Research Journal in Modern Languages and Literatures

Editorial Board

Contents

Postcolonial tensions in a fictitious African State: The unconventional first-person point of view in *Anthills of the Savannah* (1987)

Review article

To read the paper online, please scan this QR code

George Obara Nyandoro
Department of Languages, Linguistics and Literature, Kisii University, Kisii, Kenya
Email: nyadgeorge@kisiiunuversity.ac.ke
https://orcid.org/0000-0003-0468-1942

Abstract
In the three decades, or so, postdating the attainment of independence in Africa, a whirlwind of coup d'états ravaged many African countries. A subject which Chinua Achebe explores in Anthills of the Savannah. This article explores post-colonial tensions in the novel's fictionalized state of Kangan, as postulated by two of the three first person narrator-characters. By applying the textual methodology of close reading and anchored on American Formalism, particularly on the tenets of Robert Kellogg and Robert Scholes' nature of the narrative and Percy Lubbock's craft of fiction, the article argues that spatial and temporal positionality of the character-narrator informs narrative perspective. Aware that the two of the three first person narrators, under discussion in the article, die before their narrative is articulated, the article explores this unconventional first person point of view by making a critical review of Chris Oriko's complicit positionality to the explosive events of Kangan on the one hand and the ideological idealism of Ikem Osodi on the other to foreground the implausibility of their having to survive the fatalistic logic of the tensions in Kangan, hence their physical vacation of the narrative space, and yet, their retention as witnesses to the tragedy.

Keywords: complicit, insider, outsider, unconventional

Languages & Literatures

Public Interest Statement

The use of multiple perspectives in prose fiction as technique significantly impacts on the cause and effect relationships in the narrative. The first-person narrator, being character with human characteristics, has the advantage of relating with the audience in his/her triumphs and tribulations, thus, winning over the empathies of the audience. First person narrators conventionally live to tell their tale. The disruption caused in the interpretation of the text by reading a witness account of a dead narrator foregrounds critical questions of narrative order and duration by calling to mind the positionality of the narrator relative to the narrative events in the discourse.

1.0 Introduction.

Anthills of the Savannah, employs the technique of shifting points of view to explore a depth and range of thematic interpretations. The first-person point of view is narrated by Chris Oriko, Ikem Osodi (who against first person narrative convention narrate after death) and Beatrice Nwanyibuife Okoh (who records her story as well as that of Chris and Ikem). The omniscient narrator mediates the interface of limitations of perspective between these narrators. This article pays attention to the narratives of Chris Oriko and Ikem Osodi. Scholes and Kellogg opine that, "In the eyewitness form of narration, considerations of character are intimately related to considerations of point of view. To the extent the narrator is characterised he will dominate the narrative, taking precedence over event and situation" (1968, p. 256). Chris and Ikem both of whom went to school with Sam (the President of Kangan) give credence to their narrative perspective on the basis of the longevity with which they have known Sam but also by their unique and intimate proximity to the events in Kangan.

Lubbock argues thus, "the whole intricate question of method in the craft of fiction, I take to be governed by the question of point of view.... the question of the relation in which the narrator stands to the story" (1921, p. 81). The narrator can describe characters from outside, either as an impartial or partial onlooker. S/he can also assume omniscience and describe them from within, or place self in their position and appear to be in the dark as to motives of other characters. The first-person point of view is potentially the most independent of the author, for such a speaker, as exemplified by the characters discussed, is often given a unique identity, with a name, job, economic and social positions. The distinction Lubbock makes on the intradiegetic narrators: Heterodiagetic and homodiagetic, informs this study. Chris and Ikem being homodiagetic narrators (narrators who participate as characters in the narrative) bring into sharp focus the feelings, opinions, and perceptions of the protagonists in Kangan.

In *Anthills of the Savannah*, Achebe frequently shifts from one point of view to the other. Points of view as constructed by different narrators are basic to the narrative cohesion. As Roberts and Jacobs explain, there is need to establish "the story's focus, the angle of vision from which things are not only seen and reported but also judged" (1981, p. 6). Narrators are

central to the establishment of this since it is they who offer us their perspective upon which they interpret the narrative material. Roberts and Jacobson further, assert that, "the principal tool (and heart of fiction) is narration …. The object of narration is, as much as possible, to render the story, to make it clear and to bring it alive to the reader's imagination" (1981, p. 60). The deployment of multiple focalization in the text ignites the readers imagination to foreground an interpretive paradigm which frames the overarching narrative (beyond the textual narrative) of the Kangan citizens in their multiple and fragmented points of view on the mutating postcolonial condition of the state.

2.0 The Perspective of the Complicit Outside Insider Perspective

Chris Oriko, Commissioner for Information in government, is an insider witness to government operations under President Sam's leadership. He begins his narrative by foregrounding his disagreement with Sam which brings to focus the novel's conflict: subjects hitherto bound by kinship chains of friendship and brotherhood disengage, fracture and splinter into different polar dimensions, building tensions and extensions of a fragmented state. On a small scale, three childhood friends; Sam, Chris and Ikem, pull towards diverse and strained speaking positions. On a grander scale, citizens and their leaders dismantle post-colonial focal points of collective national aspirations to pursue scattered ambitions disrupting the state and its citizens into a 'them' versus 'us' dichotomy.

Chris, aware of this conflict, carefully controls his language to signify post-colonial tensions in the text. He presents Kangan as a prison house through carefully selected phrases such as "a gaoler", "the fiery sun", "stronger alarms from deeper recesses of instinct", "panic atonement" which describe a sense of imprisonment suggesting Kangan as one large prison house entrapping citizens' visions, aspirations and wellbeing. The text appropriates point of view and other stylistic strategies, from the outset to forebode a sense of tragedy in Kangan. As Ezenwa-Ohaeto asserts, Achebe represents, "through the use of irony, symbol and imagery in the narrative structure of *Anthills of the Savannah* in a brink of disaster" (1991, P. 34). David Carroll, on his part, argues that in *Anthills of the Savannah:*

> Frequently episodes document the harsh realities of military rule: the public execution, the police searches, the sycophantic cabinet meeting, the roadblocks, and the inevitable counter-coup. These create the texture of life as it is experienced by and recorded through the points of view of the protagonists in what is basically realistic fictional mode (1990, 168).

Chris's perception of Sam's management of public affairs foregrounds the autocracy and lone ranger management of public and national affairs, which pervades in Kangan. Chris's proximity to the ruling elite affects his narrative rendition because, being an insider, he is restricted in directly indicting Sam's behaviour. He, instead, assumes the role of an informed narrator

communicating with informed readers, by presenting his reflections for the reader's open judgment and interpretation. By distancing self from the subject of his narration, he successfully portrays the weakness of Sam's government without having to renounce his position in government.

As narrator, Chris's main challenge is to justify himself as reliable and dependable to give an accurate account of political events in Kangan. As a high-ranking officer within government, he has contributed to the status quo. He at first engages in self-justification saying, "but the real question, which I have often asked myself, is why then do I go on with it now that I can see. I don't know. Simple inertia maybe or perhaps sheer curiosity; to see where it will all…. well, end' (2). The ellipses indicate textual silence, which demonstrates his uncertainty about his reason for staying in the same government he condemns. By restraining his judgment on Sam and his government, he lends credibility to his narrative voice and persuades us as an honest narrator. Chris is aware that as narrator, he needs to establish a cordial relationship with the reader, which would inevitably lead to the reader's empathy towards him.

To dissociate himself from his narrative and attain a degree of objectivity, Chris utilises dialogue and description which enhance direct interaction between the reader and the text rather than by directly fostering his preferences and prejudices. He, sometimes, takes background position, subtly foregrounding the events he describes. In such instances, it is unclear which narrative voice is at play. Sometimes, he adopts the dramatic objective narrative strategy, which ordinarily is a third-person point of view. He, thus, succeeds to isolate the events he narrates from the voice itself, hence any of his shortcomings as a character do not impede his narrative. This deliberate and willful dissociation of narrative focalisation from his active participation as an insider character in key events revolving around the kleptomaniac state, attempts to resolve the psychological tensions of self-resulting from both acts of omission and commission which lead to his tragic ending as well as that of his friends.

Maughan Brown has observed the "tensions and contradictions in *Anthills of the Savannah* resulting from Achebe's attempt to use the tensions in the novel as a vehicle for proposing solutions to the socio-political and economic problems of Nigeria" (1991, p. 13). These tensions build around the superficial relationship between the state and its subjects witnessed in the entire narrative. As a dictator, Sam is estranged from his subjects. The characterisation of his superficiality is implied by his cliché-ridden language: "but me no buts, Mr. Oriko!" (1988, p. 1) and the importation of foreign words in a given speech act, as lexical disruptions (such as the Kiswahili word, Kabisa, completely, in his English conversation with Chris).

Chris allows the reader to analyse Sam's speech acts. Sam utters the vocative, Mr. Oriko, to expresses a changing attitude, which he has acquired towards Chris. This shift in attitude is also manifest when he calls Chris, Mr. Commissioner, rather than simply Chris as was the case

in their childhood camaraderie. This creates the impression that his attitude towards Chris is fluid and unstable, which highly impacts on their friendship. To maintain objectivity in the narrative, Chris avoids being accusatory. This succeeds to control the reader's focus on Sam. Sam emerges as inconsistent particularly in matters of loyalty and principle. The reader imagines that if Sam cannot have a stable relationship with his childhood friends, he would less likely have a stable relationship with his subjects.

Abazon, where Chris would like Sam to visit, is a dry and neglected region where citizens rely on boreholes to survive. In recent times, however, the government has refused to dig boreholes to punish the citizens for having refused Sam as life-president. This creates the impression that Sam is at war with his subjects. Suspense is then built around the impending showdown between his regime and the resilient spirit of the people. Chris's vantage ground enables him to successfully dramatise Sam's actions at the Cabinet. This is an advantage he does not share with other first-person narrators who sometimes give us second-hand testimony and hearsay on operations of government. Chris dramatises his argument with Sam to great effect. He describes how their disagreement shifts from a war of words into, a childlike, eyewink battle. Although Chris finally capitulates, he informs the reader that he does so as a "ceremonial capitulation" (1988, p. 1), which shows his reluctance to concede defeat. Despite the symbolism of this mock-struggle, an element of the shallowness of the power games in Kangan is suggested: the basis for their actions and counter-actions seem trifling to the reader. Chris's dramatisation of this episode affords us insights into Sam's troubled ego.

The detailed dramatisation of actions of members of the Cabinet demonstrates their complicitous role in the malfunction of the socio-political superstructure of the state. The ministers are puppets and stooges incapable of just governance or efficient management of statecraft in Kangan: days are good or bad depending on how "His Excellency gets out of bed in the morning (1988, p. 2)". Sam, it becomes apparent, attempts to consolidate power around self without reference to the rule of law. Neither does he subject his words nor actions to intellectual rigour, which would, if he did, surmount the limitations primed by his sycophantic commissioners surrounding him. The commissioners abdicate their duties by perpetually agreeing with him even where he is wrong. Hardly to do they engage in objective inquiry on the socio-economic misery the people of Kangan go through. Instead, having engaged in a massive scale of corruption, the commissioners readily cheer on Sam's autocratic leadership.

Chris blames his Cabinet colleagues, "Eleven intelligent men who let this happen to them… the cream of our society and hope of the black race" (1988, p. 2). This distancing of self-smacks of irony. As an insider, he is aware of his own complicity. Nevertheless, he uses imagery to describe the relationship between Sam and the commissioners: celestial imagery to cast Sam as an omnipotent god-like figure, and zoomorphic imagery to cast the commissioners as animals at the lowest hierarchy of beings. He, for instance, says that the commissioners, "lie close to their hole, ready to scramble in" (1988, p. 2), and, "the frightened Commissioner for Education began to disappear into his hole, as some animals do, backwards"

(1988, p. 3). During the disagreement between Chris and Sam, the Commissioner for Education is so scared that he scatters his papers on the table. Chris describes this action as, "the strangest act of all: the scattering again of his council papers in panic atonement and restitution for the sacrilege he has come so close to committing" and "he has drawn his upper arms tight to his sides as though to diminish his bulk; and clasped his hands before him like a supplicant" (1988, p. 9). The degradation of the commissioners to the level of animals and the elevation of Sam to celestial status suggests a fragmented national leadership foreboding a national tragedy.

The commissioners are also portrayed as worshippers of the godlike Sam. Chris chooses words such as "atonement" "sacrilege" and "supplicant" to foreground this relationship. When Sam becomes conciliatory to the commissioners, Chris explains that "the fiery sun retires temporarily behind a cloud" (1988, p. 3). The symbolism of the sun runs across the novel. The sun is described as the "undying eye of the Almighty" with which he looked at his creation, pondered, and finally decided to tame the nature of authority by "wrapping around power's rude waist a loincloth of peace and modesty" (1988, p. 102). The god-like figure which Chris draws of Sam has drawn the attention of Michael Naumann who has argued, "like the burning sun, Sam, the military head of state, a rigid character, makes most ministers retreat into burrows." Although Sam's rigidity intimidates his commissioners it forebodes ill for his destiny as it completely detaches him from the citizenry.

Sam is afraid of the people and he sees a petition as an act of indiscipline" (1988, p. 113). Blinded by power, he alienates himself from his cabinet as well as from his subjects. Consequently, he becomes dehumanised and loses the susceptibilities to lead his subjects. His alienation from the people is intensified by the fear he has of their latent power, "He soon mastered his fear, although from time to time memories of it would seem to return to torment him. I can see no other explanation for his quite irrational and excessive fear of demonstrations, for example. Even pathetically peaceful, obsequious demonstrations" (1988, p. 3). Fear precipitates hate. Hate for self, and hate for the unknown. This results in self-denial and the projection of a false identity.

He becomes unnecessarily ruthless and cruel, unlike the man his childhood friends (particularly Chris) describe as a socialite. Sam's fear is derived from his political ascendancy, which is not through the popular will of the people but rather through the gun. Despite consolidating power and entrenching his authority on the people, he is aware that with the lack of grassroots support, no political establishment can last. His political ascendancy without grassroots support of citizens inevitably crumbles. Chris presents actions of his Cabinet colleagues with a great sense of irony. Rather than assist Sam with the leadership of the nation, they are too fearful and spend valuable time pursuing personal survival. Their survival instincts are so sharp that the Commissioner for Education, for example, is thrown off-balance during the disagreement between Sam and Chris. As Sam owes his job to the power of the

gun rather than the citizens, so do the commissioners owe their jobs to him rather than to the citizens.

After the Cabinet meeting's episode, two narrative voices intervene before we meet Chris's voice again. These voices are the third person narrative voice and the first-person narrative voice focalised by Ikem. The narrative interruption invites other perceptions to the interpretation of how the power brokers relate with ordinary citizens of Kangan. Further, Chris is transformed from narrator to character. We are made to weigh what he has been telling us, his perception and attitude towards the events and people in Kangan against what others think of the same. This alteration of vantage points for the three narrators (Chris, Ikem and Beatrice), from narrator to character and back to narrator widens the scope of point of view. The next time we interact with Chris's voice, he has shifted his vantage position from a cabinet meeting to a social gathering in high society. This provides a range of atmospheres necessary to broaden his perspective on his perception of Kanganese politics.

Chris's new vantage ground is at Mad Medico's house. The group in Mad Medico's house comprises elite members of the Kangan high society. Like in the previous episode (during the cabinet meeting). Chris's voice remains in the background rendering his narrative through description and dialogue. The beginning of the scene temporally creates the impression that it is narrated from a dramatic or objective point of view (a third-person point of view) which according to Robert and Jacobs, is "as complete and impartial as the speaker's position as an observer allows" (1981, p. 201). By focusing his narrative on the two white men, more or less he, like previously, focuses his narrative on Sam's use of Western clichés, Chris exposes the 'foreignness' prevalent in Sam's government. He, in the process, foregrounds the greatest weakness of Sam's government: the superficiality of its leaders which alienates them from their subjects. He further develops the theme of foreign influence on the national politics as a basis for disharmony in Kangan. Through him, we witness the foreignness in the language used by Sam, in his political thinking and in his invitation of people like Mad Medico who though foreign, manage institutions in Kangan irrespective of the existence of qualified citizens.

3.0 The Perspective of the Rebellious Inside Outsider

Ikem, though himself an elite, focalises his first-person point of view from the perspective of the downtrodden. As a highly educated man, Ikem is fully aware of the existing relationship between the ruling elite and their subjects. But, as a rebel, Ikem is capable of talking for the oppressed without having to be poor or pretending to be one. Since Ikem is not, himself, a poor man, his point of view is shaped by what poor citizens tell him about their oppression (secondhand testimony and hearsay) and what he observes them do (firsthand witness). As one who understands his class position and limitation, his choice to articulate his point of view from the vantage ground of the downtrodden is a conscious one and therefore deliberate. He understands the relationship between the ruling elite and their subjects (or the oppressor and

the oppressed) is not a direct one. He, therefore, becomes averse to suggestions that portray easy solutions to the problem that afflicts the downtrodden, but identifies with them in their struggles. His resolution to touch the earth qualifies him to bear witness on the consequences of the dictatorial regime upon the ordinary people.

In the novel, the sky and the earth symbolise dichotomous relations in the power arrangement. The sky is portrayed as being at war with earth. The sky symbolises the ruling elite while the earth, their subjects. Ikem's conviction to touch the earth as he waves to the sky is informed by mediation within this dichotomy. Ikem presents his perspective in three different ways. As an artist, he writes a creative work 'Hymn to the Sun'. He, then, directly narrates his experiences. Finally, he utilises the epistolary mode by writing to Beatrice a 'love letter,' which is ingrained with his ideas about the place of women in the struggle for liberation. In his narrative, Ikem utilises pidgin. This enables him to bridge the spatial gap between him and the downtrodden giving him credibility to speak for them. By sharing a common code with them, Ikem demonstrates that he understands their aspirations. Ikem's attention to the language of the people is in tandem with the people's sense of being. He identifies with the aspirations of the downtrodden and is thus able to persuade us, as readers, that he is a credible witness.

Ikem utilises anecdotes to enhance his point of view. As a firsthand witness rather than a narrator of firsthand experience (which we have seen Chris to be), it is appropriate that he uses anecdotes to draw comparisons and arrive at conclusions. In this way, he succeeds to convince the reader that he has the necessary sensibilities to speak for the downtrodden. In one of the anecdotes, he tells the story of Mr. 'So Therefore' – a worker at the Posts and Telegraphs who often, at night, beats his wife. The next morning, Ikem finds the two relaxed and in a friendly mood. This greatly shocks Ikem who is lost for words as he tries to comprehend how those who suffer at the hands of the oppressor tolerate their circumstances.

This incident reminds Ikem of another incident in which two taxi drivers had visited his house to apologise, on behalf of one of them, for having competed with Ikem over a one-metre space on the road. The drivers feel that it was rude to compete with a person of Ikem's social standing. They, however, subtly blame Ikem for driving a battered old Datsun without a chauffeur. Their argument is that had Ikem been in a flashy car in accordance with his class, they would have easily identified him. This prompts Ikem to introspect upon the complicity of the downtrodden in their own oppression.

It is ironical that the downtrodden admire the ostentatious display of wealth stolen from them by the oppressor. This admiration, at first shocks Ikem but it also educates him on the complex psychology involved between the oppressor and the oppressed. By trying to understand the psychology of the oppressed, Ikem veers from the Marxist ideology which presumes the oppressed would unite to overthrow the oppressor (1988, p. 154). It dawns on him that the institutionalisation of oppression is a complex process, which might need a

complete overhaul. He tries to interpret the socio-cultural dynamics and concludes that there are no easy solutions to human problems. He, thus, becomes a critic of simplistic maxims in approaching solutions that afflict society. Ikem's point of view seeks completeness and accuracy of observation he does not want to rush the reader into hasty generalisations but instead delves into the bottom of the argument by trying to unearth its essence. Despite being a first-person narrator, he attempts an impartial presentation of his narrative by appearing to be honest, objective, intelligent, and thorough. For this reason, in his entire narrative Ikem consistently indulges in the process of self-questioning and self-examination.

There are moments when Ikem opens up his thoughts to the reader, making the reader visit his innermost struggles in attempting to balance the conflicting nature of the human element. By sharing his thoughts with the reader to the exclusion of other characters, Ikem succeeds in winning the reader's empathy. As he constantly questions his emotions and actions towards the socio-political set-up, he invites the reader to share with him these feelings. In one instance, he finds himself missing the nightly fights between Mr. So Therefore, and his wife. He questions himself: "Do you miss it then? Confess you disgusting brute that indeed you do!" to which he responds, "Well, why not? There is an extra-ordinary surrealistic quality about the thing that is almost is almost satisfying cathartic" (1988, p. 34).

By opening himself up to us, Ikem establishes a rapport with the reader and succeeds in having the reader in great confidence. Ikem wrestles with his own postulations as he tries to find out whether he makes any significant achievement towards liberating himself, as much as he would like to liberate his people from the shackles of an oppressive government. As an intellectual, Ikem thoroughly dissects the liberation process and finds out that life is fraught with irony: the oppressed might not understand the position of the liberator. As a self-styled liberator, Ikem's intellectualism lends credibility to his point of view.

His intellectualism makes up for his inability to report from a firsthand experience which a narrator from a poor background would. Ikem reconstructs his narrative through hypothetical and imaginative information, which is a mark of his interaction with the downtrodden for whom he speaks. Aware that for a new social order to be created, the prevailing systems need to be questioned, if not overhauled, Ikem demonstrates that sacrifice of individual comfort is a necessary ingredient in this process. This precipitates his decision to narrate his story from an unfamiliar vantage point: that of the downtrodden.

As noted, Ikem's narrative utilises anecdotes, some of which inform his perception of power. In one of these anecdotes, Ikem tells us of a wrestler, in fact, a champion of Kangan, who refuses to be drawn into brawl with a drunken man bent on irking him. People advise the wrestler to deal with the drunken man firmly, but the wrestler appears keen on quietly sneaking out of the market. People are at first surprised that one should tolerate such a nuisance for so long, until one man in the audience recognises him as "last night's new champion wrestler of Kangan" (1988, p. 47). The second anecdote is about a soldier who nearly runs over a hawker in Gelegele market with his jeep. The shocked trader asks the

soldier, "Oga, you want to kill me?" (1988, p. 48) and the soldier responds, "if I kill you I kill a dog" (1988, p. 48). The soldier's act of brawn shocks the crowd but the hawker takes it in his stride.

