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SYNTACTIC CHOICES IN SELECTED GHANAIAN DAILY NEWSPAPER HEADLINES

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Abstract

This paper examined the syntactic choices made by journalists in Ghanaian daily newspaper headlines using Halliday & Matthiessen's (2004) Systemic Functional Linguistics (SFL). The aim was to investigate syntactic devices used in these headlines in relation to press social roles as well as the ideological nuances in such syntactic devices in Ghanaian print media reports. Two Ghanaian most widely-read newspapers – Daily Graphic and Daily Guide – were purposively selected for this study. Forty news headlines covering issues such as politics, education, and economic crisis were examined from the editions published between January 2021 and March 2023. This timeframe was selected because it was a time of intense and massive stories/news in the airwaves largely due to the aftermath of the global coronavirus pandemic and the impending political elections in 2024. The Findings revealed that Ghanaian newspaper reporters' choice of syntactic devices such as modality, transitivity, voice, agency and action and modification are largely influenced by the need to perform some social functions through syntactic maneuvers and themalize some moral and ethical roles of the press in sustaining democracy for effective nation building in Ghana.

Keywords: Syntax, Language and Media, Newspaper Headlines, Daily Graph, Daily Guide

1.0 Introduction

Language is most certainly a communal phenomenon. This is because all its users must share certain rules and codes; the

basic codes they must learn in order to use the language and to share understanding about the external world (Saussure, 1974). English sentences for instance, follow the sequence subject-verb. Saussure used the term *langue* to refer to this basic structure of language, the communal language system or the grammar that all users of the language use to generate infinite number of sentences. This, he distinguished from *parole* or speech which is the actual usage of the English language. This explanation of language can also be equated to Chomsky's competence – the rules of the language, and performance – the actual surface structures of the language.

Since the beginning of the electric age in the mid-19th century, numerous technologies have affected how the language is used both in the spoken and written aspects such as the telegraph, telephone, radio, gramophone, typewriter, television, Walkman and MP3 players, digital and other mobile media, as well as speech recognition technologies. Whatever be the medium, the rules of the language is very paramount to the understanding and the interpretation of the codes/structures of the language. This study takes a critical look at the syntactic element of the language of the media. The media is best defined by the roles they play in society. They inform, educate and entertain through news, features and analysis in the press. They also produce documentaries, dramas, current affairs programmes, public service announcements, magazine programmes and other forms of programming for radio, television and newspaper. The media is a conduit through which voices, perspectives and lives are brought into the public sphere, therefore, the study of how language is used in the media has a huge influence on the users of language in that society. According to Upah (2016), the use of language is more encompassing, because it also embraces the non-verbal form to:

1. To direct superfluous nervous energy
2. To communicate ideas, commend and criticize
3. As a means of expression

As a vehicle conveying ideas and thought, language serves a network of communication to convince and impact others, create humour and to display love for one another. This means language enacts very vital roles in man's social life and entails evidential or propositional information (Finegan, 2012).

1.1 Language and Media

News headlines enjoy wider readership than any genre in newspapers. They are therefore strategically crafted to persuade readers of some opinions and attitudes. This is partly achieved by arrays of linguistic resources which play out in them (Miller, 2004). They do not only aim to persuade readers of some opinions but they often propagate particular ideologies or recommend certain attitudes to the community, for example to take actions towards an upcoming event. The wider readerships they enjoy make them vital in shaping political and social discourses and offer constructive contribution in nation building and the ideologies are intended to persuade readers of some opinions, beliefs or form attitudes (van Dijk (1998, Logogye, 2016, Alhasan, 2019).

It is this thinking that informs the need for a linguistic enquiry which aims at helping readers better understand what news headlines represent. Lately, more studies through several language approaches and theories have targeted registers and other forms of linguistic resources in news headlines. These approaches and theories include critical discourse analysis, Systemic Functional Grammar, Speech Act, pragmatic analysis and corpus linguistics. In this regard, this study adopts Systemic Functional Linguistics (SFL) approach. The attempt is to enhance readers understanding of the issues in news headlines.

In media discourse, language is used to express succinct ideas and perceptions which transform, indict, persuade, and shape people's opinions. From the discourse patterns in the media, language is displayed as an agent of persuasion and empowerment. Thus, Adjei & Ewusi-Mensah (2016) assert that there is an intrinsic power in language to shape opinions and attitudes. Language used in the media equally portrays concepts, ideas and reflects attitudes. It has the power to influence ideologies, shapes and reshapes attitudes or ideas (Malcolm, 1997). Furthermore, language used in the media is capable of influencing public opinion or promote critical thinking and influence actions on critical contemporary issues in the society.

In the last decade, the world has witnessed a massive growth of the media in the print and online aspects. As a result, media (online) discourse has received attention especially as it has become the most effective means to express cogent and explicit ideas and beliefs which change, implicate, convince, and redirect the thinking of people. This is the case in Ghana. Ghana has powerful press which churns out newspapers on daily basis notable among them are Daily Graphic and Daily Guide which have wide national coverage. The print media in Ghana is portrayed as a catalyst for persuading and empowering people. This paper therefore takes a critical look at the syntactic choices in selected Ghanaian Daily Newspaper Headlines.

There have been many discussions on media discourse. For instance, Ogungbe's (2016) work examined the role of the media and democracy from the critical discourse analysis perspective. Arome's (2016) view was on the lexico-semantic perspective of *The Tribune* newspaper while Nnuneli (1986) focus was on the wider scope as he examined the language of mass media in Nigeria in general. Tabassum et al (2013) carried a

critical discourse analysis of the left and right wing ideologies in Pakistani English newspaper editorials and Rashid et al (2017) evaluated lexical cohesion in Nigeria newspaper genre with a focus on editorials. This study focused attention on the integral grammatical structure of headlines in two most widely read newspapers in Ghana – Daily Graphic and Daily Guide. Therefore, it is believed that the findings of this study will add to the body of literature and knowledge on the syntactic analysis and the media language.

2.0 The Purpose of the Study

This study critically examines the syntactic choices in Ghanaian news headlines. The objective is to explore the language of the media in mediating reality and their roles in nation building in Ghana. It also aims at identifying instances of institutional ideological inclinations in the media. This focus is necessary as it will help in exposing general socio-economic problems and consequently result in the consolidation of democracy and good governance in Ghana.

3.0 The Theory of Syntax

Syntax as a branch of linguistics has been identified over the years as one of the most powerful and influential ways of thinking about the media, language and texts (Bignell, 2002). As a critical discipline, syntax has increasingly gained grounds in recent time. One of the most fundamental units of linguistic description is the sentence. This is shown by the fact that from the beginning of the study of language, it was the sentence and the word that were considered to be the basic units of analysis. Many of the categories of syntactic analysis that are used today go back to the ancient Greeks, in particular to ideas of the Stoics, Aristotle, Dionysius Thrax, and Apollonius Dyscolus. The word “syntax” is derived from the Greek word “syntaxis”, which means “together” and “sequence”. The term signifies the way in which words are

put together in an orderly manner to form phrases or clauses/sentences. As such, syntax, in its broadest sense, refers to the study of all arrangements of sentences by which meaning is created and exchanged based on phenomena that have been constructed.

The distinction between lexis (the vocabulary) and syntax (the construction of sentences) finds a parallel in two most important types of book in which languages are generally described: *The Dictionary and Grammar*. The dictionary provides information about the individual properties of words, whereas grammar deals with the more general rules of lexis, syntax and morphology.

Firstly, there is a very close interrelation between particular words and the grammatical constructions in which they appear: for instance, a noun such as “spaghetti” can only occur as the subject of a sentence with a singular verb; a verb such as “manage” can be followed by a to-infinitive complement but not by an ing-clause; a verb such as “decide” is much more likely to be followed by a [that-CL] or [to-INF] complement than to be followed by a noun phrase; it is much more likely for a verb such as “argue” to occur in a passive construction than for a verb such as “love”. Secondly, when we produce language, we do not seem to create structures on the basis of syntactic rules and then fill certain positions in the syntactic structure by words; rather we very often seem to make use of larger chunks of language: “this applies to constructions of the road”; prefabricated chunks such as “what I wanted to say” or to collocations of the type “entirely agree” or “black coffee”. Thirdly, it is quite possible that syntactic constructions are acquired and stored in the brain in a way very similar to that in which individual words are acquired and stored.

3.1 Syntactic Analysis

Syntactic analysis is the process of examining the string of words in a language confirming the rules and arrangements of words in grammar. In syntactic analysis, the parts of speech are thoroughly analyzed. For instance, in this study, modality in Ghanaian newspaper headlines and other subheadings in the transitivity processes such as material process, verbal process, relational process and mental process; modification: pejorative and superfluous classification which have been classified as an exploitation of the syntactic resources of the modification in making reference; voice, agency and action attribution and the use of non-finite or elliptical expressions were all examine in relation to their cohesiveness/correctness, meaning and their ideologies.

4.0 Methodology

This is a qualitative study which adopts the content analytical method. Forty (40) headlines from the front pages of two widely-read newspapers in Ghana – Daily Graphic and Daily Guide, from March 2021 – March 2023 were purposively selected for this study. This timeframe was selected for this study because it was a time of intense and massive stories/news in the airwaves largely due to the aftermath of the global coronavirus pandemic and the impending political elections in 2024. Issues such as economic hardship, educational management and election were rift in the news. The analysis of data was hinged on the Systemic Functional Linguistics (SFL) (Halliday & Matthiessen, 2004).

5.0 Theoretical framework

The newspaper headlines analyzed in this study contain linguistic devices used for the evaluation of issues, expression of opinions and attitude, and promotion of critical thinking. In doing this, Halliday's SFL was employed in the analysis. SFL explains language from the way it is actually used in discourse and not just on the formal relations between linguistic units. Thus, language is

viewed as a system of meaning potentials. Opara (2011) notes that functional grammarians focus attention on the possible connection between form and function, while systemic functional linguistics focuses on what people do with language. This study adopts the systemic functional approach to linguistics by depicting how linguistic patterns unravel ideologies, express opinions, and attitudes, show persuasion, shape or reshape ideas and evoke critical thinking among others.

6.0 Analysis and Discussion

The analysis x-rays the syntactic resources/devices employed by the journalists to mediate reality. The syntactic resources are deployed as representation resources and they serve as internalized guides for information processing as they convey thematic meanings constructed from and embodied in the syntactic bricks. The data reveals syntactic devices such as modality, transitivity, modification, passivization, agency and action attribution.

(a) Modality

Basically, there are two major perspective from which modality can be examined: philosophical (Aristotle, 1991) and linguistically. Linguistically, it can be viewed from different perspectives such as Semantics (Palmer 1979, 1986, 2001), Typology (Narrog, 2012), Pragmatics (Leech 1983; Papafragou, 2002), Systemic Functional Linguistics (SFL) (Halliday 1985; Halliday and Matthiessen 2004), Corpus Linguistics (Stubbs 2001; Baker 2014) and political discourse which has not seen much analysis in terms of modality (Xu, 2015). The attention in this paper is on SFL.

Modulation is defined as a kind of connotative meaning which relates to obligation or permission, including willingness and ability (Hardjanto & Mazia, 2019). Modality refers to the way in which a text syntactically expresses attitude toward a person,

situation, or policy representation. In other words, with the use of modal verbs such as *can, will, shall, may, must, could, would, should, might* and other modal phrases such as *it seems, it is possible, may be, and probably*, the writer can set the tone of the text to convey the degree of certainty, authority, doubt, surety, possibility of impossibility, contingency or necessity of something (Nemickienė, 2019). In Systemic Functional Linguistics (SFL), subject and finite are the constituents of the mood when the clause functions to exchange information or goods and services between interactants (Halliday & Matthiessen, 2004).

Modality system refers to the ways of expressing meaning which lies in the distance between the choices of “Yes” and “No”. It is a linguistic system which expresses the speaker’s judgment toward the topic. Modality refers to the validity of what is being predicated, stated, questioned, commended or offered within the clause. On the other hand, it can show the social role relationship (Halliday & Matthiessen, 2004). The meaning of Modality can be considered and presented by looking at the types of modality that can generally be expressed by modal verbs and adjuncts (Fontaine, 2013). Proposal is the form of the clause when it functions to exchange goods and services. In proposals there are two types of intermediate degrees of possibility depending on the speech function whether to offer or command. In commands, the intermediate values are used to express obligation such as “you must go” whereas in offers the intermediate degrees are used to express inclination. These scales of obligation and inclination are known as Modulation. Halliday and Matthiessen (2004) argue that obligation and inclination are expressed by modal verbs such as “must” and “should” as a part of mood and also can be expressed as predicator in residue (the remainder part of clauses which is complementary to the mood part).

The analysis shows examples of modality in the forms of modal verbs and adjuncts showing their occurrence in the modal space between the positive and negative poles of meaning.

Text 1: NDC Will Lose 2024 Elections ... says the president
Daily Guide, Thursday, 16 February, 2023

The headline in text 1 expresses some degree of certainty and surety. The use of the modal “will” underscores this. The president goes on to give an assurance by crediting his government as competent and achieving and therefore capable of defeating the major opposition, NDC in the next election.

Text 2: We’ll Protect Environment at All Cost...Vice President

Daily Graphic, Thursday, 20 July, 2021

The use of modality in text 2 is to express the determination of the vice president to protect the environments against illegal mining and other activities that doesn’t rest well with the environment. Nevertheless, the framing of the headline is of a serious warning to persons who engage in the destructive activities of “galamsey” (illegal mining). It is also to sensationalize to attract a wide readership and indirectly commend himself and his government he’s representing on the fight against galamsey. By the use of the modality, he expresses the ideology that the past government did not do much in the protection of the land and the environment. It also positioned him and his government as a proactive one in the governance of the country.

Text 3: We’ll Recapture Power In 2024 – Fiifi Kwetey

Daily Graphic Wednesday, 1 December, 2022. By Samuel Duodu

This headline captures Fiifi Kwetey, a strong voice in the NDC declaring in all certainty that his party, NDC will wrestle power out of the thresholds of the ruling power in the next election year. Again, the speaker’s association with his party is made evident as the plural personal pronoun, “we” and also includes all

other members of the party as well as those who think the current government is not doing enough to better their lives. The modal, will, is used to show the NDC's strong intention to return to power in 2024.

Text 4: We'll Snatch Presidency from NPP – Ofose-Ampofo
Daily Graphic Saturday, 17 December, 2022. By Gertrude Anka Nyavi

The modality employed in text above is used to express determination, certainty and wiliness. Gertrude Anka Nyavi was then Chairman of NDC, the major opposition party and this utterance reinstates what Fifi Kwete, a major voice in the party, said on the first of the same month, December, 2022. By ascribing the utterance to the chairman of the party communicates volumes about the weight of the message. The chairman's intention is clear, strong should be regarded as a threat to the ruling party.

Text 5: Ofori Atta Must Go...NPP, NDC MPs Tells Nana
Daily Guide Wednesday, 26 October, 2022

The headline in text 5 indicates a necessity or an important reason why Mr. Ofori Atta (the Minister for Finance) has to go. "Must" is a modal verb used in the headline to pass a strong emotion due to the facts that the nation is going through economic distress at the moment. Therefore, the opposition party and even some members of the ruling NPP party warns the president, Nana, about the necessity of the Finance Minister's need to resign.

The Daily Graphic publishes this headline to indicate a strong sense of togetherness in the house of parliamentarians, that everyone is on board with this idea, and that it is very crucial that the Finance Minister leaves the position, willing or unwillingly, to save the economy.

Text 6: Government Should Cut Expenditure...IEA Prescribes Reduced Spending on Free SHS, National Cathedral

Daily Graphic Thursday, 26 January, 2023

This headline expresses some level of recommendation, advice and a personal obligation to the Government of Ghana. The journalist further reinforces the obligation by ascribing the statement to the Institute of Economic Affairs in Ghana (IEA). This headline is also an attempt to deliberately bring the government in alliance with the Institute to curb the excessive public funds spending in order to save the public purse and to create a fiscal space for the economy, which in turn will help to convince Ghanaians that the government and its agencies are working effectively.

(b) Transitivity

Transitivity is identified by Halliday and Mathiessen (2004) as a lexicogrammatical system that indicates how language represents experiences. The system consists of six process types, namely material process, mental process, relational process, verbal process, behavioural process and existential process. Transitivity borders the semantic and the grammatical concepts. This means that transitivity accounts for the meaning of experiences using the grammar of the language. Ngula (2015) explains that the main means of understanding the meaning associated with the clause is through the process types.

The material process is the process which involves physical actions and events. It is the most dominant of the process types and has varied sub types which can be subcategorized into different groups. All material processes have an actor. Sometimes the actor is not visible in the clause but it is always recoverable. Sometimes, the material processes can do something to an existing entity or thing to transform it from one state to another

(transformation). There are two important participants in the material processes, that is, the actor and the goal. The actor is the entity that performs an action in the clause while the goal is the entity the actions performed by an actor affects. In other words, the actor is the doer of the actions in the clause while the goal is the one the actions are aimed or directed at. Halliday and Matthiessen (2004) identify other participants which are related to the material processes – the initiator, scope, client, recipient and attribute

(b1) Verbal Process

The “sayer” verbs are group of transitivity process type called the verbal process. Verbal process is important in the media discourse based on the fact that they say. Though they are minor process type in transitivity, they are responsible for the production of speech. It is the manifestation of what is going on in the mind through physical actions of speech production (Flowerdew, 2013). Examples are “tell”, “narrate”, “announce”, “speak”, “denounce”. There are four participants related to the verbal process. It has the “sayer” (speaker), the “receiver” (the addressee), the “target” (the one the message is aimed at) and the “verbiage” (the content of the clause or what is said in the clause).

Verbal process is used to project what the newsmakers said in the news events. The following are illustrations from the data:

Text 6: Nana Warns Traders On ‘Greedy Profits’

Daily Guide Tuesday 1 November, 2022

The sayer in the headline in text 6 is the president of the republic of Ghana and the verbiage is the ‘warns’ about the unnecessary and greedy profits traders are mounting on the original prices of products and produce. The headline is not just a mere act of reporting a warning, rather the Daily Guide reporter, who also have interest in the subject of discussion uses it to engage the dubious and greedy traders who hike the prices of their wares

in the face of the economic crisis in the country. He uses his role as a journalist to support government agenda in bringing financial easiness, freedom and development to the people of Ghana. Daily Guide also uses the verbal process as a medium to challenge and encourage Ghanaians to shun and frown on corrupt practices and extortion.

Text 7: Parliament Grills Ofori Atta...On Debt Exchange

Daily Graphic Monday, 13 February, 2023

The verbiage processes in the above text contain a sayer and who it is being said to. The reporter uses this headline to tell the public how bad the exchange rate in Ghana is against the international market and how ‘excruciating’ was the question-and-answer exercise between the law makers (parliament) and person in charge of the country’s finances (Ofori Atta) hence the verbal process “grills”. This also tells the public that the parliament is not happy with the Finance Minister and that inviting and “grilling” him in the form of question-and-answer is a sure way to put him on his toes to stabilize the economy.

(b2) Material Process

Material process is the process which involves physical actions and events. It is the most dominant of the process types in transitivity and has varied sub-types. Ngula (2015) states that all material processes have an actor. Sometimes the actor is not visible in the clause but is recoverable because the actors are usually implied in the clause. Sometimes, the material processes can do something to an existing entity or thing to transform it from one state to another – creative and transformative (Ngula, 2015). There are two important participants in the material processes; they are the actor and the goal. The actor is the entity that performs an action in the clause while the goal is the entity the actions

performed by an actor affects. In other words, the actor is the doer of the actions in the clause while the goal is the one the actions are aimed or directed at. Halliday & Matthiessen (2004) identify other participants which are related to the material processes. They are the initiator, scope, client, recipient and attribute. In the data, journalists used material processes to bring out burning issues in the country.

Text 8: Presidents Makes Ministerial Changes...4 New Nominees, 2 Elevated, 1 Reshuffled

Daily Graphic Wednesday, 8 February 8 2023

The above text contains a material process through the use of “makes” as it demands a physical process of ministerial positions in parliament. The reporter uses the material process to call to existence something that was not before. Although, anonymity of source is a usual journalistic ethic and a practice, the suppression of the source could have been used to reinstate the ideological belief that the top hierarchy of the presidency in Ghana is about to experience a major change in the ministerial jurisdiction. Notwithstanding, this is in line with the media function of establishing in the mind of the public norms for national development and rebuking the notion of “one way” ministers which has led to dysfunction in many of the ministerial sectors.

Text 9: GES Releases SHS Placement

Daily Guide Thursday, 16 February, 2023

The material process in text 9 has GES (Ghana Education Service) as the actor, the process of releasing the SHS (Senior High School) placement as the recipient. The representation is not a mere rumour or hearsay but a true assertion. The material process “releases” bring to existence some action. The reporter tries to be as accurate and clear as possible as he gives a sense of timeliness from GES. In other words, GES has been swift in its

release of the students' placement in the senior high school to prevent public scrutiny and any form of anxiety. By this, GES prides itself in providing effective and quality education services to the country.

Text 10: Child Rights Dares GES.....ver Sacked Students

Daily Guide Friday 13 January, 2023

In this text, “child rights” is the actor, “dare” is the process, GES, the receiver of the material process and “sacked students” as the goal. The reporter informs the public of the issue concerning some senior high students who were dismissed from school over their rude and insulting utterances against the president of the country which was caught on camera in the social media. The reporter focuses readers' attention on the action of the actor “dare” which suggests challenging and taunting. The newspaper through the material process indirectly calls on the president of Ghana to act and shield the sacked student from the harsh decision of GES and also creates relevance and importance at the same time from the public

(b3) Mental Process

Mental process expresses people's experiences of the inner world. This process type represents thinking, feeling and wanting. It is not everything that is expressed by acting is out. It can be done internally without showing or executing an action. In other words, it deals with the experiences that take place in the mind. It also has sub-categories just as the material processes. Four subcategories of the mental process are identified: Emotional, which is realized in verbs such as “love”, “admire” and “like”; Cognition, realized in verbs such as “know”, “understand”, “believe”, “forget”; Perception which is realized in verbs such as “feel”, “hear”, “notice”, “taste”; and finally desideration which is marked by verbs such as “hope”, “want”, “wish” and “desire” (Halliday & Matthiessen, 1997, 2004; Ngula 2015). The two

participants associated with the mental process are the senser and the phenomena. The senser is the one who is sensing an entity and the entity he is sensing is the phenomena.

Below are some examples from the date:

Text 11: Ato Forson Fights Gov't Over Old Fridges Ban

Daily Guide Thursday, 5 January, 2023

In the headline above, Ato Forson (a member of the opposition party, NDC) is given the 'fighter' role. The fight here is a mental process against the government's decision to ban old fridges importation because he and his party believe that this ban is going to negatively affect the life and livelihood of the poor citizenry. This mental process can be manifested in the form of confrontation, criticism, and public complaints. *Daily Guide* publishes this not just to inform but to criticize the government on its decisions on the economy of country and also to encourage a debate/fight against the ban of old fridge importation.

