occur in language use and they are sometimes “conscious errors” and sometimes “unconscious errors”. They are “conscious errors” when a speaker uses the wrong forms because he considers them appropriate in the context, and “unconscious errors’ when they occur as a result of inadequate mastery, carelessness or slips either on the part of the speaker, writer or the printer. These errors are indexes of the learner’s difficulties in language use. In some cases, because of the occurrence of errors, the information is not clearly disseminated to or understood by the target audience. Deviations in language use are considered real errors when they are consistent and non-random and as well hinder the proper decoding process of the information.

Conceptual Review
Grammar
The term grammar is a description of the rules governing the use of a language. It refers to a person’s use and knowledge of a language. As an aspect of linguistics, grammar refers to the set of
structural rules that governs the composition and study of linguistic items such as words, phrases, clauses and sentences in a language. When talking about the concept of grammar, one is concerned with the application of grammar, that is, the grammar as used by speakers. O’grady et al (9) are of the view that grammar refers to a subconscious linguistic system of a particular type, consisting of several components such as phonetics, phonology, morphology, syntax and semantics. They argue that a grammar makes possible the production and comprehension of a potentially unlimited number of utterances.

Koll and Funk (5) describe grammar in three different ways; one of which is the formal description of the rules of a language. They argue that the definition refers to the branch of linguistic science concerned with the formal description of language in an objective way which identifies the form and structure as well as the syntax of sentences. In other words, according to them, grammar is purely descriptive; it describes the composition and structures of linguistic units in a language. Tomori (1) in his text, examines four different meanings of grammar, in his opinion, he concludes that grammar is defined as the art of speaking and writing correctly. It can be inferred from his definition that it is the proper observance of the rules of a language identified from its description that makes a user speak and write correctly.

Also, Leech et al (3) assert that one way of describing grammar is as a set of rules which allows us to put words together in certain ways, but not in other ways. They further go further to say that at some level, speakers of a language must know these rule otherwise they would not be able to put words together in a meaningful way. In this light, Koll and Funk (5) further describe grammar as the social implications of usage, sometimes called ‘linguistic etiquette’ which covers the dos and don’ts of usage, rather than grammar. They argue that John Locke declared that the purpose of teaching grammar was “to teach en to speak, but to speak correctly and according to the exact rules of the tongue” this correctness can only be learnt through a proper description of the rules and structures of a language.

In his own way, Butterfield (142) describes grammar as a generic way of referring to any aspect of English that people object to. This usually covers the aspect of English which are not covered by the description of the rules of the language i.e. the ‘don’ts’ of a language and sometimes the aspects that are relatively unfamiliar to the users of the language. Thus, grammar is used to reveal the quality of the knowledge of a language possessed by a speaker as inferred from the nature of the speaker’s utterances. In other words, a speaker’s utterances are expected to reveal whether his grammar is good or bad, which can be ascertain from the rules of the language prescribed or described.

Therefore, the study of grammar can be descriptive and prescriptive. Prescriptive grammar is concerned with prescribing the rules of grammar, how they should be used and otherwise. It is associated with traditional grammar which emphasizes insistence on correctness, linguistic purism, literary excellence, priority of the written language over the spoken language. These features contrast with what obtains in modern grammatical studies that emphasize descriptive accuracy, appropriateness, comprehensiveness, explicitness and priority of the spoken form over the written form. Leech et al (5) argue that linguists who write grammars are concerned with describing how the language works rather than dictating or prescribing how it should be used. They conclude that prescriptive rules are clearly not grammatical rules in the same sense as descriptive rules, so it might be appropriate for the rules of grammatical appropriateness.

Koll and Funk (5) also argue that the words of John Locke mentioned above, explains the concept that is today called prescriptive grammar. However, they also say a more modern approach to language education is guided by the works of linguists who look at the way the language is actually used. Therefore, an accurate descriptive grammar describes the way people speak in everyday situations. Such a description recognizes a wide variety of grammatical forms. Lowth in Tomori (6) puts that the principle design of the grammar of any language is to teach us to express ourselves with propriety in that language and to enable us to judge of every phrase and form of construction whether it be
right or not. The plain way of doing this is to lay down rules, and to illustrate them by examples. This is in a bid to highlight the importance of the prescription of grammar over its description. However, from the study of grammar it is noted that prescriptive grammar is rather ‘old’ and traditional as opposed to modern theories of grammar which are descriptive in nature. These modern trends include structural grammar, phrase structure grammar, transformational generative grammar as well as systemic functional grammar. English grammar can be described as the analysis and the study of the systems and structure of the English language. It includes the structure of the English words, phrases, clauses and sentences. Koll and Funk (6) opine that the same kind of objectivity needed to study the grammar of an unknown language was applied to English grammar by a group of linguists who came to be known as structuralists. They introduced structural grammar which is based on structuralism. They go further to say the systemic nature of structuralism includes an analysis of the sound system (phonology), then the systemic combination of sounds into meaningful units and words (morphology) and finally, the systemic combination of words into meaningful phrase structures and sentence patterns. O’grady (9) concludes that because no language can exist without a grammar and no one can use a language without knowledge of its grammar, the study of grammatical systems has come to be the focus of contemporary linguistic analysis.

Radford (1) puts that grammar is traditionally subdivided into two different but interrelated areas of study which are morphology and syntax. He says morphology is the study of how words are formed out of smaller units (traditionally called morpheme), while syntax is concerned with the ways in which words can be combined together to form phrases and sentences. It is this area of grammar that is relevant to this study.

**Syntax**

Syntax is simply the study of phrases, clauses and sentences in a language. According to Chomsky (11), it is the study of the principles and processes by which sentences are constructed in particular languages. The syntactic investigation of a given language has its goal as the construction of a grammar that can be viewed as a device of some sort for producing the sentences of the language it is concerned with. Yule (100) defines syntax as the study of the structure and ordering of components within a sentence. Therefore, it can be deduced that the sentence and its constituents are the primary concern of syntax as such, a syntactic analysis is usually confined to the sentence level of every language. Koll and Funk (371) view syntax as the structure of sentences, and the relationship of the parts of the sentences. From these definitions, it is noted that syntactic units as the constituents of sentences are the primary concern of every syntactic analysis in the study of a language.

According to Radford (14) within traditional grammar, the syntax of a language is described in terms of taxonomy (i.e. the classificatory list) of the range of different types of syntactic structures found in the language. He further argues that the central assumption underpinning syntactic analysis in traditional grammar is that phrases and sentences are built up of a series of constituents (i.e. syntactic units) each of which belong to a specific grammatical category and serves a specific grammatical function. Given this assumption, the task of any grammatical analysis of the syntactic structure of any type of sentence is to identify each of the constituents in the sentence, what category it belongs to and the function it serves. That is to say the primary concern of this study is syntactic in nature. Syntax is believed to be a complex aspect of the English grammar because of the complexities of its structures. This explains why Aitchison (17) argues that syntactic change, that is, change in form and order of words is sometimes described as an elusive process compared to sound change. She explains that its apparent puzzling nature is partly due to its variety.

**What is an Error?**

Every user of a language encounters one problem or the other in the course of using that language. These problems occur as a result of incomplete mastery of that particular language. Users of a second language try to overcome these problems which indicate some level of incompetence in the language. Laymen normally dismiss this incompetence as slips or mistakes, but for linguists such as Headbloom cited in Ubahakwe, and Onukwor, “errors are not the same as
mistakes” (28). He buttresses further that “mistakes are not systematic but occur as a result of some phonological or sociological conditions” (28). Consequently, we can say that some mistakes do not indicate one’s level of incompetence. Such random mistakes can be taken as slips such as spoonerisms and slips of tongue or pen. When mistakes are consistent and non-random, they are counted as errors, at any level of language. To Onukwor, the concept of language errors is a fuzzy one, pursuing an adequate definition of errors is like chasing a slippery eel. Just as its outline appears to emerge, it disappears into another conceptual category. Linguists have not fully agreed on the criterion for defining errors. Research into the field of errors is based now on the nature of errors. A sociologist, Labov, in trying to highlight the difficulties in stating what an error is, has stated that if someone uses a sentence structure that is not generated by the grammar, there is nothing to prevent us from setting it aside as a mistake or a dialect difference (200).

The term ‘error’, according to Hornby (390) as seen in Onukwor (xxv), is “a thing done wrongly, a mistake”. The term is related to the verb ‘to err’ which in Latin originally meant “to wander from”. Thus, an error is taken to mean a deviation from a norm. One therefore, wonders what this norm actually is. Some people will refer to particular expressions as errors because they do not belong to the prestige dialect but this should not be so. This is because modern linguists emphasize what speakers can say rather than what speakers should say, that is, grammar should account for what is possible rather than what is the preferred standard of language. Investigations of errors should be on violation of grammatical rules, that is, deviations from what is possible in a language or a variety of that language rather than from formal registers.