Ikem utilises these anecdotes to enhance his point of view. By dramatising the contrasting usage of power in the two anecdotes, he successfully makes the reader approve of the first episode in which a strong wrestler chooses to use his physical power sparingly while condemning the soldier in the second episode who uses his office to harass the ordinary people. Ikem, through these anecdotes, criticises Sam's government which flaunts its authority on the citizens. As is the case in the anecdote of the unobtrusive wrestler, here also, the citizens are the bedrock of political power, yet government leaders behave as if they could do without them. Through these anecdotes, Ikem tells us that true power rests with the people themselves who are, however, unostentatious with it. The government leaders on the other hand, like the drunken man of Gelegele, arrogantly provoke the people of Kangan by constantly insulting their patience. Besides using anecdotes, Ikem makes use of sarcasm, to dramatise Sam's character:

Sam's play-acting, as perceived by Ikem, foregrounds the unreliability of his leadership and by extension that of his government. Ikem tells us of an incident in which Sam spent a whole morning trying to choose a pipe. The attention that Sam pays to such little incidents insinuates a shaky political status in his leadership strategy. By advancing this argument, Ikem builds on earlier insinuations by Chris, on Sam's superficiality. This superficiality is demonstrated in Chris's narrative by the foreign words and clichés that Sam uses. Ikem brings it a notch higher by assessing his character. That Sam holds the West in awe demonstrates that he is not keen to have a mutual interaction with his people that would translate to a meaningful co-existence between the leaders and the led.

When Ikem analyses Sam's character he does not articulate a secondhand testimony and hearsay but, instead, he renders a first experience having known Sam for over 25 years. The shift in articulating from a secondhand testimony (in which he must imaginatively interpret the experiences of the oppressed) to articulating from a firsthand experience is necessary to foreground Ikem's class status which he has had to sacrifice for the purpose of controlling his point of view. Ikem attempts to deal with this limitation (of articulating his point of view from the oppressed perspective while belonging to the elite class) by also constructing his point of view through creative art.

Thus, Ikem succeeds in capturing the imagination of the oppressed people for whom he speaks. Ikem's 'Hymn to the sun' is one of the only two artistic pieces of his creative work that we encounter in the novel. Beatrice tells us that Ikem has "written a full-length novel and play on the women's war of 1929 which stopped the British administration cold in its tracks" (1988, p. 91). According to Beatrice, in these works, Ikem assigns women "the traditional role which society gave them of intervening only when everything else has failed. Like the women in the Sembene film who pick up the spears abandoned by their defeated men folk" (1988, pp.

91-92). In the novel, however, we encounter two of his works. One of this works is published in one of his editorial columns and, according to him, is to be sung to the tune of "Lord Thy Word Abideth":

> The worst threat from men of hell
> May not be their actions cruel
> Far worse that we learn their way
> And behave fierce than they (1988, p. 43)

Ikem uses the poem to conclude his editorial in which he attacks capital punishment. The irony of its effect on the ordinary people in Kangan is that the same people who had seemed to enjoy the occasion in which capital punishment is executed, end up liking this poem so much that they sing it "up and down the street of Bassa" (1988, p.43). The people's reaction to this poem underscores Ikem's belief that the people power can be restored back to them. Clearly, Ikem understands the latent power that is hidden in the common person's humble mien.

This poem is similar to the 'Hymn to the sun' in the sense that Ikem invokes the supernatural to artistically discuss political issues in Kangan. 'Hymn to the sun' is dedicated to the sun. It is a form of prayer. This hymn is a response to Brigadier Misfortune who warns the people of Kangan that they will be steamed into well-done mutton (1988, p. 27) by the sun in April. Ikem describes the disagreement between the earth and the sky in a legendary manner. According to Ikem's hymn, the sun is determined to be vengeful to the earth and shall not relent even for the compassion of mankind. Ikem uses anthropomorphic metaphors to describe the anger and vengeance of the sun. He thus compares the sun to the hunter who, homeward bound with a great hunt, the carcass of an elephant, on his great head still dallies on the way to pick up a grasshopper between his toes (1988, p. 30).

The metaphor here portrays the 'undying eye of God' as greedy and unreasonable. Yet it is with the same 'undying eye of God' that the Almighty looked upon the earth and decided to tame the misuse of authority. It turns out that the 'undying eye of God' acquires these qualities to deal with leaders who exhibit them. Taking the dimension of a legend, Ikem describes the kind of destruction that is done by the vengeful sun. He describes this destruction with a sense of timelessness making it appear as having happened in some unknown time only to bring it suddenly to the present: "so they sent instead a deputation of elders to the government who hold the yam today and hold the knife, to seek help of them" (1988, p. 33).

This sudden shift from cosmic abstractions to the concrete (where we are in an apparent present dealing with characters whom we interact with in the narrative) merges the supernatural and the natural world in an analogous sense. Suddenly, we feel that the 'undying eye of the Almighty' which Ikem has so far kept in the province of the supernatural world, translates to those in government who hold the yam and the knife, meaning Sam. In this

respect, Ikem's 'Hymn to the sun' is an important statement on Sam's actions, particularly as it underscores the spiritual realm which he attempts to encroach on in the mythological universe. Sam's spiritual encroachment on the province of the gods makes the semantics of the 'undying eye of God' perpetually ambiguous. On the one hand, we are confronted with the possibilities of the 'undying eye of the Almighty' being the reservoir of peace and tranquility while on the other representing its polar opposite of violent militancy espoused by Sam's military regime. Constantly, we are made to weigh Sam's mortality as a human being, with the gods' immortality, whom he attempts to impersonate and we hence conclude that Sam's fate might be violent.

4.0 Conclusion

The witness accounts of the two dead narrators to the tragic events in Kangan lends credence to their intractability from the failed state of Kangan. As part of a trilogy of the three childhood friends, which includes the dictatorial leader of Kangan, whose personal rivalry and pride distances them from the hopes and aspiration of the ordinary Kanganese citizens, their fate is irrevocably bound. Ikem, as approximate as he may wish to be to the ordinary folk, is inevitably distanced by his elitist class disposition, while Chris's attempt to self-distancing from the government he serves fails to resolve his complicitous standing in the narrative events which lead to the postcolonial tensions in the novel. Thus, for renewal and regeneration of an alternative postcolonial moment, Chris and Ikem have to vacate the narrative space to Beatrice Okoh as a more neutral narrator character even as they remain witness to the tragedy.

Author Biography

George Obara Nyandoro is the Director of Postgraduate at Kisii University where he also teaches literature in the Department of Languages, Linguistics and Literature. He has previously taught at Kenyatta University. He obtained his PhD in Literature from Moi University, having graduated with Bachelors in Education (Arts) and Masters in Literature, from University of Nairobi. His research interest is in the intersection between life writing genres and the reconstruction of national memories. He has also an interest in general fiction, film and theatre as sites of narrating the nation particularly in the construction of national identities.

References

Achebe, C. (1988). *Anthills of the Savannah*. Penguin Books.

Brown, D. A. M. (1991). Anthills of the Savannah: Achebe's Solutions to the Trouble with Nigeria. *Critical Approaches to*, 3-22.

Carroll, D. (1990). *Chinua Achebe: novelist, poet, critic*. Springer.

Ezenwa. O. (1991). Patriots and Parasites: The Metaphor of Power in Achebe's Anthills of the Savannah. In *Critical Approaches to Anthills of the Savannah* (23-34). Amsterdam. Rodopi.

Lubbock, P. (1921). *The craft of fiction* (No. 5). C. Scribner's Sons.

Naumann, M. (1990). The Semantic Structure of Chinua Achebe's' Anthills of the Savannah'. Commonwealth (Dijon), 13(1), 112.

Robert, E. V., & Jacobs, H. C. (1989). *Fiction: An introduction to reading and writing*. Prentice Hall.

Kellog, R., & Scholes, R. (1968). *The Nature of Narrative: Robert Scholes, Robert Kellogg*. Oxford University Press.

A stylistic investigation of selected internet discourses as tools for national development

Research article

To read the paper online, please scan this QR code

Pamela Pam

Department of English, University of Jos, Nigeria
pampa@unijos.edu.ng

https://orcid.org/0000-0001-7194-1375

Abstract
This study investigated Twitter and Instagram to explore the stylistic form of combining pictorial and verbal representations to create meanings and examined the extent to which these combinations of visuals and written texts in internet discourse serve as tools for national development. Data was sourced from Twitter and Instagram purposively, for their handling of national issues. The theoretical framework for data analysis rest on systemic functional multimodal discourse analysis (SF-MDA) - by (Kress and van Leeuwen 1996/2006), which considers the communicative function and effects of pictures, videos, arts (visual devices) in the media. Findings indicated that participants in internet discourse decisively expend the multimodal resources available to them on those platforms to communicate creativity, create awareness for goods and services available, share and create professional synergies, skills, and prowess, circulate news and information and also lend a voice to social and national issues that arise: quite often seeking for action or redress beyond the internet thereby fostering national unity, checkmating the activities of authorities and expanding youth empowerment and sector development in the nation. Verbal and visual elements pose a very high communicative value and enhance meaning making in internet discourse.

Keywords: internet discourse. multimodal. national development. stylistics.

Introduction

Life keeps evolving everyday; new inventions and innovations spring up with the help of technology, ushering in different and easier ways of communicating, doing things, and even keeping relationships. About three decades ago, only a few people in Nigeria had access to mobile phones and the internet. The print media, Television and grounded telephones were the most common source of news, information and communication. But today, communication has been made much easier, with access to immense technology; people around the world can connect, interact and converse from the comfort of their space on various issues, ranging from personal to national and even global issues. Thurlow et al aver that "Even though we often think about technology in terms of such modern innovations as space shuttles and DVD players, technology is also as old as the wheel and writing, and as simple as handwriting. However novel and exciting, the internet too is just one of the more recent developments in a long line of technologies." (37). Taiwo notes that, "the role of computer and computer- based technologies has been highly significant in modern communication." (58). Technology is indeed a great blessing and in the light of recent human revolution and technological advancement, the study of internet discourse has become very pertinent.

The internet is defined by Techopedia as "a network of networks that consists of private, public, academic, business and government networks of local to global scope, linked by a broad way of electronic wireless and optical technologies, with origins traced back to the 1960s when the Federal Government of the U.S.A commissioned a research for a means of securing information exchange in the event of nuclear war, while modern internet emerged in the early 1990s, taken up by academics as a means of information exchange. The internet has enabled new forms of interactions through various channels like instant messaging, internet forums and social networking, email, web- enabled audio/video conferencing, online movies and games, online shopping, financial services etc.

Social network service provided by the internet will be the scope of this study. Social networks can be described as internet websites which bring people with similar interest together. Mariza Gorgalou in an article defined social media as "internet-based sites and services which promote social interactions between participants through the exchange and sharing of user- produced content. Examples: blogs, microblogging (twitter), social network sites (Facebook) content sharing sites (YouTube, Instagram) wikis, podcasting, discussions etc." (1)

Internet discourse has given rise to some unique styles of communication and expressions. The language of internet discourse has gradually evolved into a class of its own with some peculiar characteristic features. Tia Baher describes the internet language as "a small and vibrant written dialect". Recent studies have explored different internet discourse platforms like e-mail, Instant messaging, Tumblr, Twitter, Text Messaging, Bulletin Board Systems etc. These studies were aimed at investigating the linguistic, stylistic and

sociolinguistic features of internet discourse. Not so many studies have looked into the visual and textual elements combined for communicative purpose on internet discourse. One of those styles of internet discourse this study will be concerned with is the fusion of pictures and videos for communication.

Some social network service platforms were purposefully fashioned for the sharing of pictures and videos. This study aims to look into that distinctive stylistic feature of internet discourse- to identify the relationship between visual elements and textual elements in internet discourse, to establish the communicative effects of meanings derived from multimodals in internet discourse and how they could serve as tools for national development. It is worthy to note that issues of national interest have taken upscale priority in internet discourses on social network platforms. These platforms have accorded the citizenry the opportunity to contribute to current national issues, voicing opinions and also lending in opinions or suggestions. The study is limited to Twitter and Instagram of Nigerian social media discourse platforms.

Research Objectives

The objectives of this study are as follows:

i.   To identify the unique stylistic forms of internet discourse.

ii.   To identify the relationship between visual elements and textual elements in internet discourse.

iii.   To establish the communicative meanings derived from multimodal documents in internet discourse.

iv.   To explore the extent to which the combination of visuals and written texts in internet discourse serve as tools for national development.

2.0.   Literature Review and Theoretical Framework

A Conceptual Review - Internet discourse (computer mediated communication/ electronic communication)

AbdulSa'aleek notes that "Researchers have used varieties of terms to refer to the language used by youngsters in the electronic communication. 'electronic discourse' (Davis & Brewer, 1997; Panckhurst, 2006), 'electronic language' (Collot & Belmore, 1996), 'Computer Mediated Communication' (Herring, 1996), 'interactive written discourse' (Werry, 1996), 'Netlish', 'Weblish', 'Internet language', 'cyberspeak', 'netling' (Thurlow, 2001), 'cyberlanguage' (MacFadyen, Roche, & Doff, 2004), 'netspeak' (Thurlow, 2001; Crystal, 2006), and 'virtual language' (Pop, 2008). According to Davis and Brewer (1997), (quoted by AbdulSa'aleek), "the term e-discourse concentrates on how individuals use language to share and exchange ideas and views", while Herring (1) defines computer mediated communication as "communication that takes place between human beings via the instrumentality of computers." John December also defines Computer mediated communication (quoted in

Thurlow et al (15)) as "a process of human communication via computers, involving people, situated in particular contexts, engaging in processes to shape media for a variety of purposes." Thurlow (120) further explains that "scholars interested in language and new technologies choose to refer to their sub-field as Computer Mediated Discourse." From these views and for the purpose of this study, internet discourse is communication that is initiated through computers via the internet, with an aim of interaction amongst participants to share and exchange information. This study can conveniently be placed within social media-based computer mediated discourse.

The Internet a Community?

The internet can be viewed from a sociolinguistics point of view as a speech community on its own, made up of a group of people who use language in a particular way, which is mutually acceptable between them. Thurlow Crispin et al (108) observe that, "the word community is used in various ways such as: 'the African- American community', 'the international community', 'the European community', etc. stressing how difficult it is to relate the meaning of the word community to the different ways it is used. They conclude that the word community is a convenient label for a whole range of feelings and ideas about people in a tight- knit, clearly identified, politically coherent collectives... also often used as a rhetorical device for communicating a sense of comforting or reassuring togetherness." The internet cyberspace is a place where people feel a sense of belonging; they feel united by some common interests and affiliations- most times they share personal experiences, grieves, achievements, struggles, worries, motivations etc. Mutual friendships are shared from offline (real life) in online (internet) interactions more like an extension of offline relations with people who are not physically close in proximity, so 'the internet community' can be added to the list of previously identified communities.

2.3 Stylistic Linguistic Forms of Internet language

The variety of language used on the internet has attracted the attention of a lot of study. Various researchers have examined the characteristics of the language used in different platforms of internet discourses like text messages, bulletin board systems, e-mails, instant messaging, Tumblr, twitter etc. it has been established that the linguistic written form of language used in internet discourse and computer mediated discourses have some unique characteristics, which have in recent times posed a lot of questions on how acceptable the forms are, and how they affect the offline use of language.

Milena Collot and Nancy Bellamore (Herring, 14) studied the language used in Bulletin Board Systems (BBSs) and came up with the descriptive term 'electronic language'. They observe that "Electronic Language is characterized by a set of situational constraints which sets it apart from other varieties of English. Messages delivered electronically are neither 'spoken' nor 'written' in the conventional sense of these words. There is an easy interaction

of participants and alternation of topics typical of some varieties of spoken English. However, they cannot be strictly labelled as spoken messages since the participants neither see nor hear each other. Nor can they be considered strictly written since many of them are composed directly on-line, thereby ruling out the use of planning and editing strategies which are at the disposal of even the most informal writer." The purpose of their research was, "because Electronic Language has unique situational features, it seems reasonable to assume that it embodies a distinctive set of linguistic features as well. If so, what are these features and how does this new variety of English differ from other varieties of English which have already been analyzed?" and at the end of the research, they concluded that, "Electronic Language displays some of the linguistic features which have been associated with certain forms of written language, and others which are more usually associated with spoken language. The genres which it most closely resembles are public interviews and letters, personal as well as professional". (21)

Eric Ketcham in an article opines that "sociolinguistic research has placed Internet Discourse (ID) at a midpoint on a continuum between Spoken and Written Discourses. While this accurately captures strong influences from both spoken and written forms of discourse, it fails to take into account the unique features of Internet Discourse. Instead of analyzing ID as a cross between Spoken Discourse (SD) and Written Discourse (WD), ID should be placed at its own corner in a triangular continuum. In this way, a three-way dynamic of influences is captured; showing that while each form of discourse has its own characteristics, communication can draw from all three forms". The research focused on instant messaging, aimed to show how spoken discourse influenced written discourse and also how the two (SD and WD) influenced internet discourse (ID) while internet discourse has its own set of features. He concludes that "despite the strong influences that Internet Discourse is under, Internet Discourse has a large number of features of its own, and has repossessed, as it were, some features of Spoken and Written Discourses. ID's semi-synchronous form and its ability to flexibly change words through new word formation and reduplication, create hybrid abbreviations, and its unique usage of punctuation all indicate that Internet Discourse should be considered its own corner in a triangular continuum with Spoken and Written Discourses". Atef Odeh presented nine salient written features of internet discourse.

a) Shortening, clippings and contractions: this involves dropping the final letters of words, removing the initial or last letter of the word and doing away with the vowel letter in the middle of the word. Examples: Bro (brother), til (till) gd (good).

b) Unconventional spellings: writing words as they sound not as conventionally spelt. Example: shud (should)

c) Word letter replacement: words get replaced by single letters. Example: y (why) u(you)

d) Word –digit replacement: a number digit used to replace a word. Example: 4(for) 2 (to)

e) Word combination: Crystal (2008) accent stylizations in which the internet users write the words in accord with informal local language. Example: lemme (let me)

f) Initialism: using the initial letters of words to make a sentence. Example: SMH (shaking my head)

g) Emoticons: symbols provided for through the keyboard to convey feelings such as anger, joy, love, sadness, surprise etc

h) Pictures and videos accompanying texts are a common feature of internet discourse. Some social media networking sites were purposefully built to accommodate this feature.

i) Participants in social media-based internet discourse (Twitter and Instagram for this study) are made of authors and followers. According to Crystal (34) "followers are people who have submitted an expression of interest in an author of a tweet for example". A participant could have millions of followers on Twitter and Instagram; the more popular the personality, the more the followers, which will invariably account for a high number of participants in discussions initiated by the author (a lot of likes and comments).

j) Language of internet discourse is usually characterized with brevity and conciseness. This is usually due to the character limitations of the platforms. Twitter for instance was created as an SMS (short message service) based platform, with 140 characters initially.

k) Use of symbols like @ and# is a common feature in internet discourse. These symbols followed by user name   identify the origin of a particular thread of discourse and also signals a reaction to a tweet or post on that user's page.

Other stylistic features of social media-based internet discourse as observed in this study some of which are peculiar to the Nigerian social media situation are as follows:

l) According to Baher, "language moves quickly on the internet and it is hard to talk about one definite 'internet language' when it is continuously changing." These languages are usually birthed by social happenings and once the event has passed or a new incidence comes up, the previous language or slang goes away. Examples: 'inconclusive'(birthed during the 2019 elections when results were declared in some states by the INEC chairman)

m) Nigerian internet discourse is not void of Nigerianisms; the use of pidgin and indigenous language in expressions whose meanings get to be generally deciphered and accepted in the context of use by everyone on the trail of discourse, irrespective of tribe. Examples: 'mbok', 'biko' (please in Ibibio, Efik and Igbo), 'japaa'(run in Yoruba), 'ko' (is that so? In Hausa). 'las,las we go dey alright' (eventually, all will be well).

Summarily, Bather notes that "internet discourse requires participation and imagination, it requires you to convey excitement and frustration and sarcasm using only words and symbols".

In Defense of Internet Language

Tia Baher reflects "the internet language as a small and vibrant written dialect. Dialects are characterized as deviations from the 'standard' version of a given language and are often dismissed due to their lack of prestige by standard users of the language." Hence the general misconceptions and bad blood for internet language. Some other misconceptions about the internet as pointed out by Crystal (14) are, "disappearing of languages and decline in spoken and written standards". But according to him, they are based on myths, citing the moral panic that came with the arrival of text messages.

Crystal in his defense of the uniqueness of internet language (which he based on text messages) but which also cut across various internet discourse platforms, noted that text message abbreviations are "not a modern phenomenon as many of these abbreviations date back to the era of chatroom before the mobile phone, while some date back to the pre-computer age of informal writing – using single letter to represent words '2' (to) 'b' (be). He also pointed out that some abbreviations like IOU have been in existence long before the advent of internet discourse and some short forms which involve the omission of letters example: msg (message) has been in the dictionary of abbreviation far back as 1942."

Standing in his position for internet discourse, Crystal thinks that it (internet discourse) has more advantages than the misconstrued misconceptions about it. He argues that "before you can write and play with abbreviated forms, you need to have a sense of how the sounds of your language relate to letters. You need to have a good visual memory and motor skills too. If you are aware that your texting behavior is different, you must have already initiated that there is a standard." Crystal considers internet language style as an intelligent use of language. Despite the ill thoughts that generally accompany the opinion about internet language and discourse, there is a positive side of it.

2.4 Twitter and Instagram Social Network Platforms

2.4.1 Twitter

This social network was co-founded by Jack Dosery, Biz stone and Evan Williams in 2006. It was earlier referred to as twttr by Noah Glass. The Social Network Site (SNS) platform was originally created as an SMS based platform to reach more people on the internet at the same time. It was designed with 140 characters (word limit) but by 2017, the limit was increased to 280. With the introduction of Twitter on the internet, new jargons emerged like the @symbol before a username to identify author user, #tags (hashtags), repost. Discourse initiated by author is called a 'tweet', participants get to like or join in the discourse by commenting on the post or re tweeting. Authors of tweets can upload pictures or video alongside short captions to start off a discourse.

2.4.2 Instagram (IG):

Instagram was developed in San Francisco by Kevin Systrom and Mike Keieger. It was pivoted to focus solely on communication through images. It was created with an idea of users sending a type of instant telegram. It is a photo and video sharing Social Network Site, edited with filters and organized with tags and location information. As of May 2019, there are currently 1billion users and still increasing. Source:

2.5 Theoretical Framework: Systemic Functional Approach to Multimodal Discourse Analysis (SF-MDA)

SF-MDA is a fusion of Halliday's systemic functional theory and multimodal discourse analysis. Researchers in multimodal discourse, according to Wodak and Meyer(14) "put up a theory useful for looking into communicative potential of visual devices in the media… multimodality puts into consideration the semiotic communicative functions and/or effects of pictures, videos etc. (Kress and van Leeuwen 1996)." O'Halloran describes "multimodality as typically referring to the multiple modes (e.g. spoken, written, printed and digital media, embodied action, 3-D material and sites) through which social semiosis takes place." Kress explains that, "in a multimodal approach, all modes are framed as one field, as one domain. Jointly they are treated as one connected cultural resource for (representation as) meaning making by members of a social group at a particular moment. All are seen as equal, potentially, in their capacity to contribute meaning to a complex semiotic entity, a text, and each is treated as distinct in its material potential and social shaping." (38)

Halliday (1978)'s systemic functional theory is described by Eggins as "a social system that considers how we use language to achieve our everyday interactions." The theoretical claims of SFL pointed out by Eggins are: "language is functional; meanings are made by language functions; meanings made by language are influenced by social and cultural contexts in which they are expressed and the process of using language is semiotic, making meaning by choosing."