Text 12: Graphic Takes Another Leap...To Bring Newspapers Closer to Readers

Daily Graphic Saturday 8 June, 2022

Daily Graphic is projected as the 'senser' (though inanimate object) who has taken another "leap" in news-making by bringing newspaper closer to their readers. This leap signifies making significant and effective attempt to have something done and this is manifested in its action of publishing its news online for wider accessibility and readability across the globe. *Daily Graphic* has described itself as a resourceful company by this achievement as it continuous to be the giant and most published newspaper since 1951. The framing of the headline demanded applause to the newspaper for its efforts and achievement.

(b4) Relational Process

Relational process is one of the dominant transitivity process types. This process type is quite different from the

material and mental. It deals with the relationship that exists between entities. It is the process type which represents possession, attribution, and identification. There are different categories of relational process, that is, attributive and identifying relational process. The attributive is concerned with the state of an entity, thing or a person while the identifying category shows the objective or motive of an entity. The relational process could also be circumstantial or possessive in nature.

Below are some examples from the data:

Text 13: 1% E-Levy Kicks Off Today

Daily Graphic Wednesday 11 January, 2023

This is a relational process in which the reporter projects a 1% e-levy on Ghanaians as having a starting day. The relational process is preferred by the reporter because it allows the news headline to focus attention of the public on the e-levy's ultimatum date. To say that the ultimatum kicks off today implies that the e-levy is anticipated agenda by the government to Ghanaians. The newspaper tries to reinstate the public assumption that probably the collection of this e-levy was just a talk. The headline takes further action by reminding the citizens of the starting day and there is no further postponement.

Text 14: Lordina Grabs Cars, Cash from Nana

Daily Guide Tuesday 28 September, 2022

Daily Guide uses relational process in text 14 to report major characteristics of the former first lady of the republic, Mrs. Lordina Mahama. The newly reelected President, Nana Akufo-Addo, magnanimously gave the former first lady a brand-new vehicle for her comfort. This gesture thus shows that the president wishes the outgone government well and perhaps is willing to work together with the opposition for peace and harmony in the county especially in the face of economic hardship in Ghana. Daily Guide publishes this as front-page news in order to show

Ghanaians and indeed, the entire world the level of togetherness in democracy and the harmony among Ghanaian politicians.

Text 15: NDC Stages Political ‘Coup’ In Ashanti

Daily Guide Thursday 25 August, 2022

In text 15, *Daily Guide* uses relational process to assess the state in the Ashanti Region and expresses an opinion. The newspaper foregrounds the statement credited to the Ashanti Region in order to validate its opinion. The fact that the editor uses “Ashanti” as headline tends to portray the statement as the newspaper’s standpoint. By framing the text through relational process, the journalist thus challenges the government to take drastic steps against NDC for threatening the peace that exist in the ruling party’s stronghold – Ashanti Region. The relational process used in the headline frames NDC as unjustifiably, dominating and overly ambitious.

(c) The Use of Non-Finite or Elliptical Expression

Text 16: Overcoming Economic Challenges: Eschew Extreme Partisanship, 2 Statesmen Advise

Daily Graphic Thursday 5 January, 2023

In the text above, the use of a non-finite or elliptical expression crafted in the passive voice (2 statesmen advise) is aimed at foregrounding the political leaders who repeatedly advise politicians to work together to overcome economic crisis the country is going through. As used in the report, the word “statesmen” connotes skillfulness, experienced and respected political figures. They can also be said to be diplomats whose words carry weight and should be heeded if progress is to be made among politicians

(d) Modification: Pejorative and Superfluous Classification

Pejorative and superfluous classification involves exploitation of the syntactic resources of the modification in making reference to scornful, judgmental and derogatory terms. It

also entails the use of categories labels by the means of which society differentiates between classes of people. These differences include age, gender, class, wealth, provenance ethnicity, religion. Modification is a linguistic phenomenon which involves making a structure pungent, explicit and specific by deploying other constituents (modifiers) to co-occur with it (Bright, 1992). The focus on modification is usually adjectival description of the head noun. The choice of modifiers is determined by two goals. One, the news reporter tries to achieve economy and clarity which are important principles to the textual rhetoric (Leech 1983). Hence, adjectival description in noun phrase helps to reduce the number of sentences by collapsing them into fewer noun phrases and making the news clear as adjectives paint clearer pictures of the head nouns.

Two, adjectival description or noun phrase modification is often dictated by the reporter's interest and may consequently be pejorative. The reporter's intention for modification may be to express craftily his/her personal, social, political or institutional interest. The intention is often concealed by the writer in a way that the reader will not easily detect that he/she is being manipulative to form an opinion, attitude or act in a way.

Here is an example form the data:

Text 17: 12 Grabbed for Carjacking, Murder

Daily Guide Friday 3 February, 2023

The framing of the above text by superfluously describing the actors as “carjackers” and “murderers”, the *Daily Guide* reporter assumes the role of a teacher as he/she educates the Ghanaian readers about how bad, dangerous and serious the action of the people is. *Daily Guide* implies the frame as a form of persuasive strategy to highlight an ideological shift about the changing behaviour of some Ghanaians who have moved from petty stealing to carjacking and murder. The two words

“carjacking” and “murder” are ideologically revealing. The headline is also to encourage Ghanaians to be vigilant and careful and ultimately challenges the police, parents and guidance, religious groups and indeed, anybody in the position to be up on their duties for safe society.

(e) Voice, Agency and Action Attribution

Syntactic arrangement conveys a particular message about power relation. The doer of an action may be foregrounded as in active structure or background as in passive voice, depending on the purpose the writer intends to achieve. The passive voices for example bring the receiver or experiencer of the action of a verb to the fore and backgrounds the actor (Scollon 1998). Some particular functions are performed by placing the actor or agent in this prominent position in a sentence or by completely de-emphasizing or removing the agent. In other words, English provides the language user with choices in the arrangement of element in a sentence.

However, the choice of either active or passive voice and the choice of the specific type of passivation (agented or agentless) especially in news texts are not unconnected with the need to perform some particular roles. The reporter can overtly present a news headline as powerful and another as powerless through the property of textual rhetoric. This is what McGregor (2003) refers to as agency. It is often used by a reporter to hide meaning from unsuspecting audience and such meaning usually remain hidden unless made visible by the critical analyst. With the use of active voice, passive voice, agency and action attribution, the Ghanaian press focuses the attention of the public on some unjust, brutal, and undemocratic practices in Ghana with the aim of vilifying such act so that perpetrators are forced to change. Let us examine some texts from the date:

Text 18: Soldier Killers Exposed...Pistol Recovered

Daily Guide Wednesday 29 May, 2021

In text 24, the report is framed in the active voice indicating the reporter is sure and certain that the killers of Maxwell Mahama, a soldier, has been exposed through the recovery of the pistol from the village where he was gruesomely murdered. The reporter achieves both economy and clarity by unambiguously stating how his killers were caught. Also, the use of attribution of agency “soldier” and the emphasis coded with the use of the word “killers” is capable of rendering the killers of the soldier even more guilty and bringing the culprits to justice.

Text 19: Major Maxwell Mahama Lynching...Denkyira Obuasi snail seller informant arrested

Daily Graphic Friday 9 June, 2021

In text 19, the framing of the headline is in the active voice and the attribution of the action of the verb “lynching” is to the Denkyira Obuasi’s snail seller. She is depicted as the informant who gave false alarm about the soldier, claiming that he was an armed-robber, while the soldier was innocent. The soldier unfortunately became a victim of mob justice. The framing depicts the ideological inclination of reinstating the general belief or assumption that Major Maxwell Mahama was a robber or a spy, which provoked the people of Denkyira Obuasi to lynch him. Daily Graphic also publishes this headline because they want to create awareness against mob injustice and instant justice.

Conclusion

As a giant media institution, journalism in Ghana might be skilled than any other institution in defending democracy and doing this without being misunderstood. Again, as a powerful and the fourth arm of government, journalism and their reports can be seen as a useful tool in controlling and running of government. This study reveals that the modal auxiliary “will” is very prevalent

in newspaper headlines in Ghana. This modal auxiliary is used to communicate strong promises and better governance amidst economic challenges from the opposition political parties, the president's conviction of improvements in the economic crisis, effective educational management and general optimism in the reelection of his party power. The findings confirm the previous studies claims that "will" is about the strongest modal verb, and is very suitable in expressing strong intentions (Alwan & Bose, 2014), certainty (Linebarger, 2010), determination and promise (Ngula & Nartey, 2014) and strong wish and determination (Alhassan, 2019). Common to many utterances in the Ghanaian political sphere, the data demonstrates some extent of Ghanaian ideas, thoughts and inclinations. Therefore, newspaper headlines in Ghana have contributed greatly towards sensitizing, applauding and shaping of ideologies and ultimately play a crucial role in sustaining democracy.

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ROLES AND EFFECTS OF VALENTINE CARDS ON COMMUNICATION

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Abstract

The paper is aimed at studying the roles and effects of some valentine cards in communication. Given that meaning is hidden in most of the valentine cards that may not be open to everybody, this paper therefore seeks to identify some roles as well as their effects in some selected Valentine Cards within the context in which they occur using Systemic Functional Grammar as the theoretical framework. Data were collected by sampling technique. The research found that some cards do not really entail the deeper feelings of the sender. The study recommended that lovers' day should be a day of sincere and genuine interpretation of love. Interlocutors should be on alert to avoid using wrong expressions that might deviate from the true feelings of the day.

Keywords: valentine cards, context, communication, love

Introduction

Pragmatics is the study of meaning in relation to speech situation. According to Geoffrey leech, pragmatics is a tragic relation, relative to a speaker or user of the language. Pragmatics also studies factors, which govern the choice of language used in social interaction and the effect of this choice on others. Theoretically, one can say whatever one feels like saying but practically, one must follow the large number of social rules. There are norms of formality that one has intuitively assimilated that one must follow when talking to older people, people with higher authority, and even the opposite sex. Writing behavior is also constrained in similar ways.

Pragmatic factor influences the selection of worlds in communicative grammar and vocabularies form, language differs greatly in those aspects. Greeting expression for example differs from language to language. Pragmatics according to George Yule studies how language is used in communication. It seeks to distinguish the study of the general conditions of the communicative use of language and from the more specific use of the same. This study is mainly on the language used on the valentine cards, which is observed on the 14th day of February of every year. It is a day of celebration for lovers, who traditionally exchange affectionate messages and gifts. Pragmatics will therefore play an important role in the conceptualization and contextualization of the language used for this occasion.

Pragmatic shows how social principle of linguistic behavior such as social values, norms, attitudes, real or imagined communion and belief system of the people affects and sharpen the mode and manner of developing and producing meaning in any speech event. However. linguistic variables such as conversational implicature, speech acts, presupposition, cohesion, and participants' inference are some of the basic element in pragmatics, and this element are significant in encoding and decoding the language used in valentine cards.

Conceptual Review

Meaning and Scope of Pragmatic and Valentine Cards

The subject of pragmatics is very familiar in linguistics. Pragmatics deals with how language is used in communication. People like Chomsky regarded meaning too messy for any serious contemplation. But Katz and Fodor began to find out how to incorporate meaning into a formal linguistics theory. It was not long before the California or bust spirit led to a colonization of pragmatics; its colonization was only the last stage of a wave-by-wave expansion of linguistics from a narrow discipline dealing

with the physical data of speech to a broad discipline, taking in form, meaning and context.

The widening scope of linguistics involved a change in the view of what language is and how linguistics should define its subject. The American structuralists were happiest with the idea that linguistics was a physical science and therefore did their best to rid the subject of appeals to meaning, but by accepting ambiguity and synonymy as among the basic data of linguistics. It is notoriously difficult to exclude the way meaning varies from context to context, and so semantics spills over into pragmatics. Pragmatics can be usefully defined as the study of how utterances have meaning in situations. To do this one must develop theories and methods of description which are peculiar to pragmatics, the strongest influences on those developing pragmatic paradigm have been the formulation of a view of meaning in terms, illocutionary force by Austin and Searle and of a view of meaning in terms of conversational implicature by Grice.

Brief Historical Development of Valentine Day Celebrations in Nigeria

In Nigeria, the celebration of valentine day is just assuming national prominence for this reason, it has little or no past attached to it. Valentine day does not have much significance in Nigeria it is mostly observed among the elites. The day is now heralded with romantic songs on airwaves, to induce and bring love to memory. Most young lovers send anonymous cards or gifts to someone they have long admired for fear of being turned down. In Nigeria, Valentine Day is mostly observed among lovers or intimate friends unlike in U.S.A and Great Britain where love messages are exchanged by both children and adults. The idea of children getting candy, chocolates and other gift in Europe is ruled out in Nigeria thus, valentine is strictly meant for lovers and adults.

The Roles of Cultures, Religion and Environment on Valentine Cards and Messages

Benedict Ruth (1930) define culture as a pattern of thinking and of doing that which runs through the activities of a people, distinguishing them from all other peoples. The role of culture on valentine cards dates back to the early 1400s.

Muslims do not believe in valentine because of the many stories attributed to it. They do not know which to believe or hold on to or that the day is not certain Moreover, because of the religious implication, which does not encourage open show of affection, the practice is greatly down played by the Christian catholic, in their own legend has it that valentine was a priest in Rome, who with St. Marius and his family assisted the Martyrs in the persecution under Claudius II. He was apprehended and who on finding all his promises to make him renounce his faith in effectual, commanded that he be beaten and beheaded. He was executed on February 14, about the year 270, Pope Julius I is said to have built a church near Ponte Mole and was then named Porta-Valentine. His name is celebrated as that of an illustrious martyr in the sacrament of St. Gregory church several zealous pastors' substituted the name of saints in billets given on this day.

In England, women eat hand boiled egg with salt and put green leaves under the pillow to dream of their intended husband. In Germany, women plant onions in pot on saint Valentine's day, each onion is given a man's name and put near the fire place. The first onion to sprout will be the future husband. In France, according to the history channel on Microsoft Encarta, the first young man seen by a girl on the morning of valentine day becomes her boyfriend, called cavalier or valentine for the year. At the end of the year, engagement usually followed. In another part of France (Hantes-Vosges) the elders gather the name of eligible people for marriage and matched them, if the pair was satisfied,

the girl would cook a meal and her valentine would bring wine and they would go for a dance, if the man did not like her, he would desert her and she would stay alone for eight days, on Saturday night she would burn an effigy of him in a bonfire with other unhappy women and scream abuses on him this was abolished in (1776) by the French Parliament .

However, because of different socio-cultural background amongst various people in the world, the mode and manner of writing and sending valentine messages has been greatly influenced. Just as Daridson (43) rightly observed., “Religious needs were seen as lying at the heart of social evolution social needs were conceived in religious terms, Christmas and Valentine have their focus on the message of love. However, while Christmas shows God’s undying love for humanity, Valentine Day shows the romantic essence of all humans, and the exchange of cards also features commonly in both celebrations.

Verbal and Non-Verbal Aspects of Valentine Messages

The verbal or linguistic aspect of any valentine card provides a relatively detailed and general information about the type of cards. The verbal aspect consists of item such as the name of the addresser and addressee and the message he or she intends to pass across. Such a message being passed across carefully depicts the mood, tone and emotions of the sender towards the receiver.

The non-verbal aspect of any valentine card is the most conspicuous part. This enhances the verbal aspect. The non-verbal aspect of Valentine card conveys information about the addresser and his or her situation through which the addressee learns about his or her emotions, feeling and attitudes. The non-verbal aspects include the use of pictures, signs, graphic colours, flowers, photographs and other emblems of love. These illustrate the text, that is, they often tell the story better than the verbal aspect and

because of their inherent power, they often trigger deeper and more emotional reactions from readers.

It is believed that rose flowers are sacred to Aphrodite the Greek goddess of love. The earlier valentine recorded in Britain in the verses of Chaucer, in the 1700s, valentines were placed on friend's doorsteps and given to men and women in England, children sang valentine carols, and in America, Valentine accompany gift such as perfumes.

The geographical channel on Valentine legend analysis reads as follows:

- Doves - Love messengers that are magical and can predict the future.
- Violets - From Greece, which turned beautiful women blue hearts - were thought by the Romans to contain the soul, a symbol of love
- Religious - Catholic countries (only) made by runs out of cut lace with a saint and the sacred heart in the Centre.
- Hand - Hand of engagement picture on care (mostly used by men who proposed on the 14th of February).
- Marriage License -In shape of marriage license signed by Reverend tie and tight (popular in England and Africa)
- Vinegar- Unsigned cards containing insults mostly from heartbroken ladies to their lost and past lovers
- Valentine Gifts - Common gifts from men are jewelleryes, flowers, teddy-bear, perfumes and from the women we have handkerchiefs, stockings, ties, cakes and cards from both sexes.

Theoretical Framework

The importance of theory is to help the researcher base his /her work on a guiding principle or theory of linguistics. This work

will therefore make use of systemic functional grammar as a theory because it provides the basis for analyzing the role of pragmatics in the study of the language use in some selected valentine card. Systemic Functional Grammar was an alternative specifically for the wordings of a language. Systemic Functional Grammar illustrates how language can be used in the study.

Several linguists have observed and analyzed the phenomenon of the object on pragmatics today. Pragmatics deals with how language is used in communication. The widening scope of linguistics involve a change in the view of what language is and how linguistics should define its subject. Chomsky opened a door for semantics and went a step further by admitting meaning to be a central pace in language, semantics spill over into pragmatics. Pragmatics can be expressing something in certain ways and the knowledge beliefs and presupposition about the world upon which speakers and listeners rely when they interact. Speech act will be used to carry out the analytical study hence the sole aim of this research is strictly attached to interlocutors.

Method of data collection, instrumentation and analysis

The research collects data specifically from Valentine messages, the research picks ten out of thirty sample card due to the similarities of the cards. The research instrument to be used in this work is chosen because the research will have to showcase the sampled cards in order to properly analyze the pragmatic features or element encountered in the cards. The research analyses the language used on Valentine cards by pointing out the pragmatics in encoding and decoding the feelings and emotions of the interlocutors.

Data Presentation and analysis

Sample 1

Speech Acts - in sample I, we have two speech acts and they are

e.g *Until we met.
I know a rose was lovely,
But I didn't know its scent
Could he so sweet.
I know that there was sunshine
But didn't know how warm
Its glow could be.
I knew I needed someone.
But I didn't know how much
Until I met you.*

Is as well affirmative, pledging that the presence of the addressee is greatly cherished and of great benefits in “I knew a rose was lovely but I didn’t know its scent could be”. The perlocutionary effect of these speech acts is to show the love of addresser to the addressee. The Rose flower is so prominent as it portrays its totality and indicates the continuous growth and development of the relationship.

Sample 2 and 3

The second and third samples come from a hand-made card, of creativity and eternity. In sample 2, the bold name of the front page signifies the style of the addressee, a sign of intimacy the message here is affirmative and informative, typically answer the question “how” (non-question) and making a promise guess who will choose “you of course”

Affirmative in, because you are everything.

If feelings come in colours

*If feelings come in flavours informative in I will choose blue
(Blue - a symbol of everlasting love)*

I will choose Vanilla

Cohesion is' achieved by the use of repetition

If feelings Collie in

*If feelings conic in and I will choose
I will choose and this is achieved for emphasis.*

The word ‘*you of course*’ is punctuated as if the addressee is there saying it in presence, making his presence felt. It is a sign of intimacy and affirming the fact “you” the addresser that is being referred to.

The message is well arranged in the first six lines, each to add beauty to the message.

Rhetoric choices of ‘*you*’ and I show the extent of love, it makes use of elevated poetic language.

Sample 3 is short and precise, it shows the continuation of love with unconditional and the inscription.

*‘Special Valentine’ I love you’ more than
.....*

*I can ever say helps to strengthen the bond of love
between the lovers.*

Cohesion is achieved here by the use of ellipses the speech act is informative and metaphorical “*The joy of creation is my unconditional love for you*”.

Sample 4

The tile of sample 4 establishes the kind of relationship existing between the two people as in “*To my Valentine with all my Love*”. This can well be discovered with message within the expression: “*Now that valentine’s day is here I want to tell you that I’ve never cared about anyone as much as I care about you*”.

The speech acts in the above extract are informative and affirmative. Information in that valentine’s day is here, affirmative in that it affirms and consolidates their love for each other as in ‘I’ll always love you. The addresser affirms and pledges his love in I want to tell you that I’ve never cared about anyone as much as I care about you. Thus, the message declares affectionate feelings and points to the addressee’s state of mind.

Sample 5

The illustration in this card goes a long way towards establishing the fact that words may at time become inadequate to express the degree of the love, hence the pairing, affinity and collocation of words:

Pen and paper

Rhythm and blues

Horse and carriage

Pcacon and tomatoes

The words in sample 5 do not carry any affectionate message aside, “*me and you.*” It shows the continuation of the expression on the title page with the evidence of cohesion. The expression is poetic in a metinethymine scheme. The use of “*me and you*” indicate the closeness of the people involved.

Sample 6 and 7

The two sample are both designed for a stylistic and romantic effect and they complement the messages being passed across. The speech act theories of both samples are informative and confirmative. The informative speech act gives adequate information about Valentine’s Day and the purpose of the message which is commisive and it point to the fact that there is a promise being made. Sample 6 indicates the festival or celebration of Valentine’s Day The speech act is both informative and confirmative. The informative speech gives adequate information about valentine’s day and the purpose of the message. In Sample 7, there is the use of ellipsis in the expression: “*To my Valentine...*” The use of ellipsis and the possessive determiner “*my*” strengthens the bond of love between the addresser and the addressee. The lover is seeking the love of the addressee as in: “Please be mine”. There is the use of parody in eyes realized as I’s. The rose of flower tallies with the message The “*special delivery*” wrapped flower symbolizes the addresser’s love in a

confinement and given to the addressee in as in the following: “*all love, for your*”. This signals the totality of the addresser’s love on this day. Addresser invariable is not promising any. love after the lover’s day of valentine.

Sample 8

The title of this data is ‘Happy Valentine Day’

The simplicity of the cards and the message it carries show that the relationship is not that of intimate lovers, compared to Sample 1-7. The speech acts elements in the sample are informative. The informative speech acts declare that Valentine can as well be celebrated among special friends thus disputing the assumption that Valentine’s Day is restricted to lovers.

You know, valentine ‘s day

Isn’t just a day to think of

Those special people ...

The message expresses a controversy in the following expression: “*valentine’s day isn’t just a day for lovers.*” Cohesion is achieved in sample by the use of ellipsis as in: “*...to others all year through.* There is also the repetition of words as in: “*Special kind of person.../Special kind of love....*”. This is achieved for emphasis. Thus, despite the fact that Valentine’s Day centers on love, the kind being espoused here is a casual one.

Sample 9

This card describes the addressee as a precious ornament, hence the expression: “*To my precious jewel*” The title page illustrates this fact because the two hearts are bound together to signify the commitment of love with a flower, which stand as a bound writing the hearts, with the inscription on the heart in “to my precious jewel”. This shows that the heart is embedded and firmly fixed in one. The speech act shown here is informative as in: “*you’re the most cherished a precious jewel.* This shows that the sender counts himself lucky to have had the addressee as a

lover being that she is his “dearest and most valuable person in the world”. Thus, he concludes as follows: “*The most valuable possession one can ever dream to have is you*”. This indicates an intimate relationship which is heightened by the expression: “*You are the apple of my eyes*”. Also, cohesion is evident in the text making the language poetic and beautiful while the repetition of the expressions: “*the most cherished/The most valuable/I will never stop*” is for emphasis. Again, the purpose of the message is commisive and it points to the fact that a promise is being made as in the following: *I will never stop loving/I will always be there for you*”.