Most linguists do not bother defining errors because of their controversial nature; rather they go ahead to discuss sources of errors and their types. Some definitions of errors include the one by Richards which says that “In the speech or writing of a second or foreign language learner, the use of a linguistic term in a way which a fluent or native speaker of a language regards as showing faulty or incomplete learning is an error” (127). He also defines errors as “faults made by speakers during the production of sounds, words and sentences” (127). In the same vein, Headbloom (in Ubahakwe ed.) and Onukwor, defines it as “a systematic deviation from the target language by a non-native speaker” (28).

From the above definitions, it could be established that errors are deviations from standard use of a language or possibilities in a language whether in writing or in speech.

**Theoretical Framework**

This study is underpinned by Traditional Grammar and the Structural Grammar as its theoretical framework. There is no single homogenous approach called traditional grammar unlike in the case of Transformational Generative Grammar propounded by Noam Chomsky or Systemic Grammar propounded by M.A.K Halliday, rather, it is an attempt to summarize the state of mind, the spectrum of methods and principles over the eighteenth and nineteenth centuries that are associated with many schools of thought. Wikipedia, online encyclopaedia views traditional grammar as framework for the description of the structure of language, it says traditional grammars are commonly used in language education.

Therefore, Traditional Grammar is the school or study of grammar that precedes modern linguistics which is now regarded as scientific approach to the study of language. Its approach is one that is normative, definition-oriented, and prescriptive in nature. It represents an attempt to prescribe rules for language use. It prescribes rather than merely describes language. Emphasis is on correct usage, which is what speakers should say rather than what speakers actually say (Alagbe 95). It is this perception to correctness of sentences that has made traditional grammar to always prescribe how the structures of a language are supposed to be used. Some of the prescriptions of traditional grammar as identified by Leech et al (185) are: “Do not end a sentence or clause with a preposition”, “Do not begin a sentence with a coordinator such as and or but “, “When comparing two things, use a comparative construction: when comparing more than two things, use a superlative construction”. It can be argued that it is such prescriptions that make up
the principles of traditional grammar and that they guide the use and study of the English grammar. Ibid. (186) provide some reasons to justify prescriptive rules in grammar; they include: The fact that the rule helps one to communicate clearly, (a practical reason), it is in accordance with logic (an intellectual reason), the rule is in accordance with good taste (an aesthetic reason), the rule is in accordance with tradition (a historical reason), the rule is in accordance with standard English (a normative reason). All these reasons provide a justification for the need to adhere to the rules of grammar in such that one will use a language appropriately and effectively. Williams (79) says traditional grammar is prescriptive because it focuses on the distinction between what some people do with language and what they ought to do with it, according to a pre-established standard. He opines that the chief goal of traditional grammar, therefore, is perpetuating a historical model of what supposedly constitutes proper language. Therefore, traditional grammar can be seen as an objective approach to the study of English grammar unlike other theories like systemic functional grammar and structural grammar which seem subjective since their principles and approaches can be easily modified to suit certain contexts. Traditional grammar distinguishes between the grammar of the elements that constitutes a sentence (subject, predicate, object, predicative sentence, clause and phrase) and the grammar within sentence elements (noun, adjective, determiner, verb, preposition, conjunction and pronoun). These are the major syntactic constituents that make up many English sentences. Therefore, it can be argued that traditional grammar is more interested in morphology and syntax and pays little or no attention to phonology, semantics and pragmatics. However, it is noticed that traditional grammar as an approach to the study of English grammar is not commonly thought in schools rather; it is used more as a concept of reference in the study of grammar. This explains why it is not as popular as other modern linguistic grammar theories like systematic functional grammar theory propounded by M.A.K Haliday. It is in this light that Leech et al (186) conclude that nowadays, with the decline of traditional grammar teaching, its rules, if they exist in people’s mind at all, are often no more than vaguely remembered folktale. Structural Grammar also called structuralism refers to a descriptivist approach to grammar associated with the mid-twentieth century linguists such as Ferdinand de Saussure, Edward Sapir and Leonard Bloomfield. From the point of view of the structuralism, all texts can be analyzed for their underlying structures. According to Syal and Jindal (106), the structural linguist attempts to describe language in terms of its structure, as it is used, and try to look for ‘irregularities’, and ‘patterns’ or ‘rules’ in language structure. In his own analysis, Bloomfield posited that language structure is associated with phoneme as the unit of phonology and morpheme as the unit of grammar. Therefore a linguist must be aware of the string of phonemes or morphemes that make up a sentence in order to study the structure of the sentence. Furthermore, the structural grammar theory considers the general characteristics or features of a language to be word order. This means that every language has its word order to suit its syntactic convention. Structuralists think that if the learners are taught correct language forms or structures, they will learn how to produce the correct language without errors. Errors, from the structuralists’ point of view are not considered sins. Brooks says that “like a sin an error is to be avoided”. Structuralists further believe that the continuous appearance of errors is attributed to the inadequate teaching techniques or the sub sequenced instructional materials. Sentences therefore must be structured based on the correct sentence pattern and right word order in sentence(s).

**Methodology**

This study employed both primary and secondary methods of data collection. The primary data are essays of HND1 students taking the Use of English GST courses in Federal Polytechnic, Mubi, Adamawa State. The essays cut across descriptive, narrative and expository essays. One hundred copies of the students’ essays provided the researcher with workable copies for the analysis.
The secondary method focuses on the collection of secondary materials or data for the study. These secondary data cover scholarly ideas, opinions and suggestions on the key terms and concepts of the research. Sources of the secondary data include: text books, journals, encyclopedia, empirical studies, dictionaries, and other printed as well as non-printed materials from the internet and the libraries.

A purposive sampling analysis approach was used in this study. Alhasan (53) defines purposive sampling as a method in which the ‘researcher carefully selects the sample to reflect the purpose. The categories identified would be described using the traditional grammar and the structural grammar. The process of the analysis involved identification of the errors, categorization of the errors, analysis of the errors and then corrections.

The subjects of this study would be selected HND1 students who take The Use of English course in Federal Polytechnic, Mubi, Adamawa State. They are made up of both male and female from different ethnic background. The data would be drawn from two essays – expository and descriptive essay. The essays were administered to the students, same topic so as to enable the researcher identify the progression of the students. It is believed that HND students should be more acquainted with the grammatical rules. This research therefore examined the level of proficiency of the students.

**Presentation of Data and Analysis**

This section presents the analysis of the data collected by the researcher. The data were primarily (written) errors in essays of HND students of Federal Polytechnic Nasarawa as a reflection of similar errors in similar items in other parts of Nigeria. The language in which the investigation is based is the English language.

The errors identified are grouped into: wrong use of capital letters, wrong use of determiners, concord errors, misplaced pronouns and determiners, wrong syllabification of words, wrong expressions, spelling and tense.

The major concern of this paper is the identification and analysis of syntactic errors. These errors are grouped here, into the following five categories for easier assessment.

**Wrong Capitalization** - CP

**Spelling** - SP

**Punctuation** - PN

**Tense** - TS

**Concord** - CD

### Spelling Errors

According to Eyisi (323) as cited in Onukwor (ixi), “the failure to represent pronunciation accurately and consistently is to a large extent responsible for persistent spelling difficulties among Nigerian learners of English whose mother tongues are usually spelt as they are pronounced”. The frequency of spelling errors clearly indicates that they were due to incomplete mastery of the English language. While looking at these error samples, the researcher noticed that they occurred because the words were spelt as they were pronounced whereas some are not.

Some of the spelling errors discovered included:

1. Demostic animal… ------- domestic animal…
2. conflict ------- conflict …
3. alerm… --------- alarm …
4. treal … --------- treat …
5. burning … ------ burning.
6. espeaily … ------------ especially …
7. … orphas … ----- orphans …
8. … uncomfortable ------ uncomfortable
9. distruction-------destruction
10. … sluttering ------ slaughtering
11. … varios ---- various
12. … Tie-------- Tiv
13. … safy--------- safe
14. … surpose… ------ suppose
15. … does ---------------- those
Examples 1 to 23 demonstrate spelling errors in the students’ essays under study. The essays are replete with spelling errors among others. Some of the words spelt wrongly are as a result of how they are pronounced but for others, one can hardly account for reasons behind such spellings. Nevertheless, some of them are as a result of gross negligence on the part of the students.

**Punctuation Errors**

The rules guiding punctuation were contravened in some of the error samples observed by the researcher. Punctuation errors were less frequent than spelling errors. They also indicated the incomplete mastery of the English language rules, though some of these punctuation errors occurred out of carelessness on the part of the students. Examples

25. Of recent, the Fulani herdsmen have been on rampage, destroying and killing people in many States, due to his precarious situation, …. Of recent, the Fulani herdsmen have been on rampage destroying and killing people in many states.
26. In Nigeria Fulani and Tiv … In Nigeria, Fulani and Tiv…
27. So … So,
28. …before it mature for harvesting … …before it matures for harvesting.

In examples 24 above, the student inserted a full stop after the phrase “The Federal Government of Nigeria” which is not a sentence but a phrase. Therefore, the full stop is wrongly inserted and closing the sentence at that point is also wrong. The sentence should therefore continue until a complete thought is expressed and then close with a full stop. Example 25 is another of punctuation error. Here, commas were preponderantly used. The first comma is acceptable but the structure between the first and second commas if removed, the sentence cannot flow from the structure before the first comma. So, the second comma should go. Nevertheless, the third and fourth commas were equally wrongly inserted. A sentence cannot be closed with a comma except a full stop. On a general note, the entire sentence is wrongly structured.