Halliday's language functions have been explained by Ventola et al as, "ideational: our ability to consume our experience in terms of what is going on around us and inside us. Interpersonal: interacting with the social world by negotiating social roles and attitudes and textual: the ability to create messages with which we can package our meanings."

"SF-MDA was first introduced by Micheal O'Toole (1994) The Language of Displayed Art and Kress and Gunter Kress and Theo van Leeuwen (1996) Reading Images: The Grammar of Visual Design. Halliday's SF theory provides a comprehensive framework for MDA because the metafunctional principle provides an integrating platform for multimodal theory and practice." O'Halloran. Citing van Leeuwen(2005), O' Halloran (2007) describes how he has "built on the work of Halliday, agreeing with his argument about the

grammar of the language not being a code but a tool for making meaning, by extending the idea to the 'grammar' of other semiotic modes and defined semiotic resources as the actions and artefacts we use to communicate, whether they are produced physiologically- with our vocal apparatus , with the muscles we use to create facial expressions and gestures etc. or by means of technologies- with pen, ink and paper; with computer hardware and software; with fabrics, scissors and sewing machines etc.".

"SF-MDA researchers use the theoretical principle of SF theory to: model other semiotic systems other than language; analyze text which instantiate semiotic systems others than language; analyze texts which instantiate a number of semiotic systems and theorize the interaction between different semiotic systems in texts." van Leeuwen (3).

This study adopts the SF-MDA theory and approach, since pictorial and verbal representation are a common feature in internet discuss especially Twitter and Instagram, the approach seems the most appropriate. The study aims to identify the unique stylistic forms of internet discourse and the relationship between visual elements ad textual elements in internet discourse, to establish the communicative effect and meanings derived from multimodals in internet discourse in order to explore the extent to which the combination of visuals and written text in internet discourse can serve as tools for national development.

Benefits of Social Media Based Internet Discourse
Just like the offline (real life communities), the internet community has its good and bad sides. It is important to note some of the benefits of social media discourse. They are quite numerous: these platforms facilitate the dissemination of information and news; Bloggers make a living by carrying news, helping the citizenry stay informed. The platforms have encouraged buying and selling of goods and services- participants actively use the medium of sharing pictures and videos to showcase wares and get patronage. The platforms help in keeping and reconnecting offline relationships that have been ongoing for years, between participants who may not necessarily be in close proximity. Taiwo also states that "the internet has become a space especially for young people, to hone their debating and discussion skills in regard to national issues, thereby giving them the opportunity to learn how to function successfully in a community. (7,8)

Methodology
Citing Lirola (2006), Mohammed Adenilokun favors a recent shift from mono-modality to multimodality, confirming that 'our society is influenced by the presence of new texts which are characterized by the dominance of visual mode.' Data for the study was obtained

purposefully from Twitter and Instagram social media handles. The study focused on the two handles because they were among the many social network platforms which use a lot of multimodal elements in their discussions- videos and pictures. Instagram is a photo and video sharing site- purposefully built so, edited with filters and organized with tags. The discourses selected were handpicked to help answer some of the research questions of this study e.g. Are there any communicative effects of the use of different modes employed in internet discourse, such as pictures and videos? How can such discourse on the internet serve as a tool for national development?

Data Presentation and Analysis

This section of the study interprets some selected semiotic resources in internet discourse; the focus being on the communicative value of the visuals, towards the goal of the discourse, which is to serve as tool for national development.

Data are classified into categories as follows

- Discourse channeled to seek redress for social issues
- Discourse channeled at professional creativity and synergies
- Discourse channeled to arts/ creativity sharing
- Discourse channeled at business, personal productivity and financial empowerment
- Discourse channeled at providing information and news updates on recent happenings.

4.1 Discourse Channeled To Seek Redress for Social Issues

4.1.1 Success

| FIGURE 1 | FIGURE 2 | Figure 3 |

The videos in figure 1 and 2 show a little girl, smartly dressed in a brown school uniform carrying a black school bag, looking disgruntled and walking away at an 'unusual hour', with her background not looking like a school environment. The caption in figure 1 tells us a little girl has been captured on video after being sent home from school for owing tuition fees and her reaction has obviously been received with mixed feelings on this internet discourse platform- it is a mixture of sadness and hilariousness. The little girl later identified as 7year old Success Adegor was sent out of school for an unpaid school levy, mainly not her fault (her parents') but she felt pained because it was not a deliberate act on their part not to pay- as they did not have the means to do so at the time. Success was willing to suffer her own part of the punishment of being whipped rather than being sent home.

The video was posted online possibly to entertain the internet community with the hilarious remarks made by little Success who spoke fluently in Pidgin English, but the 8minute video became a sensation on internet discourse. This neatly dressed, well-articulated child; fluent in Pidgin English, bold and obviously disgruntled by 'a system' that was failing her by depriving her of something she was passionate about- learning; for a fault not, hers soon attracted a series of attention and internet discourses. Some of which, like figure 2 sought for someone to take action and responsibility of the little girl's plight. Figure 3 is another discourse with the little Success, this time neatly dressed in mufti, surrounded by a group of people and holding some money. The previous discourses had apparently drawn the attention of the government of her state and well-meaning Nigerians who reached out to her with succor. The pose in figure 3 seemed deliberate and the little girl appeared a lot at ease, unlike in figure 2. That 8minute video posted on Twitter had a ripple effect – on the entire education management in the state, the school and Success' life and family. The picture of the girl in all figures (1, 2 and 3), the accompanying verbal actions steered public and the government action(s): the girl got succor, thus empowering her to continue schooling; educate a girl child, educate a nation. The school got renovated, with better facilities provided for the pupils; the result of this internet discourse also empowered the girl's family by extension – poverty alleviation. Development thus comes when citizens are empowered and infrastructure are available.

4.1.2 Police Impunity

Figure 4

The cartoon in the discourse in figure 4 shows two scenes: one of an armed officer with a young lad faced down at gun point. The young man is obviously scared as he is being 'harassed' by an armed officer in uniform. The lad is being interrogated about his personal belongings-laptops, IPhone, cash and his appearance (dreadlocks). From the nature of the interrogation, it is evident that those were the likely reasons he was accosted. In the second scene we see a picture of a fully armed officer taking to his heels at the sight of an armed herdsman attending to his cattle. The caption is: 'The Domain of Power.' The images show that there is apparently a misplacement of power- it poses a question of whether the powers of the police are being channeled appropriately or not; if they are neglecting the vices and chasing down the 'innocent' citizens based on looks and personal effect. The initiator of the discourse has a written text above the cartoon, which he tags the Nigerian Police, calling them to look into the activities of their men. The cartoon was placed to emphasize the point of the writer, calling for an action with the hash tag #endimpunity. The picture in figure 4 and the accompanying verbal actions steered the police authority to look into the activities of its men out in the field, especially reevaluating the special anti-robbery squad (SARS), calling for its cancellation. When public office holders do their jobs excellently, without any fear or favors for the betterment of the nation at large and impunity especially from security agencies is taken care of, and they begin to do the needful by fighting crime and criminality instead of innocent citizens, development will naturally ensue as the society will be free of crime and individuals free to go about their normal schedules

4.2 Discourse Channeled Towards Professional Sharing and Synergies
4.2.1 A Genius Teacher (Obianorydavid)

FIGURE 5   **FIGURE 6**   **FIGURE 7**

Figures 5 and 6 show pictures of a classroom with students; a teacher 'unusually' dressed in a white apron, holding a tea cup on a saucer, serving a pupil while pointing at the interactive board for reference. These pictures show clearly that the setting is a class with learning in session. The teacher dressed in that way was just a fun way to get his pupils interested and excited about the topic he was going to be teaching them. Below the picture is the caption: 'serving them a hot bowl of DECIMALS' This inspirational and sensational teacher just shared an exciting way he has learnt to teach his pupils decimals on the internet; tagging his fellow teachers too. In figure 7, this video (picture) shows pupils dressed like surgeons in their scrubs, but not in a theater but in a classroom, singing and dancing to Adele's song while learning. The video (picture) portrays how fun learning can be and how learning through play is memorable for children, as they will rarely forget such an experience. This kind of discourse builds sharing of ideas on creative ways of teaching amongst teachers to enhance easy learning for pupils and in the long run, bettering teaching methods and introducing varieties of ways to motivate pupils to enjoy learning and also make teaching impactful. The accompanying pictures, videos and verbal actions are in the big picture a means of helping to create synergy amongst teachers, coming together to find better methods of teaching by sharing personal experiences in the classroom. Development in the educational sector will be enhanced when teacher goals of impacting knowledge is achieved.

4.3 Discourse Channeled to Arts and Creativity Sharing
4.3.1 Multi-Talented (Broda Shaggi - 'Oya Hit Me')

FIGURE 5

This shirtless pose on Instagram communicates a multi-talented brand of comedy, music, art and acting all in one. It has come to be associated with the slogan 'oya hit me' (go ahead and ask me). This picture also represents a showcase of creativity displayed on internet discourse; one amongst many. This pose and picture represent a brand of hard work and creativity among the youths making use of internet discourse positively for self-expression, empowerment and showcase of talent. With a followership of about 2.2 million, this brand can influence the younger generation to work hard and encourage creativity. National development comes when the youth are engaged positively with hard work, expressing and putting creativity to good use; thus empowering themselves financially and becoming role models for others, rather than indulging in vices. Crime rates are reduced to a large extent.

4.3.2 An Artist Par Excellence (Eli Waduba)

FIGURE 6

Figure 6 shows a pencil drawing of a popular American comedian and actor, Kevin Hart drawn (right) by a Nigerian Artist (left). Eli Waduba posted the drawing he made on Twitter with a message tagging the actor and comedian, hoping he would see it. The art was seen and acknowledged two days later with an interest to buy and a request for more. Aanu Adeoye reports: 'a painting done by a young lad in Kaduna, received global attention. It showcased creative work using pencil, charcoal and oil to produce hyper realistic art. This art is made popular by the power of social media, opening up the Nigerian art circle.' The picture of the painting and the accompanying verbal actions brought a local artist to international limelight. He made a lot of money from the purchase of his artwork and the hyperrealism art was showcased to the world.

4.4 Discourse Channeled at Business, Personal Productivity and Financial Empowerment
4.4.1 Ankara Terrain (Per Yard Ankara shop)

FIGURE 7

FIGURE 8

Figure 7 shows a display of beautifully printed and colorful 'ankara' fabrics, alongside dress styles to encourage anyone who is interested on what to use the fabrics to make. This page is an 'online ankara shop', the owner sells fabrics ('ankara'). She displays them very often with details of how to make purchase and also the prices. This has made shopping a lot easier lately; once a selection is made, account details are forwarded and delivery is made.

4.4.2 Coconut in Different Forms (kkaavi)

FIGURE 9

FIGURE 10

A display of homemade, handmade, organic hair, body and beauty products made from coconut. The products include shampoo, hair detangler, hair moisturizer, hair oil. The pictures of different hairstyles, suggesting that the hair products have been put into use at various times and the results speak. This page speaks of entrepreneurship. The pictures in figures 7, 8, 9 and 10 and the accompanying verbal actions steer followers to patronize the owners of the pages. A lot of merchandises are sold on Instagram, ranging from clothing, beauty products, foot wears, bags, household utensils, food, cars etc. Economic development comes when small scale businesses and entrepreneurs get the chance to thrive and contribute to the nation's economy.

4.5 General Discourse Channeled at Providing Information and News Updates on Recent Happenings.
4.5.1 Bus Leak?
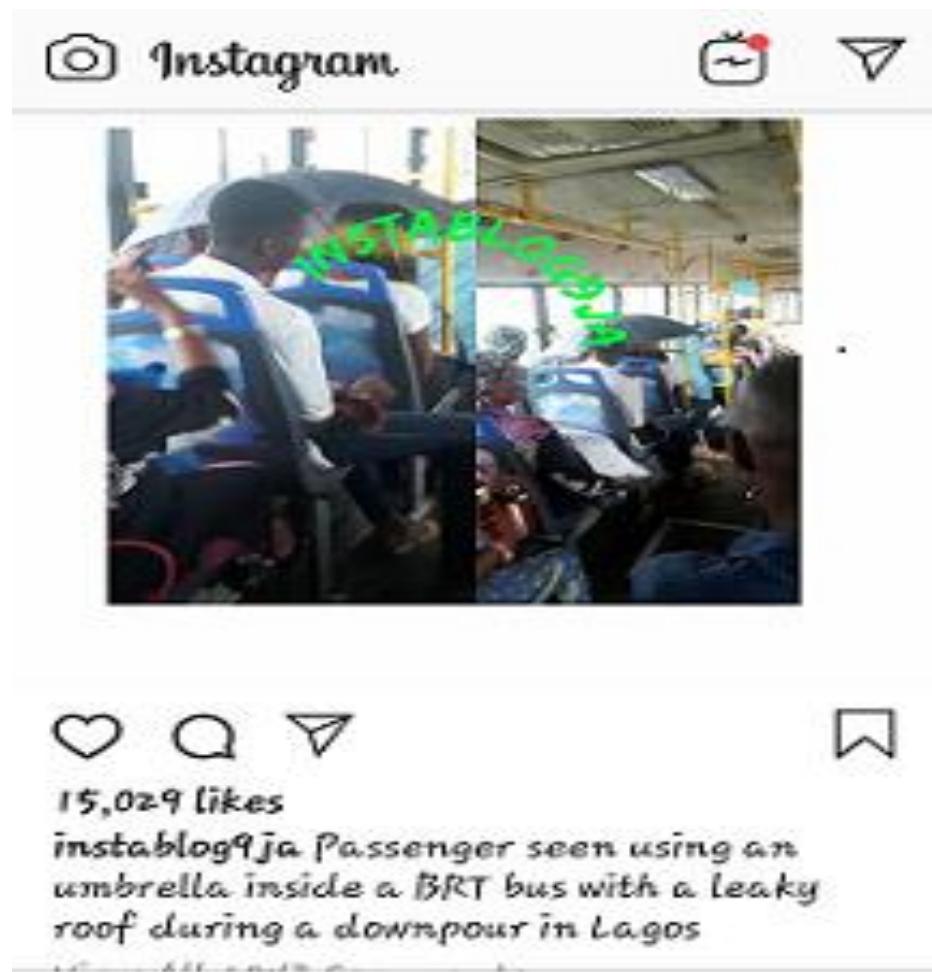
FIGURE 11

This picture shows a bus filled with passengers seated. Something odd captured was a passenger holding up an umbrella while sated in her chair. This raises a question, why would an umbrella be needed in a bus? Possible scenarios- rain, leak bus roof. This picture and the accompanying verbal actions steer up a chain of comments and opinions about the state of affairs (BRT buses are run by the state government). If a bus is not in good shape, why should it be on the road, instead of in a mechanic shop getting fixed? It brings to light the value placed on maintenance culture. Development will flourish better in an environment with a healthy maintenance culture, where structures and facilities are kept in good shape and properly taken care of, changed or replaced to keep serving the people.

4.5.2 What Went Wrong?
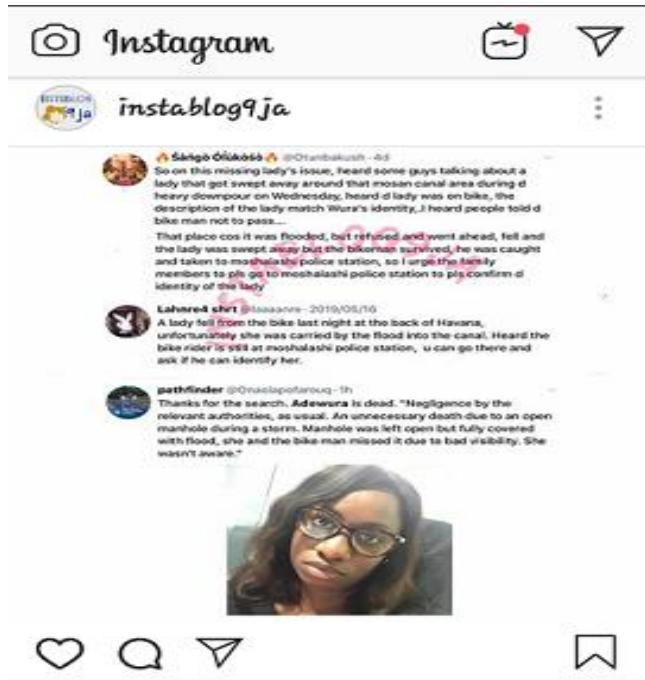
FIGURE 12
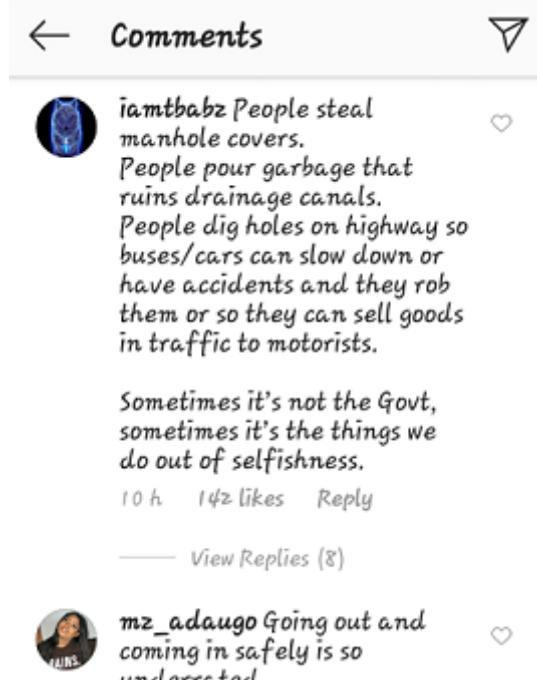
FIGURE 13

A picture of a pretty lady wearing glasses, the discourse leads to discovery that she died recently from an accident resulting from an open manhole during a storm. Discussions ensue and opinions and blames are passed on to the greedy citizens who vandalize national properties to the government who is supposed to be swift in action of maintenance. The picture in figure 14 and the accompanying verbal actions in figure 15 have steered discourse towards the responsibility of citizens and the role of the citizenry towards national development. The citizenry has a role of helping to protect the infrastructure put in place by the government for the good and benefit of all. National development is not the role of the government alone; the citizens have a part to play. Some internet discourse participants are majorly a source of news e.g Instablog, Tatafo bellanaija etc. helping to keep the citizenry informed and updated on recent happenings around the country.

Conclusion

This paper explored some verbal-visuals aspects in internet discourse (Twitter ad Instagram) and how meanings expressed through these communicative modes can serve as tools for national development. The paper showed how internet discourse has been used purposefully by participants, who take advantage of their followership to initiate actions beyond the internet into real life, giving the citizenry the chance to lend their voice on issues happening every day and also to share opinions about governance, calling out (tagging) appropriate government officials and bodies, seeking for action and answers to national issues. The internet discourse can be seen as a platform where formidable forces are formed, who rally round issues to seek for real life solutions. For instance, starting up a 'go fund me account' for

a cause to raise money and in some cases offering professional and material help to people in need. This is fostering national unity, for the greater good of the nation; citizens being each other's keeper. Young people are positively engaging in internet discourse, using it as a means of showcasing their talents, creativity and doing business to make a living. Internet discourse is promoting self-reliance, youth personal developments and in the long run financial independence. Professional synergy is finding a platform to grow through internet discourse, creating the room for sharing of methods, ideas, experiences etc. for the building of various sectors of the economy. Visual elements possess a high communicative value in internet discourse; these stylistic forms of internet discourse can serve as an effective tool for national development.

References

Sa'aleek, A., & Atef, O. (2015). Internet Linguistics: A Linguistic Analysis of Electronic Discourse. *International Journal of English,* 5(1), 27, 135.

Mohammed, A., & Olateju, M. (2015). A Multimodal Discourse Analysis of Some Visual Images in the Political Rally Discourse of 2011 Electioneering Campaigns in Southwestern Nigeria." *IJSCL,* 4(1), 4

Baher, T. (2013). Your Ability to Can Even: A Defense of Internet Linguistics. Internet, 20

Collot, M., & Belmore, N. (1996). Electronic Language: A New Variety of English." *Computer Mediated Communication Linguistics, Social and Cross- Cultural Perspectives,* edited by Susan Herring, John Benjamins Publishing Company.

Crystal, D. (1997). *Internet Linguistics: A Student Guide.* Routledge Taylor & Francis e-Library.

Davis, B. H, and Brewer J. *Electronic Discourse: Linguistics Individuals in Virtual Space.* Sunny Press.

December, J. (2003). "Notes on Defining Computer Mediated Communication." *CMC Magazine,* 11 April, Online, www.december.com/cmc/mag/1997/jan/december.

Eggins, S. (2005). *An Introduction to Systemic Functional Linguistics.* Continuum.

Gorgalou, M. (2016). "Social Media Discourse." *Discoure Analysis, 8th Semester, spring.* Department of Language and Linguistics, Faculty of English Language and Literature National and Kapodistrian University of Athens. www.marizageorgalou.com.

Herring, S. C. (1996). *Computer Mediated Communication Linguistics, Social and Cross- Cultural Perspectives.* John Benjamins Publishing Company.

Instagram: Classical Knowledge at https:/bitly/eudaimoniachanne

Ketcham, E. (2011). Internet Discourse: The Application of a Discourse Analysis to Instant Messaging Communicating. *Honours Thesis Heather Littlefield, PhD, advisor Linguistic Program, Northern Eastern University.* Fall 2010- Spring

Kress, G. (2012). "Multimodal Discourse Analysis." *The Routledge Handbook of Discourse, Analysis,* edited by James Paul Gee and Michael Handford, Routledge Taylor & Francis Group, 35-50

Lirola, M. (ibid). A Systemic Functional Analysis of two Multimodal Covers." *Revista Alicantina de Estudios Ingleses,* 19, 249 -260

O' Halloran, Kay, L. (ibid). Multimodal Analysis and Digital Technology. *Interdisciplinary Perspectives on Multimodality: Theory and Practice,* edited by Baldary A. and E. Montagna, Campobasso: Palladino.