Sample 10

The title for this sample is “*A Valentine for the one I love*”. Despite the fact that the title appears similar one, “*I love*” indicates that the relationship is intimate because the “*I love you*” is written in a different form, it is written in two hearts bound together to signify the commitment of love, with copad good of love) arrow piercing through the heart. The speech act is informative as in: “*it is so easy to be your valentine*” and affirming in because I’s so easy to keep loving you” The message carries some affectionate tone as it is evicent in: “*To keep loving you*” while cohesion is achieved by the use of repetition as in the following: *It’s so easy to be/It’s so easy to keep.*” Lastly, the message is arranged in four lines with a rhyming scheme which helps in making the entire text some melodious features.

Conclusion

Base on the analysed samples of the data above, it is obvious that Valentine’s Day is celebrated and observed mostly by lovers in Nigeria where it is tagged “lovers day”. Nevertheless, the entire analysis disclosed and emphasised lovers’ affairs rather than casual friend or friend to friend relationships. The study also discovered that some cards do not really entails the deeper feelings

of the sender. Finally, Valentine Cards are not only given as present to lovers, friends or family relatives rather it implies some hidden interpretations in respect to the original meaning.

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CRITICAL REALISM IN ADAMU KYUKA'S THE UNKNOWN VULTURE

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Abstract

Adamu Kyuka is one of Nigeria's 21st century writers who have painstakingly taken the bull by the horn, as he writes to expose the social ills that have thwarted the smooth-existence of the Nigerian society. Thus, as a committed literary writer, he has through the lens of realism x-rayed the prevalent socio-economic and political situation of the Nigerian polity in his literary works. *The Unknown Vulture* too, which is his recent literary production, realistically gives a depiction of general human follies that have more or less hampered the progress of the society; hence, such follies are quite the oddities that have constituted a clog in the wheel of progress of Nigeria as a nation. The paper, therefore, concludes that until such social vices which are more or less, considered as social ineptitude are eradicated from the African society and the Nigerian society in particular, human progress and development will still be a mirage for as long as humans exist on the surface of the earth.

Keywords: social ills, political situation, mirage, realism

Introduction

The entire human society is characterised by excessive social and political forces created by man for some selfish and egocentric reasons. Such forces evolve through an innate

inexplicable instinct and natural motive and systems that are capable of generating subjugate and destructive tendencies that can dwarf smooth and peaceful human existence on the surface of the earth.

In the light of the above background, writers all over the world, have made it a point of duty to depict in their literary works, such socio-political and economic quagmire that have permanently put the human society in a moribund state. In this regard, most, if not all literary writers have seen the need to realistically present and represent human society, by way of giving an exposition of the things that humans and human nature have brought to bear upon the society negatively.

It is in this regard that we see Adamu Kyuka's commitment in realistically writing about the Nigerian situation in his *The Unknown Vulture*. In this sense therefore, he is seen to occupy a vital place among his people of Nigeria as he carries out the all-important herculean task of being a chronicler of his society and environment. In the light of writing from this sort of perspective, Zulu Sofola writes that, "the artist by this fact occupies a vital place in the life of his community and as a mediator between his people and their divine reality and as a motivator for the well-being of his people" (7). Again, as a literary writer, what Kyuka succeeds in doing in his *The Unknown Vulture* as a novel, is what Walter Allen writes in the following expression:

We find here a close imitation of man and manners; we see the very web and texture of society as it really exists, and as we meet it when we come into the world. We are acquainted with the motives and characters of mankind, imbibe our notions of virtue and vice from practical

examples and we are taught a knowledge of the world through the airy medium of romance. (14)

The preceding excerpt demonstrates the fact that the writer through the medium of the novel, is bound to carry out the task of unveiling the oddities and follies that are associated with human nature within the human society in concrete and realistic terms. It therefore means that, this task can be carried out even at the expense of the writer's life and it doesn't matter whether or not, his writing hurts. This is of course, the basis upon which Alexander Solzhenitsyn gives an outburst of a depiction of realistic tendencies of the evils that were perpetrated during the years of Stalin's harsh rule in Russia. This outburst of his reads:

I have always felt that to write about the fate of Russia was the most fascinating and important task to be performed. For my entire life, I have had the soil of my homeland beneath my feet. Only its pain do I hear, only it do I write (30).

Solzhenitsyn's thought about the fate of Russia reveals certain fundamental issues about the writer and his society. First, for a, consistent and effective attack on operators of repressive forces, the writer must not only come from the dehumanised society, but also must have been directly affected by the social forces that bring pain to any or entire parts of the society. Second, no writer is capable of bringing sanity to a society outside his own unless he has successfully overcome the inadequacies that engender passion and bring pain in his homeland: Third, since the oppressed is incapable of helping himself out of the forced predicament, the writer owes it a duty to speak for him and demand on his behalf that a thing of joy is meant for all.

Realism Conceptualised

Realism as a literary theory can be seen as an accurate detailed unembellished depiction of nature or of contemporary

life. It is a theory that is in total rejection of imaginative idealisation in favour of a close observation of outward appearance; it rejects also the artificiality of both the classicism and romanticism of the academics. It instead, believes in the objective reality and revolt against exaggerated emotionalism, truth and accuracy therefore, becomes the hallmark of realism. Realism aims to observe objectively and document the daily joys and sorrows of ordinary people in a particular or given society.

The concept of realism is a 19th century product with the term realism being first used in literary circles in the 1850s, which means that realism came to the fore about one and half centuries ago. This shows that realism as a theory pre-dates other literary concepts of post-modernism, structuralism, romanticism, deconstruction and naturalism.

Luc Herman writes of the recognition of realism as a literary theory that, “in the 1850s, a relatively small number of French, German, and English authors explicitly promote realism in their critical writings. These programmatic realists wanted their stories and novels to illustrate their story” (3). With this, Herman succeeds in throwing light on the origin and recognition of realism as a literary theory, hence, its importance in the contemporary literary times.

On his part, George Becker writes of realism in the following expression:

It is a bundle of tendencies, some of which concern the form, others the content of the narrative. As it relates to form, it is, if you will, and in a very general way a transcription of facts, based on documents, or observation and experience. As relates to content, it is the ability and the desire to express all aspects of life.... (4)

Becker in the above excerpt depicts that a realist writer may have to rely more on observation as opposed to the romanticist dependence on invention and imagination. The realist techniques therefore, seek to document human values that are quite concrete and can be confirmed. Thus, realism is an aesthetic mode which broke with the classical demands of art to show life as it is by especially portraying the average of the society, the common place, the middle classes and their daily struggles with the mean verities of everyday existence -these are the typical subject matters of realism.

In discussing realism, Raman Selden and Widdowson Peter have it that,

A novel may conduct a reader towards a more concrete insight into reality, which transcends a merely common sense apprehensiveness of things. A literary work reflects not individual phenomena in isolation, the reader is always aware that the work is not itself reality but rather a special form of reflecting reality. (76)

Critical Realism Discussed

Critical realism is one of the branches of realism which seeks to give a complete depiction of life verisimilitude, which is the very criteria by which we judge a proposition to involve the same recourse to correspondence with reality. Critical realism thus, present situations or events that have relevance, bearing and relationship to the physical world we see around us. In a discussion that dwells on critical realism, Roger Caldwell examines it from the epistemological viewpoint. To him, he feels that a scientific text is understood as being at par with literary text. To this, he contends that:

Critical realism, then, rescues us from the postmodernist nightmare and restores us to

reality. We cannot manage without the concept of truth. There is (as most of us thought all along) a preexisting external reality about which it is the job of science to tell us. True, we must be cautious about claims to objective reality, alert to ideological distortions and aware that the world is a messier, more complicated place than the account of physicist would suggest. (222)

This excerpt suggests therefore, that critical realism is an art that operates on the basis of a realistic conception of the natural sciences. Thus, this critical epistemological perception of the world has fundamental significance, as it postulates a distinction between the physical world (physical body and physical environment) and the phenomenal world (phenomenal body ego and phenomenal environment). Caldwell further presents this thinking in the following expression:

In memory and in the belief in history, referent of present thoughts is a world of things and events believed to be existentially real and independent of any intuitions, present or past. An actual past or future is not given in any datum but when one speaks, as David Hume did, of having or of being a succession of perceptions one posits the existence of a temporal series of events and thereby instantiates in existence one or more essences. (262)

The just seen quotation shows that the physical world is represented more or less accurately by sensory and memory processes in the brain. At this point, one is able to distinguish between the phenomenal facts and the brain correlates. Critical realism therefore, seeks in its representation to be more comprehensive by attempting honestly to give a composite picture

of everyday life and existence, and to unveil motivations that are less than admirable. Since the writer uses literature as a weapon towards depicting the realistic socioeconomic and political panorama inherent in his time and space, there is no way that literature can be divorced from critical realism.

Throughout his work, Adamu Kyuka maintains strongly a critical realistic posture of high-powered light-hearted portrayal of the critical realistic elements and sometimes appears a bit docile in order to achieve his aim of making the powers that be to see reason with him in the pursuit of fair play and justice in a menacing Nigerian society. Kyuka's light-hearted treatment of serious situations makes him share with Dennis Brutus of South Africa, the virtue and attribute of using love in the expression of the agonies in their respective communities. Of this sort of light-hearted treatment of serious situations, Adrain Roscoe writes:

It is remarkable that a man who has suffered the worst inhumanities which the Whiteman have inflicted on Africa, including forced labour and a bullet in the back, should protest in so quiet a voice, in such measured tones, in such unpretentious, verse. Where violence or screaming despair might be appropriate from an artist in Brutu's position, his characteristic response blends dignity with patience, and calmness with reason, determined always that emotionalism must never triumph. Even when his oppressors are discomfited, we find modest joy rather than thumping triumphalism, joy that is almost embarrassed and self-conscious. (157-158)

Since the critical realists concern themselves with the social panorama of their people, by using their literary pieces and artistic

proWess to create awareness through a representation of life the way it is, without being prescriptive in their dealings with human conditions, Kyuka qualifies to be referred to as a critical realist writer.

Socialist realism in the Soviet Union for example, is hinged on the five pillars of truthfulness, historical presentation, representation, revolution and above all creates awareness to the people. Critical realism shares all of the above with socialist realism except that it is not linked with the task of ideological transformation and education of workers and the peasants of the society in the spirit of socialism. Thus, Kyuka strives to create verisimilitude in his writings and then leaves such to work on the sub-conscious minds of his readers. He does not attempt to show the way forward like Femi Osofisan, Festus Iyayi, Ngugi wa Thiong'o, Sembene Ousmane and Olu Obafemi do in their writings. He is a silent achiever who employs a non-violent means to achieve an exposition of the falsities of life and the inadequacies of the Nigerian society with conscientious exactness.

In the bid to present exactly the human follies, Kyuka does not appear like other Nigerian writers who have been mentioned elsewhere in this study and therefore, what he does essentially in his writings is what F. Odun Balogun describes or speaks of Omotoso in the following expression:

Since in Omotoso's view it is not compulsory for a writer to be an activist, the only other way for him to serve the cause of revolutionary social change is by giving moral support to progressive revolutionary elements in terms of the ideas expressed in his work. This probably implies awakening social consciousness in his readers, criticising societal ills, highlighting the situation of the wretched, insulted, injured, dejected,

neglected and rejected and also satirising exploiters, oppressors and tyrants all of which actions will help undermine an inhuman system thereby paving the way for positive change. (101)

Polemics of the Text

In his presentation and representation of events in his *The Unknown Vulture*, Kyuka makes sure that the emotional and psychological involvement of the reader, which help in conducting the mind of the reader round the ordeal of major characters in the novel, lend credence to Kyuka's critical realistic representation and presentation of situations and experiences, as they relate to the sympathetic conditions of the villagers especially during the period of their great catastrophe caused by the invasion of locusts on the land. Thus, as Kyuka depicts the inglorious conditions of these villagers, especially too, as they strive in the face of great hunger and starvation to survive, he makes sure that one's heart stops for a while and then stays arrested as one goes through the epistemological and critical realistic portrayal of events in the novel.

Kyuka's themes range from love for money, materialistic, tendency of humans, hunger to suffering, the insensitive posture of government and the heinous and dastardly acts of the police and the judiciary. He proves his artistic prowess in the text, as it captures in its entirety the daily realities of the type of life lived by the less privileged of the society especially the rural dwellers of various Nigerian communities. A great degree of disenchantment is portrayed as Kyuka gives a realistic depiction of the sort of attitude that money mongers are fond of perpetrating, and how through the power and authority their money accords to them, they tend to use it as an opportunity to suppress, oppress and exploit others who are but the less privileged and the downtrodden

of their various communities. Using Jacob's love for money as a point of reference in the text, Kyuka writes that:

Somebody had joked that if Jacob were to faint, money should be placed on his chest to resuscitate him instead of the cold water usually thrown on a person that had fainted. If it was feared he had died, money should be shaken by his ears and if he did not stir then he was dead and nothing could bring him back to life. (14)

A lot of people who are like Jacob the major character in the text, more often than not, capitalise on situations that present themselves and then make money to the detriment of the generality of the people. Again, in their bid to make such unscrupulous money, they do not give a hoot as to whether or not such acts of theirs offend other people's sensibilities. It is in an expression of this sort of attitude that Kyuka through the barrel of his pen writes that, "everything has its season and wise men ride on the season to become rich. This is the season of death. It is up to you who is well placed to take advantage of the season and become rich" (17). This is the philosophy that Jacob believes in, hence, his dishing out this as a piece of advice to his younger brother. Still, to depict the level with which against all odds people would do anything to make money, Kyuka writes, "the issue today my brother is what can earn money. If you are to pray for anything at all, pray for money because eventually even the Reverend Father will ask for money before he prays to God to have mercy on your soul when you die" (18).

All those who capitalise on any available opportunity to make money are basically the ones the writer symbolically refers to as the unknown vultures that are quite unknown by people. In a bid to chronicle the fact that the society is filled with this sort of

people and for the generality of the people to be wary of such, Kyuka writes:

What is important is for my brother to know we will all be unable to earn a living if we don't feed on each other's miseries. The doctor to me is a vulture feeding on the diseases of other men. So is the lawyers feeding on the troubles of others. The barman feeds on the spirit of drunkenness in the drunk. The Reverend Father would not eat if there were no sins. Our stomachs move all of us to feed on carrions of different kinds. Without all those things we consider bad providing a livelihood, life would be impossible. We are all vultures my brother if you don't know. (18)

While discussing with his younger brother, Jacob's strong desire towards money making, irrespective of the negative effect it might have on the name of one's family, he concludes that, "fortune is a woman if you don't know. You have to woo her well before she agrees to marry you" (20). This means that one has to know and master the strategies to be devised in order to make money against all odds. No wonder, Jacob says of the world that, "it is a world of opportunities and not of sentiments. No one eats sentiments; but we are fed by the opportunities we have exploited" (28).

Still, using the character of Jacob in the text, Kyuka depicts vividly the fact that a lot of people in life have the belief that making of money whether legally or otherwise, is the ultimate in life and for life. In a critical realistic expression of giving people the desired power and authority as people conceive it to be, Kyuka writes that, "money is the instrument you use to control people. When you part with it without strings the way he had done today, you lose control of the person you have parted with the money to" (45-46).

To Jacob in the text, making of money is an art automatically in itself. Whether it is acquired legally or not, it demands some level of craftiness, which to him it does not matter either ways. He feels that no matter the means money is acquired, it gives the owner pleasurable satisfaction as, “there was nothing he cherished like people coming to his house, bowing before him, seeking one favour or the other” (46). This sort of pleasure he derives with his interaction with people, due to the powers that money gives him makes him cultivate within his sub-conscious mind, that master-servant, king-subject, and paternalistic relationship with the people of his community.

Indeed, in Kyuka’s critical realistic depiction of the evil that is associated with money within the human society, he gives a crystal view of Jacob’s philosophy about life generally which constitutes ninety five percent of the sort of love people the world over, have over money, not minding the fact that it is money that gives rise to so many social vices that take place in the human society. Often times, and feeling like a colonial slave master, Jacob “would sit on his chair acknowledging their greetings with the head and hand while a faint smile of satisfaction hung from his lips” (46), in his daily interaction with his fellow villagers, who usually crowd his home seeking for one financial assistance or the other due to the hunger and sufferings that the catastrophic effects of the attacks of locusts on their crops, have caused them. They are virtually turned into beggars on their land, begging only for food that can put their stomachs into temporary silence.

The dire desire for money in an unscrupulous world, makes everyone whether old or young to begin to think only for themselves as “everyone you see is out to protect himself. No one is ready to risk himself for the benefit of another. It is a grossly selfish world” (47), where everyman is to himself and for himself but God for us all. This makes it possible for the haves of the

society to survive even in the face of the most dangerous calamity, at the expense of the rejected and dejected of the earth who are left with only one option — that of sucking their mothers' breasts.

In yet another of his critical realistic portrayal of a social vice that hampers the smooth sailing of society, Kyuka touches on the insensitive posture of government and governance within the Nigerian society in particular and Africa in general. Kyuka succinctly presents this scenario during a visit to the cemetery by the earth priest and members of the community, where one of them exclaims that, “like locusts, our government has no mercy” (63). This statement is necessitated by the fact that, “locusts come to steal and plunder. I suspect when locusts attack they create a thieving tendency in the people they leave behind. The people begin to behave like the locusts. Locusts like barbarians leave behind a culture of looting” (63).

Just like those who are being affected by the attacks of locusts, the government's total neglect of the needs of the people can be measured and compared on a par with the attacks of locusts. But the author in his craftsmanship quickly moves to submit that, “we ought not to fear the teeth the government bares at us. Government is like the hyena. It fears you even as it charges at you” (64). Kyuka here, encourages the people not to be afraid of government. That if need be, the government can be confronted whenever it is deemed not meeting with its responsibilities towards the people since, “even the government is opportunistic. It is taking advantage of the ignorance and docility of our people to steal our money, ripping the people off without the rebuke of their conscience - that is if people in government in this country have conscience” (66). The above is a realistic depiction of the fate of Nigerians especially before the present democratic dispensation that was ushered in after the 2015 general elections.

The draconian and non-chalant attitudes of the past administration unto the people were comparable to that of lions and hyenas that more often than not, devour their preys at any slightest opportunity to do so, without any bit of conscience on whether or not, their preys be pitied.

Again, Kyuka as a way of demonstrating that he is indeed a socially committed writer, moves his literary searchlight to the heinous and dastardly acts of the police and the judiciary. We were taught long ago as children in our government text books and by our government teachers while in our secondary schools that the judiciary is the watchdog of the society. But now that we are old with a matured sense of reasoning, we are able to see for ourselves the realities on ground. How can the judiciary be the watchdog of the society, when all we see of them is using a sledge hammer on the downtrodden in their dispensation of justice? How can the judiciary be this that has been ascribed to them when all we see is a judicious dispensation of justice in favour of the haves of the society, to the detriment of the generality of the people, especially the have-nots?

Even though we are discussing Nigerian situation in particular, it will not be totally out of place to discuss this same situation on a universal basis, as this qualifies literature as a universal phenomenon. The sort of picture that Kyuka paints of the judiciary in his text reminds one of the sympathetic type that Franz Kafka presents of the European terrain in his literary work titled *The Trial*. In it, we are met face-to-face with one of the social ineptitudes of the judiciary. Kafka exposes the ordeals of the protagonist of the text, known as Joseph K., a senior bank clerk. He is unexpectedly arrested under a circumstance that can best be described as being highly incongruous for an offence he knows nothing about, by two unidentified agents of the law. He is not

however, taken away, but left at home to await instruction from the authorities that be.

Joseph K. later visits the court on invitation where he pleads his case. But to his surprise, he finds in this kangaroo court pornographic pictures instead of law books. He returns home and is visited by his uncle who is a friend of a lawyer. The uncle who seems distressed about his situation, asks him to visit the lawyer for a possible bail-out of his situation. K. discovers to his amazement that the advocate is simply "a capricious and unhelpful character. He returns to his bank and finds that his colleagues are trying to undermine him. All efforts to justify himself prove abortive even when one of his bank clients advises him to see Titorelli, a court painter who is believed to have official judicial connection, and then knows the workings of the judiciary and its processes. K. learns through Titorelli's knowledge that not a single defendant has ever been acquitted.

The court as Kafka depicts it, is an inhuman and a bureaucratic embodiment of law as the law seems inhuman and unjust precisely because it is such an abstract expression of justice. The court is therefore, a system run by humans who inevitably corrupt the law for their selfish motives. The judiciary together with its law courts, make the whole process of judicial dispensation a paradox as most if not all, the lawyers and judges involved in this process, have real lust for money.

Thus, no matter how K. tries to free himself from the court, he only finds himself being dragged deeper into its web. His fate attests to the desolate wisdom that we are always before the law. Anyone who thinks he can exist outside, or without or beyond the law, maybe the most deluded person on the planet earth. Since Joseph K. could not escape the claws of the law, he finally surrenders even though he does not still know what his offence is. On the last day of his thirtieth birthday, two men arrive to execute

him. He offers little resistance suggesting that he realises this as being inevitable for him. They lead him to a quarry where he is being killed like a dog.

In the bid to relate this ugly experience of K. Kafka takes the reader through a scenario where K. is taken to a quarry at night by his two unknown assassins, where he narrates thus:

Then one of them opened his frock coat and out of a sheath that hung from a belt girt round his waistcoat drew a long, thin, double-edged butcher's knife, held it up, and tested the cutting edges in the moonlight. Once more the odious courtesies began, the first handed the knife across K. to the second, who handed it across K. back again to the first. K. now perceived clearly that he was supposed to seize the knife, as it traveled from hand to hand above him, and plunge it into his own breast. But he did not do so; he merely turned his head, which was still free to move, and gazed around him. (285)

In order to complete the task of a description of what the assassins have started on K. as contained in the above excerpt, Kafka again reports that:

But the hands of one of the partners were already at K.'s throat, while the other thrust the knife deep into his heart and turned it there twice. With failing eyes K. could still see the two of them immediately before him, cheek leaning against cheek, watching the final act. "Like a dog!" he said; it was as if the shame of it must outlive him. (286)

We have all along been taught that the police is our friend. But the reality on ground in our contemporary Nigerian society in

particular and the human society in general has proved otherwise of these two teachings. Before our very eyes, lawyers, judges and the law courts have become sources that help in sucking the little blood that is left in the veins of both the accused and the complainant. The same thing goes for the police. Whether one is the complainant or the accused, they must make sure that they take from you the least wealth that your last blood can produce, thereby, leaving you more or less, like a withered plant during a season of drought. It is of this sort of behavior in both the judiciary and the police that Kyuka writes:

But now both the police and the courts were moneylenders and pig merchants like him looking for opportunities to squeeze money out of anyone in distress seeking their assistance. If he reports to the police, before they give him the protection he needed, the people would have descended on his house and carted away all he had. The court was even worse. It would take him ten years to get judgment from the court and he would have to feed the judge and his court clerks for all these years. It was far cheaper to feed the village for two weeks than the judge and his court for ten years or even more. (70)

In the author's strong desire as a critical realist writer to further give an exposition of the court's incongruous way of extorting money from their so-called clients, he writes that, "trying to get justice from the court is like trying to draw water from a well with a sieve. There is no point asking a blind man to find needle for you or a cripple to fetch water for you from the river" (89).