**Tense Errors**

Some tense errors were discovered at the course of analyzing the data. Tense errors indicated the influence of the first language, that is, mother tongue interference. The language users in some cases used only one tense to represent many forms. This can be traced to first language transfer as most Nigerian languages have one tense form for three different tense forms, that is, the same form serves as “the base form”, “the third person singular present tense”, and “the present participle”. In some Nigerian languages, the same form stands for both present and past tenses. However, the difference between the two tenses is indicated by tone.

In the same way, the practice is transferred to the English language. Examples:

29. They have turn … -------------- they have turned …
30. …and calamity has before … ------ and calamity has befallen …
31. … it has been carryout… -------- it has been carried out …
32. … have be taking place … -------- have been taking place…
33. …have to be taken place … ------------------------- have to take place or happen …

**Concord Errors**

Cases of the violation of the rules of concord of number, person, case and voice were identified. In some instances, a singular subject was used for a plural verb while a plural subject was used for a singular verb.
Even non-count nouns were pluralized. Examples:
34. … When a farmer talk to them… --------- talks
35. … the country are facing … --------- is or the countries are facing …
36. … the country need… --------- needs
37. … the Federal Government are trying their best … --------- the Federal Government is trying her best...
38. … and their neighbours which is the farmers … ------- and their neighbours who are farmers or … their neighbour who is a farmer
39. … one of the biggest threat… --------- one of the biggest threats…
40. … these misfortune … ------- these misfortunes…
41. … these issue… --------- these issues …
42. … the people of these country… ----- the people of these countries …
43. … Fulani herdsmen has … ------- Fulani herdsmen have …
44. … some others harmful act which does not … ---- some other harmful acts which do not …

Findings and Discussion
From the study, the researcher was able to establish the following:

i. Most cases of syntactic errors occur due to incomplete mastery of the English language, which is the language of instruction in Nigeria.

ii. Syntactic errors occur as a result of low level of formal education of some of the students. In fact, the background of some of the students correlates with the quantity and nature of the errors they commit.

iii. Some syntactic errors, which occurred in the essays, were as a result of interference from the first language (L1) of the students. The researcher discovered that there were numerous transfers of the first language rules to the second language (L2).

iv. Some erroneous forms were as a result of gross negligence from the students.

Pedagogical Implications of the Findings
It has been noted that syntactic errors raise problems of pedagogy and quality of the English language teaching and learning. To this end, this paper will be of great benefit to the ESL learners, teachers, ESL curriculum planners, textbook designers and all who have passionate interest in the use of the English language. Having explored the causes of syntactic errors, it will guide the learners to avoid repeating them and will benefit teachers of English. Having exposed the sources and nature of syntactic errors, teacher of English will be more implicit in teaching spellings and calligraphy well in the early formal education. They should encourage the use of dictionary, early in school life. Also, there is need for proper teaching of English grammar using whatever appropriate method that has been found by experts to be most appropriate in ESL. Conversely, since the research has shown sufficient evidence of the negative effects on spelling and syntax, it is pertinent for all teachers of English at all levels to be familiar with error and contrastive analysis and the application of their findings in the classroom so as to reduce the incidence of syntactic errors by the products of our educational system.

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Abstract
Many variants of feminism have been branded over time and that has given feminism a multiple identity. One of the new revelations of feminism in recent times is Afropolitanism, a branch of African feminism that deals with the story of African women in the West trying to assume the status of world citizens to de-emphasize their origins. What is the nature of Afropolitanism? What is the link between Feminism and Afropolitanism? To what extent do Adichie’s characters show the attributes of Afropolitans? This paper illuminates the concepts of feminism and Afropolitanism and the latter’s traits in Adichie’s characters in Americanah and The Thing Around Your Neck. It deals with Diaspora issues and the way African women in literary fictions try to stem the effects of global maladies like African patriarchy, Western racism and sexism. The paper further discusses social awareness and feminist tendencies displayed by the characters. It ends by noting that feminism which assumes the dimension of Afropolitanism in Adichie’s works is a becoming trend rather than a fixed norm.

Keywords: Afropolitanism, African women, Chimamanda Adichie

Introduction
Chimamanda Adichie is a female African author who is widely known and read in contemporary African literature. Her writings as vehicle of expression for the yearnings of the African woman are well received in literary circles all over the world. This particular feat has ultimately led to her meteoric rise to fame and brought her to the centre of global interest, especially since such writings are full of ancillary power of feminine activism and advocacy. Adichie’s use of the recent concept of Afropolitanism to shed new light on the literary portrayal of African women living in the Diaspora has added glamour to her achievements as a prolific writer. She deploys this concept as a tool in the creation of fictions such as Americanah, and five of her short stories in The Thing around your neck. These short stories include “Imitation”, “The Arrangers of marriage”, “On Monday of Last week”, “The Shivering” and “The Thing around your neck”. We shall use the concept of Afropolitanism as defined by Taiye Selasi, Achille Mbembe and others to analyze these works and show how Adichie tries to situate her characters, who have escaped from patriarchal practices at the homeland, in the global context in order to insulate them from crisis of identity, discrimination and racism in the West while they are there in search of better opportunities for their self-actualization.

What is Afropolitan Feminism?
This paper defines “Afropolitan feminism” as:

a. A type of feminism that combines the usual feminist attributes with Afropolitan ideals.

b. Portrayal of feminist characters that also possess Afropolitan characteristics.

c. Portrayal of African feminist characters born in the Diaspora or who have left the homeland to the imperial centre in search of a better life.

Feminist literature as we know it, usually treats the themes of the quest for equality between men and women, portrayal of the oppression and suppression of women in a patriarchal society as well as the portrayal of female characters who have risen above the stereotype. On the other hand, Afropolitanism or Afropolitan feminism portrays women who live in the Diaspora, grappling with identity formation and who decide not to be confined to a particular geographical area; so they move out from the centre of oppression in search of greener pastures in the Diaspora. Afropolitan feminism therefore imbues
women with positive mental attitude through mode of dressing, education, venturing into unconventional careers and liberation from both physical and mental “confinement”.

This study to this extent describes Afropolitan feminism as that in which the African woman is comfortable and at home anywhere in the world whilst refusing to take on an identity of a victim. Afropolitan feminism does not get fixated on the injustice and violence inflicted on women in a patriarchal society, but rather provides the African woman the optimism and confidence required to assert her subjectivity. The Afropolitan feminist accepts herself the way she is. She is confident in who she is irrespective of gender, race, occupation and colour. The ability of the African woman to relinquish all feeling of inferiority complex, overcome issues of race and gender, the ability to flourish and prosper in any geographical location and refuse being stereotyped are major features of Afropolitan feminism. The afropolitan feminist is not confined or limited to a particular geographical space. Ndiaye (2005) rightly asserts that “From an Afropolitanist standpoint, women’s participation in Africa’s development is not limited to the continent itself, but rather it extends to the world, by highlighting the actions accomplished by women to build, manage and sustain the world based on their own individual African values and cultures”.

**Theoretical Framework**

The theoretical framework for this paper is feminism, Afropolitanism and Diaspora theories. Feminism advocates equal rights for women and creates a model of ideal womanhood. According to Rosemarie Tong, feminist theory attempts to describe women’s oppression, to explain its causes and consequences and prescribe strategies for women’s liberation. Others like Jane Flax reiterates that feminist theory has several purposes - understanding the power differential between men and women, understanding women’s oppression—how it evolved, how it changes over time, how it is related to other forms of oppression and how to overcome oppression. There are many branches of feminism – liberal feminism, radical feminism, eco-feminism, amazon feminism, social feminism, African feminism among others.

Modern feminism also known as the “first wave” of modern feminism can be traced back to as early as 1792 with Mary Wollstonecraft’s *Vindication of the Rights of Women* (1792). In her work, she posits that women and men should enjoy the same social, legal, and intellectual equality. These early feminist activists, Wollstonecraft, Elizabeth Cady Stanton and Susan B. Anthony were mostly preoccupied with the issue of granting suffrage rights to women. Other feminists like Virginia Woolf, in *Room of One’s Own* (1929), criticize the stereotyping of women in male authored novels. Woolf not only condemned the negative portrayal of women but created a new model for female identity (Gregory 2007).

The “second wave” of Feminism, started in the 1960s, and could boast of writers like Simone de Beauvoir, Germaine Greer, and Kate Millet among others. In her book, *The Second Sex* (1949), Beauvoir laments the plights of women and notes that “we are all brought up in a world defined by men, where women are defined as the “other” or not being normal (maleness being the norm)” She further asserts that “one is not born, one becomes a woman,” Germaine Greer in *The Female Eunuch*, like De Beauvoir, argues that there is no natural distinction between the sexes. For Kate Millet, the problem was fundamentally political. Also like De Beauvoir, she argued against the concept of “biologism,” which is the idea that gender difference is “natural.” Millet criticized cultural programming, especially the infantilization of women.