Peter, M. & Eija, V. (2010). Grammar: A Neglected Resource in Interaction Analysis. *New Adventure in Language and Interaction,* edited by Jürgen Streeck, John Benjamins.

Taiwo, R. (2013). Emerging Trends in English Language in the New Media: A Case Study of Satire in Nigerian Text Messages. *Journal of the Nigerian English Studies Association*, 16(1), 58.

Taiwo, R. (2018). Beyond the Text: Critical Discourse Analysis and the Quest for Meaning in Cyberspace Interaction. An Inaugural lecture delivered at Oduduwa Hall, Obafemi Awolowo University Ile-Ife, Nigeria.

Thurlow, C., et al. (2004). *Computer Mediated Communication: Social Interaction and the Internet.* SAGE Publication Ltd.

Twitter: www.lifewire.com//history of twitter 3288854

van Leeuwen, Theo. (2005). *Introducing Social Semiotics.* Routledge.

Wodak, R., & Micheal, M. (2015). *Critical Discourse Analysis: History, Agenda, Theory and Methodology.* SAGE Publication Ltd.

www. techopedia.com

Sexist paradox in the names of female perfumes: A critical stylistic analysis of selected products

Review article

To read the paper online, please scan this QR code

Ayotunde Mamudu
Department of English, University of Jos, Nigeria
iD

Abstract
Naming of cosmetic products is vital to continuous customer patronage. Therefore, marketers have adopted some stylistic devices which include clipping, nominalization, ellipsis, abbreviations etc in naming their products since they are limited by space provided for labelling. More importantly to this study has been an attempt to reveal an ideological paradox by using critical stylistic devices to show how women have been stereotyped, objectified and at the same time assigned power roles which contradicts sexism. The study adopted a critical stylistic framework propounded by Lesley Jeffries with the 'idea that there is a level of meaning which sits somewhere between the systematic (coded) meaning of what Saussure called the 'langue' and the contextual and relatively variable meaning of language in use, which Saussure called 'Parole' (408-420) and uses the textual-conceptual functions therein as tools of analysis. A total of 134 female perfume names were collated from an online shopping mall to serve as data for the qualitative analysis carried out. The study found out that some names of female perfumes align with the ideology that 'sex sells' in advertising. It also establishes the idea that perfume names assign power to women depicting them as the stronger sex.

Keywords: critical stylistics, describing, nominalization, naming, sexism

1.0 Introduction

The cosmetic industry has grown over the years and continues to grow; a growth that is associated with opportunities of an ever-expanding business platform provided by social media multi-level marketing opportunities. In 2018 for example, a Swedish company named Oriflame posted sales of €1.3billion in over 60 countries of the world in their annual report. The Nigerian cosmetic industry has also been valued at approximately ₦500 billion as reported by Beauty West Africa of the same year. Such huge sales require brands adopting aggressive marketing and advertising strategies which can be reflective in the names of their products. It is not strange to hear 'sex sells' in advertising and this ideology has been transferred to the names of products which subtly influence the mindset of users. Andersson and Schytt maintain that 'how women are portrayed in advertising has been suggested to affect women's perceived role in society and increased stereotypical roles defining how they should act and behave' (2). It is within the purview of linguists to investigate such language phenomena as Wales, Katie says 'more generally, linguists have taken more notice of 'abusage', the ways language can be manipulated, through euphemism, jargon, ambiguity and sexism, for deceitful or demeaning ends' (340). The study of sexism in cosmetics and the objectification of women in advertisements is not new, researchers like Nur and Musa have adopted feminist stylistics to look at language as a carrier of ideology communicating 'harmful underlying messages that could result in women being perceived as sex objects, passive and undignified' (21). There is also a general belief that 'constant misconceptions of beauty … reported a sense of insecurities and inadequacies are constantly instilled in women to invoke purchase desires' (21). The gap in such studies however, is that power relations attributed to women as found within the names of cosmetic products has not been foregrounded. This study then attempts to look at the naming of female perfumes to reveal underlying sexist discrimination and at the same time, a conferment of power to the woman. Therefore, by investigating ideological conceptions of names of perfumes, a new discovery of what Gavins calls the 'text worlds' could be unravelled.

1.2. Sexism

Being politically correct these days comes with the numerous sensitivities of a people; sensitivities that were before now not recognized or even given a name. Today, women and men have seen the need not to refer to women as the weaker sex and so any labelling, inference, act or action at reducing or dehumanizing the woman is not appreciated. From the Merriam-Webster dictionary, Sexism has two entries:

 1. Prejudice or discrimination based on sex; especially: discrimination against women.

 2. Behaviour, conditions, or attitudes that foster stereotypes of social roles based on sex. The English Oxford Dictionary has sexism to mean: 'Prejudice, stereotyping, or discrimination, typically against women, on the basis of sex. Sexism in language is an offensive reminder of the way the culture sees women'. In language, we can say that this offensive attitude towards

women is captured in words and sometimes in the collective inference (pragmatic) by a culture but not necessarily found in the individual words uttered (semantic).

Bukola Adebayo writes about how Hillary Clinton changed her Twitter biography after an interview with Chimamanda Adichie. Adichie raised some bias about the former first lady starting her biography with 'wife'. Before the interview, Clinton had written: 'Wife, mom, grandma, women + kids advocate, FLOTUS, Senator, Sec State, hair icon, pantsuit aficionado, 2016 presidential candidate.' Adichie expressed feelings of being upset because when she looked at Bill Clinton's biography, he didn't start his with 'husband'. Hillary then changed her biography after the interview to '2016 Democratic Nominee, Sec State, Senator, hair icon. Mom, Wife, Grandma x 2, lawyer, advocate, fan of walks in the woods & standing up for our democracy.' This just shows how sensitive male and female roles are now perceived.

However, not every feminist agrees with such an attack on a woman deciding to be recognized first of all as a 'wife', because in fact, being a wife or housewife can be a deliberate and very tedious path for a woman, meaning, perception of sexism is changing and a concept we can't avoid talking about. Sara Mills in her *Language and Sexism* cites Vetterling –Braggin on a definition of sexism to mean 'the practices whereby someone foregrounds gender when it is not the most salient feature' (1). She however disassociates herself from this definition because it assumes sexism 'is simply an individual mistake or slip caused by thoughtlessness or lack of awareness (although it is, of course, sometimes the result of these factors) which can be rectified by simply pointing out the error and suggesting alternative usages' (1). For her, sexism and 'racism and other discriminatory forms of language, stems from larger societal forces, wider institutionalised inequalities of power and ultimately, therefore, conflict over who has rights to certain positions and resources' (1).

From the statement above, we can deduce that sexism is not only captured in language or the actual words uttered by a speaker or writer but the context which listeners or readers attach as contributing factors in making judgments as to if a statement is sexist or not. We are informed by Sara Mills:

> Statements may be considered to be sexist if they rely on **stereotypical and outdated beliefs,** when referring to a particular woman (i.e. 'Look at you crying over this film – women are so emotional'). Here, it is assumed that the woman referred to is exhibiting behaviour which is typical of feminine women and therefore she is being classified less as a person in her own right, with her own feelings, but rather as simply an anonymous member of a social group, experiencing an emotion due to membership of that group. A further factor in statements being considered sexist is **when they imply that men's experience is human experience** (to give an example from a textbook: 'Circumcision was common amongst Americans in the 1950s' – where it is only male circumcision which is, in fact, being referred to). Another factor in the judgement of

statements as sexist is **when they are based on the presupposition that any activity associated with women is necessarily trivial or secondary in relation to male activities** (for example, 'Women tennis players get lower prize money at Wimbledon because the game is less exciting'). These beliefs are ones which are affirmed in some measure by conservative and stereotypical beliefs, some of which have been institutionalised and which form part of a background common sense which it is assumed that speakers and writers can draw on (2) (highlights mine).

In summary, this paper adopts a working definition of sexism to mean prejudice, discrimination and objectification of women or attitudes that foster stereotypes of social roles based on sex or gender, especially against women and girls and does not consider emerging issues posed by lesbians, gay, bisexuals, transgender and queer.

2.0 Theoretical Framework

This study has adopted a critical stylistic framework propounded by Lesley Jeffries with the 'idea that there is a level of meaning which sits somewhere between the systematic (coded) meaning of what Saussure called the 'langue' and the contextual and relatively variable meaning of language in use, which Saussure called 'Parole' (408-420) and uses the textual-conceptual functions therein as tools of analysis. 'All of the textual-conceptual functions that are the basis of critical stylistic analysis are part of the ideational function of language as they create a particular view of the world (or text world)' (412). These tools include:

a. Naming and Describing
b. Representing Actions/Events/States
c. Equating and Contrasting
d. Exemplifying and Enumerating
e. Prioritising
f. Implying and Assuming
g. Negating
h. Hypothesising
i. Presenting others' speech and thoughts
j. Representing time, space and society

textual metafunction
↓
linguistic meaning

ideational metafunction → interpersonal metafunction

conceptual/textual meaning

pragmatic/interpersonal meaning

world

people

people

world
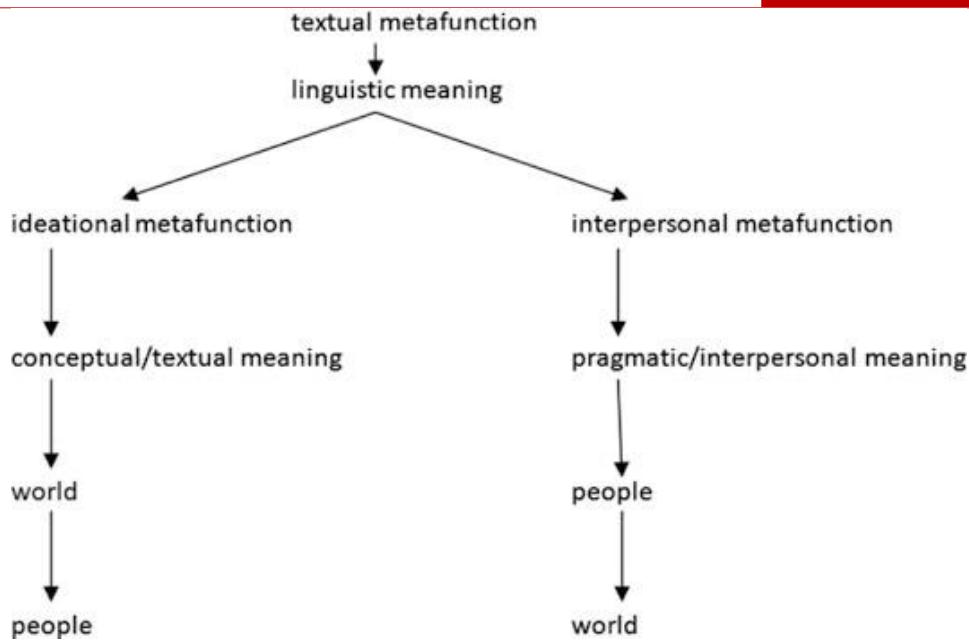
FIG. 1. Diagram representing the Metafunctions of language and their relationship to meaning, adapted from U. Tabbert (38).

Critical Stylistics

Critical Stylistics is a relatively new branch of stylistics propounded by Lesley Jeffries in 2010. This approach to linguistics provides richer insights into the interpretation of meaning by looking at ideologies and power relations in texts; fictional and non-fictional. Jeffries justifies this concept as 'a reaction to the rise of critical discourse analysis as an increasingly influential approach to ideology in language' (408-420). Jeffries says there is a difference between critical discourse analysis (also known as CDA) and critical stylistics:

> The important distinguishing feature of critical stylistics, then, is the interest
> it has in exposing the underlying ideologies of texts. This aim is shared with
> CDA, though CDA has recently become much less interested, it seems to me,
> in developing the analytical tools of textual analysis and more interested in
contextualization (159).

Dorpar maintains that 'critical stylistics is largely inspired and informed by critical linguistics and critical discourse analysis' (2). Jeffries further states that 'indeed, the development of a specifically ideological or 'critical' stylistics has led me to the conclusion that the tools of analysis that we need to perform all kinds of text analysis are the same. In other words, texts make meaning in fundamentally the same way, whether they are poems, novels, newspapers or political manifests' (408). In addition, Norgaard et al support the term as 'used to refer to stylistic work investigating the ways in which social meanings are manifested through language' (11). They go further to state that critical linguistics and critical discourse

analysis are related with CDA and assumed to be the umbrella term for both of them. This is particularly important because critical linguistics associated with Roger Fowler and his colleagues first set out to uncover how social meanings, such as power and ideology, were expressed through language and how language impacted on the way we perceive the world. Norman Fairclough then turned this trend of thought into critical discourse analysis. Both these fields however, are based on M.A.K Halliday's Systemic Functional Linguistics (SFL) branching from the attention he paid to linguistic constructivism with its claim that all texts realize contextual factors such as register, genre and ideology (11).

Analytical Framework

This study has adopted a qualitative approach to examine instances of latent ideology which exists in the chosen data. This method is particularly favourable to such a study as maintained by Uwe Flick who affirms that a qualitative approach enables us to look more in-depth at the text and to describe and explain linguistic revelations, to understand, describe and sometimes explain social phenomena 'from the inside' (5). A corpus of 134 women fragrances has been sampled from an online store, Jumia.com, with perfume brands available for purchase in Nigeria. This method provides us with a wider range of products found across the country than what would have been available in single corner shops.

Data Analysis

This analysis takes two major ideological assumptions into consideration to establish what happens whenever humans apply perfumes and fragrances. The first assumption is that we 'wear' perfumes because once it has been applied to the pulse areas; we are then engulfed by the fragrance. This idea of being engulfed is like a 'jacket' we have put on, wearing the brand of the fragrance. This action can be likened to an endorsement by the 'wearer', the same thing as putting on a shirt with a logo or a badge of a university or institution; a tick for *Nike* or a sail for *Nautica* which inscribes designer clothing brands. In this case, the signature scent is worn and the bearer 'ideologically' becomes an ambassador for the brand as captured in the verb 'wear'. The second assumption is that maintained by Kandhasamy and Songmun that 'the sense of smell plays an important role in the physiological effects of mood, stress, and working capacity'. Their research further examines 'the influence of fragrances such as perfumes and room fresheners on the psychophysical activities of humans … and its significance is gradually increasing in the medical and cosmetic industries' with established cases of aromatherapy. Science has proven that perfumes have a 'feel-good' effect. Whenever we have a pleasurable experience a substance called Dopamine is released to our brain. Healthline.com maintains that 'the reward centre in your brain releases dopamine in response to pleasurable experiences. This part of your brain is also closely linked to memory and motivation'. Some of these scents are most attractive to men with some of them serving as aphrodisiacs and libido

enhancers. These two assumptions consolidate the idea that wearing perfumes changes the 'wearer's' and 'perceiver's' ideology consciously or unconsciously.

Naming and Describing.

 This tool reveals stylistic choices that product marketers have chosen to sell an idea. Several stylistic devices are employed with naming, such as elision, foregrounding, clipping, metaphors and so on because of the space constraint on the product bottles. So, a unique method of nominalization which Mills 'refers to the morphological derivation of a noun from a verb' (61) is mostly employed. This syntactic change provides a stylistic naming strategy which also changes other word classes to nominals like in the examples: *Obsession* (noun from the verb obsess) *Perceive* (verb), *Guilty* (adjective), *Forever* (adverb), *Explore* (verb). In some cases of nominalization 'most of them do no more than provide some economy in the language, so that we are not objected to put each process into its own clause' (61) while in other cases it serves as a 'useful grammatical process, whereby the verb changes into a noun and various other participants may be left unmentioned for good reason (such as not knowing their identity) may also be used for less straightforward processes, including hiding the identity of participants, reifying the process and creating existential presuppositions' (62). Roger Fowler maintains that 'nominalization is a radical syntactic transformation of a clause, which has extensive structural consequences, and offers substantial ideological opportunities … nominalization was, inherently, potentially mystificatory; that it permitted habits of concealment, particularly in the areas of power-relations and writers' attitudes' (80).

Mystification in nominalization and economy in perfume names can be revealed when we insert 'I am' in front of each perform name, meaning the 'wearer' of the perfume ideologically declares she is what she is wearing. In this case we have: 'I am' *Beauty*, 'I am' *Vegas Dream*, 'I am' *Far Away*, 'I am' *Shimmering Heat*, 'I am' *Seduction*, 'I am' *3am,* 'I am' *Female Charm*, 'I am' *Plum Drops*, 'I am' *Diamond and Sapphires* and the same thing can be applied to the 34 perfume names collated.

Implying and Assuming.

We can use this tool to unravel the meaning behind perfume names which do not only hold sexual references but also reveal demeaning objectification of women. We have not limited our word definitions to conventional dictionaries but have also looked at popular or urban dictionaries which account for popular word use mostly among a younger generation who ascribe social meaning to words or slang as a means of mystification which nominalization is capable of producing. The following examples are quite revealing:

i. *Sugar Baby*: A young person who receives cash, gifts or other financial and material benefits in exchange for being in an intimate relationship, usually including sex as

part of the transaction. The paying partner is typically wealthier and older (Wikipedia).

ii. *Queen of Hearts*: A woman who has gained the adoration of the public (yourdictionary).

A woman who seduces and teases men. Makes them fall for her and just plays with them. She belongs to no one (urbandictionary).

A control freak. A rather nasty, manipulative, self-appointed queen for all events relating to anything in her limited, but tightly-reigned little world (urbandictionary).

iii. *X X*: This means a double kiss or kiss kiss.

iv. *3 AM*: 3 am in some circles is known as the 'witching hour' (urbandictionary).

v. *5th Avenue Nights*: This is a metaphor that likens a woman to 'a street running north and south in Manhattan borough of New York City, famous for the elegance of its shopping district and its wealthy residential sections' (whatdoesthatmean).

vi. *Provocative Woman*: Provocative means causing annoyance, anger, or another strong reaction, especially deliberately. Something that provokes or stimulates, usually in a sexual way (urbandictionary).

The names below depict names that ideologically objectify women by presenting them as 'things' that can be acquired:

i. Red Diamond
ii. Heat Wild Orchid
iii. Little Black Dress
iv. Diamonds and Rubbies
v. Red Door
vi. Diamonds and Sapphires
vii. Amethyst
viii. Diamonds and Emeralds
ix. Little White Dress
x. Rare Gold

'Power' Relations in Female Perfume Names

So far, this study has provided examples of names that objectify and present women as 'things' to be possessed by men or as symbols with sexist connotations. These same examples can be looked at from another perspective revealing the same examples portraying women to wield certain powers over men, therefore placing them in a position of authority and as people who own the qualities to dominate men. The nominalization of perfume names can be subjected to a *processes* and *participants* test to establish a syntax semantic relationship. This test would reveal who the actors are and what roles they play in carrying out actions. The **Agent** or Subject is the 'one' in focus doing 'something' to another person referred to as the

Patient or Direct Object or the receiver of the action being performed. The Agent is seen as occupying a position of authority with an ability to carry out certain functions on the receiver revealed by the performative verb. This ability for utterances to carry out specific functions has been captured by John Searle as speech acts. He uses Felicity Conditions to determine the validity of verbal exchanges:

a. Futurity condition: each party is to perform (or refrain from performing) a future act.

b. Ability condition: each party is able (physically, mentally and/or financially) to perform the required act and will do something to further that performance.

c. Non-expectancy condition: a party is not expected to do the act in the ordinary course of affairs.

d. Benefit condition: each party sincerely wants the other party's performance of the act and it is that desire that motivates entering into a bargain. (ucsd.edu.com).

We would now examine the same names of perfumes with Searle's felicity conditions to see how power has been vested to the woman.

i. *Sugar Baby*: if the 'wearers' ideology is to be conditioned by the name of the perfume and we investigate her possession of such abilities to perform the said role, our answer would be in the affirmative. In other words, if she meets the conditions of being young and being able to benefit financially from an older wealthier man, she has the ability to function as a Sugar Baby. Therefore, a woman who meets the felicity conditions of the said action is the **agent** and not the **patient / direct object** or 'victim' of objectivity but rather, the initiator and beneficiary of her actions.

By implying and assuming, we can infer that not everyone has the ability and 'skill' to be a sugar baby, therefore those who possess such potential and use it for their social good are not victims of this act but agents in action.

ii. *Queen of Hearts*: Declaring a queen presupposes that a man cannot perform in this position. Therefore, a queen of hearts is a role reserved for women to function. The social meaning ascribed to this name also implies that the woman has the ability to tease men and get what she wants from them consciously and deliberately. She is then the agent while the men are the patients /direct objects and victims in this relationship.

iii. *3 AM:* This time referent which alludes to a 'witching' hour is one that depicts total authority to the woman, as only women can be said to be witches. By implicature, the woman is transformed to wield absolute power at this time of the day and can perform actions that bind men in a spell with her prowess.

iv. *5th Avenue Nights:* By assuming the woman embodies everything that goes on these nights, that is, radiating luxury and leading nights of debauchery, she would have power to control everything that goes on within this premises.

v.   *Provocative Woman*: We can imply and assume that the woman here has the ability to provoke strong emotions of anger or lust.

Conclusion

This research has been an attempt to present the sexist paradox in the names of female perfumes from a critical stylistics perspective. We set out to prove that the names of female perfumes are sexist and objectify women and at the same time, these names bequeath power to women presenting them as agents and not patients /direct objects. This conclusion is a paradox as it contains two opposite ideas that might seem unlikely. We can further infer that this stylistic technique as encapsulated by the idea of nominalization being mysterious is employed to drive cosmetic brands which would be selling 'sex' and at the same time selling the strength of a woman as traits to be proud of condition the mindset of consumers. The study also revealed the meaning of these perfume names using textual conceptual function tools particularly naming and describing and implying and assuming. We also established how linguistic patterns assigned power to women and at the same time objectivised them. Overall, the study revealed how two distinct ideologies have been stylistically merged to drive marketing campaigns.

References

Adebayo, B. (*Hillary Clinton Has Changed Her Twitter Bio and it does Not Start with Wife.* https://edition.cnn.com/2018/04/24/africa/chimamanda-adichie-hillary-africa/index.html

Andersson, H., & Schytt, E. (2017). *Sexism in Advertising: A Qualitative Study of the Influence on Consumer Attitudes Towards Companies.* Jonkoping University.

Dopamine and Addiction: Separating Myths and Facts. Healthline.www.healthline.com/Health/dopamine-addiction.

Dorpar, M. (2015). "The Arguable Stylistic Layers in Critical Stylistics of Short Story and Novel". *Language related Research,* 5(5)

Fifth Avenue Nights. www.whatdoesthatmean.com/dictionary/F/fifth-avenue.html.

Fowler, R. (1991). *Language in the News. Discourse and Ideology in the Press.* London: Routledge.