Jacob's attitude towards his people in the village that is more or less refractory in nature has earned him the hatred of the entire members of his community. From the manner in which the

earth priest and the earth god, Bosuu pass their judgment on Jacob, it shows clearly that for all those who would usually capitalise on opportunities to exploit others, they would in one way or the other have a repercussion effect that would be more deadly than the pains they have caused their victims. Thus, posterity would definitely judge them and there shall be no hiding place for them. A good example of this, is what members of the past government are currently experiencing. This experience marks the u-turn of life.

Conclusion

From the preceding pages in this study, we have been discussing critical realism, hence our assertion that Adamu Kyuka is a critical realist writer. We have tried to identify this fact by looking at Kyuka's presentation and representation of facts and events as they affect the body polity of Nigeria. The body of this study reveals that Kyuka uses his novel through content and form with which he gives his critical-realistic comments about his Nigerian society.

The study therefore, reveals in totality as far as content is concerned, varied thematic concern and preoccupation. In this regard, we are able to discern themes that touch on the socio-economic and political life of the Nigerian citizenry that have thwarted the smooth growth of the Nigerian economy. Thus, his themes are themes that centre around human follies. From the findings of this study, we are convinced that Kyuka sees these thematic preoccupations as being major epidemics and social maladies that dwarf, haunt and hunt the lives and very existence of Nigerian people in general and Africa at large.

Again, Kyuka does not only give a picture of the causes of Nigerian socio-political and economic crises but also gives a critical and realistic presentation and representation of these

crises. He therefore does not attempt to delve into a socialist realist viewpoint.

As we can see in this study, Adamu Kyuka is not a socialist writer, as Ngugi, Iyayi, Obafemi, Ousmane and Osofisan are, but his work proves that a writer can be a critical realist writer and yet champion the cause of change in the society. This he can do by giving moral support to progressive elements through the ideas expressed in his work. This Kyuka does by awakening the social and political consciousness of his readers, exposing the situation of the masses, the peasants, the oppressed and neglected, criticising societal ills, and indicting the exploiters and the oppressors with the aim of undermining an inhuman system.

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METALINGUISTIC INVESTIGATION OF POWERFULNESS OR POWERLESSNESS OF ANALYTIC TOOLS IN CORE LINGUISTICS DESCRIPTION

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Abstract

Researchers, students and teachers of linguistics basically use tools like symbolic properties, charts, logos and other iconic devices in their formations, descriptions and analyses of phonological, syntactic, semantic and morphological units. Of this analytical trend, not everybody is sufficiently equipped with the theoretical and practical implications of those tools, as they are seen as elements for rendering linguistics as adequately as scientific. Most of the tools, also, emanate from mathematical and logical contents but are situated within linguistic study. This study therefore targets to theoretically and descriptively examine the extent of positivity or negativity of those analytic devices in representations and readings of linguistic information across four core linguistics disciplines. This is done by responding to some questions that reflect the ways and manners those tools are handled. The primary data of this study is generated from student's tests, researcher's documents like journal article and conference papers, this is also supported by the supplement of back up from other secondary sources, mostly textbooks. The selection is thus random and the analysis is descriptive. At the end of the investigation, the research came up with the following results: students found that the analytic tools are insufficiently relevant as such rarely use them in their linguistic formations and analyses; they also use the available tools most importantly in the realm of syntax. This tallies with what is

obtained in the teachers' or researchers' use of the tools. The teachers/researchers however find the tools useful in exhibiting the scientific ramifications of linguistics.

Keywords: metalinguistic, analytic tool, core linguistics
Scientificity of linguistics

Introduction

One of the seminal and fundamental breakthroughs of linguistic study is most importantly the attestations of how linguistics is considered scientific. This is unarguable acknowledged especially to those linguists like Chomsky whose works distinguish linguistics from other disciplines like History and Literature. Thus, users of linguistic materials like students and researchers find it evidently impressive to use different avenues in easing and understanding of linguistic information and if possible, in adequately representing such units. There is no specification of who needs such tools much in handling such tasks but what is most important is that all and sundry of linguistic materials users need to have it in mind that scientific tools for linguistic analysis play salient roles in formations and analyses of structural and functional units being them in syntax, morphology, phonology or semantics.

Literature Review and Reflection of Data

Linguistic Analysis and the Question of its Scientificity

Basically, Linguistics as a new discipline achieves prominence in the understanding of language and all factors surrounding or relevant to language. These factors could be religion, culture or human feeling. This array of linguistic domains attracted definitions of linguistics from diverse perspectives mostly from scientific, theological, phenomenological and anthropological. The most widespread and heartbreaking definitions of linguistics come from scientific jurisdiction which buttress on the technical properties of language such as fecundity,

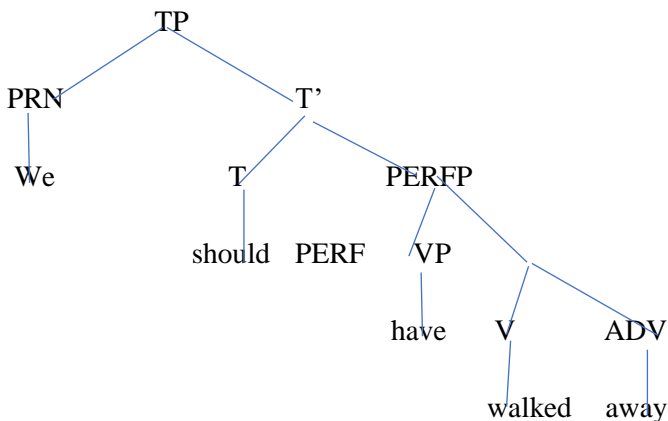
duality, and displacement. These definitional tracts have added great gamut of literature worthness to the understanding of language and linguistics from the interplay of primary attributes to language. What is most common across the definitions is that, language or linguistics as process and product requires painstaking procedural interpretations. This network or structural representation does not happen at a vacuum but as an emblem of systemic function or structuration or procedural interpretation.

The whole trend reflected above emanated from the relationship between philosophy of mathematics and philosophy of science which comes not of sudden but has a long integral tradition. Most of what is seen is the use of symbols like $\langle + - * \times \rangle$ some of which are iconic not symbolic. Their analytic scope in this regards are the simplest symbolic language. They gain prominence and recognition during the 1950s-1960s under the influence of John Austin, Donald Davidson and Paul Grice. Although analytical tools are non-explanatory but it offers avenue through which analytical and synthetic explanations are extracted and developed. This further offers a theoretical vindication that language was a central topic in discussions of the foundations of mathematics since Frege, Peano and Hilbert scholarly era. For instance, in the semantic analysis, they are based on manipulations with numerical symbols. The arguments of the scientificity of linguistics, therefore, compels us to take note of what the defining properties of science are that make the modern approach to language study what it is. This is pictured by (Crystal, 1971:77) in Haegen (2006:4-5) who identified the main features of the scientific methods like systematic and formulation of knowledge, and explanation of their orderliness and regularity.

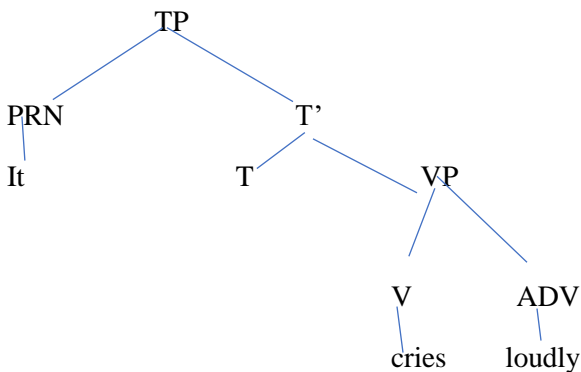
Syntax and Analytic Tools

This is one of the core linguistics areas that stresses adequately how language works as a system of systems. In fact, it is built as

the most known field of scientific study of language. This can be seen in most of the works dominating structural and descriptive linguistics like Noam Chomsky, Andrew Radford and Zellig Harris. Most of the arguments reached on this postulations dwell on the analytic sufficiency in descriptive posture of language. It divides linguistic units into four; word, phrase, clause and sentence. This fact proves that the lowest point of analysis is word and the highest is sentence. However, with the discovery of new trends in syntax, there is strong concern of morphemes mostly bound, which according to the proponents of this play salient role in syntactic selection, placement and roles. For instance, in the Minimalist Program (MP), where inflectional/tense phrase is made, depends on the currency of syntactic theoretical doctrine. We can attest to this in so many manifestations. For instance, in their works, contemporary syntacticians are of the opinion that to do syntactic study or analysis of structural/linguistic units is tacitly use tools such as vine diagram, bracketing, tree diagram and other symbolic representations like those in Mathematics. This is can be seen in the tree diagram below

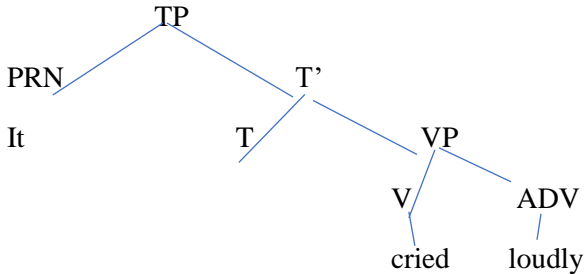


This tree has the power to spell several ways of identifying verbs or nouns by their inflectional morphology in English. Radford (2009:34) posits that, in addition to their uninflected base form, verbs typically have up to four different inflectional forms which include, base, perfect, past, present and progressive forms. From the above tree diagram we can see how economical it serves with grammatical, morphological and syntactic information. For instance, the terminal word ‘walk’ has an inflectional or affix hopping -‘ed’; which is due to indexicalisation of auxiliary. Syntactically, the *PERFP* has no connection with the NP-*we* in number, gender or case but wholly with the verb.

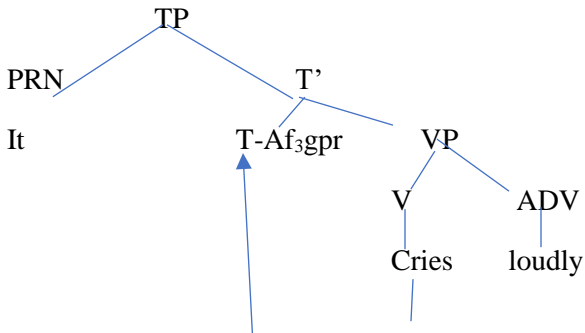


Unlike in the first tree, here, the inflected verb-*cries* has a connection with the NP-*It* most importantly in number. What is essentially noticeable is how the tree marks its phrasal distributions clearly. For instance, the TP represents the phrase class, the T' indicates that an inflection is required through merge to have a tense word, while the VP concerns with the main scope of the phrase. In the same T', there is close recognition of abstracted information

which can only be understood through the minimalism maxims or operations like merge, delete, copy and select.



There is indiscriminate ground of tense determinacy due to subject involvement. But in the below tree, the NP *It* has the control of *cry* to be *cries*. For it to be comprehensibly grasped, there is need to operationalized the whole syntactic network through what is called *feature checkers* like '*s*' as in this regard, and '*d*' in the foregoing tree. The whole system affects both logical and phonetic forms of the inflected verbal particle.



Bracketing

Bracketing has similar pattern with the tree diagram formation and analysis in terminal and non-terminal inclusion. For instance, where two opening brackets are used, the first represents highest order, as in the above formation is clause or sentence, the second bracket represents second tier of entry, which is phrase identification and the last one represent the terminal node, i.e. the grammatical words immediately following the bracket. All the opening brackets as mirrored below are closed in the right-hand and this marks the boundary or unit containment. This is illustrated in the labelled square brackets below:

NP, PRN[[[It]]] VP[[cries] AP[[loudly]]]

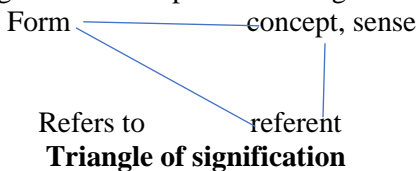
These devices are rich in analytic description and conveyance of linguistic meaning. They also cover the whole gamut of analytic circumstances from the traditional grammar to the more refined generative grammar. Their communicative features regulate how data is patterned through general laws and offers explanatory scope. In the first place they form a basis through which information is formulated and how it is systematically presented and analyzed mostly through rewrite rules or what is called PSR. This has also attributed scientific outlooks of the syntactic analytic tools which aim at achieving something, or what Haegen (2006) calls 'search', a 'hunt', 'a pursuit'. What is importantly discernible in most of the descriptive purview is compositionality, which must not necessarily be on syntax alone. Borg (2004:7), opines that:

formal semantics tell us, roughly what we can hope to deliver something which will serve as a theory of linguistics meaning based solely on the formal aspects of language (perhaps together

with a formal description of the context in which linguistic items are produced). For any sentence of the natural language question, our theory will take a formal description of that linguistic item and, on the basis of a finite set of axioms and recursively specified rules of composition, yield a specification of the meaning (for instance, in terms of truth conditions) of that sentence

Semantics and Analytic Tools

Most of the theories of semantics such as Componential Analysis Theory, Referential Theory and Relevance Theory have set off scientific qualities of compositionality and referential target. Because of this binary obligation, their thrust remains resolute to give a take away tool for meaning formation or interpretation. There is no way this is made unless it passes through linguistic description which by extension dwells on analytic tools. These tools could be borrowed from those in syntax, but what is essentially based is binary inclusion and which is best analyzed using tables. In a more refined theoretical description, in this sphere, there is close dependence on mathematical tools such as chevron, use of arrow, and all other features valuable in that preoccupation. And because of its primacy in meaning studies, semanticists uses different tools that convey how meaning is enacted through reference- referent relationship. This referential relationship is known as ‘signification’. We can examine how meaning becomes the products of signification as,



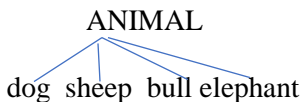
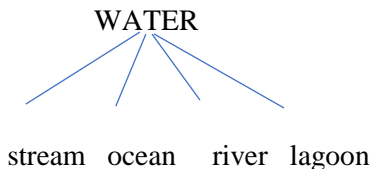
The relationship between the above triad components-form-concept-referent, has to do with referring or referencing and is not a simple or direct relation between words and things; the referent in the world, and the form and concept in the language. This network of relationship, which also accounts for one of the analytical tools shows how adherent linguistic forms are to world entities. However, scholarly arguments like Finnegan (2008), Bloomfield (1933) and Sapir (1918) verify the inequality in the relationship; that should not often be conventional. In other words, the meaning is arbitrarily designated.

Markedness-Binariness

Hofman (1993:21) stresses on the notion of markedness which he sees it useful for coming to grips with many other phenomena in language. One of the roles of markedness representation is been helpful in the pairs of ‘oppositeness’ such as male/female or long/short. When a word is being marked, it means that it has some special or additional element(s) of meaning that other do not have as we can see below:



We can also equip a tree-like diagram in labelling lexical features which is one of the most basic types of lexical structure that shows inclusion. This process or superordinate and sub-ordinates relationship is HYPONYMY.

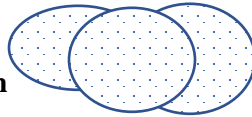


Logically, there is a basic rule of human language that if there is a common word that means just what you want to say, you should use it rather than the general word, e.g. *cow* rather than *animal*, *millet* rather than *grains* or *stream* rather than *water*. This further adumbrates on the notion of specification

Set/Set Theory

Set is geometric or mathematics tool use is communicating ideas. It gains the popularity of theorization (i.e. Set Theory). Its function in mathematics tallies with what it is used for in linguistics. Linguists found it credibly appropriate to use set in exhibiting information. Most of what it is used for settles on variables groupings. For instance, the variables house, class, motel and room have commonplace nature/function, i.e. of accommodation. If this is their common feature, they can have unionship or what is called intersection grouping. In the same vein, some variable can be subset of other parallel representation. Thus, linguistics can be understood on how well this set is put in place especially in the realm of semantics.

Symbolic/Pictorial Orientation



Another informative display use in semantics include orientation which mostly comes in pictorial display. Some orientations have no linguistic or language related manifestation but carries how the information contained in it represents additional value to the understanding of linguistics. For instance, in the diagram below, the map has no linguistic functions or significations but in some cases it is used most importantly in indicating isoglosses which mark linguistic variations across ethnic or any other social ebbs. We can use map to highlight how postvocalic 'r' is used in some parts of Asian Continent or how gender is engendered in some parts of Kaduna state.



This pictorial labelling can also communicate to reader how some conventions and arbitrariness of how language behave. Ian Weinrich in Chambers (2002), for example used isogloss map in his DIASYSTEM, which is a very famous model in dialectology.

Componential Analysis

This is another trend or tool for linguistic studies. It has scientific and mathematical integrity especially by the fact that it operates as formal language or metalanguage. Just like in many examples, this linguistics apparatus helps in meaning designation mostly through inclusion or seclusion. The plus mark (+) indicates the feature manifest in the labelling while the minus mark (-) spells absence of the feature(s) in the linguistic description or attribute. One of the strengths of this method is that the binary or grid network of reference summarizes economical display of information. It also reduces fussiness of information or meaning representation. This ensures that meaning of words is determined by COMPOSITIONALITY/ATTRIBUTION, i.e. by the relational network of components and their intrinsic features:

	COW	CARPET	MAN	TREE	SHOE	GOAT
LIVING	+	-	+	+	-	+
FOOD	+	-	+	+	-	+
HUMAN	+	-	+	-	-	-
ANIMAL	+	-	+	-	-	+
NATURAL	-	-	+	-	-	+

The notion of compositionality of semantic variables are best treated in structural semantics which distinguishes between the linguistic encyclopedic levels of those not residing in the content

of distinctive features. If features are common to certain class of semantic entities, they could be categorized out of the schema of commonness or categorization.

Morphology and Analytic Tools

In morphology, the description revolves within the scope of word (or by a bound and free morpheme). Each of these two words features has peculiar entry and represents certain functional or structural potentials. Whether it is this or that, what is important is adequacy and appropriateness in representation. A word to have been concatenated for example must have met unique structural depiction. What is most important is how word is formed or represented morphologically. This can be seen in word formation processes like coinage, blending, hypocorism and inflection or derivation. The last two have unique structural patterning in theory formations, and they undergo through scientific governance. In most of the works on word formations process, these are represented in a sizeable tabular form. This tabulation therefore serves strong pictorial power and ease understanding of the formation load as in the following:

Derivation

Affix	ed/en	ing	s
Word	walked	walking	walks
	stolen	stealing	steals
	stopped	stopping	stops

Inflection

affix	io	sion	ism	age	al	ic	ly
word	rendition	admission	capitalism	drainage	rebuttal	historic	readily
	donation	vision	monism	marriage	classical	heroic	happily

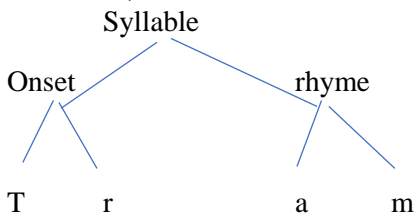
tuition mission feudalism spoilage radical simplistic complete

The first table marks how words are formed by an affix but what is most essential is change in grammatical class. For example, the word walk (v) is affixed with *ed-* walked (V). This means the affixation does not change the word from being a verb. In the second table, the same processes are applied, but in this case, there is no shift in grammatical class but in function content. For example, the word donates (V) can have an affix *tion* to become donation (N). The same procedures can be used in tree diagram, what is often needed in this regard is utilizing information in accurate and economical resources.

Another landmark of science of word is syllabic structuration. In syllabic/foot representation/ relationship between sequential and segmental structure. On this, Anderson, (1987: 8) agrees with Aronoff and Fudeman (2011) by situating that segments belonging to a particular grouping share some properties which can be associated with morphological and to some extent to phonological. The thrust is often on understanding definable parameters and must incline to asymmetrical linearization.

Syllabification

This is another morphological outlook that is meant for syllable formation out of individual letters or morphemes. Use of tree as example in the diagram below, brings an apt understanding of English syllable formation,



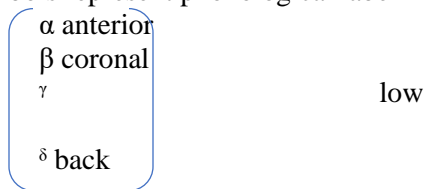
The above constituent is predictable because onset universally precedes rhymes that the (*am*) unit follows the (*tr*) unit in order to constitute a well-formed syllable. Going by this description, as opined by Disciullo (1984), s syllable is a constituent and predictable because onset universally precedes rhyme, that the (*am*) unit follows the (*tr*) unit in order to constitute a well-formed syllable. This mode of analytic/scientific formation addresses the strength of their linearity. However, this adds value to their structural licensing or constraints. If these licensing conditions are met, there is high possibility in evidential proposition, and in this regard are structurally and morphologically determined.

Phonologically and Analytic Tools

This area is as long as human being as it possesses features obtainable in long past. There is no way human lives without verbal utterance which also bear phonetic flow. These utterances are produced in sound forms which are transcribed into writing. To have a clear description of the sounds, a phonological domain called acoustics is responsible for that. Technically, phonetics, which is a science of sound has in it fields of structural description. And phoneticians like Roach (1998), Avery & Rice (2008) and Even & Kaisse (2010) have agreed on how sounds formation and production are produced via scientifically and complex manners. They also confer on phonological tools or theories which account for the occurrence and variations of the phonological properties within and across languages and thus to provide a substantial definition of phonological systems tenable for a given human languages.