African women are not left out in feminist writings and activism. African women writing started in the 1970s with the main objective of dismissing the unattractive representations of womanhood in the novels of their male counterparts. African feminists seek to develop a feminist perspective that will reflect the African woman’s realities. Omolara Ogundipe Lesslie advocates a form of feminism which she called STIWA (Social Transformation Involving Women in Africa). Catherine Acholonu prefers Motherism, while Admora Ezeigbo came up with Snail sense feminism. Others like Buchi Emecheta, C. O. Ognyemi and Ama Ata Aidoo endorse Alice walker’s Womanism. Filomina Chioma Steady’s African feminism advocates
autonomy and co-operation of women; importance of nature over culture; children, multiple mothering and kinship. She maintains that African feminist literature concerns itself with the liberty of all African people.

In spite of the various forms and branches of feminism, what all of them have in common is an interest in exposing patriarchal forms of power as the cause of the unequal and subordinate status of women all over the world. According to Mill in his book The Subjection of Women (1869) “All women are brought up from the very earliest years in the belief that their ideal of character is the very opposite to that of men; not self-will, and government by self-control, but submission and yielding to the control of others” (quoted in Blackwell P. 106). It is the above notion that feminist literatures seek to correct.

Even though there are many strands of feminism, this paper is going to be explored with the theoretical lens of African feminism which according to Salami (2012) explores African feminism by discussing themes such as patriarchy as a “traditional system that values men more than women, that uses law and tradition, force, ritual, customs, education, language and labour to keep women governed by men in both public and private life”. It also highlights problems of race, sexuality, tradition, chief among which are: polygamy, abusive widowhood practices, genital mutilation, witch-hunting and woman’s lack of access to property and power in a traditional African society. Other themes of African feminism include “discrimination, stereotyping, objectification, (especially sexual objectification) and oppression”.

The theme of Afropolitanism will be explored using Taiye Selasi’s essay “Bye Bye Barber” or “Who is an Afropolitan” as a yardstick. Selasi made up that term when she got tired of explaining and being apologetic about her multiple national background. In order to assert her identity, she opted to become a citizen of the world, not confined to a particular geographical area. Afropolitanism gives a sense of belonging to emigrants battling with identity crises. Contrary to some writers like Wainana who believe that Afropolitanism is mainly related to fashion, dance style and art, this study will show that Afropolitanism is more relevant as a literary discourse. The main characteristics of Afropolitanism are:

I. The novels are set in Diaspora and the characters also live in Diaspora, they are Cultural Hybrids with multiple nationalities and a tendency to feel at home wherever they are.

II. Dress sense- a combination of African and European fashion to assert their multicultural identity. There is a strong correlation between mode of dressing and freedom.

III. They have unconventional careers, freedom of expression and education.

IV. African bond i.e. having at least one African country to call home in spite of being a citizen of the world, Identity formation and a call for experts to come back to Africa to build it. We will also draw from Achilles Mbeme’s and Alpha Abebe’s definitions as well as other proponents of Afropolitanism. Abebe considers Afropolitanism as a contemporary response to “Afro-pessimism”, which generally masks class differences and inequities within the African Diaspora, and regularly challenges gender roles and representations. Mbembe on the other hand defines Afropolitanism as an aesthetic, and a particular poetic of the world. He describes it as a way of being in the world and refusing on principle any form of victim identity.

The theory of Diaspora will also be used to analyze this work, since the authors live in Diaspora and the selected novels are set in Diaspora. One of the early scholars to establish the main criteria for Diaspora theory is William Safran. In his article “Diasporas in Modern Societies: Myths of Homeland and Return”. In this essay, he suggested certain criteria for theorizing Diaspora. According to him, in order to qualify as Diaspora, there must be a dispersal from a specific original” centre” to two or more “peripheral” or foreign region; retention of a collective memory, vision, or myth about the original homeland—its physical location, history, and achievements; non-acceptance by their host society and therefore feeling of alienation and insulation from it; regarding the ancestral homeland as the true, ideal home and as the place to which they or their descendants would (or should) eventually return when conditions are appropriate; belief in the commitment to its safety and prosperity.
Afropolitan Concepts in Adichie’s Works
We continue to explore Afropolitanism to bring out its quintessential features, but not without demonstrating how Chimamanda Adichie aptly exploited them in order to illuminate her characters and finally put across her message in a succinct manner. However, the critique of the concepts and issues at stake are accomplished under the following headings, to which we have made innuendoes in the theoretical framework: Cosmopolitan Individuals, Fashion as a Means of self-Assertion, African bond and Rejection of Victimhood Identity. This section of the paper to this end discusses in details the different concepts that have emerged in the works of the author and shows how they are linked to Afropolitanism.

i). Cosmopolitan Individuals
Cosmopolitanism is an important attribute of Afropolitanism. Taiye Selasi (2005) uses the term “Afropolitan” to refer to cosmopolitans of African origin. In “Bye – Bye Barbar”, she refers to “Afropean as not citizens of the world, but Africans of the world.” The Afropolitan individual is usually an African who migrates to the imperial centre in search of greener pastures. According to Selasi in “Bye-Bye Barber”, “It isn’t hard to trace our genealogy. Starting in the 60’s, the young, gifted and broke left Africa in pursuit of higher education and happiness abroad”. She continues that:

Some three decades later this scattered tribe of pharmacists, physicists, physicians (and the odd polymatist) has set up camp around the globe. The caricatures are familiar. The Nigerian physics professor with faux-Coogi sweater; the Kenyan marathonist with long legs and rolled r’s; the heavysset Gambian braiding hair in a house that smells of burnt Kanekalon.

“Some of us were bred on African shores then shipped to the West for higher education; others born in much colder climates and sent home for cultural re-indoctrination”. The above definitions constitute major features of the novels and short stories used for this study. In these novels and short stories, the Main female characters are portrayed as cosmopolitan individuals. After one disappointment or the other in their countries of origin, these characters leave the homeland for the Diaspora in search of a better life. The protagonists are Diasporic subjects because their movement involves “a traversal of the boundaries demarcating nation and Diaspora” ((Franz 2015:622). The reasons for the movement of the characters vary from lack of jobs in the homeland, inequality of sexes which push female characters to seek a better condition of life in foreign countries, better university opportunities as result of incessant strike of lecturers and escape from extreme patriarchal practices. The women hope to find a better life in the Diaspora through marriage, even if it is an arranged one. Macheso (2015) reiterates that “Africans, both at home and abroad, perceive cultural diversity and globalization as alternative means of identity and belonging beyond the narrow confines of the nation-state. As such, the 21st century African is no longer one who cares about nationalism but rather a cosmopolitan individual”. According to Selasi, “what is manifest is the extent to which the modern adolescent African is tasked to forge a sense of self from widely disparate sources”. Education is also a major component of Afropolitanism

The novel Americanah is set in Nigeria, the United States and England. The female characters are made up of metropolitan middle-class characters, academics, the educated and uneducated, rural and traditionalist characters. In the novel, it is usually the educated middle-class characters who move away from Nigeria to the Diaspora for various reasons. The West is presented as a place of escape for Africans who are desperate for better educational and socio-economic opportunities as well as escape from patriarchial oppressions. In Americanah the protagonist Ifemelu emigrates from her home country, Nigeria, to the United States; literally moving from one culture to the other. She moves because of the incessant strike actions embarked on by university lecturers. This is caused by the political situation in Nigeria where the government fails to honour agreements between them and lecturers. This causes students like Ifemelu to seek better educational opportunities abroad. She represents members of the educated Nigerian middle class who leave their homelands
because they dream of having better educational opportunities in the United States. (Adichie Americanah Ch.8). In the case of Ifemelu’s aunt Uju, a former lover of a General of the Nigerian military regime, she moves to the United States to give birth to their child and also to escape victimization from the General’s relations who at his death dispossessed her of everything the General bought for her including her house. Uju also nurses the intention of continuing the medical education she started back in Nigeria. She also hopes to find part-time work and start her clinic one day. (Adichie Americanah Ch.3).

Other characters like Yinka go to England often and live in Ikoyi and speak with a British accent. Ginika is also respected in school because she has “the air of away”. Mariama, the owner of African Hair Braiding and her sister are immigrants from Mali, and Aisha is from Senegal. These ones belong to lower socio-economic group.