Gavins, J. (2007). *Text World Theory: An Introduction.* Edinburgh University Press.

Jeffries, L. (2014). *Critical Stylistics. The Routledge Handbook of Stylistics.* Routledge, 08-420.

Jeffries, L. (2016). *Critical Stylistics.* The Bloomsbury Companion to Stylistics. Bloomsbury, 159-176.

Jeffries, L. (2007). *Textual Construction of the Female Body: A critical Discourse Approach.* Palgrave Macmillan.

Jeffries, L. (2010). *Opposition in Discourse: The Construction of Oppositional Meaning.* Continuum International Publishing Group.

Jeffries, L. (2006). *Discovering Language: The Structure of Modern English.* Palgrave Macmillan.

Jeffries, L. et al. (2007). *Stylistics and Social Cognition.* Rodopi.

Kandhasamy, S., & Songmun, K. (2016). *Influence of Fragrance on Human Psychophysiological Activity: With Special Reference to Human Electroencephalographic Response,* Sci Pharm, 84(4), 724-752. Doi:10.3390/scipharm84040724.

Mills, S (2008). *Language and Sexism.* Cambridge University Press.

Nigeria's Beauty Products' Market Worth N500b. BeautyWestAfrica.com

Norgaard, N. et al. (2010). *Key Terms in Stylistics.* Continuum International Publishing Group.

Perfumes for women- Buy women fragrance online. www.jumia.com.ng/womens-fragrances.

Searle, R. J. (2002). *Speech Acts, Mind, and Social Reality.* Studies in Linguistics and Philosophy, Editors: Grewendorf, Ginther and Meggle, George. Springer-Science+Business.

Speech Act Theory: Felicity Conditions. Grammar.ucsd.edu/courses/ling105/student-Powerpoint/felicity%20conditions.pdf

Ulrike, T. (2016) *Language and Crime: Constructing Offenders and Victims in Newspaper Reports.* Palgrave Macmillan. *Urban Dictionary.* www.urbandictionary.com.

Uwe, F. (2018). *Doing Qualitative Data Collection – Charting the Routes.* The SAGE Handbook of Qualitative Data Collection. SAGE Publications, 1-15.

Wales, K. (2014). A Dictionary of Stylistics. (3rd Ed), Routledge, 340. *Your Dictionary.* www.yourdictionary.com

English prepositions: Corpus linguistic methods and pedagogy for Nigerian students

Review article

To read the paper online, please scan this QR code

Abel Eleojo Ochika
Department of General Studies,
Federal Polytechnic Bauchi, Bauchi, Nigeria
https://orcid.org/0000-0001-6007-1837

Abstract
This paper investigated five most frequently used prepositions in Nigerian English as presented in the ICE-Nigeria (International Corpus of English, Nigeria) database – *of, in, for, on* and *at*. Prepositions are a delicate linguistic category whose complex nature can be difficult for an L2 user of English partly because of their polysemous nature and the general lack of one-on-one equivalents or renditions in indigenous languages. Evidence from the analyses in this paper reveals that English prepositions when translated into Nigerian languages (Yoruba, Hausa and Igbo) are rendered as prepositions, adverbials, particles and sometimes a null category. Teachers of English language and communication experts are saddled with the responsibility of being linguistic models who must make deliberate efforts to master the appropriate us of prepositions. An eclectic approach of using strategies and methods in Corpus Linguistics (maximising concordance and collocation patterns), Cognitive Linguistic theory (using pictures, proto-type approach), has been suggested for ameliorating the enigma of mastering and explaining prepositions in an English as Second Language or Foreign language learning context.

Introduction

- *He requested __for/Ø__ an adjournment of the meeting.*
- *We say 'lie <u>in/on</u> bed' and 'lie <u>in/on</u> the couch'.*

Little words but sufficient enough to ruin a reputation or a life – Prepositions.

This article discusses how prepositions or spatial particles are encoded in some Nigerian languages. The aim here is to provide some additional evidence to discussions by scholars (Bukhari M, and Hussain S) (Jibril) (Delija Shpresa and Koruti Ogerta) that the difficulty in learning and using prepositions stem from mother-tongue interference. This challenge for 'second language learners' or L2 users of English language is evident in the incorrect usage of prepositions, using additional (most times unnecessary) prepositions and deleting necessary prepositions. (Grubic 4). The word *preposition* was derived from Latin **prae** meaning 'before' and **ponere** meaning 'to place'. It means invariably 'to pre-pend'; 'to place before'; literarily 'to put in front of'. Generally speaking, it is a word class which expresses the relations between entities. These relations include:

- Relations of time – For example in, at, by
- Relations of location – For example in, to
- Relations of direction – For example on, to
- Relations of position and place – For example under, before, after
- Degrees of mental and emotional attitudes for example:
  - Possession: 'of' in *a friend **of** mine*
  - Purpose: 'for' in *the operation was done **for** the best of reasons*
  - The way something is done (manner): 'by' in *I went to Jos **by** car*

Prepositions are a delicate *Part-of-Speech* or linguistic category that challenge or 'threaten' the goal of many L2 users of English to achieve linguistic competence. Most times, prepositions portend structural ambiguity; and their polysemous nature makes them somewhat disturbing for English teachers (and native speakers alike) to understand their semantic and grammatical values. It is extremely challenging to learn all the nuances of prepositions (that is, mastering how to use and explain a preposition without being confused at some point).

Methodology

The methodology used for this investigation is somewhat eclectic. Five most frequently used prepositions in the ICE-Nigeria database have been selected using the **word list** and **Concordance Hit** tools in the Corpus-based Analysis Software AntConc 3.4.4w.

Table 1

Preposition	Concordance Hits
Of	28508
In	17598
For	8990
On	6139
At	3921

ICE-Nigeria was released in 2013 as Nigeria's contribution (Nigerian variety of English) to the ICE project inspired by Sidney Greenbaum in 1990. Nigeria is one of the over twenty countries where English is the first or official language. Jowitt reveals that:

> The plan was that the total corpus would be made up of twenty national components representing 'L1' or 'L2' varieties of English around the world, each in turn made up of 500 texts arranged under a number of different 'written' and 'spoken' categories; and each would altogether contain approximately one million words. (Jowitt 5)

One of the hypotheses of this work is that mother-tongue interference is one of the leading causes of inappropriate or incorrect use of English prepositions amongst Nigerians. Hence, the tenets of Cognitive Linguistics (CL) have been adopted as the theoretical framework. *CL* seeks to understand how we subconsciously think of language and how to subscribe or align our thought patterns in a particular language. For example, each preposition has a central meaning which branches out into a polysemic or semantic network of other prepositions and meanings. CL can also provide explanations for mismatch problems of prepositions between languages. Evans and Tyler observe that 'the way a culture views a scene will determine the way it is expressed in the language …if two cultures or languages see a scene from different angles, they will use different prepositions' (3). The model of analysis used for this work is qualitative as the discussions therein highlight inferences from published works based on empirical data. The translation of English phrases and sentence into the three main Nigerian languages adopted is as supplied by https://translate.google.com (a useful online translation application).

Orientation and Cognition

Orientation is fundamental to 'our perception of the world and to our thinking' (O'Dowd 55). Thus, the world is seen regarding forms whose size, shape, function, and significance are defined about us or one other. Human beings experience events as changes of state made visible in improved relationships between forms around them. Psathas G. (1989: 150) cited in O'Dowd opines that 'orientation requires skills and knowledge about what are relevant

objects and places in one's social world, how these may be identified, and what the spatial relationships of various types of objects and places are' (56). Language is what humans use to refer to objects, events, and situations; we represent our subjective understanding of how things are related to one and the other. This means that meaning in language is constructed 'inter-subjunctively'. O'Dowd emphatically states that 'words, phrases, and grammatical structures have meanings only to the extent that interlocutors agree on those definitions …conversational discourse becomes an exercise in the cooperative construction, or negotiation, of meaning' (56). Negotiating meaning in discourse requires some orientation; it is goal-oriented or purposefully directed. Orientation includes knowing and understanding contextual information about the discourse.

In each discourse, it is hoped that interlocutors come to the realisation of the worldview expressed in the language used. Therefore, people only relate to things they understand, and every meaningful conversation relies on the linguistic, social and cognitive orientation of the parties involved. Consequently, the linguistic choices interlocutors make in discourse are influenced by the objects and places relevant in the physical world of their orientation. Again, relevance is a relative term which can vary according to the present position of the interlocutors, the discourse, and the immediate goal. For example, the expression '*there is a wasp on your head*' can generate different reactions depending on the physical proximity of the speaker and the recipient. The relevance and urgency of this sentence based on the physical context and the orientation the recipient has about 'wasp' will determine the spontaneity of his/her response. If this statement was made over a telephone conversation, the urgency or relevance might be low. In the previous context (where the speaker is physically present), if the statement was '*a wasp is hovering over the cap on your head*', the degree of the urgency of the recipient's response might not be the same as when he hears '*there is a wasp on your head'.* Hence the position of the 'wasp', expressed by a preposition determines the reaction or relevance of the statements - '*there is a wasp <u>on</u> your head*' or '*a wasp is <u>hovering over the cap on</u> your head*'.

English Prepositions Rendered In Nigerian Languages

Table 2

English	1. Just a matter of time	2. some form of identification	3. The truth of the matter	4. Irrespective of how I voted
Hausa	kawai wani al'amari lokaci	wasu nau'i **na** ganewa	da gaskiyar al'amarin	tare da la'akari da yadda za i zabe
Igbo	dị nnọọ a okwu **nke** oge	ụdị ụfọdụ **nke** njirimara	eziokwu **nke** okwu	irrespective **nke** otú m tozuru oke
Yoruba	O kan ọrọ kan **ti** akoko.	diẹ ninu awọn fọọmu **ti** idanimọ.	otitọ **ti** ọrọ naa.	laifi **ti** bi mo ti dibo.

The renditions of 'of' in Igbo and Yoruba are stable from our data above – 'nke' and 'ti' respectively. In Hausa, it seems the preposition is embedded in the sense conveyed by the noun or noun phrase after the preposition.

Table 3

English	1. I live in Jos.	2. Man, in the society…	3. It was in the news.	4. Eight years in office
Hausa	Ina zama **a** garin Jos.	Maza **a** cikin al'umma	shi ne **a** cikin labarai	shekaru takwas **a** ofishin
Igbo	Ebim **na** Jos.	nwoke **na** otu	ọ bụ **na** ozi ọma	afọ asatọ **na** office
Yoruba	Mon gbe **ni** ilu Jos.	eniyan **ni** awujo	o si wà **ni**nu awọn iroyin	ọdún mẹjọ **ni** ọfiisi

The renditions of 'in' in Igbo and Yoruba and Hausa are stable from our data above – 'na', 'ni' and 'a' respectively. English language speakers regularly use the spatial particle or prepositions *in* to code the concept of containment linguistically. For example, *I awoke in my bedroom; I live in Jos.* These sentences express explicit spatio-physical relations between physical trajectory [TR] (I) and physical containment or landmark [LM] (my bedroom or Jos). *In* is also used to show non-spatio-physical containments, for example –*it was in the news; Joshua is in love.* The relation between an idea and a text is conveyed by *in* in the first sentence and a person and an emotional state in the second. When an entity is in a spatial configuration with another entity, there are significant consequences for participating entities. In a non-spatio-physical relationship, TR is not physically surrounded by the LM, but we have a situation where the LM represents a pervasive influence on the TR. Tyler and Evans (27) observe that 'English speakers extend *in* from its use to express TR-LM relations involving physical containment to express relationships involving concepts which are conceptualised as exerting

a pervasive influence'. In Igbo, **na** is used to express *in,* and **n'ime** means 'inside' which is used as an adverbial. In Yoruba, **ni** is the word for *in*.

Table 4

English	1. **We will be back for our discussions.**	2. **Thank you for that beautiful presentation**	3. **Let us pray for the president**	4. **Thank God for today**
Hausa	za mu dawo **domin** mu tattaunawa	Na gode **da** wannan kyakkyawan gabatarwa	Bari mu yi addu'a **ga** shugaban kasar	Godiya **ga** Allah da a yau
Igbo	Anyị ga-azụ n'ihi na anyị na mkparịta ụka.	Daalụ **maka** na mara mma ngosi	Ka anyị kpee ekpere **maka** president	Ekele Chineke **maka** taa
Yoruba	A yoo jẹ pada **fun** wa awọn ijiroro.	Dúpẹ lọwọ ọlọrun **fun** oni.	Jẹ ki a gbadura **fun** awọn Aare.	O ṣeun **fun** awọn ti o lẹwa igbejade.

The rendition of 'for' in Yoruba 'fun' and Igbo 'maka' appears to be more stable than Hausa 'ga/domin/da'.

Table 5

English	1. **Place the book on the table.**	2. **They are mounted on the rock.**	3. **Focus on God**	4. **My mind is not on the game.**
Hausa	Saa litafin **akan** karaga.	Suna saka **a kan** dutse.	Mayar da hankali **a kan** Allah	Hankalina ba a wasan.
Igbo	Debe akwukwo **na** tebul.	Ha na-**n'**elu oké nkume.	Elekwasị anya **na** Chineke	Uche m bụ bụghị egwuregwu.
Yoruba	Fi iwe na si **ori** tabili.	Wọn ti wa ni agesin **lori** apata.	Fojusi **lori** Ọlọrun	Mi lokan ni ko **lori** awọn ere.

The spatial scene coded linguistically in *the cup is on the table* is constructed conceptually when it is understood that there is a direct contact between the cup and the table. Thus, the *table* functionally supports the *cup.* This knowledge is derived from the basic human understanding of gravity, the knowledge that certain surfaces can prevent an item e.g. *cup/book* from falling to the ground and an understanding of the physical properties of the entities involved e.g. *cup/book* are smaller or light-weightier than *the table*. The concept of support, which is derived from spatio-physical experience, can be systematically extended to non-physical domains. For example – *I count on your vote; You can rely on me.* Here, *on* is used

to express the notion of support without being related to gravity or spatio-physical experience in any way. It is natural to regularly extend the understanding of spatio-physical relations and entities to non-physical domains. They are an integral part of our linguistic systems. Tyler and Evans reveal that:

> ...the meanings associated with words that are instantiated in semantic memory, not regarding linguistic or semantic features, nor as abstract prepositions, but rather meaning prompted for by symbols such as words, morphemes and grammatical constructions constitutes as re-description of perceptual information, at some level related to external sensorimotor experience. (30)

In Igbo **na** conveys the meaning of *on* as evident in the translated sentence – *Place the book on the table.* The *Igbo-English Dictionary (Ọkọwa Okwu)* presents *on* in Igbo as *di n'elu ihe (at the upper surface).* The adverbial used to express a position on a platform shows how challenging it can be to express in one word the English idea of *on* in Igbo. In Yoruba, **ori** is the equivalent for *head/on.* As evident in the translated sentence *ori* conveys the appropriate English essence for the preposition *on* which shows the idea of support provided by the *table.* In Hausa, the word **akẚn** is used to express the English preposition *on.* This means that a in a*kẚn* is an appendage to help express the notion of *on.* Like the Igala equivalent **'nȯji',** *akẚn* (on top of) is an adverbial showing place.

Table 6

English	1. Meet me here at 5pm.	2. Look at this bird	3. Stop making people stay at home.	4. He spoke at the meeting.
Hausa	Same ni anan **a** karfe biyar na yanma.	dubi wannan tsuntsu	daina yin mutane zauna **a** gida	Ya yi magana **a** cikin taron.
Igbo	Bia hum na eba **n'**elekere nke ise	anya **na** nke a na nnunu	akwụsị na-eme ndị mmadụ ịnọ **n'ụlọ**	O kwuru **ná** nzukọ.
Yoruba	Pade mi ni ibiyi **ni** ago marun irọlẹ.	wo **ni** yi eye	da ṣiṣe awọn eniyan duro **ni** ile	O si sọ **ni** ipade.

In the English language, the concept of 'the exactness of time' is expressed using the preposition – *at.* The renditions of 'at' in the three languages are consistent.

Table 7
Summary of Translated Prepositions into Nigerian languages

English	OF	IN	FOR	ON-	AT
Igbo	nke	na	maka	na	n'/na
Yoruba	ti	ni	fun	ori	ni
Hausa	na	a	Domin/da/ga	akản	a

Discussion and Conclusion

In summary, the Hausa word **a** appears to be constantly used to show the placement of things performing the function of a preposition. As evident in table 6, Hausa and Yoruba use **a** to refer to '*at' and 'in',* and **ni** is used to refer to 'at' and 'in' respectively as presented in the data above. It is also used in the prepositional phrase **akản** (on top of) to show the spatial relationship between an object and a flat surface as shown in the use of *on* and *up.* The use of prepositions in Igbo language is quite polysemous as **na** or the contraction **n'** (as in n'azu (behind), n'ime, n'ulo, n'elu (on top of)) is used to mean different prepositions. Hence, it can be hypothesised that in Nigerian indigenous languages prepositions have polysemous attributes which consequently may affect the Nigerian L2 user of English language.

The null or covet feature of some prepositions or particle in some expressions in Hausa (Table 1; 1,3,4. Table 4;4. Table 5;2.) and Igbo (Table 3;1.) might be the case in some other Nigerian languages. If this is true, it means the function and structure of prepositions in the English language is remarkably different from prepositions in Nigerian languages (by extension Nigerian thought patterns). As Jibril observes, 'many African languages do not have prepositions which correspond to the English ones. Instead, they make do with a few general-purpose particles which are less specific in their reference to temporal and spatial relations than the English ones' (525). However, from the analysis above, Yoruba tends to have distinctive words that match the English prepositions presented.

A corpus of Nigerian languages will help make an attempt made in this paper more quantitative. Corpora (pl. of the corpus) are databases of naturally-produced or authentic texts attested by linguists as a credible sample of linguistic evidence of how a language is used at a time by a linguistic community. The use of Corpus linguistics methods in classroom teaching of lexis and structure of English in a multilingual environment like Nigeria will improve the quality of the learning experience. For example, a quick query into the ICE-Nigeria database on the most frequently used prepositions by Nigerian users of English produced the five prepositions discussed in this paper. This information will help a language teacher prepare for a lesson or a lecture that involves the learning of prepositions and their practical usage (sometimes erroneous). The teacher will also be properly equipped to help the students learn the vocabulary (in this case prepositions) by exploring extended collocations, discovering new or creative patterns of usage and compare writings against model texts. The students will not only learn prepositions but will know how to use them in different contexts. For example, the

collocation patterns of prepositions used with the word *result* can be extracted from the corpora (online or application-based) to show multiple ways in which the word *result* can be utilised with prepositions – say 'of' and 'in'. Grammatically correct usage of *result of* occurs when it is followed by a noun = *result of crisis, result of hunger, result of a test.* While *result in* occurs when a verb follows it = *result in killing, result in stealing, result in testing.* The analyses show that the three main Nigerian languages (especially Yoruba) have lexical equivalents of the five prepositions discussed. This means that the earlier hypothesis that the lack of lexical equivalents in indigenous languages could be the reason for the difficulty L2 users of English language have with prepositions is fallacious.

In conclusion, an ESL situation requires a combination of many strategies to effectively master the learning and teaching of English language. The use of the proto-type approach involves teaching words in an explanatory manner. It emphasizes the spatial (physical) meaning of prepositions as the prototype of the other meanings of the polysemous non-prototypical prepositions (metaphorical extensions); for example, …*in the field of play* (referring to football field (prototypical)) … *in the field of linguistics* (field means 'academic discipline'). The use of tools and methods of corpus linguistics and cognitive linguistic theory in the pedagogy of prepositions will surely contribute to ameliorating the lack of good performance in English examinations which is widely attributed to the misuse of prepositions.

References

Bukhari M, and Hussain S. "Error Analysis: Learning Articles and Prepositions among Secondary School Students in Pakistan." *Interdisciplinary Journal of Contemporary Research in Business* (2011): 386 - 390.

Delija Shpresa and Koruti Ogerta. "Challenges in Teaching Prepositions in a Language Classroom." *Journal of Education and Practice* (2013): 124-130. 7 July 2017. <http://www.iiste.org/Journals/index.php/JEP/article/viewFile/6783/6896 >.

Eke, G. Julius. *Igbo-English Dictionary (Ọkọwa Okwu)*. Enugu: New Generation Books Enugu, 2001.

Grubic, Bob. "Those Problematic English Prepositions!" *C F I – B A C I C o n f e r e n c e*. Long Beach, California, 2004. 1-36. <http://www.bobgrubic.com/Seminar%20Handout%20Final.pdf>.

Jibril, Munzali. "The Sociolinguistics of Prepositional Usage in Nigerian English." *English Around the World: Sociolinguistic Perspective* (1991): 519 – 543.

Jowitt, David. "Electronic Aids to the Study of Nigerian English*." *University of Jos Faculty of Arts seminar paper*. Jos, 19 January 2017.

O'Dowd, Elizabeth M. *Prepositions and Particles in English: A Discourse-Functional Account*. New York: Oxford UP, 1998.

Psathas, George. *Phenomenology and Sociology: Theory and Research*. Washington D.C: Center for Advanced Research in Phenomenology and University Press of America, 1989.

Tyler, Andrea and Vyvyan Evans. *The Semantics of English Prepositions*. UK: Cambridge UP, 2003.