One of the contemporary phonological theorizing grounds as examined by Harry, Jan, and Henk, (2005) is Synchronic Phonology, through which it theoretical background offers us with processes like Componential Assumption. This view goes with the view of Chomsky & Halle (1968), which states that representation

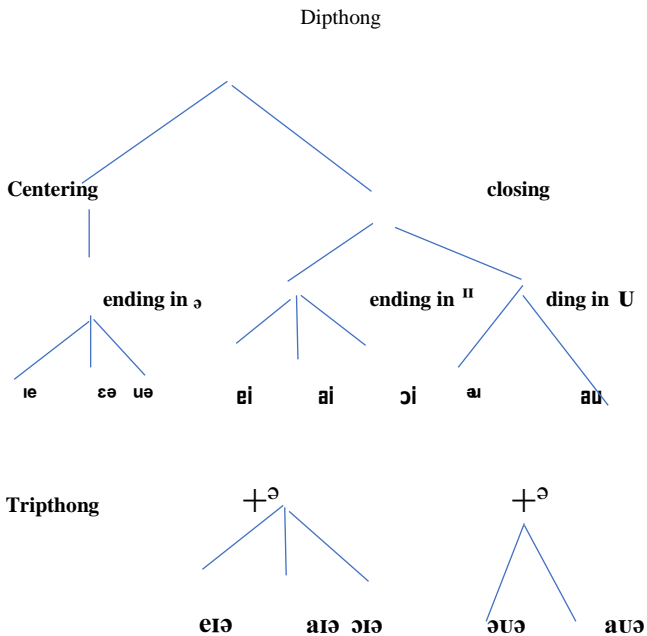
in componential assumption of the internal structure of segments optimizes the expression of phonological relationship ('class and regularity') adequacy of binary features. The diagram below accounts for how symbols represent phonological labelling:



These phonological representation illustrates and formalizes between members of any arbitrary set of features, or indeed between different features. By use of those symbols like β , α , γ , and δ also, we are instrumented with clear cut scientific documentation of data. Evidently, there are some permissible features in describing how a particular group of phonetic units are patterned. In the realm of sounds like in (i) below undergo feature patterning, but which depends on how it conforms to naturalistic order. In *ptk* articulation, there is apparent zero air emission-blockage of air. On that, they are seen as plosive voiceless. But in the production of *bdg*, the manner of the articulation depends wholly on how air passes through the pulmonary track and this ensures them be voiced. All this cannot occur without scientific support through acoustic display. In the same vein, the pattering in (ii) has impermissible network of incoherence or inequality especially in the English language. This attracts use asterisk which is mathematically or scientifically oriented.

- | | |
|---|--|
| (i) $\left. \begin{array}{l} \mathbf{ptk} \\ \mathbf{bdg} \end{array} \right\}$ | (ii) $\left. \begin{array}{l} \mathbf{a} \ *tkl \\ \mathbf{b} \ * \neq kt \\ \mathbf{c} \ *tk \neq \end{array} \right\}$ |
|---|--|

Another landmark plausible in phonological description is the use of charts and tables. The designated analytic tools show points of contrast, sameness and inclusion. These behavioristic indices of the tools also brings to readers a clearer point of presentation. For instance, sound systems are most studied in chart or table form. Through these ways, each sound is attributed with natural features as sibilant, sonorant, stop, glide etcetera. With regards to primary cardinal vowels, vocal cavity chat is used to showcase the position, size, shape and function of each sound. In agreement with this, Crystal (1994:239) presents a glaring description of vowel sound units display as,



These representations facilitate in so many instances, how great gamut of information is economically represented. They include symbols like + () */ and arrow like and each of these tools is significant in phonological or phonetic description, and they are universal to some extent. Finnegan (2008:109) notes that slanted lines // are mostly used to enclose phoneme and square brackets [] are used to enclose allophones, while angled brackets < > are used for enclosing letters. This clarification helps linguistics analysts in addressing all forms of phonological labeling.

Data Documentation and Methodology of the Investigation

This study is exclusively theoretical and descriptive and has a blend of qualitative and quantitative research features. The latter twofold investigations pattern is essentially suitable in describing data in numerical and character integrity. It proves how the research outcomes can be assessed with precise interpretation. The data is grouped into four domains; according to classification of linguistics into its core disciplines- Phonology, Syntax, Semantics and Morphology. Each of these disciplines attracted a response of fifty respondents. In sum, a total of 200 respondents' scripts apart from a total of 30 terminal/journal papers are used. This is pictorially represented as:

Sources of the research Data



Students' scripts-200

terminal papers journal/ projects -30

The students/researchers responses are guided by the following questions/tasks, but to their own volitional space:

- a. *How do we analyze linguistic units?*
- b. *Form and analyze the following.... linguistic units in a more formal manners.*
- c. *Compare and contrast between the core linguistics in terms of how they are analyzed.*
- d. *What are the strengths of the format of your analysis?*
- e. *How scientific is your formation/analysis?*

These questions/tasks are responded and answered in the tables below. The responses are recorded in percentages summation:

Table 1

Students scripts	Task/ Question a	Task/ question b	Task/ Question c	Task/ Question d	Task/ question e	Total %
Morphology	24/100	43/100	40/100	48/100	53/100	41.6%
Semantics	58/100	55/100	45/100	53/100	32/100	48.6
Syntax	75/100	64/100	67/100	53/100	51/100	62%
Phonology	45/100	45/100	53/100	43/100	54/100	48%
Total % of response	50.5%	51.8	51.3%	49.3	47.5	

Table 2

Journal/Term	Task/ question a	Task/ question b	Task/ question c	Task /question d	Task/ question e	Total %
Morpholog	67/100	54/100	43/100	54/100	65/100	56.6%
Semantics	54/100	44/100	40/100	65/100	70/100	54.6%
Syntax	43/100	56/100	67/100	76/100	79/100	64.2%
Phonology	54/100	50/100	42/100	54/100	76/100	55.6%
Total % of response	54.5%	51%	48%	62.3%	72.5%	

Based on the findings which reside on the investigation questions, table 1 shows that syntax has the highest score 62% of the use of scientific or analytic tools in the formation and analysis of syntactic units, while morphology has the least in the use of such analytic tools with 41.6%. The students also find it difficult to volitionally use the tools until they are compelled to do so. This is seen in the score content of 51%. The result also shows that the students could not assess or ascertain the scientific power of the analytic tools.

In the same vein, table 2 proves that syntax is considered most scientifically accessible in the use of analytical tools with

64.2%, as semantics record the lowest patronage in using the analytic devices. Similarly, on the ground of the research questions, there is disclosure that the use of the tool's marks how terminal and journal papers researchers execute their works more scientific and comprehensible, as it is marked with the highest score of 72.5%. However, the journal/conference publications find it inadequate to assess the extent of how the tools are used across the core linguistics fields. This is contained with only 48%. Summarily, the two findings vindicated that the students are naïve and ill-informed of the usefulness of the linguistic analytic tools. It is also noticed that the quality of ideas presentation in students write up could have been other indices of inadequate usage of the tools.

Similarly, the students found it less functional in attributing their linguistic tasks with such tools. This has drastically created a sharp gap with the way terminal papers such as journal or project papers are written, perhaps this is due to the tasking nature of the paper. This task attributed its scope to some of the communicative features of the analytic devices which include economy of information representation, implicitness of linguistic variables, clarity and precision of presentations of data. Conclusively, the thrust of this study does not only rely on the discovery of how or the extent of how the tools are used but to inculcate the culture of using them. This will inextricably reveal or ascertain the scientific state of linguistics and how it is related to other fields like general science and philosophy.

Conclusion

This study investigated both theoretical and practical aspects of analytic tools use in core linguistics. The use of these tools is essentially a recognition of the fact that linguistics is science oriented. The tools are also scientific tools, and wherever they are used, there is remarkable scientific reflection. The study also becomes apparent as it forms its basis on twofold, i.e. reading

of the tools and examining how the tools are ardently used or otherwise by students in their terminal paper write ups. From the analysis of the data, there is clear understanding of how the tools are used, however, there is no clear cut of that with regards to the fixed number of the tools.

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SEMANTIQUE ET PRAGMATIQUE : DEUX CONCEPTS, UN SENS, POUR LA LANGUE

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Résumé

Selon que l'on définit la sémantique et la pragmatique d'un point de vue ou d'un autre, les deux disciplines sont complémentaires l'une de l'autre. Nous soutenons dans cette communication que la sémantique est intégrée à la pragmatique. Elles sont complémentaires et nécessaires l'une à l'autre. Les arguments pour appuyer cette thèse ne sont pas à rechercher. Premièrement, il convient de retenir qu'au cœur des théories pragmatiques se trouvent trois grandes préoccupations sémantiques. Ce sont les trois réponses aux trois préoccupations qui consacrent la différence entre théories pragmatiques. Ces préoccupations sont les suivantes : la limite de la signification, le calcul de sens, la nature du contexte. Cette communication cherche donc à établir ces préoccupations qui mettent en évidence cette complémentarité.

Mots clés : communication, complémentaire, pragmatique, sémantique,

Introduction

Il n'est contesté par personne, à l'heure actuelle, qu'on ne peut pas comprendre le langage humain en se basant uniquement sur les aspects codiques et vériconditionnels. Ces aspects linguistiques sont nécessaires à l'interprétation d'un énoncé, mais ils ne sont pas suffisants, pour autant. Ils doivent être complétés par les aspects contextuels, aspects inférentiels donc.

Poussant plus loin, Recanati (1981:36) ne va-t-il pas jusqu'à affirmer qu' « *il faut admettre que même l'interprétation d'un performatif explicite repose partiellement sur une inférence contextuelle* » ? En termes techniques, nous dirions que l'interprétation sémantique d'un énoncé ne relève pas que de la forme non - propositionnelle (prenant en compte les données linguistiques uniquement). Une interprétation linguistique n'est pas complète. Pour l'être, le traitement linguistique de l'énoncé (traitement périphérique) doit s'enrichir d'un autre type de traitement, que nous nous permettons d'appeler 'traitement pragmatique'. Seule l'interprétation pragmatique est complète car elle prend en compte les données lexicales, logiques, encyclopédiques et perceptives. Comme on le voit, la sémantique participe, à côté de la pragmatique, à l'acte de compréhension d'un énoncé.

L'argument qui avait milité en faveur de la séparation étanche entre sémantique et pragmatique est le fait de considérer d'une part la sémantique comme une discipline linguistique qui s'occupe du sens des phrases, sens identifié au contenu représentatif de ces phrases et, d'autre part la pragmatique comme l'étude du sens contextuel, du sens de l'énonciation incorporant ainsi ce que la linguistique ne peut prendre en compte dans ses analyses (pour raison de rigueur méthodologique). Cette thèse qui milite en faveur du principe de l'autonomie du sens révèle l'existence d'un sens sémantique opposé au sens pragmatique. La conséquence logique est que l'on en vient à considérer, à tort ou à raison, que le vrai sens est le sens pragmatique. Ce dernier, tributaire de la situation d'énonciation, est un sens connotatif.

Venons-en à une notion qui sert d'argument fort en faveur d'une relation sémantique - pragmatique : la notion de contexte. Grâce à la nouvelle conception de ce concept, l'on comprend bien que la thèse de la dépendance contextuelle constitue non

seulement “*un argument pratique dans l’analyse de la communication, mais également un argument plus technique en vue de décrire la variation du sens*” (Moeschler et alii 1994 :16). Faut-il rappeler que le contexte n’est pas à confondre avec la situation d’énonciation, situation donnée à l’avance et qui demeure fixe tout au long du discours. Le contexte est plutôt un ensemble d’hypothèses émises énoncé après énoncé. Ces assumptions sont des propositions qui correspondent à des informations tirées des sources linguistique, logique, encyclopédique (qui comprend la situation d’énonciation et toutes les connaissances ou les croyances qu’a le sujet), mémorielle et perceptive. A la suite de ces éclaircissements, on comprend que la sémantique se trouve intégrée à la pragmatique dans le processus d’interprétation des énoncés.

La traduction en tant que telle présente un intérêt pour la sémantique. On n’ignore pas qu’elle se trouve invoquée dans le débat sur les universaux sémantiques/universaux d’expérience. Hagège (cité par Rastier 1996 :27) considère la possibilité qu’ont toutes les langues à se traduire comme un argument fort en faveur de la thèse des universaux linguistiques/universaux d’expérience quand il affirme que la traduction est la seule garantie que nous ayons d’une substance sémantique au moins en partie commune à toutes les langues. C’est toujours elle, dans ce débat, qui est invoquée pour étayer la thèse selon laquelle les sèmes demeurent propres à chaque langue particulière. De la sorte, s’il existe des universaux d’expérience, ce ne sont pas des unités linguistiques mais des formations conceptuelles. Rastier (1996: 28), pour le citer en exemple, part du constat trivial suivant : “*même entre les langues étroitement apparentées, les mots les plus simples ne se traduisent pas exactement*”. A partir de ce constat, il argue : “*on ne peut affirmer que les sèmes soient des universaux, à moins de fonder cette thèse sur leur assimilation à des idées innées, ou à*

des qualités du réel extralinguistique”. Il y a lieu, tout compte fait, de conclure à un intérêt réflexif de la sémantique en traduction. Cet intérêt justifie et soutient d’abord des théories sémantiques en traductologie.

LA SEMANTIQUE

Nous allons traiter la sémantique selon deux axes : la sémantique componentielle et la sémantique cognitive :

La sémantique componentielle

Cette démarche sémantique décompose la signification en composants ou traits ou encore marqueurs sémantiques, dits aussi sèmes. Ces composants du sémème sont des unités du contenu. Ils ont une dimension inférieure au contenu du morphème. La sémantique componentielle permet, alors, de représenter la signification comme une matrice des propriétés.

Dans un contexte, la sémantique componentielle retient les propriétés pertinentes (définitoires) de l’unité lexicale. Il s’agit des propriétés par lesquelles un signifié se distingue de l’autre ou des autres avec lesquels il se trouve dans le même champ sémantique.

Aussi pouvons-nous soutenir avec Seleskovitch (2001 :105) que la sémantique componentielle est une approche qui permet de dégager, de la formulation en langue source, le sens qu’elle désigne mais qui n’est pas contenu en elle, puis de l’exprimer en langue cible. Les sèmes afférents permettent de dégager donc le sens contextuel, sens pragmatique étant donné le fait que l’on prend en compte les interprétants. L’analyse componentielle peut, à juste titre, être considérée comme une première théorie sémantique pour la traduction. En reconnaissant que la compréhension d’un texte en langue maternelle est de nature conceptuelle et a son siège en mémoire, la sémantique componentielle est en relation avec la sémantique cognitive dont nous allons présenter les grandes articulations.

La sémantique cognitive

Bien évidemment, le courant dit “sémantique cognitive” est un ensemble de recherches hétéroclites dont le seul fil conducteur est la thèse selon laquelle le langage n’est pas autonome, mais “il est intégré dans l’ensemble des capacités cognitives qui permettent à l’homme de comprendre le monde avec les outils conceptuels de plus en plus raffinés” (Geeraerts 1990 : 20). Cette sémantique pose que le statut mental des significations lexicales se rattache directement à la fonction générale de la pensée, c’est-à-dire à la fonction de la cognition comme reflet et reconstruction de l’expérience. La sémantique cognitive identifie le sens à des représentations généralement réduites à des concepts rapportés à des domaines cognitifs. Reprenant la formule de Jackendoff (1983), Canon-Roger affirme que la structure sémantique est la structure conceptuelle.

Nous nous efforçons de présenter quelques théories relevant de ce courant et ayant une relation étroite non seulement avec la pragmatique, mais aussi avec la théorie pragmatique de la traduction. Nous citons ‘la théorie sémantique des prototypes, la théorie des espaces mentaux et la sémantique conceptuelle’.

LA PRAGMATIQUE

Nous aurons à présenter brièvement la pragmatique, domaine qui nous a fourni le paradigme scientifique le plus important pour notre analyse traductologique. Nous en présenterons les différents modèles théoriques sans verser dans l’histoire de la discipline que d’aucuns situent vers les années cinquante. Ce tableau historique s’avère important. Il permettra, en effet, de situer le courant cognitiviste par rapport aux autres courants de la pragmatique et d’expliquer ainsi le choix de la théorie de la pertinence pour une analyse de la communication. Nous montrerons en quoi la théorie de l’argumentation d’Anscombe et Ducrot complète certains aspects de la théorie de la pertinence, ceci en vue de justifier le recours à ce deuxième

modèle qui comble les insuffisances du premier. Nous aborderons aussi la notion de contexte, notion essentielle pour toute étude de la traduction et toute étude pragmatique.

La Pragmatique dans le domaine des sciences du langage

Un fait est évident : depuis l'apparition de la grammaire générative, les sciences du langage en général et la linguistique en particulier ont connu un véritable renouveau programmatique. Deux faits sont caractéristiques de ce renouveau :

- le fait d'inscrire ouvertement la linguistique comme science cognitive ; et
- le principe de modularité spécifique, d'après lequel le système cognitif dévolu au traitement et à l'acquisition du langage est spécifique au langage.

La pragmatique s'inscrit dans ce renouveau.

De toute évidence, Chomsky a parlé de la pragmatique lorsqu'il évoque deux notions linguistiques : la notion d'usage et la notion de 'compétence pragmatique'. Kasher (1993:124) nous apprend que Chomsky admet avant tout que l'usage du langage peut-être incorporée à l'étude du langage. Ce point de vue est celui qui transparaît lorsque Chomsky affirme : "We can judge formal theories in terms of their ability to explain and clarify a variety of facts about the way in which sentences are used and understood".

Il est aisé de constater que, l'usage dont parle Chomsky n'est pas celui de Kerbrat-Orecchioni dans la théorie de l'énonciation, par exemple. Pour Chomsky, l'usage de la phrase équivaut à l'usage de son mécanisme syntaxique. C'est pourquoi, cet usage relève de la sémantique en tant qu'étude des problèmes relatifs au sens, à la référence et à l'usage systématique des mécanismes syntaxiques disponibles dans la langue. Aux yeux de Noam Chomsky, pragmatique, syntaxe et sémantique sont liées, le chapitre principal étant la syntaxe. Il y est, en effet, question de

décrire et d'expliquer comment la compétence grammaticale est utilisée dans la production des phrases.

En relation avec la compétence pragmatique, Chomsky assigne au chercheur d'étudier ce qui fait la connaissance justifiant un tel ou tel usage dans un contexte.

Ceci présuppose que la linguistique générative admet l'existence d'une compétence pragmatique. La compétence pragmatique n'est pas à confondre avec la performance. La compétence pragmatique est le fait d'être capable de comprendre ce que l'on dit et dire pourquoi on le dit. Cette compétence est donc une des composantes de la performance grammaticale. A propos de cette inclusion, nous disons avec Kasher (op. cit: 143): "There is nothing incoherent in an idea of a pragmatic competence being a component of grammatical performance".

Ainsi, la performance grammaticale peut être entendue comme la faculté d'où relève la créativité de l'usage du langage.

Ceci dit, toute la théorie générative reconnaît que ce que nous disons est conditionné par le contexte. Dans le même ordre d'idées, savoir pourquoi l'on dit ce que l'on dit ne peut que s'expliquer en tenant compte du contexte. Ce dernier serait régi par un certain nombre de règles. Il appartient alors à la pragmatique de spécifier et d'expliquer ces règles en termes d'innéité.

Non seulement la linguistique, mais aussi la pragmatique (en tant qu'étude de la compréhension et de l'interprétation des énoncés) sont étroitement liées à la psychologie, par le biais de ce que Chomsky (1993: 5) appelle "the cognitive revolution". Elles en sont des sous-domaines, d'après la grammaire générative :

"The cognitive revolution is concerned with states of the mind/brain and how they enter into behavior, in particular, cognitive states: states of knowledge, interpretation, belief, and so on. An

approach to human thought and action in these terms takes psychology, and its subfield of linguistics, to be part of the natural sciences, concerned with human nature and its manifestations and particularly with the brain.

Telles sont les traces de la pragmatique, ou d'une pragmatique à travers la théorie de la grammaire universelle de Chomsky.

Tard venue pour ce qui est de son nom, mais séculaire pour ce qui est de son idée, la pragmatique a été l'un des trois chapitres centraux de la théorie du langage dans le projet de Charles Morris en 1938. Elle intéresse la traductologie car elle est la science de la communication - et principalement de la communication verbale - la mieux outillée pour apporter des explications des faits restés longtemps intuitifs chez nombre de spécialistes de la traduction. C'est la pragmatique qui permet de cerner l'intention du locuteur, de définir le contexte et d'expliquer le processus d'interprétation. Nous ne sommes pas opposé à la définition que Latraverse (1987 : 22) en donne : "L'étude du langage en contexte, ou saisi en fonction de l'usage".

Ainsi définie, la Pragmatique relève des études de la communication et de la cognition humaine. Pareille discipline vient révolutionner la science linguistique dans son objet même d'étude. Ce qui fait dire à Kilumba (2005 : 9) que :

L'objet actuel de la science linguistique est donc le langage ou, plus explicitement, la langue vue et appréhendée par le biais de la communication humaine interactive ; celle-ci est inclusive et englobante par rapport à la langue - code.

Conçue dans son triple rapport, nous pouvons définir la Pragmatique:

- d'après le rapport pragmatique et communication : une étude des aspects inférentiels (non - codiques) de la communication verbale.
- d'après le rapport langage et cognition : une étude des mécanismes cognitifs (centraux) à l'origine de l'interprétation des énoncés.
- d'après le rapport pragmatique et linguistique : une étude de l'usage du langage, à l'opposé de la linguistique qui est l'étude du langage.

Dans cet ordre d'idées, la pragmatique qui n'est ni une théorie du discours, ni une "poubelle linguistique", a pour rôle de : rendre compte de l'usage du langage dans la communication ; expliquer comment les inférences fonctionnent dans l'interprétation des énoncés; expliquer pourquoi la communication non-littérale est préférée à la communication littérale ; expliquer la sous-détermination linguistique de l'interprétation des énoncés.

Au regard du rôle ci-dessus assigné à la pragmatique, tel que nous le décrit Jacques Moeschler, il y a lieu de reconnaître que la pragmatique est importante dans la pratique et dans la théorie de la traduction. Elle permet au traducteur de réussir la désambiguïsation, de découvrir objectivement l'intention et la force illocutoire d'un locuteur, de choisir le contexte, de vérifier les hypothèses contextuelles, de traiter l'implication et la présupposition.

Notre approche pragmatique de la traduction prendra en compte tous ces aspects. Car les principes pragmatiques jouent un rôle pour déterminer non seulement ce qui est implicite, mais également ce qui est dit. Pour l'heure, il nous semble impérieux de parler des courants pragmatiques les plus en vue.

Les théories pragmatiques

Nous avons choisi deux d'entre plusieurs théories pragmatiques comme socles de la théorie pragmatique de la traduction que nous entendons proposer. Il s'agit de la théorie de la pragmatique cognitiviste et la théorie de la pragmatique intégrée. Or ce choix ne peut être fait sans au préalable une comparaison. Sperber et Wilson (1989 : 249) conseillent cette attitude au pragmaticien en particulier et au scientifique en général :

La recherche d'une théorie scientifique juste ne peut se fonder sur l'examen de toutes les théories possibles puisqu'on ne les connaît pas toutes. On ne peut non plus faire appel à un critère qui permettrait de dire si une théorie est juste sans la comparer à d'autres théories.

Pour le besoin de la comparaison, nous pouvons regrouper les théories pragmatiques en quatre types :

Les théories linéaires :

Ce sont des théories qui sont issues de la philosophie du langage et de la sémiotique. Elles préconisent un lien entre les trois composantes sémiotiques : la syntaxe, la sémantique et la pragmatique. Ces théories sont dites linéaires parce qu'elles admettent un ordre linéaire dans le traitement du signe linguistique. Elles sont en plus modulaires en ce qu'elles admettent que chaque composante est autonome et indépendante.