In the short story collection, The Thing Around your neck, the female characters are all cosmopolitan individuals who have emigrated to the U.S.A. “Imitation” is the story of a Nigerian family; (Obiora and Nkem) who decides to leave their country, Nigeria, for Philadelphia in the United States. The attraction of this family towards the United States is to access better medical services, better education for their children, and also acquire the prestige associated with living abroad. America to Nkem is a land of opportunity. We are told that one of the things she has come to love about America is the abundance of unreasonable hope (P.26). Akunna, in “The Thing Around Your Neck” travels to America because she won the American lottery. Before she travelled, she and her relations had a false conception of life in America. They erroneously believe that everybody who lives in America is rich and comfortable. In Nigeria “you thought everybody in America had a car; and your uncles and aunts and cousins thought so too. Right after you won the American visa lottery, they told you: In a month, you will have a big car, soon, a big house”. “In the The Arrangers of Marriage”, Ofodile migrates to America for his medical studies. Chinaza moves to America to begin a new life with her husband Ofodile. Her movement from Nigeria into an arranged marriage in America is motivated by the hope of escaping her life of domestic servitude in the house of her Aunt and Uncle. Like most immigrants, Chinaza is lured by the American Dream “I imagined a smooth driveway snaking between cucumber coloured lawns, a door leading into a hallway, walls with sedate paintings.” (TTAN: 167). Her aunt and uncle also buy into the American dream. This makes them persuade her to agree to an arranged marriage: “a doctor in America! It is like we won a lottery for you!”(TTAN: 170) “On Monday of last week” is the story Kamara, a Nigerian immigrant to the USA. Both Kamara and her husband are University graduates who like many others have moved to America for greener pastures. In “The Shivering” Ukamaka leaves Nigeria to the US for Post graduate studies

ii). Self-Assertion through Fashion

Fashion sense is a strong and pertinent characteristic of Afropolitanism. Dressing is very intrinsically connected to identity formation. In Selasi’s essay she affirms that The women show off enormous afros, tiny t-shirts, gaps in teeth; the men those incredible torsos unique to and common on African coastlines. The whole scene speaks of the Cultural Hybrid: kente cloth worn over low-waisted jeans; ‘African Lady’ over Ludacris bass lines….You’ll know us by our funny blend of London fashion....” (Selasi Bye-Bye Babar).

We deduce from the above that in order to forge a sense of identity, the Afropolitans wear a combination of African (kente cloth) and European fashion (low-waisted jeans) to drive home their multiple identities. Opponents of Afropolitanism usually base their perception of Afropolitanism as frivolous and trivial based on the above lines. In academic discourse fashion and dressing have been found to be very pertinent to identity formation. To buttress this point, Kawamura reiterates that:

…the fashion is an inherent part of human social interaction and not the creation of an elite group of designers, producers, or marketers. Because of its basis in individual social comparison, fashion cannot be
controlled without underlining its ultimate purpose, which is the expression of individual identity. If self-identity were never in doubt and social comparison never took place, there would be no demand for fashion, and there would be no need or opportunity for style change (Kawamura 2004:28).

Svendsen Lars (2006) in Fashion: a Philosophy highlights the importance of fashion. He observes that:

since the Renaissance. It has conquered an increasing number of modern man's fields of activity and has become almost 'second nature' to us. So an understanding of fashion ought to contribute to an understanding of ourselves and the way we act. Despite this, fashion has been virtually ignored by philosophers, possibly because it was thought that this, the most superficial of all phenomena, could hardly be a worthy object of study for so 'profound' a discipline as philosophy. But if philosophy is to be a discipline that contributes to our self understanding, and if fashion really has been - and is - as influential as I claim, it ought to be taken seriously as an object of philosophical investigation (Svendsen 7).

We therefore agree that fashion and dressing are serious subject matters used by individuals to make non verbal statements about their feelings at any point in time. According to Barnard Malcolm, there are many different languages of dress, each having its own vocabulary and grammar. He asserts that clothes are the equivalent of words and may be combined into ‘sentences’ (Barnard: 29).

Chimamanda Ngozi Adichie, the authors used for this study has affirmed her belief that fashion is a serious affair; she describes it as a means of conveying a political statement as well as portraying culture. Adichie, an accomplished and world acclaimed author, is a lady that loves fashion and she has this to say:

I decided to use fashion as a kind of political statement. Which is to say that I made the choice to wear mostly Nigerian designers to public events, because obviously, I want to support an industry that’s full of talent, but also to make a case for how fashion can tell a story, fashion and culture are intertwined in very interesting ways.” (http://www.konbini.com/ng/lifestyle/chimamanda-adichie-says-uses-fashion-politicalstatement/)

In the novels and short stories in analysis, we observe that when the female characters begin their journey to self-discovery, there is often a change in their mode of dressing and personal appearance. Mode of dressing thus provides an avenue for the main characters to break away from patriarchal and societal norms. It is an expression of rebellion, of freedom and self assertion. Fashion acts as a means of expression and resistance to patriarchal systems and racism. According to Dominic Thomas in ‘Fashion Matters…’(2003), “clothing provides the occasion for the subversion of established modes and the rejection of the dictates of accepted norms” (Thomas 954). He also affirms that it constitutes the creation of a particular form of resistance through the creation of an oppositional, counter hegemonic culture. (Thomas 958). Julia Twigg in (J. Powell and T. Gilbert 2009) asserts that identity and dress are intimately linked. She affirms that clothes display, express and shape identity, imbuing it with a direct material reality. She further describes fashion as a useful lens through which to explore the possibly changing ways in which older identities are constituted in modern culture. Wilson (1992:13) describes fashion as one of the ways through which women have been able to achieve self-expression.

Female characters in the works of the authors use dressing and fashion to express their rebellion and resistance against an oppressive system. In “Imitation” on hearing about her husband’s infidelity back home and after her initial shock, Nkem decides to be assertive in the relationship and to rebel against her husband. Her first reaction is to change everything that Obiora loves about her beginning with her appearance.
She cuts her long hair which Obiora loves (TTAN: 28), she refuses to trim her pubic hair (TTAN:38).

In “Arrangers of Marriage”, Chinaza travels to the USA to live with her new husband Ofodile. The latter has embraced America in a negative way; he strips himself and his wife of their Nigerian identity and heritage. He changes their Igbo names to English ones- his name from Ofodile Udenwa to Dave Bell and Chinaza’s name becomes Agatha Bell. When Chinaza decides to break away from her oppressive and loveless marriage, when she decides to reassume her identity, the first thing she does is to discard the English wears her husband bought for her in favour of her traditional African wears: “that evening while he showered, I put only the clothes he hadn't bought me, two embroidered boubous and one caftan, all Aunty Ada’s cast-offs, in a plastic suitcase I had brought from Nigeria and went to Nia’s apartment” (TTAN 184). Hair, an aspect of fashion, is also very much linked to Afropolitanism, Selasi (2005) affirms: that “the women show off enormous afros” - as such, natural hair is a very important element in Adichie’s notion/concept of identity formation. Chinaza admires Nia’s natural hair, according to her, “it was not just her hair, held up on top of her head in a natural Afro puff, that I found beautiful, though, it was her skin the color of roasted groundnuts…..” (TTAN 181)

In Americanah, Ifemelu starts her journey to self-recovery by rejecting perm hair and deciding to go back to wearing her natural hair. This decision is significant to Ifemelu’s identity. Natural hair is often associated with cultural nationalism and pride in Black beauty. Hair also has a strong impact on identity and self perception. Ifemelu's father said that it was a "crown of glory"(American: 41). Body image and self-esteem is extremely connected to Ifemelu’s hair. In the hair braiding salon, Aisha, Ifemelu's hairdresser, asks Ifemelu why she does not have relaxer, Ifemelu responds by saying that she likes her hair the way that God made it. "(American: 12). In an interview with Kate Kellaway in the guardian on Sunday 7 April 2013, Adichie affirms that: “Hair is hair – yet also about larger questions: self-acceptance, insecurity and what the world tells you is beautiful. For many black

women, the idea of wearing their hair naturally is unbearable”. Thus Ifemalu reverting to her natural hair is significant, it means she has come to terms with her personality and identity as black; she has acquired the confidence and willingness to be an African living in the United States, instead of an African transformed into an American. In “If You Don’t like Their Story, Write Your Own: Chimamanda Adichie’s Americanah and the New Postcolonial Literature” (1984:12), do Espirito Santo reiterates that “coarse hair is a symbol of black resistance when women accept their bodies and ancestry.” She further states that in “Americanah, hair – which bears an important role in relation to women and vanity – works as a symbol of strength and assumes a significant role against racism” (1984:12).