Languages & Literatures

Research Journal in Modern Languages and Literatures

Appendix

AntConc 3.4.4w (Windows) 2014

File   Global Settings   Tool Preferences   Help

Corpus Files

Concordance | Concordance Plot | File View | Clusters/N-Grams | Collocates | Word List | Keyword List

Concordance Hits 3921

Hit	KWIC	File
68	nscription 1 can we have some Transcription 2 at a particular time Transcription 2 there are	con_31.txt
69	he casually mentioned meeting some girls at a party to Babby in some	nov_09.txt
70	governing the state came to me at a period of brewing social malaise	btal_26.txt
71	stand for 10, 20, 30, 40, 50,60 and 120 min. at a pH 7.5 and a temperature of 29 0	ATec_03.txt
72	Transcription 1 erm you don't stand at a place to watch a masquerade	ph_04.txt
73	of the agreements amicably reached will, at a point, damn the consequences thrown	bl_16.txt
74	did travel to the U S at a point in time Transcription 1 and	con_38.txt
75	Nigeria you know they were planning at a point in time they were	unsp_01.txt
76	Zulu and that they got desperate at a point in the execution of	Pr_17.txt
77	broad range of lavender so that at a point one may have a	ess_05.txt
78	from orange to lavender so that at a point one may have a	ess_05.txt
79	discovered that his erm shirt because at a point the place was hot	leg_02.txt
80	ption 2 erm Transcription 2 I think middlemen at a point they will come to	con_28.txt
81	mhm Transcription 1 really Transcription 2 at a point Transcription 1 I've never	con_16.txt
82	nscription 6 we must stop him Transcription 6 at a point Transcription 1 that is the	parl_01.txt
83	of standard Nigerian English in fact at a point we tried Bolinger's	unsp_03.txt
84	Investment Bank Plutarchos Sakellaris said this at a press conference in Abuja said	bnew_16.txt
85	Nigerian child the minister said this at a press conference preceding this year'	bnew_21.txt
86	, last week unveiled the CyberPower Inverter at a press conference held in Lagos.	PTec_03.txt
87	have to board a canoe but at a price this canoe operator says	bnew_38.txt

Search Term ☑ Words ☐ Case ☐ Regex   Search Window Size

at   [Advanced]   50

[Start] [Stop] [Sort]

Kwic Sort
☑ Level 1 1R ☑ Level 2 2R ☑ Level 3 3R   [Clone Results]

Total No. 902
Files Processed

AntConc 3.4.4w (Windows) 2014

File   Global Settings   Tool Preferences   Help

Corpus Files

Concordance | Concordance Plot | File View | Clusters/N-Grams | Collocates | Word List | Keyword List

Concordance Hits 8990

Hit	KWIC	File
1	comes to them Transcription 2 that you accepting Transcription 2 to go for a bailout is that you're accepting Transcription 2 that Transcription 2	bdis_01.txt
2	es Transcription 2 on places like Portugal also Transcription 2 don't wait for it Transcription 2 to actually Transcription 2 get Transcription 2 intc	bdis_01.txt
3	u cannot get Transcription 2 the economic prerequisites that are required for you to sustain that membership of the union Transcription 2 member	bdis_01.txt
4	tion 2 erm you know Transcription 2 erm Transcription 2 erm stability for Transcription 2 not just Ireland but also Portugal and wherever they tl	bdis_01.txt
5	that Transcription 2 there are those who should pay Transcription 2 just for Transcription 2 the issue of having Transcription 2 a rules-based uni	bdis_01.txt
6	anscription 2 there should be some kind of k- sanctions Transcription 2 for people Transcription 2 who go bust deficits Transcription 1 I I listene	bdis_01.txt
7	r of time before Transcription 1 Ireland would Transcription 1 erm seek for financial support Transcription 1 as it were Transcription 2 well Tran:	bdis_01.txt
8	re Transcription 2 well Transcription 2 when Ireland will as you say seek for financial support is when politicians still think it's okay Transcription 2	bdis_01.txt
9	lem Transcription 2 where it is Transcription 2 is better Transcription 2 for the rest Transcription 2 of the union Transcription 2 erm what that's	bdis_01.txt
10	nounts to reverse logic Transcription 2 it's unacceptable Transcription 2 for the health of the entire union Transcription 2 what they're doing mak	bdis_01.txt
11	anscription 1 erm the creation of substantial contingency capital funding for the banks Transcription 1 what do you see for the banks Transcriptior	bdis_01.txt
12	ontingency capital funding for the banks Transcription 1 what do you see for the banks Transcription 2 and where would that capital funding come	bdis_01.txt
13	nscription 2 now Transcription 2 what are they helping Transcription 2 for the bad economic behaviour of the Irish government and that's it	bdis_01.txt
14	ent has done Transcription 2 in promising Transcription 2 assured help for the Irish economy Transcription 2 that will also promise the same kin	bdis_01.txt
15	omy Transcription 2 that will also promise the same kind of assured help for Portugal Transcription 2 and the rest of the people we believe Transcr	bdis_01.txt
16	e nobody is going to go Transcription 2 die because of the misbehaviour for a single country Transcription 2 really they mean Transcription 2 it's	bdis_01.txt
17	ranscription 1 like the ru- erm erm okay Transcription 1 a British banks for example Transcription 1 erm like the Royal Bank of Scotland and Loyc	bdis_01.txt
18	don't want to suggest nothing but I think there are models for this issue what happened to the Greeks' banks Transcription 2 that's v	bdis_01.txt
19	work together Transcription 2 it's in nobody's interest Transcription 2 for us to misbehave economically Transcription 2 it's true countries have	bdis_01.txt
20	gation is erm along the corridor Transcription 2 erm Transcription 2 it's for the s- Transcription 2 it's just for sixty per cent of the	bdis_02.txt

Search Term ☑ Words ☑ Case ☐ Regex   Search Window Size

for   [Advanced]   100

[Start] [Stop] [Sort]

Kwic Sort
☑ Level 1 1R ☑ Level 2 2R ☑ Level 3 3R   [Clone Results]

Total No. 902
Files Processed

Page | 61   Issue 2, Volume 1

AntConc 3.4.4w (Windows) 2014

File   Global Settings   Tool Preferences   Help

Corpus Files

bdis_01.txt
bdis_02.txt
bdis_03.txt
bdis_04.txt
bdis_05.txt
bdis_06.txt
bdis_07.txt
bdis_08.txt
bdis_09.txt
bdis_10.txt
bdis_11.txt
bdis_12.txt
bdis_13.txt
bdis_14.txt
bdis_15.txt
bdis_16.txt
bdis_17.txt
bdis_18.txt
bdis_19.txt
bdis_20.txt
bdis_21.txt
bdis_22.txt
bdis_23.txt
bdis_24.txt
bdis_25.txt
bdis_26.txt
bint_01.txt
bint_02.txt
bint_03.txt
bint_04.txt
bint_05.txt
bint_06.txt
bint_07.txt
bint_08.txt

Total No.
902

Files Processed

Concordance   Concordance Plot   File View   Clusters/N-Grams   Collocates   Word List   Keyword List

Concordance Hits   6139

Hit	KWIC		File
1	good to Transcription 1 have you here	on at the programme this erm Friday	bdis_01.txt
2	s trouble Transcription 1 erm Transcription 1	on global streets Transcription 2 yes Transcript	bdis_01.txt
3	you Transcription 1 up first Transcription 1	on Transcription 1 Ireland the republic of Irela	bdis_01.txt
4	help you Transcription 2 we have been	on issue of Europe Transcription 2 it's	bdis_01.txt
5	the way Transcription 2 Europe has moved	on Transcription 2 on Ireland Transcription 2	bdis_01.txt
6	ription 2 Europe has moved on Transcription 2	on Ireland Transcription 2 if you notice Transcr	bdis_01.txt
7	emptive Transcription 2 moves Transcription 2	on places like Portugal also Transcription 2 don	bdis_01.txt
8	vernment official Transcription 1 erm yesterday	on Al Jazeera talking about Ireland's	bdis_01.txt
9	rm Irish officials were upfront Transcription 1	on Thursday Irish finance minister Brian Lenihan	bdis_01.txt
10	come from Transcription 1 would it go	on Transcription 2 it has to come from	bdis_01.txt
11	you you are hammering so much	on w- Transcription 1 good behaviour Transcripti	bdis_01.txt
12	ranscription 2 there is a run Transcription 2	on Irish banks Transcription 2 then forget Trans	bdis_01.txt
13	ption 2 I think people should Transcription 2	on a multilateral Transcription 2 scale Transcri	bdis_01.txt
14	1 we have Transcription 1 you're putting	on blue T-shirt now Transcription 1 what	bdis_02.txt
15	iption 2 schemes together Transcription 2 erm	on this erm Transcription 2 erm BRT light	bdis_02.txt
16	physically segregated corridor Transcription 2	on Ikorodu road Transcription 2 from mile twelve	bdis_02.txt
17	ription 2 buses Transcription 2 and the buses	on this occasion are the Transcription 2 the	bdis_02.txt
18	red buses would apply would run	on this corridor as well Transcription 2 but	bdis_02.txt
19	providing two type of services Transcription 2	on this corridor Transcription 2 one is regular	bdis_02.txt
20	ption 3 for sanity to prevail Transcription 3	on the Transcription 3 highways and on the	bdis_02.txt

Search Term ☑ Words ☑ Case ☐ Regex   **Search Window Size**

on   [Advanced]   50

[Start]   [Stop]   [Sort]

Kwic Sort

☑ Level 1 1R   ☑ Level 2 2R   ☑ Level 3 3R   [Clone Results]

Political-discourse interactions and sustainable peace in Nigeria

Research article

To read the paper online, please scan this QR code

Henry Demenongo Abaya
Department of English, University of Jos, Nigeria
Email: abayahenry@gmail.com
https://orcid.org/0000-0002-7728-9530

Abstract
Political-discourse interactions between government officials and citizen are increasingly becoming common discourse events in Nigeria. There is seemingly nothing unfamiliar about political discourse events, but what needs clarification is the extent to which political discourse interactions foster and or enhance sustainable peace. This study, however, investigated the political-discourse events of 'The Ministerial Platforms' and 'National Good Governance Tours' of Nigeria to determine how they enhance sustainable peace. Djik's Action theory and Halliday's Systemic Functional Linguistics served as theoretical framework. Analysis revealed that increased political-Discourse interactions between government officials and the citizenry shortened the gap between the governed and those who govern, thus bridging disharmony, disillusionment, apathy, agitations and grievances through information eliciting strategy realised through probing by questioning, Emotive embedded strategy through entreaties by pleas, Campaign strategy through agitations by direct demands and Affirmative Strategy through applauses and commendations, as what the citizenry used.

Keywords: discourse strategies, political discourse, sustainable peace

Introduction

Peaceful coexistence by humans is seen not as the absence of conflict(s) but as the ability to manage and resolve conflicts arising from human relations; so that there is no total state of chaos and disharmony amongst individuals, communities and nationalities. This is against the backdrop that conflict is an inevitable concept, first amongst or within individuals themselves, and or among communities and between nations. There is a likely assumption that there is seemingly nothing new to learn about peaceful coexistence as there are a myriad of systematic works in this area, but it is yet unclear how political-discourse interactions foster peaceful coexistence. This study thus investigates political-discourse interactions under the platforms of The Ministerial Platforms (TMPs) and the National Good Governance Tours (NGGTs) of Nigeria to determine how the interactions contribute to sustainable peace in the nation.

Literature review

Extant literature indicates that most of what obtains as political discourses have concentrated on aspects that constitute ceremonial speeches, parliamentary debates, courts pronouncements, political campaigns and manifestoes by identifying pragmatics features, style and various types and uses of metaphors and rhetorical devices. For instance, Alo (2008) illustrates how political actors present proposals to the public in a language that speaks of preferred norms and values in a bid to persuade. Taiwo (2008) examined the linguistic features in the broadcast by Olusegun Obasanjo, the former president of Nigeria, on August 25, 2002 and revealed the discourse was characterized by the profuse use of personal pronouns, coupling, strings of words, analogy, repetition and eight types of metaphor. Adetunji (2006) also analysed two speeches by Obasanjo, focusing on his use of deixis. He demonstrated through the speeches how politicians use rhetoric to associate and dissociate themselves from their actions. Opeibi (2006) looked at negative political advertising in Nigerian newspapers by providing a structural and functional description of the emerging trends in negative advertising during political campaigns in Nigeria. He observed that, most political office seekers abandoned positive, issue-focused, image-building campaigns and rather engaged in rhetorical strategies of direct attacks on their opponents. His findings are corroborated by Taiwo (2007), who identified political satire as the major campaign strategy of Nigerian politicians during the 2007 general elections in the country. Also, Opeibi (2007) discusses how Nigerian politicians demonstrate their multilingual creativity. Showing how politicians engage both English and indigenous languages alongside the pidginize version of English in their bid to persuade. In all these studies and more it is observed that focus is not adequately given in how political discourses particularly aspects of political interactions bring about sustainable peace in the country; a situation that this study seeks to address.

Theoretical framework

The study adopts van Dijk (1980)'s Action Theory (AT); which prescribes that discourse strategies involve human actions that are goal-oriented, intentional and conscious and they are geared toward the control of behaviour. Actions in this context are specific kinds of discourse events and devices. They are particular ways of changing specific states of affairs into some other states of affairs. The change brought about are caused by the actions to control the cognitive information, purpose, desire, preference and decision of one affected by the action (van Dijk and Kintsch, 1983). AT also indicates that "actions (and their result) are to bring about some desired goals: a state of event that is a direct consequence of the actions" (van Dijk and Kintsch, 1983:63). This entails that intentions are represented in particular discourse actions, which when considered with the result stemming from the action, indicate whether the purpose/goal of the action has succeeded or failed. The basic assumption of this theory is that, representations of doings and their results equal intentions, that is to say, goals are how language representations meet desired outcomes. AT advocates that strategies are categorised into three (3): cognitive – which deal with mental appeals; language based – made up of sentence-based and grammatical, and discourse strategies. The figure below illustrates the theory.
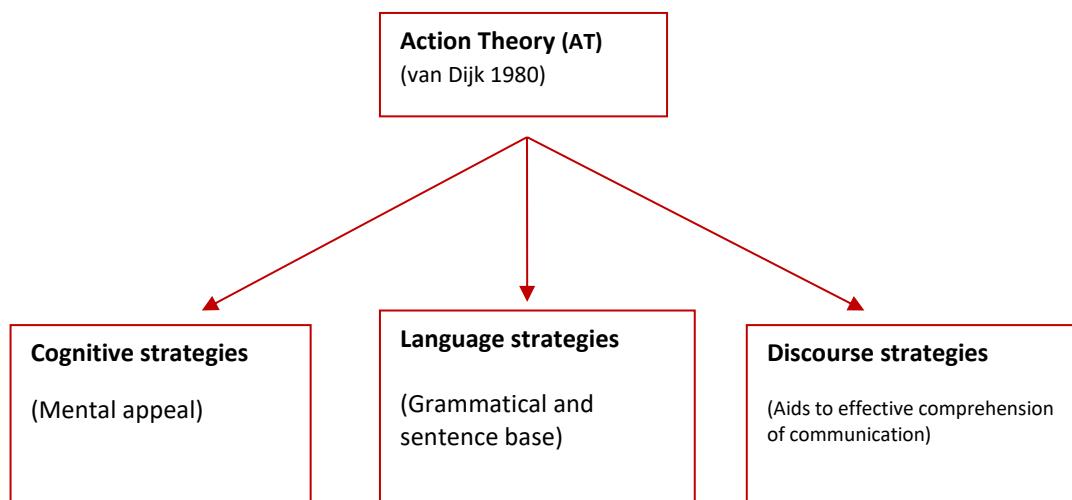
Fig. 1: Categories of the Action Theory

Methodology

Data for this study are political discourse interactions of The Ministerial Platforms (TMP) and the National Good Governance Tour (NGGT) of Nigeria that increasingly became common political events in Nigeria from 2012 with the growth of democracy in Nigeria. The study randomly selected 12 out of 40 interactions that were sourced for use in this study; by taking one interaction from each of the six geo-political regions of Nigeria in the NGGTs, and six TMPs.

These interactions were sourced through downloads, and live recordings on national television and radio. The interactions got were played over, listened to, and transcribed verbatim. The transcribed version of the interactions became the source of data for the study and subjected to a discourse analysis to determine strategies deployed in the interactions and how sustainable peace is brought about.

Data Analysis

What are political discourse interactions?

Political discourse interactions constitute an aspect of public sphere dialogues that are social in nature, where members of the public come together to freely discuss and identify societal problems and through discussions influence political actions. They are discourse events in which people meet for deliberations on matters of mutual interest to possibly reach a common judgment about issues. They constitute a sphere of social life in which public opinions on issues of communal interests are formed. This discourse event is said to have emerged sometimes in the 18th century to solidify participatory democracy, and ensure that public opinions become political actions, (Habermas, 1989). The excerpt below taken from one of the interactive session being studied gives a summation of what the interactions are all about:

> ...as you are already aware the ministerial platform is an initiative of the federal ministry of information, it is designed to promote a national conversation and a good governance culture, to ensure accountability, transparency and popular participation by the citizenry in the governance process (Peter Dama)
> *Excerpt from the Ministerial platform for the Ministries of works and transport*

From the foregoing, it is observed that the basic idea about political discourse interactions is that government laws and policies should be steered by the people, and that the only legitimate governments are those that listen to the people. Hence, democratic governance especially relies on the rights of citizens to engage in enlightened debates with those in the reins of governance. Hence, the interactions that form the target of investigation in this study qualify and constitute political discourse interactions, as they are interactive encounters with government officials and citizens in town-hall meetings to deliberate and set agendas for governance and demand accountability from elected and appointed officials of government.

What discourse strategies are identified in the texts?

Content analyses of the texts indicate that discourse strategies identified in the texts are distinguished amongst participants involved in the interaction: government ministers and the citizens. The identified strategies are first represented in below before discussions. The discourse strategies identified are devices of language use, deployed to enhance effective communication. The classifications of the strategies are based on who used which the more

as they were profusely used in texts being studied. Some of these strategies are deployed to help manipulate language, to transmit the language user's message and intent. As aids to effective communication, their appropriate use adds to the beauty, emphasis and a platform to enhance the use of language in bringing about harmonious co-existence amongst government and the governed. A content analysis of the texts identified discourse strategies in the interactions and their functions to include the following:

a.   strategies as mostly used by the citizenry

i.   Information eliciting strategy realised through probing by questioning - for response elicitation

ii.   Emotive embedded strategy realised through entreaties by pleas - to elicit reactions

iii.   Campaign strategy realised through agitating: by direct demands - to stir up or instigate actions

iv.   Affirmative Strategy realised through applauses and commendations - to encourage government's actions.

b.   Strategies as mostly used by government officials

On the other hand, the government ministers and other officials through their narratives employed various strategies as the responded/reacted to the citizens, to inform, educate, and alter the perception and actions of the populace of their activities, through:

v.   Descriptive strategy: this involves the use of metaphors - to illustrate and achieve conviction

vi.   Evidence based strategy: this is done with the use of statistics - to foreground facts and inspire belief

vii.   Credibility building strategy through positive self-presentation - this gives credence and builds the confidence of the people in the government.

viii.   Reiterative strategy: this involves repetitions, - for emphasis to enhance beliefs

ix.   Interest arousing strategy: this requires using rhetorical questions - to stimulate desire, heighten interest and convince people

x.   Nerve relaxing strategy: this entails the use of humour - to dowse tension, relax nerves, create rapport and influence actions

How do political discourse interactions engender sustainable peace

This type of discourse event is said to ensure sustainable peace in the nation as it solidifies participatory democracy, and ensures that public opinions become political actions, as government laws and policies are steered by the people through:

Information eliciting strategy as realised through probing questions to elicit responses

Information eliciting strategy is a scheme that seeks to extract from discourse participants relevant information and responses relating to an issue. This strategy is identified to be mostly

used by the citizenry. The strategy depicted the acts of the citizenry in demanding from their elected and appointed government officials, answers on issues of concern. It is envisaged that asking questions bridges the gap of misunderstandings / misconceptions that engenders disharmony. This strategy is seen as engendering sustainable peace as removing aspects that will bring about disharmony is tantamount to engendering peace. The following excerpts illustrate some of these probes.

> *Excerpt 1:*
> A group recently said that they are ready to declare for the sovereign state of Biafra on the 20th of February, in Enugu. Sir, what steps are you taking to ensure that this is not carried out in your state? Since this will bring about disunity and a likely disintegration of Nigeria. Having seen the painful experience, we went through considering the civil war we went through as a country?
> Olufemi Adebayo – Ibadan

> Excerpt 2:
> The issue of waste management has been a major problem in Enugu, what are you doing to clean up the city in particular?
> Amaka Obinna
> Excerpts from NGGT interactive session in Enugu

From the foregoing, it is observed that the act of probing through questioning is used to elicit information from a fellow participant in the interactions. Probing entails an investigation, or an enquiry into an issue to get answers. Often enquiries or investigations are necessary when the issue in question is obscure and uncertain. The party probing therefore enquires or investigates in order to bring clarity and certainty to the hitherto obscure situation or circumstance so that there is harmonious coexistence between those who govern and the governed.

In excerpt 1 the speaker demands to know from a state governor, what is being done on an issue looming in the state, and thus asked, "Sir, what steps are you taking to ensure that this is not carried out in your state?" This clear case of one seeking information, of someone who is demanding answers on something he/she does not know. Similarly, in excerpt 2, another speaker raised another issue that relates to waste management and the cleanliness of the state and sought to know, if the state government had made any efforts in addressing the issue. Again, what is observed is a case of information elicitation, as the speaker asks, "What are you doing to clean up the city in particular?"

The discourse strategy of probing as exemplified in the WH questions in the excerpts thus serve to elicit responses from government ministers and other officials. We see how the citizens exploit the opportunity and privilege provided by these political interactions to

demand, comment and advice accordingly those in positions of authority so that insinuations and assumptions are eliminated thus making room for sustainable peace in the country.

Emotive strategy realised through entreaties and pleas to elicit reactions

Emotive strategies are schemes that appeal to human sentiments in order to attract particular responses. Often when sentiments are brought up on issues, they are done to draw up compassion and sympathy in order to get the needed reaction or response from others. This act of using emotional appeals is adopted as a strategy in texts. These are represented in the form of appeals, requests, entreaties, or supplications, which are made for beseeching the other party in the interactions in order to act as beseeched by the one making the plea. This is typified in texts mainly by the citizenry, who implore the government through its officials, and or their representatives for basic infrastructural necessities. The excerpts below exemplify how this strategy manifests in the texts.

> Excerpt 3:
> … We don't have water in Ashara layout and Idom layout. Please acting governor, do something about this water problem in order to avoid the outbreak of water borne diseases in the state.
>
> Blessing Chukwuma
> Excerpt 4:
> I want to plead with the federal government to liaise with the state government so as to know what to do with ANAMCO that is almost fizzling out, it has lost more than 80% of its work force in Enugu state and if care is not taken, before the next few months ANAMCO will fizzle out completely from Enugu. Can you not help ANAMCO to join up with INOSON to continue vehicle manufacturing?
>
> IGWE H.R.H
> Excerpts from the NGGT interactive session in Enugu state

Different approaches are used to realize this strategy in the excerpts. The approaches range from pleading, to asking, to beseeching and so on. Whatever the term used, the goal tends to evoke emotions by entreating the people concerned to react or respond in a given way. In excerpt 3 the speaker, apparently an indigene of the state in question, decries the lack of pipe-borne water in a settlement and pleads, "Please acting governor, do something…" The plea prompted by the word 'please' is a scheme that appeals to the emotions of whoever is being addressed, to respond, hence, the position that schemes such as this are emotive strategies. Similarly, excerpt 4 expresses another form of emotional appeal. Pleading is an entreaty that appeals to the emotions, likewise the call for help, is a call for a form of assistance that makes

possible something that the one being helped cannot possibly do alone, or that will take a longer time for one to do. Therefore, this scheme is argued to be an emotive strategy.