Les théories en Y

Les théories « en Y » sont des modèles comportant une composante « linguistique » (la branche de gauche du Y) et une composante « pragmatique » (la branche de droite du Y) nettement séparées (Cervoni, 1991 : 221). Pour être plus explicite, disons que dans cette formule (Y) de Berrendonner, la première de deux composantes produit « la signification de la phrase », base du sens

littéral. La seconde est responsable de « tout ce qui s'ajoute » au sens littéral. Le courant le plus représentatif de ces théories est celui d'Anscombe et Ducrot appelé "Pragmatique intégrée".

La pragmatique systémique

La démarche systémique a fait son entrée triomphale dans la pragmatique de la communication par le biais de ce l'on convient d'appeler l'*Ecole de Palo Alto*. Les idées originales de ce groupe de chercheurs d'origines scientifiques diverses installés dans la banlieue sud de San Francisco ont retenu notre attention en ce qu'elles se proposent en premier lieu d'être une théorie de communication.

Trois principes de l'Ecole de Palo Alto nous inspirent étant donné qu'ils entretiennent des liens étroits avec la théorie de pertinence: Tout comportement est communication, L'essence de la communication réside dans des processus relationnels et interactionnels, Tout message comporte deux sens

Les théories cognitivistes

Ce courant de la pragmatique relève des sciences cognitives. La pragmatique cognitive est l'une des trois disciplines principales de la linguistique cognitive, à savoir la sémantique cognitive dont nous avons parlé ci-haut, la grammaire générative et la pragmatique cognitive que nous appelons "la pragmatique de la communication". A la suite de Greeraerts (1995 : 111-112), nous définissons la linguistique cognitive en ces termes :

Cognitive Linguistics is an approach to the analysis of natural language that focuses on language as an instrument for organizing, processing, and conveying information [...] Cognitive linguistics is the study of language in its cognitive function, where cognitive refers to crucial role of intermediate informational structures in our encounters with the World.

Il ressort de ces définitions quelques caractéristiques majeures : la primauté accordée au sens dans une analyse linguistique et la nature encyclopédique du sens.

Conclusion

Nous avons au cours de cette communication focalisé sur les notions de sémantique et de pragmatique. Nous avons présenté ces théories sémantiques qui ont un rapport étroit avec l'une des théories nous servant de modèle d'approche de la traduction. Etant donné l'importance de la notion de concept dans la théorie pragmatique, l'un des modèles scientifiques que nous utilisons pour nos analyses, nous nous tournons vers la sémantique conceptuelle, pour en présenter les lignes essentielles au discours traductologique. Somme toute, la théorie cognitive est celle qui éclaire le pragmaticien en général et le traductologue en particulier sur les phénomènes sémantico-pragmatiques. La théorie interprétative est une théorie sémantico-pragmatique. A ce titre, elle ne peut que s'ouvrir aux apports de la sémantique cognitive.

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TEXTUAL ANALYSIS OF SOME CODES IN NIGERIAN TEACHERS' CODES AND ETHICS

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Abstract

The textual analysis of the Nigerian teachers' codes seems not to have been wholly explored by textual analysts, hence the researchers' interest to take up an aspect of the analytical landscape by embarking on textual analysis of Nigerian teachers' codes and ethics using Halliday's Systemic Functional Linguistics (SFL) theory. The researchers are motivated by the factors of misinterpreting the codes by some people to attempt interpreting the codes with the view to drawing out the functional messages contained in them and to figure out why some teachers misinterpret the codes. The data for the study is drawn from TRCN *Teachers' Code of Conduct*, the internet and print materials and the researchers use qualitative research design for data analysis. After a study of the codes, the researchers uncover that teachers' codes are professional guidelines with adequate discourse structures that can be analysed using dissimilar linguistic theories. Another unearthing is that the functional messages of teachers' codes revolve around professional guiding principles that stipulate how teachers should relate with learners, parents, fellow teachers, employers and the society. Also, the study reveals that one of the reasons teachers' codes are misinterpreted or misapplied by some teachers is because the codes are not interpreted to them. As result of some of these findings, the researcher suggests that subsequent

editions of teachers' codes should stipulate how the codes will be interpreted to teachers from time to time.

Keywords: Teachers' code of conduct, textual analysis, principles

Introduction

According to Gurdeep, language is the machinery that we steadily use to converse, to translate, to articulate or to write to others and to complete inestimable activities in our daily interface with one another (361). This means that in the course of human interactions, through language, meaning is encoded and decoded. Gee and Handford explain that the purpose of language is not only for communication of meaning alone. According to them "we do not just mean things with language: we also do things with language" (1). In other words, for us to foster human relations, we have to translate our experiences or implications of the world into a language that is meaningful and functional or utilitarian. In line with this, Eggins stipulates that all the time we have "to react to and construct bits of language that makes sense" (1)

Nevertheless, this meaning, which is the ultimate concern of communication or Linguistics, is encoded in syntactic layers. As a result of these strata in language, most linguists prioritise language stratification as the best way of looking at human interactions and meaning generally. For instance, in Systemic Functional Linguistics, language is analyzed in four strata, namely: Context, Semantics, Lexico-Grammar and Phono-Graphology. Gurdeep, citing Halliday, says Context is concerned with register, and register comprises Field, Tenor, and Mode (361). On the other hand, Semantics is divided into three components, namely: Ideational Semantics (the content of intention), Interpersonal Semantics (speech-function, exchange structure, expression of attitude, etc.); Textual Semantics (text structure). On the other hand, Lexico-Grammar deals with the syntactic arrangement of words into meaningful expressions

where a functional approach involving analysis of the utterance is done in terms of roles such as Transitivity, Theme, and Mood. Phonology-Graphology covers all features pertaining phonological properties and graphic apparatus. Studies in this area of linguistics all point to the fact that languages contain structures that house communication and interactions of human experiences that can be studied by analysing the same language strata.

Generally, teaching and language learning are aspects of Applied Linguistics and Education. Education is considered to be a master key to any social-political and economic development of any nation. Teachers are the pivots on which the educational system or process rests. This means that teachers have a crucial role to play in the educational life of any society. Aklahyel (344) asserts that “teaching is one of the most noble and the oldest professions in the history of mankind”. This means that the teaching profession has been with mankind right from the inception, and it is the most indomitable profession of all times. In assessing the critical attribute of teachers and the foremost roles they play in the development of a nation, the federal government of Nigeria had taken steps towards the professionalization of the teaching occupation. This initiative of re-positioning and sanitizing teaching as a noble profession productively culminated in the establishment of Teachers Registration Council of Nigeria (TRCN). This regulatory body is saddled with the responsibility to regularise and sustain the occupation. It is important to note that with the establishment of TRCN and the establishment of teachers’ code of conduct, the teaching profession is sure to be professionally equipped for tremendous enviable operational exploits.

Conceptual Review

Textual Analysis

Tracing the inception of textual analysis, most scholars are of the opinion that “textual analysis comes from the work of researchers, theorists known as the French structuralists in the 1960s particularly the work of Roland Barthes” (Ayoub, 15). Since its inception in the 1960s, textual analysis has received many linguists’ attention. However, McKee remarks that “textual analysis is the central methodology of Cultural Studies; and yet we do not have available a single, published straightforward guide as to what it is and how we do it” (138). McKee may be right and sincere in this opinion. That is why he has this casual view that “when we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text” (140). The problem with this assumption is that the intellectual tasks involved in carrying out a textual analysis of a text are far more than mere educated guesses. For instance, Norman (184) regards textual analysis as embodying two complementary types of analysis, namely: linguistic and intertextual. Linguistic analysis according to Norman relates to the traditional levels of analysis within linguistics and various aspects of the structure of texts beyond the sentence. On the other hand, intertextual analysis arbitrates between language and social contexts (184). When we subject a text to these critical linguistic experiments, we apparently engage in staid intellectual exercises that transcend mere guesses at text meaning or interpretations.

Notwithstanding, after its inception in 1960s, apart from McKee, many scholars conceive textual analysis from different perspectives. For instance, Morris considers it as a qualitative research method that “describes, interprets and evaluates the characteristics of a recorded message” with a view to ascertaining how an author encodes meaning in the text (163). Even though,

Morris (163) constricts the precincts of textual analysis to a mealy evaluation of recorded message, he informs us about the job that a textual analyst does. From this perspective, a textual analyst arrives at meaning by assessing the features of a recorded speech (and by extension written text). What this means is that a researcher undertaking a textual analysis of a text fulfills his assignment by examining the various components of the text especially from the various language units. Ogunsi (266) refers to these language units as levels which according to him encapsulate: “substance, form and context.” Paraphrasing what Tomori (44-45) says, Ogunsi elucidates that “Substance is made up of the phonic and the graphic materials of language ...; form incorporates grammar and lexis while context relates language form to the non-linguistic features” (266).

Discourse and Semantics

Halliday’s Systemic Functional Linguistics has three meta-functions, namely: interpersonal meta-functions, ideational meta-functions and textual meta-Functions. Eggins’ summary of Systemic Functional Linguistics offers that human language has developed to make three kinds of meanings, namely: experiential meanings (clause as representation), interpersonal meaning (clause as exchange), and textual meanings (clause as message) (58-59). In dealing with meaning and context, Halliday & Hassan emphasise that “Systemic functional grammar analyzes the semantics of a language and the situational contexts in which the language is used in such a way that each serves to predict the other” (45).

These opinions show how meaning and context are related in discourse analysis. For instance, Semantics is the highest stratum within language; it serves as an interface between language and the environment outside language (Halliday and Hassan, 61). This implies that semantics interfaces with context,

but not only with context that operates within context (Halliday and Hassan, 61). As the upper of the two content strata within language, semantics is the border between context and lexico-grammar. It also transforms experience and interpersonal relationships into linguistic meaning. And lexico-grammar transforms this meaning into words, adopting the speaker's perspective, at the same time; it is organized externally as a unit operating in context where the structure of the context of situation operates (Halliday and Hassan, 62). Thus, one may conclude that the meaning of the world and how society views it; their social beliefs and ideologies are all reflected in their discourses and this illustrates the paramount interconnectivity between discourse and ideologies in people's written or spoken discourses.

Discourse and Text

Text and discourse are perhaps used in very erratic scope. This unpredictability appears to be as a result of "various conceptions, degrees of abstraction, and types of oppositions" (Tárnyiková, 19). As a result, "some scholars identify text with written language communication, and discourse with spoken communication" (Tárnyiková, 19). For instance, Alba-Juez (16) candidly says "the term text is restricted to written language, while discourse is restricted to spoken language". However, modern Linguistics reviews text from a broader perspective. For instance, according to Alba-Juez (16), text is reconsidered to include "every type of utterance; therefore a text may be a magazine article, a television interview, a conversation or a cooking recipe, just to give a few examples". This notion interchangeably places text side by side with discourse.

Meanwhile, there are scholars who view text as an abstract construct (langue), while discourse its manifestation (parole). However, explaining the similarity between text and discourse, Longacre (337) claims that what he calls discourse is

called text in Europe (Tárnyiková, 19). In Van-Dijk's perception (3), text is "the abstract theoretical construct underlying what is usually called a discourse." Tárnyiková quotes Widdowson's differentiation of the two terms when he says - text is characterised as "sentences in combination", while discourse as the "use of sentences in combination" (19). These views seem not to be self-explanatory, given the technical nature of the two concepts in question, especially to beginners in the field.

However, we may agree with Tárnyiková (21) who sums up that "text and discourse have gradually come closer to each other as a result of the expansion of the scope of the notion of text ... to cover both spoken and written modes of communication". Based on this expansion, text is defined from different perspectives. Tárnyiková summaries these various perspectives of text as follow: text as a structured sequence forming a unitary whole; text as a stretch of spoken or written language; text as an incremental building of propositions; text as a poly-predicative segment; and text as the abstract theoretical construct underlying a discourse (21). The most important aspect of text is the interconnectedness of structure and ideas. This is what Halliday refers to as texture.

Context and Register

Context is paramount in discourse analysis. A text in Halliday's terminology is a chunk of language that is actually communicated in spoken or written form by real people in actual circumstances (Bloor and Bloor, 4). This is because meaning is determined by examining context and contextual clues. Gratuna and Kallmeyer (8) say "Contextuality establishes references to frames of interpretation which may be located within the actual text or interactional unit but also establishes links to a wide range of discourse events". Firth, following Malinowski, classifies context into two; referring to the broader context as context of

culture, and the specific context as context of situation (Graber, 20). This means that in addition to the context of culture, which is the general context that gives meaning to culturally recognized activities, a text is produced in a specific context of situation, that is, the instantial situation. On the other hand, Biber points out that “one major approach to discourse analysis focuses on the study of language use, describing the ways in which lexical and grammatical features are used in texts” (191). Biber goes on to specify that “the description of a register involves... the situational context, the typical linguistic features, and the functional relationships between the first two components” (191). Moreover, Biber emphasises “the linguistic description of a register requires quantitative analysis to identify the features that are ‘typical’” (191).

In systemic theory, choices made on the level of genre are realized by configurations of context-of-situation variables. These variables or aspects of the context of situation embedded in a text are referred to in systemic Functional grammar as the register plane. The register variables are field, tenor, and mode (Graber, 11). According to Almurashi, Halliday models the context of situation in terms of three important strands called register as follows:

Field: this mentions the topic or what is being talked about (textual meta-function)

Tenor: this portrays those who are involved in the communication (interpersonal meta-function)

Mode: this gives an indication of what part language is playing in the interaction and what form it takes - written or spoken - (ideational meta-function) (73).

Thus, like Tomori explains, “context relates language form to the non-linguistic features” (Ogunsiji, 266). Systemic functional linguistics describes the formal and the situational dimensions of

language. At the situational level, contextual variables are analysed. Meanwhile, description at the formal level concerns patterns such as phonology/graphology, grammatical and lexicosemantic. That is to say that Systemic functional linguistics is concerned with both structural and functional meaning of a text (Ogunsiji, 267).

The Teaching Profession and Ethical Codes

In every profession, ethical standards are set. A profession is a vocation that requires special skills and experience. The Alberta Teachers' "Association Nature of Teaching and Teaching as a Profession" explains that in its broadest sense, "teaching is a process that facilitates learning." Teaching is therefore the specialized application of knowledge, skills and attributes designed to provide unique services to meet educational needs of the individuals and of the society. According to Aklahyel, a "profession refers to a distinct task which could only be performed meaningfully by an individual who has been initiated, trained and assessed" (344). Gailey (121) is convinced that "the service to be rendered by the teaching profession is to assist in preparing human beings in their younger periods of life so that they may be equipped ... to live in the most serviceable manner possible during the whole of life." That is why Maryrose and Uchenna (69), explain that "the essence of teaching is to influence learners to make desirable changes in their behaviour that contribute to better living." In TRCN *Teachers' Code of Conduct*, teaching is said to be one of the oldest and noblest of all profession. This implies that all other professionals such as engineers, lawyers, pharmacists, etc are made by teachers. It is the profession that has more members than other professions (TRCN, 1).

Even as the argument regarding whether teaching should be regarded as a profession or not still lingers, with the establishment of TRCN, teaching is expected to be

professionalized. Unfortunately, due to some of these issues the status of teaching profession in Nigeria has been a contentious issue over the years. According to Goodlord, as cited by Aklahyel, “the autonomy and self-governance is principally missing in teaching” (346) Whether or not the argument questioning the credibility of teaching as a profession is resolved or not, teaching has become more of a profession than a passion, and as such there is a paradigm shift in the perception of the public. This perception is informed by the effort towards professionalization of teaching with the establishment of Teachers Registration Council of Nigeria. TRCN is responsible for the regulation of the teaching profession in Nigeria. The established teaching codes are encapsulated in the values of respect, care, integrity, and trust that are reflected throughout the code (an online source 2012). The Nigerian Teachers ‘professional ethics are enshrined in the Nigerian *Teachers’ Code of Conduct*. Therefore, the importance of ethics and codes to any professions cannot be overemphasised.

Theoretical Framework

The study adopts Halliday’s Systemic Functional Linguistics (SFL). According to Opoku and Adjei (14) while “Systemic refers to the view that language is an interrelated set of choices or options for making meaning ... functional refers to the view that language has evolved to do what it does.” SFL is considered appropriate for this study because while many linguistic theories focus on mental process, SFL is somehow sided with sociolinguistics and pragmatics where language is explored on the basis on how it is used in social contexts or how meaningful choices are made to achieve targeted goal. This means that SFL focuses more on what language does (language function) than how it does it (language structure). Halliday and Matthiessen (3) clarify that SFL “has a semantic as well as a formal lexico-grammatical reactance”.

Method of data collection, design and analysis

The primary source of data for this research work is the TRCN *Teachers' Code of Conduct* first published 2004. The researchers used the 2013 edition of the text. The choice of this edition is for two reasons. Firstly, it is the most recent edition with updated information. Secondly, it is the copy that is currently in circulation and available to the researcher and, supposedly, the teachers. The qualitative design is the main research approach engaged in interpreting the meanings expressed by the clauses and the clause complexes in the Nigerian teachers' code of ethics. The researchers draw on qualitative analysis model for data analysis. The study being a textual analysis, data is presented and analyzed using Halliday's Systemic Functional Linguistics. The work is partitioned into sections.

Data presentation and analysis

1. Learner's Rights and Dignity

Teachers	should have	respect for	learner's right and dignity	without prejudice to gender, race, religion, tribe, colour, physical characteristics, place of origin, age, etc.
Actor	Relational	Goal	Beneficiary	Circumstance
Theme	Rheme			
Mood		Residue		

As represented above, at the interpersonal level, the clause process belongs to Relational process of attributive. It is represented by a verb phrase “*should have*”. The participants involved in the clause are Actor = *Teachers* (traditionally a plural common noun category), Goal = *respect* (an abstract noun), and Beneficiary = *learner’s right and dignity* (a nominal group). Also, there is a presence of minor system – Circumstance of manner = *without prejudice to gender, race ...* (Prepositional phrase) and this has the major role of expanding the clause especially by elaborating on the manner in which the respect should be carried out. The role of the preposition – “for” – is to provide the relationship between the goal and the beneficiary.

Mood occurs between “teachers” and “should have”. In the clause, the imperative mood of given shows that the writer is not involved. It shows that the writer is giving out a sort of instruction to reader. The use of modulated modality “should” indicates obligation. It means that the writer is giving out a set of instructions that the reader is obliged to carry out.

The unmarked theme in the clause is “teachers”, while “should have respect for learner’s right and dignity without prejudice to gender, race, religion, tribe, colour, physical characteristics, place of origin, age, etc.” is rheme. Using the unmarked theme, teachers, is appropriate given the fact that teachers are the target of the rheme; the group the instruction contained in the rheme is meant for. Also, thematic progression cannot be determined in the clause because the clause is listed as a distinct unit of instructions.

2. Discipline

Teachers	should (at all time) ensure that	learners behave in a civil and disciplined manner
Actor	Material	Goal

Theme	Rheme	
Mood		Residue

In clause 2, “should Ensure” is classified as a Material process, that is, a process of doing which presupposes and presents teachers as professional experts with the skills to carry out the assigned task without letdown. The participants involved are: Actor = teachers (traditionally a common noun category) and goal = that learners behave in a civil and disciplined manner (nominal group or clause). From the traditional point of view, it is an intransitive clause and, as such, there is no Beneficiary, but Range and participant. The minor system, circumstance – at all time – as an adverbial phrase of manner (frequency) expands the verbal group of the clause and expresses the degree of regularity.

Mood is indicated through “teachers’ and “should (at all time) ensure”. It is an imperative mood of given, suggesting that the writer is not involved. He or she is giving out information or instruction to the readers. “At all time” is taken to be an equivalent of “usually”, which is modalization. However, the modulated modality “should” indicates obligation. It means that the writer is giving out a set of instructions that the reader is obliged to carry out.

The unmarked theme in the clause is “teachers”, while “should [at all time] ensure that learners behave in a civil and disciplined manner” is rheme. Using the unmarked theme, teachers, is appropriate given the fact that teachers are the target of the rheme; the group the instruction contained in the rheme is meant for. Also, thematic progression cannot be determined in the clause because the clause is listed as a distinct unit of instructions.

3. Plagiarism

Teachers	should recognize	the handwork and contributions of colleagues to knowledge	by refraining from copyright violations
Senser	Mental	Phenomenon	Circumstance
Theme	Rheme		
Mood		Residue	

In clause 3, “should recognize” is classified as mental process of cognition. The participants involved in the clause are: Senser (“teachers” as a common noun), Phenomenon (the handwork and contributions of colleagues to knowledge), and Circumstance (by refraining from copyright violations). Phenomenon consists of a noun clause functioning as the object of the process, while circumstance of extension is an embedded non-finite clause functioning as an extended expansion of the phenomenon.

Mood is reflected in “teachers” and “should recognize”. This mood of the clause is an imperative mood which suggests the relationship between the writer and the reader. The mood excludes the writer, and specifies that the writer is giving out information or instructions to the readers. The use of modulated modality “should” indicates obligation. It means that the writer is giving out a set of instructions that the readers are obliged to carry out.

“Teachers” is fronted as an unmarked theme to indicate the target of the clause, or the “point of departure” on which rheme or residue is built. Thematic progression cannot be measured because it is structurally listed in the discourse.

4. Loyalty

Teachers	should cooperate with	one another	to achieve professional goals
Actor	Material	Beneficiary	Goal
Theme	Rheme		
Mood		Residue	

In clause 4, “should cooperate” is classified into material process, that is, the process of doing. The participants involved in the clause are: Actor = “teachers”, Goal = “to achieve professional goals”, and Beneficiary = “one another”. The clause is an example of what is traditionally called ditransitive clause. The presence of actor, “teachers” (a common noun), shows clearly that the clause is in the active voice. The preposition “with” links the Actor with the Beneficiary in terms of the relationship “teachers” and “one another” share in the clause. Traditionally, Goal (to achieve professional goals) is a director object. The beneficiary (one another) is an anaphoric reference for the Actor (teacher).

Mood is related in “teachers” and “should cooperate”. Here the imperative mood shows that the writer is an instructor. In other words, the mood suggests a form of charge where the writer issues instructions to the readers. The use of modulated modality, *should*, indicates obligation. It means a sort of instruction for the readers to carry out.

“Teachers” is fronted as an unmarked theme to indicate that the information in the rheme is given and it is meant to be carried out by the actor. The thematic progression of the clause cannot be determined because the clause is independently listed in the text.

5. Right to Information

Teachers	should provide	parents/guardians	with all relevant information about activities, progress and problems concerning their children/wards as and when required
Actor	Material	Goal	Circumstance
Theme	Rheme		
Mood		Residue	

Clause 5 shows that, *should provide*, is classified into material, that is, a process of doing. The participants involved in the clause are: Actor = *Teachers* (a plural common noun), and Goal = *parents/guardians* (a nominal group). As a monotransitive structure, the clause does not give room for Beneficiary. Rather, it contains a minor system *Circumstance* – “with all relevant information about activities, progress and problems concerning their children/wards as and when required” which is, traditionally, a prepositional phrase functioning as Circumstance whose major role is to expand the meaning of the clause by supplying detailed information.

In the clause, Mood is reflected in “teachers” and “should provide”. This imperative mood of given shows conciliates the tone of command and implies that the writer is not involved. It indicates that the speaker has given instructions to present to a group of audience. The use of modulated modality, *should*, indicates obligation which proposes that the writer is giving out a set of instructions that the audience is obliged to execute.