To Adichie’s female characters, natural hair is intricately connected to their identity In ‘Monday of last week’ Tracy wears dreadlocks in line with her profession as an artist (TTAN 79), while Kamara, a Nigerian “had her hair braided in the Senegalese place in south street…” (TTAN 80) In “The Thing around your neck”, wearing African hair is of so much importance that Akunna’s aunty “had to drive an hour to find a hair salon that did African hair”. Akunna herself also wears braids not minding that the whites gawped at her hair, wondering whether her hair stands up or falls down when she takes out the braids. (TTAN:116) Nia in “Arrangers of marriage,” owns a hair salon.

iii. Bond to the homeland/African Tie

Afropolitans maintain a strong bond to their homeland Africa even though they are dispersed across the globe. They usually have a strong desire to maintain a part of their culture even in the Diaspora. This is in line with Selasi’s description of the Afropolitan in her essay. According to Selasi “there is at least one place on The African Continent to which we tie our sense of self: be it a nation-state (Ethiopia), a city (Ibadan), or an auntie’s kitchen”. (Paragraph 3). She further states that the Afropolitan whether in the West or at home is distinguished by:

a willingness to complicate Africa
– namely, to engage with, critique, and celebrate the parts of Africa that mean most to them. Perhaps
what most typifies the Afropolitan consciousness is the refusal to oversimplify; the effort to understand what is ailing in Africa alongside the desire to honor what is wonderful, unique. Rather than essentialising the geographical entity, we seek to comprehend the cultural complexity; to honor the intellectual and spiritual legacy; and to sustain our parents’ cultures. (Paragraph 7)

As a result, “the Afropolitan must form an identity along at least three dimensions: national, racial, and cultural – with subtle tensions in between.” (Paragragh 9) In his own definition, Gikandi (cited in Wawrzinek & Makokha, 2011, p. 79) affirms that to be Afropolitan means being connected to knowable African communities, nations, and traditions and to live a life divided across cultures, languages and states. It is also, according to him, embracing and celebrating a state of cultural hybridity as well as being of Africa and of other worlds at the same time. Eze (2014) reasoning along the same line asserts that an Afropolitan is that human being on the African continent or of African descent who has realized that her identity can no longer be explained in purist, essentialist, and oppositional terms or by reference only to Africa (2014: 240). In the novels and short stories under study, the parents’ cultures are sustained through speaking the mother tongue and eating native food even in the Diaspora. Ifemelu speaks Igbo to his nephew even though Aunty Uju does not approve of that. (Americanah: 109). In “The Thing around Your Neck”, Akunna’s uncle’s wife calls her ‘Nwanne’. “They spoke Igbo and ate “garri” for lunch and it was like home” (TTAN: 116). Akunna visits the African store with her white boyfriend, she cooks “onugbu” soup and ate “gari” (TTAN: 123.)‖  In “Imitation”, they talk of “jiakwukwo” instead of yam portage (TTAN: 33). They use “onugbu” to cook soup. “In “The Arrangers of Marriage”, Chinaza travels to America with Nigerian food stuff like ‘egusi’, ‘ongbu’, and ‘uziza seeds’. (TTAN:168). (TTAN:182) Chinaza refuses to let go of her Nigerian heritage- her language and her culture. When her husband bans her from speaking Igbo, she resorts to speaking the language to herself. “We spoke only English now; he did not know that I spoke Igbo to myself while I cooked, and that I had taught Nia how to say “I am hungry” and “see you tomorrow” in Igbo (TTAN:182) .

The Afropolitan seeks “to comprehend the cultural complexity; to honor the intellectual and spiritual legacy; and to sustain our parents’ cultures (Paragraph 7). In the novels and short stories under study, the parents’ cultures are sustained through speaking the mother tongue and eating native food even in the Diaspora. Ifemelu has to travel all the way from Princeton to Trenton in order to braid her hair. (Americanah: P.3). Mariama’s African Hair Braiding salon provides jobs for African women. Braiding the African hair enables the African woman to maintain her Africaness even while living in the Diaspora. Mariama has appropriated the Diasporic space to start a hair salon business of her own. This gives her a solid footing and independence in the Diaspora. . (Americanah: 9).
Africans who visit Mariama’s hair salon watch Nigerian movies to keep in touch with the homeland (Americanah: 10). Ifemelu goes as far as convincing other black women about the merits of wearing their hair natural (Americanah: 12). Most of the African women in the novel wear braids; the same style is made by Ifemelu, Aunty Uju, Ginika, (Americanah: 139) and Dorothy the Ugandan girl. This enables them show that they are still proudly African while living in America (Americanah: 104). “On Monday of Last Week”, Kamara’s walks “around her home with only her “abada” wrapper tied loosely around her knotted under her arm” as if she were in Nigeria (TTAN: 86).

The female characters in the novels and short stories live in the Diaspora but are in constant communication with people back home. They also make constant allusion to the homeland, whether positive or negative. In Americanah, Ifemelu keeps in touch with her friend Ranyinudo who lives in Lagos throughout her stay in the USA. Ranyinudo gives positive reports about Nigeria to Ifemelu that encouraged her to return home. She talks about: the new sprawling modern mall in Lagos, told her that Lagos is full of American returnees…. (Americanah: 14). Ifemelu keeps in touch with her boyfriend Obinze (Americanah: 132)

Ifemelu communicates with her parents; she even sends money home for them to move to a better accommodation (Americanah: 201). In “Imitation”, Nkem lives in America but she and her husband collect African art, they are interested in the history behind the Benin masks. (TTAN :23). “She has come to look forward to the art pieces, touching them, imagining the originals, imagining the lives behind them” (TTAN: 25). Nkem makes Constant allusion to the home land, she remembers how her mother used to rub yam peels on her skin if she wastes the yam by peeling too closely (TTAN: 32). In “Imitation”, Nkem “misses home, her friends, the cadence of Igbo and Yoruba and pidgin English spoken around her…. …she misses the “Lagos sun that glares down even when it rains. She had sometimes thought about moving back home…..” (TTAN: 37). Towards the end of the story, Nkem realizes that only the movement back to Nigeria can save her marriage, she tells her husband that they will be moving back to Lagos at the end of the school year. She tells her husband they have to find a school for their children in Lagos (TTAN:41). In “The Shivering” (TTAN:142.) Even though Ukamaka lives in America, she is in constant touch with Nigerian news and her people back home. The story begins with Ukamaka keeping abreast of the events in Nigeria following the plane crash where one hundred and seventeen people perished (TTAN: 142). Ukamaka is in communication with her mother in Nigeria (TTAN:147).

Ifemelu is successful in America with a successful blog that is yielding money and a steady boyfriend; she still decides to return to Nigeria. This is in line with the Afropolitanism; the Afropolitans usually return home to help build his country (Americanah: 6). In “The Shivering” Ukamaka plans to move back after graduate school to work with an NGO in Lagos (TTAN: 157). Aunty Uju joins the African Doctors for Africa who were volunteering to go on two-week medical missions to Africa in an effort to plough back into Africa (Americanah: 299).

Conclusion

This paper has undertaken the task of reviewing the theme of feminism in general and explored the new face of feminism known as Afropolitanism, a concept introduced by Taiye Selasi in her pioneering article entitled “Bye-Bye Barbar”. Moreover, it has thrown open once more the debate on feminism in order to trace the origins of Afropolitanism, bringing back to reckon names that constitute the pantheon of the feminist movement such as the three Ws of Mary Wollstonecraft, Virginia Woolf, Alice Walker and Simone De Beauvoir. And we could not have failed to stress the contributions of African female writers and critics to feminism in its multivalent forms such as Stiwanism, Eco-feminism, Snail feminism and Motherism plus so many others, Afropolitanism being the latest, remains African feminism in exile. These proliferations are testimonies to the tempo of feminist polemics all over the world, especially in Africa where patriarchal domination is immense and have assigned more task of mental and physical liberation to women with greater disposition to rhetorical, intellectual, economic
and political power. These qualities are evident in Adichie’s female characters such as Ifemelu, Aunty Uju, Mariama, Chinaza, Akunna, Ukamaka, Kainene and others; and their behaviour, similarities and unity of purpose suggest a common goal of affirming their feminine agenda. Besides, Adichie’s approach to Afropolitanism and its use to x-ray the vision of these ambitious women herald an attempt to deploy semiotic properties inherent the Afropolitanism. For instance, the use of fashion to portray protest against ill-treatment and a disposition to freedom is a perfect example of non-verbal statement and so also is the Afro natural hair which displays a new state of the mind, self-rediscovery, on the part of these women imbued with high level of social awareness and feminist emancipation. This paper has moreover shown that Afropolitanism is a departure from Africa, but with a clause, as shown by the characters. This clause entails the fact that it only possible within the geographical sphere, not in the cultural sphere. That could explain why majority of the characters still retains their African names, except Chinaza. they also speak their native tongues and eat African food in America and England. To this end, they see themselves as cultural exports to the West instead of victims of cultural alienation. All in all, from Feminism to Afropolitanism, African female authors and critics such as Taiye Selasi and Chimamanda Adichie have demonstrated more clearly than ever that their struggle toward total emancipation is full of dynamism.