Campaign strategy realised through agitations, by direct demands to instigate reactions
This campaign strategy realised through agitations are identified with the citizenry. It comes in the form of outright demands on the part of the citizenry to government officials that stir the government to act in particular ways. This strategy differs from pleas/beseeching that was considered in the previous section. This is to the extent that while pleas entreat and weep up sentiments to the other party to respond. Agitations demand or claim as a right that which is being called for. The excerpts that follow demonstrate some of these agitations in text.

> Excerpt 5:
> The federal government should be prepared to repair the road to the proposed dam at Akuke. The more pragmatic the process, the better, as the present erosion prone, time consuming meanders only aid in further degrading the landscape. Invest in getting the road job properly done and the business of dam construction shall be on course and hopefully in good time.
>
> Jasper Ohumere – from Canada via email

From the above excerpt, and the manner of presentations, it is obvious that the speaker is not making a plea. Rather, we see someone who is demanding for things that are more-or-less a right. Hence, the study argues that these acts constitute campaigns, as the people are fighting for their rights and not things that are a concession. By campaigns it entails planned and organised series of actions that are intended to achieve specific goals, especially fighting for or against something, or raising people's awareness over an issue. These were seen to be realised in texts through agitations that came about by outright demands, particularly by the citizenry, for particular actions to be taken or for certain actions to be receded.

Affirmative strategy through applauses and commendations, to encourage more efforts
To affirm is to give ones approval and indicate agreement to a cause. Affirmative strategy in this regard entails those aspects where participants concur on issues. It is expressed in the form of praises, approval and or appreciation particularly by the citizenry, for what the government has done or is doing for the people. This is done to motivate the party being approved of, to do more. The following excerpt captures one of such from the texts.

> Excerpt 6:
> I am particularly impressed with comrade Labaran Maku in his familiar gesture a while ago. Very recent pictures pasted on the website show the minister in

Akuuke Ugunaun, in Enugu giving some female students school dropouts' assistance to enable them complete their service. That to me is leadership by example and good governance to the poor.

Ehenacho – from Oxford, North Carolina

Excerpt from the NGGT interactive session in Enugu

In excerpt, the speaker, a Nigerian living in the Diaspora, and following the events of the interactions via the internet, acknowledges some gestures of someone that championed the interactive events being investigated.

Discourse strategies by government ministers/officials

Government ministers in this study include state officials like federal government ministers, state governors, commissioners and other functionaries of government, who were participants in the interactions being studied. As it is with all interactions, both sides employ different strategies to achieve communicative goals. Government ministers in their narratives, as they briefed, reacted and responded to the citizens on their stewardship deployed varied strategies. The sum of the identified discourse strategies are considered below.

Descriptive strategies: using metaphors as mental conceptions to illustrate facts

Description is a process of evoking graphically or pictorially, ideas to aid understanding using language. Metaphor is usually the device that is commonly used to describe and illustrate things and events. Lakoff and Johnson (1980) refer to metaphors as mental conceptions, which are pictorial or mental representations of concepts by illustrations. This concept as observed in the study's content analysis, featured prominently in the texts. Metaphors identified were categories into:

a. Metaphors of Movement: DEVELOPMENT IS A JOURNEY

Excerpt 7:

…so we ask for patience by all Nigerians… we are fixing those things, we may not be going as fast as we want, but the president and all of us are committed…

b. Metaphors of life and death – THE NATION IS DISEASED

Excerpt 8:

…if there is this spirit of continuity, our railway system will not be in this comatose state that we met it today…

Excerpt from the NGGT interaction in Ilorin, Kwara state

c. Building and construction metaphors – POLITICIANS ARE BUILDERS

Excerpt 9:

> …the last thing I want to tell you is on the… second Niger Bridge… recently the preferred bidder for the road was announced… the second Niger Bridge, which we will build; it is a huge investment…
> Excerpt from the NGGT interaction in Kaduna state

This strategy which deploys mental conceptions to paint scenarios helps to relate how national development is brought about as speakers appeal to Nigerians for patience, a sign of understanding; claiming that they, who are in the reins of power are fixing the issues that will bring about development. Thus, in using metaphors speakers likened developmental processes to that of journey, by more-or-less equating the two processes in an analogy and by urging for patience and understanding from the citizenry.

Evidence based strategies: using statistics/ figures to enhance belief

This discourse strategy has to do with the giving of prominence and emphasis to statistics and facts, in order to draw attention to them and impress on the audience what one intends to pass on, in order to convince one's audience. Evidence, as the strategy presupposes, entails the demonstration with proof that something exists.

> Excerpt 10:
> …coming back to infrastructure… we are working on eleven airports. One of the airports is here in Bayelsa state…

> Excerpt 11:
> …if you look around the country, there are the ten new power plants the president is building, ten! Ten! 1,2,3,4,5,6,7,8,9,10! going on at the same time…
> Excerpt from the NGGT interaction in Bayelsa state

From the sample excerpts presented above, it is observed that varied forms of facts are given to buttress statements made by participants in the interactions. Excerpt 10 for instance, affirms that, the administration in question, is working at improving air transportation. In this regard, the text states, "We are working on eleven airports. One of the airports is here…" This is an incidence of trying to buttress statements with facts. Not only is there a projection of the number of what is done to foreground its rate of recurrence in the country, one of the projects is there in the immediate environment of the participants for them to verify. This is what the evidence-based strategies implies

Similarly, excerpt 11 amplifies the argument for this strategy further. The text recounts that, "if you look around the country, there are ten new power plants the president is building, ten! Ten! 1,2,3,4,5,6,7,8,9,10! Going on at the same time" The way in which the figures are emphasised in the text draws attention to the importance the speaker is drawing with figures

as a proof to validate what is being said. This form of facts is given to buttress statements and aid beliefs, hence, the claim that they are evidence based.

Reiterative strategies achieved with repetitions for emphasis to enhance beliefs

To reiterate means to say or do something over and again. When participants in an interactive encounter decide to adopt this act of reiteration, one of two possible reasons is deductible. One reason is that the other party may not have heard or understood what was first said, hence, the need to repeat. The second reason is that, the point in question may be crucial, and hence, the need to say it over, so that the idea is embedded. It is in the light of the second reason that this strategy is considered. This discourse strategy, as indicated, tends to stress a point for the purpose of emphasis, thus making it more convincing and causing a reaction and a response from an audience. The excerpts below show how participants use this strategy in texts.

> Excerpt 12:
> ...another objective of this program is to give the people a say. It is not just for people to be led. People must have their say; people must express their opinion. The people must be mobilized...

> Excerpt 13:
> ...if there is this spirit of continuity, our railway system will not be in this comatose state... if there is this spirit of continuity, our power system will not be as bad as we see it today, if there is the spirit of continuity, our roads will not be as bad...
> *Excerpts from the NGGT interactions in Ilorin, Kwara state*

From the sampled excerpts seen above, there is the deliberate and conspicuous use of repetition of particular items for reiterative purposes. In excerpt 12, the speaker repeats the word 'people' five (5) times. The perennial repetition of the word 'people', as seen in the text is obviously to ensure that its essence is entrenched in the receivers of the information. Similarly, excerpt 13 also features the repetition of language items in text. However, unlike the prior one that emphasised a single word, this text stresses on an entire subordinating clause, "if there is the spirit of continuity..." three times. The continuous repetition of the clause in the text is to draw attention to the menace that has characterised the lack of development in the country for so long.

Credibility building strategies: through positive self-presentation in order to be accepted

Credibility talks of trustworthiness, reliability, integrity and sincerity. It is when people do or say things to gain the trust of others, or make them be considered reliable, or as people of

integrity. The linguistic means for achieving this is what is tagged here as credibility-building devices or strategies. Investigations in this study indicate that some of these features, as described are found in the sample texts; and this section explicates some for illustration. The sampled excerpts below typifies this is found in texts.

> Excerpt 14:
> All of us the political class have accepted, that sometimes we can put our political quarrels aside, because what are we quarrelling about, we are always quarrelling about development so we can put aside our differences and discuss the progress we are making so that our people can have hope. It is not always that we have to behave as if we are facing another election. All over the world, when elections are over, you return to the timetable of development. I am in politics for development and that is why I will always go out to ensure that those of us who are given responsibilities as executives, legislative and appointive positions, we must do our best to meet the aspirations of the people.
> *Excerpts from the NGGT interaction in Nassarawa state*

From the excerpt aspects of positive self-presentation are observed as the participants attempt to portray themselves as dependable and worthy of trust by the people. The speaker tries to portray himself as someone who is mindful of the people and is predisposed to protecting their interest.

Interest-arousing strategies: through the use of rhetorical questions: to create expectation

Arousing interest means to build or to stimulate expectations or desires towards something. Investigations in this study, through content analysis, revealed that this process was profusely used in text with the use of rhetorical questions. Rhetorical questions are posers thrown that do not require direct responses in terms of replies. Rather they get the listener(s) thinking, and thus create a desire or yearning to know or have more. These questions asked with no intention of eliciting answers, arouse interest and create rapport, as a means of aligning ones audience towards the speakers' point of view.

> Excerpt 15:
> In the past what happened? We didn't have enough power plants and even when we awarded the contracts, after ten years they still wouldn't be completed, which is the reason for our state of power instability. So, what has the president done? He implemented the power projects to take away bottle necks so that in the nearest future the private sector will take over the running of the power plants in generating and distributing power – steady power…
> Excerpts from the NGGT Interactions in Kaduna, Kaduna state

In excerpt 15 the speaker juxtaposes what transpired in the past in terms of development, and what presently obtains, as at the time of the interactions. Hence, the speaker poses the question, "In the past what happened?" This question is to get the people to make some reflections. To fill in the quest created by the poser to be informed, the speaker recounts how the power sector has been allowed to degenerate. On the other hand, to project what it is the present administration is doing to redress the developmental gap in the sector, the speaker again poses another question, "So what has the president done?" With a second poser, the speaker is able to argue for measures, the administration has taken within the duration of its existence, to redress and ameliorate setbacks in the power sector of the country. The rhetorical questions served to build expectation, heighten interest, create rapport and set the atmosphere for a harmonious interaction to ensue. They constituted a veritable point whereby convictions/beliefs in text are given and taken.

Nerve-relaxing strategies: the use of humour: to douse tension, create rapport and influence actions

Nerves are a system of networking in the human body, which transmit messages in the form of impulses between the brain and all the other parts of the body, so that humans can carry on their daily routines effectively. To perform this function effectively, the nerves need to be in a relaxed – stress free, mode. The process of relaxing nerves can be through one of varied modes. First, relaxing the nerves can be achieved through resting and doing things that one considers pleasurable and that eases tension and anxiety. Investigations in this study, reveal that jokes or humour feature frequently in text as a means of easing off tension and anxiety. Thus, this aspect of jokes is seen as performing the strategy of relaxing nerves in texts. Humour constitutes 1.2% of the strategies identified and studied in this section. It has as elements, aspects of wit/ funniness/ hilarity/ jokes/ wittiness and comedy. What humorists exploit in language are paradoxes – things that are absurd or contradictory but which in fact may be true. Incongruities – these are strange combination of words and or events, which bring about absurdity, inappropriateness, inaptness, unease or a clash, but which at the end trigger amusement (Raskin, 1985). Some of these features manifest in texts, and the study highlights some aspects that climax such acts of humour in the excerpts below:

> Excerpt 16:
> Thank you very much to the Honourable Minister of Information for that very rousing welcome and for hosting us for this event. For my colleague, the Honourable Minister of Sports, I don't think it's coincidental that Sports and Finance are together today, because I'd always joked that if I was not the Minister of Finance, I'd love to be the Minister of Sports. So, I totally envy him in his job, especially now that we're winning.
> (Ngozi Okonjo-Iweala) Ministerial Platform – Ministry of Finance

The concept of humour as used in the excerpts above is used in both a wide and a narrow sense. In the wide sense, it applies to all informal speech where the object is to amuse, or rouse laughter in the audience as in the excerpt.

Conclusion

From the foregoing, it is deducible that political-discourse interactions are social interactions in which members of the public come together to freely discuss and identify societal problems, and through discussions influence political actions. They constitute a discourse event in which people meet for deliberations on matters of mutual interest to possibly reach a common judgment about issues. They are a sphere of social life in which public opinions on issues of communal interests are formed from corporate deliberations. This discourse event ensures sustainable peace in the nation as it solidifies participatory democracy, and ensures that public opinions become political actions, as government laws and policies are steered by the people.

References

Adegoju, A. (2005). A stylistic analysis of the speeches of some key actors of the "June 12" crisis in Nigeria 1993 – 1998. PhD thesis. Dept. of English, University of Ibadan. xiv + 210pp.

Adedimeji, M. A. (2005). The politics of language in Nigeria: a modest proposal. Proceedings of the National Conference on Democracy and Development. Faculty of Business and Social Sciences, University of Ilorin, Ilorin, 5–7.

Adetunji, A. (2006). Inclusion and exclusion in political discourse: deixis in Olusegun Obasanjo's speeches', *Journal of Language and Linguistics,* 5(2), 177–191.

Adeyanju, D. (2008). Language and style in a state of emergency: an illustration with former Nigerian President Olusegun Obasanjo's broadcast on the crisis in Ekiti state, Nigeria. Ibadan *Journal of English Studies*, 5, 59-71.

Alo, M.A. (2008). Lexical Choices and Values in Political Manifestoes in Nigeria: in Ibadan *Journal of English Studies,* 5.

Bayram, F. (2010). Ideology and Political Discourse: A Critical Discourse Analysis of Erdogan's Political Speech. In ARECLS 2010, 7, 23-40.

Beard, A. (2000). *The Language of Politics*. London: Routledge.

Fairclough, N. (1989). *Language and Power*. New York: Longman.

Habermas, J. (1989). *The structural transformation of the Public Sphere: an inquiry into a Category of Bourgeois Society*, Thomas Burger, Cambridge Massachusetts: The MIT Press.

Olowe, J.H.O. (1993). Language and ideology in Nigerian Newspapers in the English medium. Unpublished Ph.d thesis O.A.U Ile-Ife.

Taiwo, R. (2007). Language Ideology and Power Relations in Nigerian Newspaper headlines. Nebula: A Journal of Multidisciplinary Scholarship. (http://www.nobleworld.biz.)

_____ (2008). Metaphors in Nigerian Political Discourse. *Nebula: A Journal of Multidisciplinary Scholarship*. (http://www.nobleworld.biz.)

van Dijk, T. (1985). *A Handbook of Discourse Analysis*: London Academic press ltd.

_____ (2006). 'Politics, ideology, and discourse', in Brown, K.(ed), The Encyclopedia of language and linguistics. Oxford: New York: Pergamon Press, 728-740.

van Dijk, T. and Kintsch, W. (1983). Strategies of discourse comprehension. New York: Academic Press

Wang, J. (2010). A Critical Discourse Analysis of Barack Obama's Speeches, *Journal of Langauge Teaching and Research*, 1(3), 254-261

Wodak, R., & Cillia, R. (2006). Politics and Language: Overview in Encyclopedia of Pragmatics, 723-735

Living on the seam of two worlds: Reconstructing history through memory and oral ontology in Rasipuram Narayanaswami's *The Guide*

Review article

To read the paper online, please scan this QR code

Fatima Inuwa
Department of English, Gombe State University, Nigeria
Email: Fatigara2@gmail.com
https://orcid.org/0000-0002-0777-9737

Abstract
This paper examines how R. K. Narayan depicts the pre-colonial India and the effects of colonial intrusion in the Indian society. In *The Guide* the Indian past is embodied in the peoples collective memory which is reflected in arts, specific locations, myths, legends and spatial configurations. Narayan through the use of oral ontology gives a succinct presentation of the gradual erosion of the Indian culture and the dismemberment of the Indian people. The paper adopts a textual analysis, anchoring on Ngugi's approach on memory in *Something Torn and New* to explore how Narayan in *The Guide* questions the hegemonic discourse that redefines the issues of civilization and the European claim of being a superior culture. In the novel, Narayan has memorialized "immaterial sites of memories" which are oral ontologies in the form of dances, songs, myths, folktales, ceremonies, proverbs and material sites of memory such as statues, inscriptions on caves, artifacts especially of the Indian culture to showcase the need to replace the colonial memory with Indian collective memory.

Keywords: history, memory, oral ontology, pre-colonial India

Get a few of the natives, empty their hard disk of previous memory, and download into them software of European memory (Ngugi, 21)

Introduction

This paper examines how writers such as Narayan try to reconstruct history through the novel form since Narayan as a writer has witnessed the different changes the Indian society has gone through from the pre-colonial to British colonial rule and resultant imperialism. The writer employs the medium of creative imagination to represent, recollect, and recreate the Indian past and to decolonize the Indian memory. This use of literature to comment on societal ills is one of the cornerstones of literature which forms the dominant unit of this analysis. Although, previous researches have examined Narayan's *The Guide* from different perspectives (see Chitra Sankaran, Dharmendra Singh, Harish Raizada, William Walsh, Shodhganga Sarswat), an analysis based on how collective memory is presented in the text is scarce. This makes it pertinent to embark on this study to show the relationship between the colonized collective memories, and how memory is central to the understanding of a colonized people's past and present.

The importance of memory cannot be overemphasized in colonized societies because the colonial intrusion of Europeans into different continents has created scars which have been imprecated in the memory of the colonized. Memory is vital in any postcolonial studies because "Europeans planted their own memories on whatever they contacted" (Ngugi 6) and colonialism was "a symbolic act, a performance of power intended to produce docile minds" (Ngugi 25). This is why writers from colonized nations use their creative imagination in their quest for wholeness and identity; as such "memory serves as a link between the past, present, and between space and time (Ngugi 39). Postcolonial writers such as Achebe, Ngugi, Armah, Farah and Walcott in their works have continued to interrogate European invasion with "its geographical expansion and its attendant 'civilization' submitted the world to its memory" (Mudimbe, 30). Writers from the postcolony such as Narayan in *The Guide* attempt to reconstruct a biased orientalist depiction with India's indigenous collective memories. Drawing from precolonial India's oral ontology and epistemologies, Narayan reveals the solemnity and sanguinity that had characterized the Indian society or what Ashcroft calls the "myth of return " which is "the desire to reverse history, to retrieve some authentic pre-colonial cultural essence" (16) but this paper attempts to examine the role of collective memory in remembering and reconstructing Indian history. More so, the paper contextualizes the search for a collective identity or essence which is reflected in works of writers from colonized societies such as India. According to Ashcroft, "Post-colonial writings try to transform a particular perception, and it is fully ideological in nature" (15). This implies that there is an ideology behind any writing from colonized societies which is geared towards writing or speaking back.

Since the colonialists as Fanon observes are not contented with the control of the present but also the future of the colonized society but are also concerned not merely with holding a people in its grip and emptying the native's brain of all form and content, but turns to the past of the oppressed people, and distorts, disfigures, and destroys it" (45). As such, Narayan in *The Guide* attempts to replace the distorted and disfigured Indian history presented by European discourses/literature. This underscores the special role literature plays in creating and reconstructing history. Literature has a special role to play since the creative imagination can represent a collective imagination. Through this, literary works especially postcolonial writings tend to give an identity to those that have been dis-articulated or even try to re-construct history by challenging Eurocentric assumptions. Narayan in *The Guide* interrogates Indian postcolonial realities and he also challenges the notion of Indians as uncivilized.

Collective memory

There are diverse views on what is collective memory. According to James Wertsch "collective memory is the memory formed by all kinds of "textual resources" especially narratives. On the other hand, Benedict Anderson argues that "collective memory is invented to pursue certain aims, strengthen the group's identity and solidarity, among other things" (46). But Walter Benjamin observes that memory "is not an instrument for exploring the past, but rather a medium" (Ngugi 28). For Ashcroft, "social memory or collective memory is a strategy designed by postcolonial writers to resist the master discourse of European History" (18). Ngugi observes that memory contains "the seeds of communal renewal and self-confidence" (ix). This suggests that collective memory reflected in narratives or literary texts helps a society or nation to remember its past, it also serves as a means of consolidating the essence and identity of a people geared towards speaking back against Eurocentric assumptions about colonised societies.

Studies on Collective Memory

There have been Studies on collective memories especially within Western scholarship. For instance, Roger Terence (1983) Paul Connerton (1989) Richard Werbner (1998) have highlighted the importance of recollecting the past. They stress further that the process of remembering especially through creative writings is solely to orient a people within a particular society about the actions and emotions in the present. Rosa De Jorio examined the issue of memory and its role in the formation of political and social identities in various geographical and historical contexts including the colonial, postcolonial and diasporic setting. She describes the rich and often unexpected interplay between memory and history. The author explains further that "memory often emerges as a repository of heterogeneous fragments from which competing narratives of the past can be articulated and collective identities reconfigured (3).

In addition, Anthony Smith argues from a sociocultural point of view stressing that collective memory has to do with historical narrations, historiography and ethno- histories that are used to mold or develop a nation's collective memory. The scholar identified three transmissions or forms through which "ethnic histories" or the content of collective memory are transmitted which include religion, culture and arts. James Wertsch sees collective memory as that memory which is gotten from all types of "textual resources" especially narratives. In essence, historical narratives help a society or nation to remember its past. Wertsch further outlined how narratives that are geared towards promoting a collective remembering must concur to a definite "schematic narrative template" (9) and "these templates are geared towards maintaining a "textual heritage" (10). He states that the narrative templates involves, an initial situation where there is peace and harmony or people living in a peaceful setting. Then, the initiation of trouble or aggression by an alien force or agent that disrupts societal peace that leads to a time of crisis and great suffering and finally, overcoming the alien forces

Rauf Garagozov comments on Wertsch's "schematic narrative templates" that such templates serve as the crucible for historical narratives and are planted in colonial memory. Garagozov states further that these schematic templates when develop serves as a people's collective memory pattern. The collective memory is depicted in the spheres of collective experience as in the daily life of a family, the upbringing of children and even within the culture of a people.

Bill Ashcroft, in the ongoing discussion on Collective memory, observes that it is through literature that a collective imagination and a subject or people that have been "dis-articulated and dispersed" (199) gain an identity. Hue-Tam Ho Tai states that "the use of memory is pertinent because it helps to reconstruct versions of the past suitable for a myriad of purposes in the present" (34). In essence, one must revisit the past in order to under the present. John Bodnar observes that the rise in the study of memory can be linked to individual and group subjectivity and the disdain for colonial domination. More so, colonial domination as Bodnar rightly states "produced a countermovement to hold on to memory in a unique and compelling way" (x). Studies on memory in Africa are relatively scarce. One of such studies is Ngugi's *Something Torn and New* which elucidates various ways through which Europeans have sustained the colonial memory. Colonial memory is sustained through five ways namely:

> Memory of Place: Europeans sustain the European memory by 'blanketing' the colonized landscape with the European memory of place. As such. "European memory becomes the new marker of geographical identity, covering up the older memory or native memory of place" (7).
> The second means through which memory is imprecated on the colonized, where the colonizer tries to rename the land of the colonized and at the same demanding that the colonized must accept the "names and culture of the

conqueror, this is how Europe imprints its memory on the bodies of the colonized" (9).