Also, “Teachers” as theme is fronted to indicate the point of departure where rheme is built. “Teachers” as an unmarked theme is not just a point of departure but also the target of the instruction captured in the rheme. In other words, the instructions encapsulate in rheme prescribe what teachers should do. The message of the clause is presented or listed independently in the text, and as such, we may not analyse its thematic progression.

6. Constructive Criticism

Teachers	should criticize	their colleagues, constituted authorities or public affairs in the country	only constructively and with a high sense of responsibility
Actor	Material	Goal	Circumstance
Theme	Rheme		
Mood		Residue	

Clause 6 shows that “should criticize” is classified into material process, that is, process of doing. The participants involved in the clause are Actor = *teachers* (a plural common noun), and Goal = “their colleagues, constituted authorities or public affairs in the country” (a nominal group). As a monotransitive clause, it has no beneficiary. There is also the presence of minor system, circumstance = “only constructively and with a high sense of responsibility”. As an adverbial phrase, the circumstance functions as a post-modifier of the material process (should criticize) indicating clearly the manner in which the criticism should be done.

In the clause, the imperative mood of given shows that the writer is not involved. Mood is reflected in “teachers” and “should criticize”. It shows that the writer has some instructions to render

to the audience. The use of modulated modality, *should*, indicates obligation. It means that the writer is giving out a set of instructions that the readers are obliged to carry out.

Also, “teachers” is fronted as theme to indicate the target of the clause where the theme is separated from rheme or (residue in the case of textual meta-function). The theme of the clause “Teachers” is unmarked. Thematic progression is not structurally marked because the clause is not embedded in a continuous text, but simply listed.

Research Findings

Qualitative Analysis of the Nigerian Teachers’ Codes

One of the objectives of the study is to carry out a qualitative analysis of the Nigerian teachers’ codes. By this, the researcher aims at studying the meanings of the professional guidelines contained in the Nigerian teachers’ codes. After a study of thirty-nine codes, captured in the forty-five sampled clauses and clause complexes, it is revealed that the codes are clearly listed as typical sets of professional policy statements outlining what is acceptable and what is unacceptable in the profession. These set of instructions and obligations are written in “phraseological” patterns that can easily be analysed and interpreted. As an official document, the codes contain subtitles which offer themes to the clauses that are written under them. This organizational structure serves as a guide that further simplifies the messages of the codes. Thus, the researcher discovers that the Nigerian teachers’ codes are ideological and professional ethical principles that offer sufficient guidance to all teachers in the profession in syntactic and semantic structures that are congruent and interpretable.

Conclusion

In terms of the theory that the study applies, the researcher discovers that Systemic Functional Linguistics theory is adequate

for the study. This is because in as much as there are other linguistics theories that may be satisfactory for the study, Systemic Functional Linguistics theory offers an essential theoretical frame that enables the researcher to achieve all the aims and objectives of the study. In the course of the study, the researcher discovers that the instructions contained in the Nigerian teachers' codes reflect the three meta-functions specified in Halliday's Systemic Functional Linguistics. The basic tenets of the three meta-functions of meaning of a text are utilized while analysing twenty clauses of the teachers' codes. All the sampled clauses are successfully analysed using the properties of ideational, interpersonal and textual meta-functions.

Also, through taxis and logico-semantic relations proposed by the theory, the researcher is able to study the structure of clause complexes of the Nigerian teachers' codes. For example, twenty-five clause complexes are successfully analysed using the features of taxis and logico-semantic relations. The clauses reflect the two taxis proposed by the theory. The researcher discovers that out of the twenty-five clause complexes the study covers, fourteen (14) of them are paratactic while eleven (11) clause complexes are hypotactic. Also, the three relations of expansion, namely: extension, elaboration and enhancement offered by the theory are successfully used in interpreting the meanings of teachers' codes.

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A STYLO-LINGUISTIC INVESTIGATION OF INSECURITY IN IDRIS AMALI'S *TEARS OF DESERT WAR*

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Abstract

There are studies on the causes of and remedies to the menace of insecurity in Nigeria from sociological, political, economic, religious and cultural points of view. However, there is inadequate information on linguistic analysis of literary texts that have been used to describe insecurity. This study examines the linguistic indices selected by Idris Amali to recount insecurity in his poem *Tears of desert war*. The paper adopts an eclectic or integrative approach for analysis. Findings show that, at the graphological level, capitalization is used for some common nouns to depict their esteemed value. The question mark and the comma are omitted in some places in the poem to reiterate the haste with which the poet pens down the narrative and to foreshadow the dejection the account produces in the bard. Simple diction comprehensible to the average reader marks the piece. Besides, some personal pronouns are deployed to reiterate the authenticity of the narrative, to identify the poet with the natives of the region and to depict the adoration of some agricultural yields of certain places in Maiduguri. Tropes used to lace the poem add to the elevation and aesthetics of the language of the work. The historic present is used to establish the immediacy and actuality of the narrative while sparse use of the past tense points to the historicity of the desert war and indicates the time of the commencement of the war. Furthermore, the use of the phrase, clause and simple sentence to recount the desert war entrenches brevity of the language of

poetry. The paper posits two forms of insecurity in the poem namely Boko Haram insurgency and banditry, while the executors of the war are Boko Haram insurgents and bandits. The aftermaths of the desert war are decimation of humans, economic animals and farm yields; homelessness, abandonment of farming and animal husbandry, looting and unending tears.

Keywords: insecurity, *Tears of desert war*, book haram, brigandage, decimation

Introduction

Peace is a necessary prerequisite for the thriving of individuals and the development of a nation. An individual or a nation cannot actualize their full potentials where there is truncation and or absence of peace. Nigeria has not realized her potentialities economically, politically, socially and otherwise consequent upon her leadership and security challenge. Ineffective leadership has been an undoing of Nigeria, which in turn, has impacted negatively on other spheres of the nation's national life. Inefficient and ineffective leadership has accounted for all the woes befalling this country, insecurity inclusive. In the past, all and sundry could go to any nook and cranny of the country without fear or molestation, be it day or night. However, in the present, free movement of people, goods and services is being hampered and curtailed due to insecurity bedevilling the country. Nigerian peoples are becoming suspicious and skeptical of one another. Of course, in a multicultural and multi-linguistic society like Nigeria, people are bound to uphold differing worldviews, practices and convictions; bad governance and poor leadership, however, have not helped the situation. The political elite holds critical issues of national interest with levity, hence the deteriorating and aggravating development of many all-important matters – insecurity inclusive. Nigeria is presently grappling with insecurity owing to the lackadaisical attitude of the leadership on

the matter. The earliest form of insecurity prevalent was communal fracas over land and borders, followed by herders-farmers' conflicts. Religious crises of the 1980s to the 2000s also added to the insecurity impasse in the nation. Boko Haram insurgency which originated in Maiduguri axis in the early 2000s before diffusing to the North-eastern part of the country, from where the menace "crept" to some other parts of Nigeria, is still lingering. Militancy of the Niger Delta lends credence to the insecurity challenge until the then President Musa Yar'Adua granted amnesty to the militants, which resulted in serenity in the region. Added to the forms of insecurity mentioned above is banditry bred in some parts of North-west Nigeria a few years ago; it has also "swum" to all the regions of the country; the mayhem is still in vogue till now (2022). Abduction for ransom started in the Niger Delta during the militancy of the region: the catastrophe has spread to every part of the country and the menace is ongoing at the present. Abduction for ritual killing – initiated in the South-east and South-west of the country - is being practiced unabated. These forms of insecurity, to which no lasting solution has been proffered, are eroding the confidence of average Nigerians in their political leadership.

Due to the overwhelming widespread of insecurity in the nation, Nigerians have not ceased discussing the mayhem in all spheres of life with the objective of curtailing and overcoming the challenge. Discussions on same pervade the media, religious centres, academia, to mention but a few. Academics from various disciplines – sciences, social sciences and humanities – contribute their quota in different fora such as conferences, workshops, seminars and in research - so as to unravel the fuel of the challenge, as well as to find a permanent solution to the monster. This paper is set to elucidate the linguistic features Idris Amali has chosen to recount insecurity in his poem, *Tears of desert war*, and

to unmask the executors, as well as the impact of the war in Maiduguri and its surrounding towns and villages – the cradle of Boko Haram sect.

Intellectual Antecedents in Insecurity in Nigeria

There have been studies on insecurity in Nigeria. For example, Salawu (2010) considers ethno-religious conflicts in Nigeria. He identifies oppression, allegation of neglect, domination, victimization, nepotism and bigotry, as well as bad governance as part of the causes of conflicts in the nation. The study proposes conflict prevention as a major solution to conflicts. According to the paper, conflict prevention can be achieved through (i) “the provision of adequate and effective security in each state that should be able to respond promptly to any insurgence of ethno-religious crisis anywhere at any time” (p.351); (ii) strengthening of existing Public Complaint Bureau; and that, (iii) “government should be pluralistic, representative, and just in their treatment of Nigerian citizens” (p.352).

Udoh (2012) studies political, religious and cultural implications of insecurity in Nigeria. The paper enumerates porous borders, proliferation of arms and ammunition, illegal armed groups, oil bunkering, labour activism, militancy, unemployment, religious fanaticism/extremism and ethnic violence as some of the causes of insecurity in the country. The study submits that political instability, discontent with the national political system, desecration of religious/worship centres, the spread of fake faiths and unwholesome religious practices, ethnic prejudice and distrust are among the implications of insecurity in the country. It is recommended that job creation, provision of effective legal framework, dispensation of justice, provision of the basic needs of the citizenry, appropriate use of intelligence network, strengthening of the economy, caution in the use of force

and good governance are pertinent in curtailing insecurity in Nigeria.

Adegbami (2013) examines insecurity as a threat to human existence and economic development in Nigeria. The study itemizes political/power shift, bad leadership, unemployment, job racketeering, poverty, poor infrastructure, high level of illiteracy, social dislocation, breakdown of social values, ineffectiveness and inefficiency in security agents as the causes of insecurity in the country. On the other hand, loss of human and material resources, fear, collapse and destruction of health care system, displacement, deprivation of basic needs, inadequate supply of raw materials to industries, destruction of business facilities, and reduction in the production of petroleum have been listed in the study as the implications of insecurity in the nation. The paper suggests inter-ethnic dialogue as the remedy for Nigeria's insecurity.

Omede and Omede's (2015) study deals with terrorism as a major source of insecurity in Nigeria. The paper recommends inculcation of moral education, values and religious education as the means of overcoming insecurity.

Ndubuisi-Okolo and Aniguogu's (2015) study looks at the implications of insecurity on industrialization and sustainable development in Nigeria. The paper enumerates political quagmire, leadership/power tussle, poverty, weak security system, governance failure, among many others, as the causes of insecurity in this nation. Hence, the research study suggests abolition of bribery and corruption, entrenchment of justice, employment creation, overhaul of security apparatus, as well as good governance as some of the ways to get rid of insecurity in Nigeria.

Alagbe and Adigun (2016) have examined Boko Haram insurgency in Idris Amali's poem, *Pounding Gwange (Maiduguri) to rubbles* from a linguistic perspective. The study posits that fear,

frustration, arson and death, are the thematic concerns of the poem, while rhetorical devices such as metaphor, amplification, personification, euphemism, onomatopoeia and hyperbole, among others, are deployed by the poet “to serve as palliative measures to establish and cement the aesthetical value of the piece as well as make the perusal more appealing” (p.97).

Zubairu (2020) considers the causes of the rising insecurity to be poverty, joblessness, elite exploitation of ethnic and religious differences, corruption, weak security system, porous border, marginalization and inequalities, poor leadership, and bad governance. To eradicate insecurity in the country, the paper suggests community policing, vibrant economy, improvement in security apparatus, improved standard of living, ban on political thuggery, and good governance as prime remedies. Apart from Alagbe and Adigun’s study, most known studies on insecurity are from sociological, economic, political, religious and cultural perspectives; there is inadequate information on insecurity based on text analysis. This present study aims at analyzing insecurity in Amali’s poem, *Tears of desert war*, a poem in and the title of the 2020 poetry collection of the poet. The paper considers the linguistic indices the poet-persona has selected in recounting insecurity in the poem.

Research Methodology/Theoretical Consideration

Content analysis of Idris Amali’s *Tears of desert war* serves as the corpus for this study. The features considered are randomly selected from the text while various linguistic tools are used for analysis. The theoretical consideration deployed for this study is eclectic or integrative approach. Eclectic approach is an admixture of methods and theories used for analysis especially for a study comprising multi-various levels of description. This approach is relevant to the present study in that the investigation covers layers or domains of language description which a tool or

theory may be incapable of handling. Systemic functional linguistics which deals with the functional use of language in a text or discourse is deployed in this study to unravel the functional use of punctuation marks and some pronominals in the poem. Classical grammar is used in this investigation to analyze some salient syntactic features considered in the poem. Not only that, a critical look at the lexical choice of the poet is crucial to the understanding of the executors and the impact of the desert war. Elocution, a division of rhetoric, is found useful in studying the tropes the poet employs to entrench the aesthetics of the narrative, consequently, making the reading of the poem a delightful exercise despite the tragic account it narrates.

A Synopsis of the Poem

Amali's Tears of desert war is a one hundred and thirty-six-line poem; it is further divided into eight sections. Apart from section three (with three stanzas) and seven (having only one stanza), the remaining sections comprise two stanzas each. In the first section, the poet debunks the claim of the political elite for being in control of the desert war by stating that the reader/citizenry should believe only “on the spot live report” of “the vigilante group that went to war” and “faced the war bare handed” (lines 1-4). He also extols “Gamboru Ngala noted land of cows . . . rich in animal husbandry” (lines 11-13), but is abandoned by the army consequent upon obsolete weapons, hence, the place is overrun in the desert war. In the second section, the poet lauds Dikwa for its outstanding quality of rice “[t]hat feeds the mouth of the rich and poor” (line 25); however, the economic produce is decimated in the infernos ignited by the bandits: this great loss culminates in a harvest of tears of desert war (line 37). The poet, moreover, praises Kalabalge, Pulka, Gulumba and Kumshe, noted for unequalled yields in *igbingbli* lily corn, sorghum and millet in section three of the poem. Conversely, the “endless war of

brigandage” (line 54) terminates the production of these treasured farm yields. Section four captures the admiration of “Marte new or old the home of wheat *la-ama*” (lines 56 & 57) where “thousands of harvesters with thousands of sickles” (line 61) bring in bumper harvest with the aid of local musicians entertaining them, and thus boost their morale for increased productivity while harvesting. Notwithstanding, the production as well as the harvest with its pomp is halted by “homemade saboteurs” (line 68) who bring “fires of war” that “engulf fields” (line 70) in the area, thereby, “springing tears of desert war.” (line 71)

The fifth section recounts “Kawuri and Soye homes of Beans and Millet” where “. . . men and huge bulls in their thousands [e]agerly ploughing black soil of great harvest” (line 72-74) and which “[d]eliver their hopefuls year in and year out to satisfy [t]heir teaming millions across the land and beyond the sea” (lines 80 & 81). Nonetheless, “invaders came as locust to devour the fields” (line 83), resulting in a harvest of tears of war (line 84). Banki and Gulumba, held in high esteem for the production of cattle, guinea corn, millet and rice, are highly adored in section six of the poem. Nevertheless, Banki is deserted by herders due to the invasion of the place by the invaders who overrun the area, “leaving behind a harvest of tears of Lamentations” (line 103). Gwoza, renowned for her “quality beans, millet and maize” (line 112) is not spared in that her farm yields are also engulfed in Boko Haram infernos (line 117), according to the seventh section of the poem. The first stanza of section eight gives account of the attack of Sabon Gari (Hyembula), Liman, Kara, Gulak, Michika and Bazza, where cocoa yams, maize, sugar cane, rice, groundnut and millet are massively grown. The second stanza of section eight - the last stanza of the poem - reveals the poet calling on others in the places affected by the war to come together, and along with him, put to

words the contents of their heavy and sorrowful hearts without giving in to despondency while “awaiting hopeful days of messiah of our dreams” (line 135). Amali ends the poem by giving a ray of hope on the emergence of a messiah – a divine or human agent of deliverance who will actualize their dreams and aspirations.

Analysis, Discussion and Findings

Graphological Features in the Poem

The graphological devices considered in this study are capitalization and punctuation marks.

(i) Capitalization

Capitalization is an orthographic feature of capturing a word, some words or a text or part of a text in capital letters. Capitalization is worthy of mentioning in the poem. The commencement of each line is done in the capital letter, whether the line is introduced by a content or function/grammatical word. This shows the primacy the poet attaches to each line of the poem as being crucial and contributory to the overall message of the poetic piece. It is worthy of note to state that the poet uses the capital letter to introduce some common nouns as if they are proper nouns; such words are agricultural products highly prized in some environs of Maiduguri. Though the capitalization is a deviation from the norm, this is done to buttress their surpassing value in those locations compared with the same products of other places in the same area. Note the cases of such capitalization in the poem.

Kawuri and Soye homes of Beans and Millet (line 72)

Banki and Gulumba of Cattle, Gunea [sic] Corn, Millet, Rice fame (line 85)

I pride my eyes with great farmers whose bent backs

Against humiliating Suns spring huge produce of;

Cocoa Yams, Maize, Sugar Cane, Rice, Groundnut and Millet (lines 122-124)

(Underline for emphasis is ours)

The poet uses the capital letter for the introduction of these agricultural products of the afore-mentioned places as if they are proper nouns to reiterate their “superiority” over the same products of other places. Via the capital letters, the poet shows his adoration for these yields from Kawuri, Soye, Banki, Gulumba, Sabon Gari, Liman Kara and Gulak.

Another unconventional deployment of the capital letter and unusual pluralization is found in line 123 of the poem which says:

Against humiliating Suns spring huge produce of; (line 123)

The capital letter is employed to introduce “Suns” as if it is a proper noun. This is to depict the great intensity of the sun in Sabon Gari, Liman Kara and Gulak, yet, the places have not failed to produce bumper harvest in Cocoa Yam, Maize, Sugar Cane, Rice, Groundnut and Millet. The pluralization of sun to have “Suns” is also worthy of attention. The poet pluralizes sun as if there are many of them, but in essence, he means the scorching nature of sun in the area. As such, the capitalization and pluralization of “sun” implies the acute intensity of the sun in that axis.

Omission of Punctuation Marks

Punctuation marks are symbols used in a written discourse to facilitate meaning. Without them, a written text loses its structure and semantic force. It is customary to affix a question mark to an interrogative statement in a written text – this is conformity to the norm. Conversely, a stylistic index that marks *Tears of desert war* is the omission of the question mark in all the cases of rhetorical question in the poem. Though a deviation from the norm, the omission of the punctuation mark foregrounds the haste with which the bard pens down his thoughts while documenting the narrative of the desert war, without skipping any useful information. Note a few instances where the question mark is not affixed to the rhetorical questions in the poem.

Gamboru Ngala where are thy cows (line 19)

Dikwa where are thy rice Dikwa (line 36)

Kalabalge where are thy tons of grain (line 50)

Kawuri and Soye where are thy lushful greens of hopes (line 82)

In addition, the omission of the punctuation mark (question mark in rhetorical questions) reveals the mood of the poet in that he is not elated, excited and impressed with the information he is documenting; the narrative springs “tears of desert war.”

It is equally important to state that Amali also omits the comma where required in the poem due to the dejection the account produces in him, he testifies of this severally in the poem as exemplified below.

I shed tears as I watch your rich fields in flames (line 26)

As we harvest only tears of desert war. (line 37& 84)

The disheartening scenario he recounts negatively affects his mood, hence, the omission of the necessary punctuation marks in the poem. Examples of omission of the comma are the following:

Gamboru and Ngala noted land of cows (linell)

Dikwa where are thy fields of hope (line 28)

Marte new or old where are thy *la-ama* (line 66)

Kawuri and Soye homes of Beans and Millet (line 72)

In line eleven (11), a comma is required after “Ngala” for the line to read: “Gamboru and Ngala, noted land of cows”. A comma is ellipted after “Dikwa” in line 28. Furthermore, a comma is needed after “Marte” and immediately before “where” in line 66 in that “new or old” which follows “Marte” is an interrupting expression and post-modifier for the item (Marte). On the other hand, line 72 should have a comma inserted after “Soye” for the line to read: Kawuri and Soye, homes of Beans and Millet.

It is also worthy of note to state that the full-stop is sparse in the poem. *Tears of desert war* has one hundred and thirty-six lines, the full-stop appears only twelve times (in lines 35, 37, 49,

55, 64, 65, 71, 84, 95, 104, 118 and 125). The scantiness of the full-stop could be attributed to the mood of the bard, unpalatability of the scenario being painted and the haste with which the poet pens the narrative.

Diction in *Tears of Desert War*

In *Tears of desert war*, Amali expresses himself in simple diction. The lexical entry of the poem is comprehensible to the average reader in that the poet uses every day and familiar words and terms. He uses lexical items from various contexts such as agriculture, military, music, trade, and the media. Lexical items relating to agriculture are used to describe economic boom enjoyed in Maiduguri and its suburbs prior to the outbreak of the desert war. The excerpts below are a few lines expressing the economic buoyancy and prosperity experienced in the area prior to the war.

Gamboru Ngala noted land of cows
At the fringe bustling in cows
Rich in animal husbandry
That feed the nations (lines 11-14)
Dikwa the home of rice
That eats up Chinese rice in desert fires
That feeds the mouth of the rich and poor (lines 23-25)
Kawuri and Soyé homes of Beans and Millet
I see men and huge bulls in their thousands
Eagerly ploughing black soil of great harvest

...

Deliver their hopefuls year in and year out to satisfy

Their teaming millions across the land and beyond the sea (lines 72-81)

Lexical stock associated with the military is utilized to lament and decry the deterioration observed in the military to the extent of abandoning the desert war due to lack of required modern equipment. Though Nigerian military is revered for gallantry in

foreign operations, it flees from its internal operation for its “antiquated infantry brigade” (line 17) with which it confronts the desert war.

Items relating to religion express the helplessness of the citizenry in the face of the desert war. As the military abandons the war due to lack of sophisticated weapons, the executors of the desert war have a field day decimating humans, economic animals and farm yields, as well as “sacking and looting everywhere for a spoil” (line 102); the citizenry has no option but to “turn to gods of war to ward off eminent war” (line 110) “awaiting hopeful days of messiah of our dreams” (line 135). Sequel to the failure of the public functionaries to win the desert war, Amali reiterates religion as the last resort of the masses for succour in the midst of the war.

Lexemes of music express the fanfare, excitement and elation that mark harvest seasons thus:

The drummers and algaita blowers overwhelming fields
As joyous harvesters work and sickles clamour
For the hopeful neck of *la-ama*. (lines 62-64)

Impliedly, music boosts the morale of the harvesters while harvesting *la-ama* in Maiduguri and its environs.