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The English /larawaya/ and the L2 Situation: Implications on National Development  
Enere madu Queen C. & Benjamin Nwokedi F.  
Department of English Language and Literature, Alvan Ikoku Federal College of Education, Owerri

Abstract  
Communication which uses various levels of language is a spice of life and necessary in national development. These levels of language include phonology, morphology, syntax and semantics. Phonology deals with the sounds of English language (vowels and consonants). The English consonant sounds; the /l,r,w,j/ to be precise poses problems to our L2 users of English. This work uses some simple familiar words as primary source of data and some linguistic definitions as secondary source of data. The study is anchored by optimality theory as the framework. The study analyzed the articulation of the words chosen and tried to look into how sounds choose their neighbours during speech production. The population of the study is 200 students out of which 50 students were chosen as sample size. This was done by random sampling. The data was collected through practical test in the English laboratory. It was observed that (a) students do not produce the /l,r,w,j/ well when they appear in context, (b) some of the sounds under study have the characteristics of disappearing in some contexts and this pose problems in communication resulting to unintelligibility which is an enemy to national development. The study suggested among others that our students who are going into the field should be well taught by well-informed lecturers in this area of study. Appropriate teaching material should also be used.  
Keywords: Epenthesis, Optimality, Articulation, Communication, National development

Introduction  
Language is at the heart of all things human. It is a human attribute that differentiates humans from other creations. O’Grady, Archibald and Katamba (2011). It is a natural endowment by God for humans for communication. Finegan (2012) opines that language is a vehicle of thought, a system of expression from one to another (6). This means, that is an instrument used for transmission of thought from one person to another. As Denham and Lobeck aver, “Language is what makes us human, and we seem to be naturally conscious about it” (2). Also O’Grady Archibald and Katamba contend;  
Language is at the heart of all things human . . . All normal human beings have at least one language, and it is difficult to imagine much social intellectual or artistic activity taking place without opportunities for communication offered by language (1).  
The treatise above is on language and its function/importance to humans as life would have been horrible without language. To say that life would have been unworthy and meaningless without language will be an understatement. It therefore means that language being a human essence is as important as life itself. Pagel states that;  
Language is a piece of social technology for enhancing the benefits of co-operation, for reaching agreement, for striking deals and for coordinating our activities. Language is used not only to foster unity and co-operation but to draw rings around our co-operative groups and to establish identity and perhaps to protect our knowledge, wisdom and skill from eavesdropping from the outside (23).  
Pagel discusses on the benefits of language especially as a writing element which enhances peace, co-operation and establishment of identity within and among groups. Every human language has its component parts that range from phonetics and phonology, morphology, syntax, semantics and even pragmatics and can appear both in written and spoken forms. All languages have grammar which enables one language to appear unique and distinct from another language. English language is not left out in the above structuring of language. Afolayan notes that “a foreign language is a second language of a bilingual person, which could be third or fourth language.
A language which a bilingual person conducts only specialized activities, a language with socio-cultural functions as instrument for voluntarily acquiring a new international culture, the language that has its mother tongue standard variety; particularly that standard variety recognized within the formal education system of the donor or mother tongue metropolis, as the target model of the formal educational system” (123).

English language is foreign to the Nigerian society. Nigeria uses English language not just as foreign language but as official language, it is the language of instruction in the Nigerian classroom. Trade and colonialism made Nigeria to come face to face with English language as the colonial masters and missionaries forced English language on Nigerians. It is pertinent to note that, English language commands large population and is globally more used than numerous languages in the world and many countries conduct businesses with it globally. Its use in Nigeria becomes important, necessary and unavoidable if Nigeria is to move forward and globally connected, hence no nation is an island. It means therefore that, the use of English in Nigeria is important for effective communication with the outside world. Mitchel (1982) in Ananywu and Akanwa contends that, “effective communication implies that the message has similar meaning to both the sender and the receiver and that there must also be feedback” (229). The stipulation of the above is that the interlocutors must be on similar if not the same page if communication is to be effective. As Anyanwu and Akanwa (2006) in Onyemaechi (2015) write, “communication involves more than just having the right kind of information, but the information must be believed, weighted, corrected and as well reach the right people and result in appropriate action. Communication process involves the sender, the message and the medium or the channel of communication” (5).

Speech is a channel of communication that deals with the phonological level of language which as Ngulube states “concerns itself with the organization of speech sounds within a specific language or with the system and patterns of sounds that occur in particular languages” (p. 4). Speech which makes use of phonemes articulated by the organs of speech is the fastest communication channel. It is important to note that these speech sounds may be poorly or wrongly articulated by our subjects who are L2 learners which leads to mutual unintelligibility, incommunicado and misunderstanding and in the most part lead to under development of the nation. Such pronunciations as:

a. Lite/lait/ instead of write /rait/ (Anambra variation)
b. Ewe/ewe/ instead of Ewe/ju/, etc

The above will distort communication and in the most part impede on national development. National development is positive change and growth of a nation which includes among others; social change, cultural change, economic change and so on. Onwuka stipulates that national development “involves impressive advancement in such areas as impact on higher education, social emancipation, economic empowerment, agricultural expertise, human resources management, infrastructural and technological innovation, political stability as well as media and cultural transmission” (p.3). The above is a comprehensive definition of national development which touches every aspect of life which cannot do without speech/speech sounds, language or communication. The /larawayal/ can impede on communication which by extension negatively affect national development when they are not properly pronounced in context. The implication of the above is that words will be wrongly pronounced and meaning will be affected. It is worth any to note that any distortion on communication affects the development of any nations understanding will be difficult and development of both human and material resources infringed.

This paper dwells on the phonological component of English language which is the spoken form of English language to investigate the /larawayal/ of English and its effect on the L2 user of the tertiary institution in Owerri area and a general implication on national development.

‘larawayal’ is a coinage from the English consonant sounds /lr, w, y/ which are all voiced sounds. The sound /l/ is a lateral sound while the rest of the other trios are approximants or semi-vowels. The /l/ sound has a peculiar way of articulation which other sounds of English do not
have. During its articulation, the eggressive air that is coming out through the centre of the tongue suddenly diverts to the sides of the tongue (jaw), because there is a delay in the release of the tongue as it moves to tap at the alveolar. Before the on-coming air could get to the alveolar from the sides of the tongue, the alveolar has already released the tongue tip that was held so that the air diverts back to the centre and be pronounced. Roach) writes, the sides of the tongue which are raised from the preceding consonant are lowered to allow air to escape over them (this is called lateral release). The tip and blade of the tongue do not move until the articulatory contact for the /l/ is released (p. 68).

During pronunciation or speech communication, we notice problems from our students in trying to pronounce words that contain the above sounds. Most times our students pronounce such words anyhow without bordering to get their pronunciations right and in an attempt to correct themselves; they deviate totally from the correct pronunciation. As we all know, our students are second language users who already have their first languages which their articulatory systems are already patterned to. The pronunciation of these English language sounds and others pose problems which this paper is set out to investigate in order to find out the nature of the problems, implications to national development and most probably suggest ways of ameliorating the problems.

**Theoretical Framework**

The theoretical framework to be used in this study will be optimality theory which is a theory propounded by Prince and Sølensky in 1991. This theory was later enhanced by Prince and McCarthy in 1993.

Optimality theory is a phonological theory which though can extend to other components of language was developed to take care of optimism in language operations. The fact here is that OT tries to take care of numerous phonological operations that take place at the deep structure during articulations before words/sounds appear at the surface structure, which some other theories like autosegmental, metrical theories, etc are not capable of taking care of. Autosegmental (AP) accounts for segments, tones and pitch while Metrical phonology (MP) takes care of stress, foot and meter, etc see Mbah (55).

It is crucial to note that in phonology, sounds, choose their neighbours and those choices of neighbours affect them during articulation. This is the reason for phonotactics and such cases are handled by optimality to filter sounds in context in order to get the optimal sounds in the context in English.

**Methodology**

The study engaged fifty (50) students out of 200 year one students in laboratory production test of some words that contained the above sounds to test their pronunciation ability of the chosen words as sample size. The tests was marked and scores used for analysis.

**Description of the /l,r,w,j/**

/l/ is a lateral approximant sound produced through the sides of the tongue because of closure at the centre of the tongue like any other sound. The closure later opens and the air then comes out through the centre as the tongue touches the alveolar ridge. As Ladefoged& Johnson opine, “lateralis usually presumed to be voiced approximants unless a specific statement to the contrary is made” (178). The implication of the above is that /l/ is an approximant and it is a voiced sound. The sound /l/ has its allophones such as /l/ and /Ị/ respectively. /l/ can occur in any position of the production though /l/ and /Ị/ are not the same. When /l/ comes before a vowel especially at initial position, it is produced clearly and as such it is called ‘clear’ /l/. If /l/ occurs after a vowel in a context, it is not fully realized as the vowel before it affects its realization. In such situation /l/ is called dark and the symbol for darks /ị/. Examples lead, late, lamb, little, lad, lyric, load, labour, laugh etc. The initial sound in the above is /l/ - clear, whereas in words such as wheel, sill, petal, girl, bell, dwell, deal, feel, etc have the allophone /Ị/ which is dark. What the above means is that the sound /l/ is not clear heard in those words. /r/ is a vowel/consonant sound which can occur at any position in a word in English. It is an approximant. During its articulation, the tip of the tongue approaches the alveolar area in almost the same way it does to the production of the alveolar plosives /t/ and /d/ but without having contact with any part of the roof of the mouth.
Roach states that it is an articulation in which the articulators approach each other but do not get sufficiently close to each other to produce a “complete” consonant such as plosive, nasals or fricatives; (49). It is also called a trill which means that during its articulation, the tongue vibrates against the place of articulation. It has a repeated short high sound. When /r/ appears at the initial position, it assumes full realization but when it occurs after a vowel, it is subsumed in the preceding vowel thereby causing that vowel to be longer than how it would have been without it or change the sound totally. Examples; part, cort, shirt, hurt, teacher, doctor, sir, etc part/pa:t/, cord/kɔrd/, shirt /ʃɜrt/, hurt/hɜrt/, teacher/tʃər/, doctor/dəktə/, sir/sɜ: r/, etc. /r/ assimilates /w/ when it is preceded by /w/ at the initial position such that the /w/ sound is not heard at all. Example: write, wriggle, wrong, wrote, wrath/reθ/, wrap/reap, wrestle /resəl/ etc. /r/ has the characteristics of linking separate words together during speech especially during fast speech which connotes language mastery. We observe this in speech when the sound /r/ ends a word orthographically and that word is followed by another word that begins with a vowel. /r/ joins the two words together thereby making the words to become singable. Example water + and fire → Wateranfire. Where + ever → wherever, whereas, Here and there → Heran there, Hire and fire → hiran fire, etc It is observed that during the linking /r/ operation, sound or sounds are elided. That is to say that sound/sounds may be dropped. In the above, examples there is incidence of sound elision as /r/ tries to link the flowing word. One vowel if dropped. The /d/ sound in and is also dropped /w/ is a semi-vowel or approximant. During its production, the lips instead of spreading like other consonants become rounded; which feature is of the vowel. It therefore exhibits both vowel and consonant characteristics and that is why it is called a semi vowel sound. It can occur in any position in the English word orthographically but during articulation, it only assumes its consonant stance at the initial position while it assumes a vowel at the medial and final positions. Examples wine/wain, window/windəu/, wife/waif/, flow/fəʊl/, threw/θruː/, bow/bau/, low/ləʊu/, glow, water/wɔː ta/wrapper/repə/, white/wait etc.