As Ngugi argues that Europe has planted its memory on the mind of the colonized. Europe or the colonizer sustains the colonial memory by imposing western epistemologies and thus, creating hybrids.

Colonial memory is sustained in postcolonial nations through the linguistic logic of conquest" (Ngugi, 17). Language becomes the pari passé of a people's existence. Since language is a carrier of culture and it is through language that a people's memory is sustained. As Ngugi posits that this linguistic logic of conquest results in Linguicide and linguifam. linguicide he argues is similar to genocide, Linguicide is "the conscious act of language liquidation" and Linguifam is derived from linguistic famine which refers to how Europeans have sustained their conquests through the establishment of schools in postcolonial territories and the usage of European curriculum.

European memory is sustained especially amongst the elites through religion, education and language. As Ngugi observes "the idea is to construct an elite who shall carry the weight of the colonizers, memory and become the means by which the elites parents shall lose cultural memory" (21).

> Postcolonial nations and its people suffer from the memory of loss. The colonizers scheme of reconstructing a colonized people and implanting colonial memory thereby leading to the loss of history, culture and even geography constitutes the memory of loss. As Ngugi puts it, "name and language loss are the necessary steps towards the loss of the previous identity and the renewal of the new identity" (26).

Daniela Merolla interrogates how literature can be considered as a particular "site of memory". This is because storytellers and writers are users and producers of memories. As such, writers employ historical incidents, myths, legends and creativity to depict their collective memories of their societies. Merolla further states that, "oral and written literature, as well as cinema, are powerful media to create a collective memory by remembering the past in a narrative form" (112). Merolla also argues that remembering the past is not simply an individual act but the use of memory is "a process shaped by social networks and cultural patterns which influences the way in which elements in the past are represented for future goals" (151).

Pierre Nora describes "sites of memory" as not limited to literature or arts alone but he argues that sites of memory refers to material and immaterial processes which are used by a people to create a national identity. The material forms include memorials, shrines, museums,

archive and emblematic places and the immaterial forms include speeches, ceremonies, rituals and so on.

Ikechukwu Umejesi in "Collective Memory, Coloniality and Resource Questions: The Conflict of Identities in Postcolonial Nigeria" (2015) examines the rich and often unexpected interplay between memory and history. The author reflects how issues of coloniality have so far affected resource distribution within postcolonial Nigeria and the need to go back to our collective memory to re-define our existence. Abubakar Liman in "Memorializing A Legendary Figure: Bayyajidda, The Prince of Bagdad" examines how the Bayyajidda legend is memorialized within the postcolonial northern Nigeria where the society has been influenced by modernity, technology and globalization, Liman maintains that the Bayyajidda legend has been sustained and transmitted through museum artifacts, drama, films and songs. Although there are different perspectives on collective memory, Ngugi's approach in *Something Torn and New* is apt for this analysis because he presents the importance of memory and he discusses the various ways through which colonized societies lose their indigenous memories. Ngugi being a product of such a society stresses the need to revitalize our indigenous or collective memories.

Analysis

Narayan problematizes the exclusive focus on western history by bringing attention to the Indian history. European memories were planted in the Indian society. This notion of colonized societies as savages, primitive or uncivilized can be traced to the enlightenment period of Hume, Kant and Hegel where binaries of civilization and darkness. European presence and otherness were created. History and its associated teleology has been the means by which the European concepts of time have been naturalized for postcolonial societies. How they might resist it and what kind of story they might replace it with is crucial to the self-representation of the colonized (Ashcroft, 17). Narayan in *The Guide* presents the need to return to the Indian culture and the need for a collective Indian memory which has been brandished by British colonial memory. Narayan in *The Guide* presents Indian ancient works of art as the bedrock Thus, "she would then spend an hour or two in the forenoon studying the ancient works of the art, *NatyaShastra of Bharat Muni*, a thousand years old, and various other books, because without a study of the ancient methods it would be impossible to keep the purity of the classical forms" (*The Guide,* 122). Memories of the Indian art, culture and history are used by Narayan to shape a collective memory rather than to express an individual private one because the incredible force of cultural domination in peasant societies produced a countermovement to hold on to memory in unique and compelling way (John Bodnar, x).

Moreso, revisiting ancient myths by writers serves as a means to establish a people's collective memory. Ayi Kwei Armah adopts the Egyptian story of Osiris, Isis and Horus in *Osiris Rising*. In *The Guide*, Raju's mother "quoted numerous mythological stories of Savitri Seetha, and all the well known heroines" (155). Savitri Seetha is a goddess in Hindu mythology, the

daughter of the Solar god Savitri and the wife of Brahma. The myth recounts how Savitri used the power of her dedication to her husband, Satyavan to prevent Yama, the god of the dead, from taking him when he was fated to die. Savitri in Indian history became the epitome of the youthful wife. Narayan also reveals the epic of Ramayana which was inscribed on "the tenth century Isawara temple at Vinayak Street". (*The Guide* 146). Reverting to Indian myths and songs and dances is pertinent as oral traditions give colonized societies such as India, a sense of wholeness, it has enabled Narayan to reconstruct ' the lost fragmented parts and which is vital for remembering and to preserve the memories of the colonized" (Ngugi, 28) and most importantly, memory is used in the quest for wholeness since the Indians' essence and existence seems to be fragmented, this is why Narayan in the *The Guide* employs myth to produce "a mythologized consciousness" (Garagozov ,58) and as Mazhukin Lobok puts it myth "is a construction material used to create a foundation for a new social identity"(55). Therefore, a people's myth is important because it gives a taste of the past. Indians have been infected with the colonial memory but there is a need for an Indian collective memory. Narayan's narration of the Indian glorious past marked by irredentism, are tied, once more to the mythological images of the past.

Postcolonial nations and its people suffer from the memory of loss. The colonizers scheme of reconstructing a colonized people and implanting colonial memory thereby leading to the loss of history, culture and even geography constitutes the memory of loss. As Ngugi observes "name and language loss are the necessary steps towards the loss of the previous identity and the renewal of the new identity' (26). In *the Guide*, Narayan reveals the memory of loss that characterizes most postcolonial societies. The author reflects various ironies with European notion of development, progress and modernity; he argues that colonialism only brought about the demise of Indian cultural values. This is because, development, progress and modernity are among the central 'master narratives' associated with colonialism, which in the past produced and today reproduce a Eurocentric mono-epistemicism in which only one way of knowing is considered valuable (Mignolo, 2007; Quijano, 2010) and colonization promises a vision of progressive enrichment to the colonized. (Ngugi, 26). unfolds, Raju takes as the narration couple on a tour of Malgudi, on the way they come across, the statue of Sir Fredrick Lawley, an European who colonized India, yet his statue is implanted to sustain a colonial memory. Raju adds further that "Sir Fredrick Lawley was "the man left behind by Robert Clive to administer the district. He built all the tanks and dams and developed this district" (*The Guide*, 167). This excerpt suggests that colonialism involves an exploitative process. Robert Clive gives the mantle of leadership to Sir Fredrick Lawley, which can be interpreted to mean a colonial logic or movement from slavery, colonialism and to imperialism which dismembered the colonized from their land, from labour, from power, and from memory" (Ngugi, 28).

The naming of districts or places signifies how Europe has planted its memory on the bodies of the colonized. This is because names are central to how we are able to identify,

classify or even remember everything. This is why Ngugi argues that 'the loss of name is linked to the loss of memory" (12). The naming of streets and districts after colonizers like Fredrick and Robert is an attempt to remake India in the image of the conqueror and to showcase European hegemony whereby the colonizer "acquires and asserts the right to name the land and its subjects, demanding that the subjugated accept the names and culture of the conqueror" (Ngugi, 9).

In *the Guide*, there are also tensions due to cultural conflicts between the ways of the colonialists, and the Indians. This cultural conflict which has resulted in the loss of identity is aptly reflected in this excerpt, thus: "Why did she call herself Rosie? She did not come from a foreign land. She was just an Indian, who should have done well with Devi, Meena, Lalitha or any one of the thousand names we have in our country. She chooses to call herself Rosie" (*The Guide,* 9). This is largely because the Indians have had their bodies branded with European memory which was as a result of cultural contact which influenced India's existing structures and systems of beliefs and traditional practices. As Ngugi rightly observes they were "Indians in blood and colour, but English in taste, in opinions, in morals and in intellects" (21).

The introduction of the railway line in Malgudi did not only exploit the people but it corrupted the moral values of the Indian people. This is depicted in the conversation that ensued between Raju and Shepherd thus: Let them be, what do you care? he said, which irritated me so much that I let out a yell and pounced on him with "You son of a … and a variety of other expressions recently picked up" (24). The Indian communal way of life was gradually distorted because Raju began to use vulgar expressions from European men working on the railway line.

Furthermore, Narayan highlights how the representation of the past embodied in images, dances, proverbs and most importantly oral ontology are implicated in the construction and re-construction of Indian History questioning the notion of civilization since the Europeans believed that "colonialism was the empires gift to the World". By using oral ontology, Narayan decolonizes the Indian memory by showing the centrality of the British experience to the colonial question and how Europeans have distorted the culture, language of the Indian people by implanting a colonial memory. This is because as Ngugi argues "memory contains the seeds of communal renewal and self-confidence" (xi). As Marco embarks on a tour of discovery, he tells Rosie that "do you know that there is a third cave; a sort of vault leads into it. I scrape the lime, and there you have a complete fresco of musical notations, in symbolic figures, the style of the fifth century" (*The Guide*, 122). Narayan reverses the hegemonic discourse that redefines the issue of civilization and it questions and demolishes the European or British claim to be a superior civilization. This however makes the European notion of bringing civilization to colonized nations plausible because inscriptions on music have been on symbolic figures in India.

As the narration unfolds, Rosie begins to dance and sing "a song from an ancient Sanskrit composition of a lover and lass on the banks of Jamuna: Rosie sang and danced with

reckless abandon while her feet thundered with the rhythm of the song. Most importantly, "the magnificence of the composition, its symbolism, the boyhood of a very young god, and his fulfillment in marriage, the passage of years from youth to decay, but the heart remaining ever fresh like a lotus on the pond" (*The Guide,* 125). Contrary to European assumptions that colonized societies where backward, Narayan in this excerpt has been able to show Indians rich cultural heritage which is the art of dancing and significantly he reveals the importance of these dances, each dance has a historical significance. This dance for instance examines the issue of time, from youthfulness to old age, or metaphorically, Narayan uses "the passage of years from youth to decay' to showcase the cultural conflict and the bastardization of the collective memory by the Europeans. Narayan's art of delving deep into their past, the colonial intellectuals found, to their joy, that the past was branded not with shame "but rather with dignity, glory and solemnity. Reclaiming the past triggers a change of fundamental importance in the colonized's "psycho-affective equilibrium." (Ngugi, 41).

Narayan believes that India has a rich cultural heritage which will help channel a way to understand India's present, give her a sense of belonging and to create a collective identity. Narayan achieves this when the narration moves from the ancient times, as Rosie performs this dance and to the present where the narrator reveals the thoughts going through Raju's mind. In addition, Indians beliefs and worship of their gods is realized through certain dances. Thus, the art of dancing is used not only to appease their gods but also it serves as a means to maintain a cosmic balance. This is why Rosie wants to begin her dances she usually kept "a bronze figure of Nataja, the god of dancers, the god whose primal dance created the vibrations that set the worlds in motion". (*The Guide,* 122). In essence, there is a connection between the Indian gods and the maintenance of equilibrium in nature. Dances are not just for aesthetic reasons but they have a deep spiritual essence. Narayan makes reference to two great Indian epics of Ramayana and Mahabarata. Ramayana was written in Sankrit which has Rama as the protagonist. This epic depicts Rama's quest and the Mahabarata is the Great Epic of Bharata Dynasty, According to Encyclopaedia Britanica,

> The Ramayana was composed in Sanskrit probably not before 300BCE, by the poet Valmiki and it consists of 24,000 couplets divided into seven books" " these epics contains a great deal of religious material in the form of myths, stories of great sages and accounts of exemplary human behavior" (507).

Both epics portray Hindu dharma or moral righteousness. The significance of these epics is presented when Rosie tells Raju that she would love to read episodes from the *Ramayana* and Mahabarata because "they are a treasure house" (*The Guide*, 123). The Ramayana and Mahabarata are the treasure house because they are works of great literary artistry and its recitation is considered an act of great literary merit. Today, the Ramayana and Mahabarata has been translated into various Indian languages such as Tamil, Bengal, Hindi, Also, it has

been rendered into folk tales, drama and films. The story has also spread to the Southeast Asia and the Ramayan heroes have been carved as historic monuments in Indonesia. Narayan diminishes western assumptions as postulated by Hegel, that colonized societies are "the unconscious nature" (42).

Colonial dismemberment is aptly depicted in Narayan 's *The Guide.* Thus, dismemberment according to Ngugi is an act of absolute social engineering (5). This is vividly seen when Rosie at the beginning of the narration, abandons the art of dancing but she later begins to learn about her art when she came back to Raju's house. However, she went back to dancing because that was what she had wanted to do all her life. But the story changes when the art of dancing comes with a price. Modernity and resultant capitalism when Rosie and Raju had to go on tours but the essence of their existence, or the love that bind them together was thrown to the wind. Also, the hitherto, traditional life that was characteristic of the Indian society was gradually eroded even after India had attained independence. This epitomizes the traits of Europe's capitalist modernity. Similar to the postcolonial chaos of Africa, India was a victim of the "dismemberment of the Continent". (Ngugi,6). This dismemberment is centered on the façade that the European society had an ever-ready market that could accommodate goods, resources and so on from other colonized societies. Malgudi, the fictional town in *The Guide* served as a point for tourist attraction. Europeans had ventured into Malgudi to see the ancient city of India thus…….

The railway line that was built by the Europeans was mainly to continue to sustain the dismemberment of the Indian continent. Initially, the India was "his own subject but now he is subject to another' (Ngugi, 42). When the railway line was built, it is the Indians that still continue to serve the Europeans. Raju becomes a Guide, while Gaffur is the tour driver. This shows that even after independence the Colonizers still had a strong hold on the Indian society. The colonialist logics also prevail in our academies and intellectual centers. Not only the postulate that manifests the hegemony of the Anglo-Eurocentric paradigm in the different areas of knowledge, but, and especially, the question of who speak when expressing and analysing our regional reality. Western education served as a mark of civilization, and this western education was characterized by "apparent violence and purposelessness" (*The Guide,* 28). The students who were taken to the Albert Mission school were converted into Christians "and are all the time insulting our gods" (*The Guide,*25). At the pyol school, there was never a designed curriculum that will enrich the knowledge of the pupils but the teacher and an old man "habitually addressed his pupils as donkeys and traced their genealogies on either with thoroughness" (*The Guide,* 26). Narayan subtly presents the façade underlying the British civilizing mission,

Linguifam is derived from linguistic famine which refers to how Europeans have sustained their conquests through the establishment of schools in postcolonial territories and the usage of European curriculum. Rosie is an Indian but she was never taught the ancient myths of Ramayana and Mahabarata, or stories of Devaka and Savitri Seetha but she was

taught Shakespeare. Narayan's *The Guide*, explores European modernity, the issues of capitalism which is a feature of imperialism. In the novel, the exploitative tendencies of capitalism and imperialism are aptly depicted. The forest was destroyed to build a railway line. The railway line was built to serves as a channel to carter away the resources of the Indians. The railway line itself caused a division amongst the people. We see the division between tradition and modernity. Thus:

> One fine day, beyond the tamarind tree, the station building was ready. The steel tracks gleamed in the sun: the signal post stood with their red and green stripes and their colourful lamps; and our world was neatly divided into this side of the railway line and that side (*The Guide* 37).

Gradually, the Indian people were drenched into the western economic, political and social vortex of British colonialism. Colonialism with its resultant capitalism uprooted the ancient traditional way with the western culture, as such the colonizer's life "was given a powerful and dangerous virus which was injected with a terrible effect" (Robert Heilbroner, 190). The railway lines brought about modernity but which comes with repercussions. Since the Indian society has been colonized by the British thus the establishment of the railway line was to benefit the colonizers. The railway line did not only introduce or attract tourists into Malgudi, but it also corrupted the moral values of the Indian people. This is aptly depicted in the conversation that ensued between Raju and the boy who was grazing, the unnamed character. Raju had picked up a vulgar language which he had picked from the men working on the railway line. Thus: Let them be, What do you care? He said, which irritated me so much that I let out a yell and pounced on him with "You son of a ...and a variety of other expressions recently picked up" (*The Guide* 24).

In addition, colonialism even within the sphere of religion did not see the colonizer as equals, as such the colonized becomes the inferior being. Throughout, the narration, Railway Raju was a guide, Gaffur, the driver; Joseph attends to the need of the tourists who visit the lodge. No Indian in the story had a position of authority; they were either ways serving Europeans or colonizers who came to visit India. Narayan in *The Guide* depicts the postcolonial India, a society where the Judicial or penal institutions need to be re-addressed. Metaphorically, the Prison itself is symbolic of the Indian society where the people are still held in the shackles of imperialism. The ancient laws of injustice are uprooted and are exchanged with the western penal system thereby dislocating and disrupting the local culture. As such, the Indian society is unable to come to terms with this disruption. This results in the bastardization and abuse of the western penal system. As the Barbers tells Raju when he came out of prison: You would look different if you had been in for seven years, which is what one gets for murder only half-proved" (*The Guide*, 7.) Sarcasm can be discerned in this statement

with the phrase "half proved." This showcases the failure of the Indian Judicial system due to the imposition of the western type of judicial system by the British.

Narayan reverts into the Indian past to reveal its collective memory. This is a form of resistance because "the memory circumvents the striated space of history and re-infuses the present with a sense of potentiality" (Ashcroft 17). In addition, collective memory in the Guide is imprinted on the spheres of the Indian people's collective experience such as in their family lives and even in the upbringing of children, marriage ceremonies and so on. Raju, the Saint tells the people stories using vibrant proverbs or wise sayings. Thus: "If you show me a person without a problem, then I'll show you the perfect world" (*The Guide* 14). Poetry, Raju's mother says "If there is one good man anywhere, the rains descend for his sake and benefit the whole world", quoting from a Tamil poem. (*The Guide*,111).

Wise sayings of the Buddha "Go into every home in this city and find one where death is unknown, if you find such a place, fetch me a handful of mustard from there, and then I'll teach you how to conquer death" (*The Guide* 15). Also, if you show me a single home without a problem, I shall show you the way to attain a universal solution to all problems" (*The Guide* 15). "It was not the custom there, in that society to ask who or why, when so many came and went", (*The Guide*,45),While the first proverb reveals the death as a finality, the second proverb suggests that in this world, one can never stay without problems and the third proverb re-echoes the norms and values of the Indian society. Narayan also depicts the society as a communal one not an individualistic society. Narayan presents marriage ceremonies which carries memories of clan, place and the Indian society, this stresses the importance of India's local culture because cultural recrudescence will according to Ken SaroWiwa re-create societies which have been destroyed by European colonialism, neo-colonialism, (190).

Conclusion

Narayan in *The Guide* employs Indian arts and oral ontology in the form of proverbs, myths, festivities dances encapsulated in India's collective memory thereby interrogating the dominance of European concept of civilization, narratives and epistemologies and how it has been naturalized for post-colonial societies. Through the use of satire and irony, Narayan tries to reveal an authentic pre-colonial cultural essence that has been trammeled by the British Raj.

References

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism.* Verso, 1991.

Anthony, Smith. *Nations and Nationalism in Global Era*. Polity Press, 1995

Anthony, Smith. "Nation and History". *Understanding Nationalism*. Cambridge University Press. 2001, 9-31.

Bill, Ashcroft. "Borders, Bordering and the Transnation" *Journal of English Studies.* Vol. 36. (1) 2019.

Connerton, Paul. *How Society Remembers*. Cambridge University Press, 1989.

De Jorio, Rosa." Narrative of the Past/Sides of Memory: Constructing Social, Religious and Political Identities in the Postcolony". *Journal of American and Anthropological Association,* vol 25 (2), 2002, 41-55.

Dharmendra, Singh. "Storytelling Techniques in R.K. Narayan's *The Guide*" *Journal of Advanced and Scholarly Researches in Allied Education*. Vol. 2, (2)2011, 1-7.

Fanon, Frantz. *Wretched of the Earth*. Grove Press. 1963.

Heilbroner, Robert. *The Wordly Philosophers*. Touchstone Press. 1999.

Ho Tai, Hue-tan. *The Country of Memory: Remaking the Past in Late Socialist Vietnam.* University of California Press, 2001.

John, Bordnar. *The Good War in American Memory* Princeton University Press. 2010.

Kwei Armah, Ayi. *Osiris Rising.* 1995

Liman, Abubakar. "Memorializing a Legendary Figure: Bayajidda the Prince of Baghdad in Hausa Land". *Afrika Focus*. Vol 32 (1), 2019, pp. 125-136.

Mazhukin, Lobok. *Anthropological Mifa*. Ekaterinburg, 1997.

Merolla, Daniela. "Memory and Remembrance in Africa and the Diaspora". *Afrika Focus,* vol 32 (1), 151-170.

Mudimbe, Y. Valentine. *The Idea of Africa*. Indiana University Press. 1994.

Wa Thiong'o, Ngugi. *Something Torn and New*, 2009.

Pierre Nora. "National Memory, and Democracy." *Journal of American History*. 87. (3). 2000. 951-963

Rasipuram, KrishnaswamiIyer Narayanaswami *The Guide*. Methuen.1958.

Rauf, Garagozov. "Collective Memory and the Russian Schematic Narrative Template". *Journal of Russian and East European Psychology* Vol. 4 (5). 2002, pp 55-89.

Rauf, Garagozov." Collective Memory and Memory Politics in the Central Caucasian Countries". *Central Asia and the Caucasus*. Vol 36 (6), 2005, 9-21.

Richard, Webner. *Beyond Oblivion: Confronting Memory Crises*. Zed Books, 1998.

Saro-Wiwa, Ken. *A Month and a Day.* Spectrum Books. 1995

Terrence, Ranger. *The Invention of Tradition in Colonial Africa*. Cambridge University Press. 2009.

Umejesi, Ikechukwu." Collective Memory, Coloniality and Resource Questions: The Conflict of Identity in Postcolonial Nigeria". *African Review*. Vol 7 (1) pp. 42-54.

Wertsch, James. *Voices of Collective Remembering.* Cambridge University Press. 2002.

Yerima, Ahmed Obafemi Olu. *Cultural Studies, Theories, Concepts and Practice.* Haytee Press, 2011.