/ʃ/ is a palatal consonant and voiced which is produced at the soft palate in the mouth region or oral cavity. It can occur in any position of the English word in spelling forms but during articulation it does not appear in the final position. It rather changes its form to become the short vowel /i/ at the final position. It is always used as epenthesis in words that do not have it originally in trying to solve articulation problems. For instance savior/seivə/, Accurate/əakjərət/, ambulance/əambjələns, student/stju:dnt, music/mju:zik, spurious/spjuəris and so on.

Statement of the Problem
The L2 user of English faces problems in articulating words that have the above sounds and there places of occurrence since they do not appear same in their spelling forms. The students rely on the orthography or the morphology of these words during articulation and this poses problems. The resultant effect is that sounds that have the above words are wrongly pronounced. This leads to unintelligibility which infringes on national development. The fact is that Nigeria is multilingual and uses English language for instruction, judiciary and other official matters. It is also used for communication outside the shores. When people are not at par on communication, development becomes difficult.

Analysis
Item 1 /l/ in local, follow, low, bell, fill, mackerel
Local/ləukəl/, follow/fəʊl/, bell/bel/, fill/fil/, mackerel/məekərəl/.
Item No. 1 local/ləukəl/ 
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**Fig. 1**

*Item No 5 fill/fil/
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**Fig. 2**

It is pertinent to note that majority of our subjects could not get the production of the test well. Only nine students out of the total sample could produce it correctly. This call for attention.

In the above table, respondents were given the word local to produce in the laboratory, 8 students out of 50 pronounced the last /l/ sound which is a dark /l/ correct, 16 of them produced the last syllable as /kəel/ instead of /kəl/ while 26 of them produced the last syllable as /filu/ instead of /fil/ thereby inserting another vowel at the end. All of them got the initial sound correct while majority got the final sound which is a dark /l/ wrong, lower/ləuə/, owl/əul, etc.

\[ N = 50 - \text{lower/ləuə/} \]

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**Fig. 2**

The above table x-rays the students’ abilities in the production of the words above, 7 students produced it as /ləuwa/ while 38 of the total number produced it as /ləuwa/. Only 5 students produced it correctly as they observed the diphthong which the /w/ sound changes the entire vowels to. The result is that 90% of the entire sample got the pronunciation wrong. Only 10% pronounced it correctly.

/ʃ/ sound yellow/jeləul/, yoke/jəuk/, few/fju:/, student/stjudənt/, ewe/ju:/, stew/stju:/

\[ N = 50 - \text{Ewe/ju/} \]

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**Fig. 3**
Item No 4 Student/stjuːdənt/
No 50 student/stjuːdənt

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Fig. 5
The result of the above table on the students' production of the word table showed that a minute number of two students only out of the 50 students sample could get the production correct, leaving a total of 48 students who could not get the test correct. This means that there is an acute problem that needs serious and urgent attention.

Item No 5 Port /pɔːt/
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<td>18</td>
<td>36</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>pɔt</td>
<td>21</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>pɔtʃu</td>
<td>11</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>50</td>
<td>100</td>
<td>21</td>
<td>42</td>
<td>29</td>
<td>58</td>
</tr>
</tbody>
</table>

Fig. 6
Discussions
The above table shows our respondents' capacity in pronouncing the word Ewe/juː/. 84% and 10% respectively produced it wrongly giving us a total of 94% wrong production. Only 6% of the total sample produced it correctly. Also, we can notice the insertion of /j/ in these words: stew /stjuː/, music /mjuːzik/ etc. The point to underscore from the treatise above is that our students are L₂ users of English who pronounce words following the Igbo language orthography.

Again, we observe the epenthesis of /j/ sound and the total morphological change of the word under discussion which is brought about by English phonological processes that are not there in the L₁ of our students and so majority mispronounced the word. We also notice the insertion of /j/ in some of the words above, where /j/ was not originally there. This poses problems to our students, and impedes on proper communication and understanding.

Solutions
To solve the problem above, there should be a combine effort of the government, teacher, parents and students in the following ways;

1. The government should make sure that the curriculum captures necessary areas of need to make sure that the lesson content is adequate for the students. They should employ teachers that are knowledgeable in the area and who are language stressed to handle English language in our schools. The government should also provide adequate infrastructure like language laboratories, books libraries that have necessary books for students to access. Workshops should be mapped out regularly to update the teachers’ knowledge in this area of learning.

2. The parents should make sure that their children attend proper schools where qualified teachers are there to handle their children, they should provide their wards with appropriate materials for learning and also help in directing them. They should pay their wards fees as at when due so that the children will not be driven away from school when teaching is going on.
3. For the teachers, lesson are supposed to be prepared and appropriate instructional material that will help drive home the lesson provided before teaching. They should be regular in class and teach the students appropriately. They should always make themselves available to help the students.

4. The students on their own should be ready to learn, read and take corrections. They should regularly visit the libraries, make good use of the laboratory equipments, listen to BBC and VOA news and other television programmes in this area to help them to learn and pronounce well.

**Summary**

English consonant sounds especially the alveolar lateral /l/ and the semi vowels or approximants /r,w,j/ all together coined as the /la, ra, wa, ja/ pose problems to our tertiary students who are second language users in English. The paper has tried to x-ray the common problems observed from our tertiary students. The four sounds each has its peculiar problems which causes an impediment to communication. The /l/ sound has two allophones which emanates from the context of use. Both the learner and the teacher should be abreast of this to enhance proper pronunciation.

/\r/ is a linking sound when it occurs at the final position and followed by a word that begins with a vowel. It assumes proper consonant production at the initial position while in the medial or final positions, it is assimilated by the vowel before it thereby making the production of that vowel to be longer. Examples;

1. hire and fire → hire an fire
2. for ever → forever, etc

/r/ has that characteristics of regressive assimilations of /w/ sound when the /w/ sound comes before it at the initial position while /r/ is following /w/. /w/ sound assumes a consonant sound when it occurs at the initial position in a word but at the final position and sometimes at the medial position it assumes a vowel sound. The sound /j/ assumes it consonant sound at the initial position whereas at the final and medial positions it assumes a vowel sound. It can change to /u/ sound in the medial or final positions. It is used as epenthesis in some contexts especially in the environment of /u/thereby making the following /u/ sound to become a long sound.

**Conclusion**

The contention of this study follows that;

a) The lateral sound /l/ appears in two forms; the dark and clear forms during articulation and these confuse the L₂ users who may not know where to place which.

b) The /r/ sound is unstable as it can assimilate other sounds like /w/ when it precedes it and can also be assimilated when it occurs after vowels in words. It is also used in linking words together.

c) The /w/ and /j/ sounds pose their own problems respectively to L₂ users of English. /w/ appears and disappears physically during production. At the initial position, it appears but disappears at the final position and most times changes to vowel sound. A similar thing happens to /j/. All these problems above bring about communication problems thereby causing misunderstanding which impede on national development. The point to underscore is that when there is an impediment on communication, it distorts improvement or development as development has to do with understanding and good communication. Also, when there is poor pronunciation/communication, resources both human and natural are not developed or improved because there is communication problem, things don’t move forward but stagnated or even go back words. Pronunciation therefore, affects national development in the sense that it has to do with good communication and mutual understanding which enhances peace, unity, growth and national development.

**Recommendations**

This study hereby suggests that English sounds be well taught to our tertiary students by professionals in this area of language. Also, the lecturers should be equipped with appropriate materials in this area of English with good language laboratory so that they will perform their duties better. Also, audio-visual materials
such as television and other pronunciation softwares should be made use of in teaching and learning of sounds/pronunciation. For instances, the students can listen and watch BBC, VOA, CANADIAN news to help them improve on their speech.

References