The Use of Some Personal Pronouns

Amali’s deployment of personal pronouns in the poem is significant. Among the personal pronominals the poet uses are “I, me, we, our, you, your, thy, they and their”. Notwithstanding, only a few of them that are considered germane to our discourse are referred to in the lines below. The pronoun “they” is used twice in the poem. The pronominal is used to introduce the poem in line one: “They say they are in control”. “They” as used in that line is a cataphor for “those from glass houses” (line 7). Through the cataphoric reference, Amali debunks the reports of public functionaries who claim to be in charge of the happenings in the

war-torn zone, but in reality, they are not only far from the war arena, they abide in and never leave their “glass houses.” Hence, their reports are unreliable – they are a mere propaganda. Thus, the first stanza is, among other things, a denunciation of the hypocrisy, dishonesty, falsehood and propaganda of the political class who gives bogus information and hope to the masses, whereas they do nothing worthwhile to secure and improve the lot of the general populace; rather their notoriety for “broken promises” (line 8) is unequalled.

The second use of the pronoun (they) is found in the rhetorical question of line 116: “where are they”. “They” in this instance is an anaphora for “... tons upon tons of farm yields” of the preceding line (line 115). Line 117 provides a clue to what becomes of the farm yields – they are “[e]ngulfed in BH infernos” (line 117). Linking the use of “they” in line one and that of one hundred and sixteen together shows that there is decimation of farm yields in the desert war by Boko Haram (BH) insurgents because the government is not in control of security as they claim in stanza one.

Amali deploys the first person pronouns – I, me, we, our – to establish and reiterate the authenticity of the narrative. The use of the pronominal “me” is observed in line 2 of the poem: “But let me give you on the spot live reports”. His reports are genuine and veracious since they come from “the vigilante group that went to war” and “[f]aced the war bare handed” (lines 3&4).

In reality, the poet has lived in Maiduguri for upward of two decades, as such, he is accustomed to the terrain, and has a first-hand information of the farm yields of the city as well as its surrounding towns and villages. Thus, he testifies of the industriousness of the farm hands and the fertility of the soil of those places through the pronoun “I”. See the following examples:

I watch thousands of acradges of *la-ama* fields (line 58)

I see thousands of harvesters with thousands of sickles (line 61)
I see men and huge bulls in their thousands
Eagerly ploughing black soil of great harvest (lines 73-74)
Gwoza I think of the rock rich soil of Gwoza (line 111)

From this end, his testimony along with the first-hand reports from the vigilante group entrenches the veracity of his account. Amali does not hide his feelings when he sees the decimation of the cherished agricultural products: he also captures this in the first personal pronoun thus: “I shed tears as I watch your rich fields in flames” (line 26)

Having lived in Maiduguri for a long period of time and seen the place as his home, the poet cannot but identify with the natives of the ancient city and the environs when the desert war breaks out, hence, the use of the first plural pronouns “we” and “our” in *Tears of desert war*. Observe the deployment of the pronouns in the poetic piece.

As we harvest only tears of desert war (line 37)
We turn to gods of war to ward off eminent war (line 110)
To be war captives of stiff faced men of our neighbour (line 18)
Our vast land has been lost (line 132)
Awaiting hopeful days of messiah of our dreams (line 135)

Another pronominal worthy of mentioning is the middle English “thy.” The use of the pronoun is no more in vogue in contemporary texts and in inter-personal relationships except for special purposes or retention of ancient but cherished texts. As such, the bard uses the pronominal for a special purpose in the poem – to express his adoration for the agricultural products of certain places in Maiduguri axis. Some cases of the use of the pronoun are the following:

Dikwa where are thy fields of hope (line 28)
Kalabalge where are thy tons of grains (line 50)
Kawuri and Soye where are thy lushful greens of hopes (line 82)

Amali deploys “thy” to show his esteemed value for the farm products of the identified places.

Tropes in the Poem

Another linguistic index that marks the diction of Amali in the poem is tropes. The poet’s use of tropes adds to the elevation and aesthetics of the language of the narrative. The prominent ones the poet deploys to adorn the work are simile, metaphor, personification, hyperbole, alliteration, apostrophe, synecdoche, oxymoron, rhetorical question and amplification. Note a few instances of each one thus:

Simile

Like bees on nectar they never give up (line 5)

Like *igbingbli* lily corn (line 40)

As the invaders like wild tornadoes ... (line 101)

Metaphor

Our hopes are drowned (line 21)

And persistent hot bath of heat waves (line 46)

For fires of war engulf fields (line 70)

Personification

That fear no intrigues of the sun (line 45)

As sorghum and millet bring forth their quadruplets (line 48)

Spreading their arms across horizons (lines 58-59)

Hyperbole

Faced the war bare handed (line 4)

With thousand lines engraved on their black faces (line 32)

And drowned in deep pools of tears of desert war (line 118)

Alliteration

From the vigilante group that went to war (line 3)

. . . rich fields in flames (line 26)

As the booming brewing industries boom (line 52)

Apostrophe

I shed tears as I watch your rich fields in flames (line 26)

Banki as you have refugee camps and mass graves as your homes
(line 96)

Where lie refugee camps of your million cows (line 97)

Synecdoche

That feeds the mouth of the rich and poor (line 25)

That feed the million tongues of the east and west (line 51)

The thick black faces that till the soil to feed the land (line 113)

Oxymoron

. . . of the east and west (line 51)

Marte both new and old (line 56)

In green and brown grasses of wet and dry (line 88)

Rhetorical Question

Gamboru where are thy cows (line 19)

Dikwa where are thy fields of hope (line 28)

Kalabalg where are thy tons of grains (line 50)

Amplification

Amplification implies the repetition of a lexical item or an expression mainly for emphasis. The expressions “tears of desert war” (lines 10, 22, 37, 55, 65, 71, 95, 118, 125) and “where are thy” (cows/fields of hope/rice Dikwa/tons of grains/*la-ma*/lushful greens of hopes - lines 19, 28, 36, 50, 66, 82) frequently dot the poem to show the devastation, helplessness, decimation and sorrow the war rolls out to the citizenry. Not only that, the pronominal “thy” is repeated to buttress the value of the economic animals and farm yields decimated or carted away in the war.

Syntactic Features

This section deals with the prominent syntactic features the poet uses in the poem.

(i) Tense

A notable syntactic feature observable in *Tears of desert war* is that the poet expresses himself principally in the historic present. The historic present is the utilization of the simple present

tense for recounting or referring to a past event so as to emphasize its immediacy and actuality. The deployment of the syntactic feature is apt in that the insecurity to which reference is made in the poem commenced in the nearest past, it is still ongoing in the area and other places. Hence, the use of the tense has a tremendous effect on the reader in that they can still interact with the reality of the desert war. In other words, the impact of the war is still being felt by all and sundry in the area; others outside the region, through the news media, are kept abreast of the happenings in the axis. Note a few extracts of the historic present in the poem.

They say they are in control
But let me give you on the spot live reports (lines 1-2)
Dikwa the home of rice
That eats up Chinese rice in desert fires
That feeds the mouth of the rich and the poor
I shed tears as I watch your rich fields in flames (lines 23-26)
I see thousands of harvesters with thousands of sickles (line 61)
As we harvest only tears of war. (line 84)

In addition, the sparse use of the past tense is not without its significance – to establish the historicity of the desert war and the time of its commencement. Via the past tense, Amali situates the time of the inception of the desert war – sometime in the nearest past. Furthermore, the past tense is deployed to showcase the gallantry of the vigilante group in the war, and the decimating impact of the executors of the war. The few lines below are cases of the use of the past tense in the poem.

From the vigilante group that went to war
Faced the war bare handed (lines 3-4)
As invaders came as locust to devour the fields (line 83)
As the invaders like wild tornadoes swept Banki (line 101)
Engulfed in BH infernos (line 117)

(ii) Syntactic Structure

A close examination of the lines of the poem shows that the poet-persona expresses himself in three structural units of phrase, clause and sentence. The sentence is the highest level of analysis on the grammatical rank scale, followed by the clause, then the phrase. The word follows the phrase while the morpheme comes last. Hence, the phrase is found at the third level whether the units are arranged in the descending or ascending order on the rank scale. Based on classical grammar, a phrase is a word or a group of words which lacks its own subject and predicate and does not make a full sense. A phrase has to be part of a sentence or free clause to convey its signification. Different phrasal types obtainable in English are noun phrase, verb phrase, prepositional phrase, adjectival phrase and adverbial phrase (Leech 2006:86). Amali preponderates *Tears of desert war* with phrases. He wittingly chooses the phrase to conform to the norm of brevity which characterizes the language of poetry (Alagbe 2021:175). A recurring phrasal pattern that overwhelmingly dots the poem above other phrasal types is the prepositional phrase (a phrase that begins with a preposition and ends in a noun/pronoun/noun phrase). A prepositional phrase, it should be noted, functions either as an adverbial or adjectival. The poet also uses noun phrase, as well as adjectival phrase in his presentation. Each phrase type deployed by the poet is exemplified below.

Prepositional Phrase

- Of urban broken promises (line 8)
- In the heart of the sun of fire and hate (line 39)
- Amidst tears of desert war (line 65)
- In green and brown grasses of wet and dry (line 88)

Noun Phrase

- And strong fibrous faces (line 29)
- The home of wheat *la-ama* (line 57)

And the tall millet of Kawuri and Soye (line 78)

The teaming millions across the land and beyond the sea (line 81)

Adjectival Phrase

Rich in animal husbandry (line 13)

Proud of quality beans, millet and maize (line 112)

Clause is yet another syntactic structure the poet utilizes in developing his thoughts in the poem (though not in the same frequency as the phrase). Worthy of note is to state that the bard opts for subordinate clauses in the narrative. The bound clauses Amali selects are adjectival and adverbial. While adjectival clauses are modifiers/qualifiers of pronouns/nouns/noun phrases/noun clauses, adverbial clauses are modifiers of verbs, (at times) adjectives and other adverbs. In the one hand, adjectival clauses are often introduced by relative clause markers viz “who, which, whose, whom, that when, why, where.” On the other hand, adverbial clauses are introduced by subordinating conjunctions such as “when, since, if, before, after, while, though, although, unless, until, as, as if, as though” etc. In the poem under study, the poet introduces his adjectival clauses with “that” as seen in the following examples:

That feed the nation (line 14)

That humiliate cows of other far seas (line 20)

That watch and tender these fields (line 30)

That put to shame over treated made in American wheat (line 67)

“That feeds the nation” qualifies “animal husbandry” of line 13; “that humiliate cows of the far seas” is the modifier of the noun phrase “thy cows” mentioned in line 19; “that watch and tender these fields” is the qualifier for “strong fibrous faces” of the preceding line (line 29) while “that put to shame over treated made in American wheat” (line 67) also modifies “thy *la-ama*” of line 66 – a noun phrase.

For the introduction of the selected adverbial clauses, Amali uses “as” for majority of the clauses while “when” and “while” are used once respectively. Examples of adverbial clauses in the poem are:

As our hopes are drowned (line 21)

As farmers smile in the fields of great harvest (line 91)

When horses of war are prepared for war (line 108)

While earth shaking war of the desert persists (line 131)

The sentence is another grammatical unit found in *Tears of desert war*. A sentence, based on school grammar, is a word or group of words with a subject and a predicate that conveys a full sense. Orthographically, a sentence “starts with a capital letter and ends in a full-stop, a question mark or an exclamation mark” (Adedimeji & Alabi 2003:54). Notwithstanding, the latter definition of the sentence is not taken into cognizance in this study since writers do flout this – omission of necessary punctuation marks – to achieve some stylistic end just as Amali has done in this poem. By function, a sentence is either declarative, imperative, interrogative or exclamatory. Sentence types, based on their internal structure, are simple, complex, compound, compound-complex, multiple, and multiple-complex sentences. In the poem under consideration, Amali’s sentences perform two functions – declarative and interrogative. A few cases are the following:

Declarative Sentence

The jubilant field owners lay their sickles of hope. (line 49)

And food is in abundance for the rich and poor (line 86)

Let’s gather and venture painful words and actions of the hearts (line 126)

Our vast land has been lost (line 132)

Interrogative Sentence

Dikwa where are thy fields of hope (line 28)

Dikwa where are thy rice Dikwa (line 36)

Kawuri and Soyee where are thy lushful greens of hopes (line 82)

Where are they (line 116)

A keen look at the structural constituent of Amali's sentences shows that the simple sentence dominates other sentence types in the development of the poem. Note cases of the sentence in the poem.

Cows in hundreds of thousands graze leisurely (line 87)

I see men and huge bulls in their thousands (line 73)

And abodes of Michika and Bazza echo vibrantly (line 120)

Amali's deployment of the simple sentence is apt in that it is in tandem with brevity which is a main feature of the language of poetry. Thus, the syntactic units (phrase, clause and simple sentence) Amali uses helps in entrenching the brevity of his expressions.

Executors of the Desert War

The poet uses some terms to unearth the forces and faces behind the desert war meted against Maiduguri and its surrounding towns and villages. The terms are "book haram" (line 9) or "BH" (line 117), brigandage (lines 27 & 54), "homemade saboteurs" (line 68), "our neighbours" (line 18) and "invaders" (lines 83 & 101). The poet does not capture "book haram" in italic or inverted commas to indicate the foreignness of the term to the English language since the term and the activities of the group are well known to Nigerians and the world at large. The acronym "BH" is also commonly used for the sect in the social media and other informal texts in Nigerian parlance, hence, the deployment of same in the poem. Book Haram group or sect, according to Alagbe and Adigun (2016:92-93),

was founded by one Mohammed Yusuf in Maiduguri, the capital of Borno State, in the year 2002. ... The operation of the sect is that of insurgency cum guerilla force whose surge of attacks was fuelled since 2009 owing to the extra

judicial killing of its founder (in the same year) while in police custody. ... Also, the sect overran and captured several towns and villages in the North-eastern Nigeria (their stronghold) and established Islamic caliphate before such places were recently recaptured by combined military forces. Such places include Gwoza, Bama, Baga, Michika, Dikwa, Malam Fatouri and Damasak.

Thus, Boko Haram insurgents are a class of the executors of the desert war. In the poem, these insurgents are dreaded for their decimating operations and infernos (lines 9 & 117) in Gwoza, among others.

Another group that partakes in the execution of the desert war is outlaws cum bandits which Amali captures as brigandage (lines 27 & 54). They are liable for setting ablaze Dikwa's rich fields of rice "that feeds the mouth of the rich and poor" (line 26) and Kalabalge's "tons of grains that feed the million tongues of the east and west" (lines 50-51).

The poet, moreover, identifies "the invaders" (lines 83 & 101) as another group of folk involved in the desert war. The group is referred to as "invaders" in that their activities are at variance with the typical natives and residents of the area – they decimate human beings and agricultural products, hence, truncating the peaceful co-existence and economic buoyancy and prosperity of the axis, turning once-a-peaceful environment to refugee camps and mass graves (line 96).

"Homemade saboteurs" (line 68) also take part in the execution of the desert war at Marte, old and new (lines 56 & 66) – an area noted for quality and unequalled rich wheat. The "fires of war" (line 70) ignited by this set of warriors cause "men and women to abandon their *la-ama* fields" (line 69).

Amali's use of "our neighbours" (line 18) as being among the executors of the desert war is quite significant. The group could be natives or residents whose absorption of alien ideology suddenly makes them to turn against their fellow neighbours and, consequently partake in the war. They help in the annihilation of their fellow humans (whom they are used to and familiar with), economic animals and farm yields they benefit from. Impliedly, their assimilation of wrong and alien ideology turns them against their neighbours, hence, their involvement in the decimation of same. To this end, "our neighbours" and "homemade saboteurs" could be the same set of people.

From the thoughts above, it can be inferred that the executors of the desert war are no aliens – they are "our neighbours", outlaws, "homemade saboteurs" (Boko Haram insurgents) who have been indoctrinated with some ideological facts, and are disgruntled with some situations and issues in the nation, and thus turn against their fellow natives and nationals in the desert war. Amali draws an inference to this position in *Pounding Gwange (Maiduguri) to Rubbles* when he asserts that:

In Maiduguri
We watch the intriguing rebirth
Of Biafran wars of fratricidal wars
Hoisted on Maiduguri (p.63).

Nigeria/Biafran war took place between Northern/western brothers against their eastern counterparts; similarly, the desert war is another fratricidal war hoisted on Maiduguri and the environs by disgruntled fellow brothers.

From the discussion on the executors of the desert war, it is obvious that the insecurity challenge pointed out in *Tears of desert war* has two forms – insurgency by the Boko Haram sect and banditry by outlaws/bandits. The two groups are the invaders and "our neighbours" who truncate the peace and economic

buoyancy of Maiduguri region, and thereby making the area a “den” of death, ruins and displacement, therefore, “springing tears of desert war.” (line 71)

Impact of the Desert War

Activities of Boko Haram and brigandage, it should be noted, have not left the region of Maiduguri the same. The area in particular and Nigeria in general is still grappling and battling with the consequences of insurgency and banditry. A few of them gleaned from the poem are decimation of humans, economic animals and farm yields; homelessness/displacement; abandonment of farming and animal husbandry; looting and despondency – all these culminate in unending tears.

Amali succinctly brings to the fore that decimation of human and animal lives in conjunction with farm yields is an aftermath of the desert war. Decimation of humans is unequivocally captured in line 96 of the poem where the poet recounts: “Banki as you have refugee camps and mass graves as your homes”. Loss of lives is so numerous that the dead are buried in “mass graves.” The same thing is reflected in *Pounding Gwange (Maiduguri) to Rubbles* thus:

The music of guns, death salute us (line 41)
As only rumours of death tolls and arson (line 52)
As our brothers, gun totting
Lie wasted (lines 63-64)

Death in droves usually attends to the battle/war executed by Boko Haram insurgents.

Economic animals like cows also perish in their numbers in the desert war. Kawuri and Soye where “huge bulls in their thousands [e]agerly ploughing black soil of great harvest” (lines 73-74) are overrun when “invaders came as locust to devour the fields” (line 83); consequently, those animals were lost in droves. Banki and Gulumba where “cows in hundreds of thousands graze leisurely”

(line 87) also lose these animals when Banki is swept for the invaders are “sacking and looting everywhere for a spoil” (line 102).

Not only that, decimation of agricultural products marks the war. In Dikwa, rich rice farms are set ablaze (line 26); invaders devour farm fields in Kawuri and Soye (line 83); “invaders like wild tornadoes swept Banki” (line 102); “tons upon tons of farm yields” are “[e]ngulfed in BH infernos” at Gwoza (lines 115-117). Having decimated farm yields and economic animals, the desert war is responsible for grounding the economy of Maiduguri region. Decimation, therefore, is an aftermath of the desert war.

Homelessness cum displacement also marks the desert war. The poet presents this when he asserts:

Banki as you have refugee camps and mass graves as your homes (line 96)

Whenever people lose their homes to insurgency and banditry, they find shelter at refugee camps in various places where they are at the mercy of nature, philanthropists and donor agencies for survival (since their means of livelihood has been destroyed). In sum, the war displaces people from their native homes to resort to refugee camps.

The desert war causes abandonment of farming and animal husbandry. Owing to mass destruction of human lives and economic assets in Maiduguri region, “men and women in fear abandon their fields” (line 67); they discontinue the production of farm products and rearing of economic animals. Amali notes that:

... herds men painfully herd away from their herds

Abandoning their sacred duty in agony (lines 98-99)

Farmers and herders who have no alternative means of livelihood have to abandon their occupation consequent upon insurgency and banditry; they are rendered economically impotent by the desert war. In the poem, the bard pointedly cites Marte and Banki as

instances of abandonment of farming and animal production – the two places, in turn, are a representation of other communities in the region.

The desert war, in addition, results in despondency and fear. Decimation of economic animals and farm products (lines 21 & 26), abandonment of fields without any knowledge of the time the war will come to an end result in hopelessness in the inhabitants of Maiduguri and the environs. Line 69 (earlier mentioned) captures fear as the reason why people abandon their fields.

The climax of the desert war is that it generates unending tears in the masses. When the remaining living populace ponders on the failure of the government (in handling insurgency/banditry), death in droves, economic ruins, fear instilled by the war, their helplessness and hopelessness in the desert war; they shed ceaseless tears. In other words, the woes, tragedies and calamities brought by the war spring unending tears in the citizenry.

Conclusion

This study has established that Nigeria is contending with insecurity at the moment. The paper, specifically, has discussed insecurity challenge in Idris Amali's poem, *Tears of desert war*. The study focuses on the linguistic indices the poet employs to give account of the desert war. The theoretical consideration utilized for analysis is the eclectic or integrative approach due to the multi-various layers of description involved in the study. It is discovered that at the graphological level, the poet uses the capital letter to introduce each line of the poem which is in conformity to the norm. The capital letter is also used to introduce some agricultural yields of some places in Maiduguri axis (as though they are proper nouns) to show their esteemed quality and the adoration of the poet for the products of the places. Also, there is

omission of some punctuation marks – the question mark and the comma – to depict the haste with which the poem is documented, as well as the mood (of dejection) of the poet.

At the level of diction, the language of the poem is simple, familiar and comprehensible to the average reader. Amali uses first person pronouns to identify with the natives of Maiduguri in the desert war, while the middle English pronominal “thy” is utilized to laud the quality of some farm yields of certain places in the region. Besides, the poet uses tropes to enhance the elevation and aesthetics of the language of the work.

Findings also show at the syntactic level that there is a combination of the historic present and the past tense in the piece; this is to establish the immediacy, actuality and the historicity of the narrative. Not only that, the deployment of the phrase, clause and the simple sentence helps in entrenching brevity of expression which is normative of the language of poetry. The study also finds out that the nature of insecurity in the poem is that of insurgency and banditry while the executors of the war are Boko Haram sect and bandits. The paper submits that the desert war impacts negatively on the citizenry as it results in decimation of humans, economic animals as well as farm yields; homelessness/displacement, abandonment of farming and rearing of economic animals, looting, fear, despondency and unending tears. The poet concludes the poem by giving a ray of hope via the emergence of messiah – a divine or human agent of deliverance – who will actualize the dreams of the commoners.

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A LEXICO-PRAGMATIC ANALYSIS OF THE GHANAIAN NATIONAL ANTHEM

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Abstract

This paper analyzed Ghana national anthem. The study adopted an explicit content analytical method which involves a qualitative method of data presentation and analysis. With insights from Blutner's (1998) Lexico-Pragmatic theory and Austin's (1962) & Searle's (1969) Speech Act Theory, this study examined the language of the national anthem of Ghana and points out the inherent pragmatic connotations of the lexical items. The analysis revealed several pragmatic implications of the words used in the anthem which can only be interpreted in the Ghanaian context. It is hoped that the findings of this study will draw attention of all Ghanaians to the wordings of the national anthem and encourage them to see the need to develop positive attitude towards Ghana in order to enhance Ghana's national development/growth.

Key Words: Ghana National Anthem, Lexis, Pragmatics, Speech Acts

1.0 Introduction

Varied functions of language are manifested in its use in various endeavours of the society such as communication in the mass media, health care delivery, education, law and politics. Mwinwelle (2020) posits that language is flexible and has elastic edges which provide users the opportunity to maneuver it in order to interpret their psychological states or thoughts. Various groups of people therefore use language as a unifying force to pull their members together in order to achieve their collective aims. Continents, international organizations, nations, political parties

and other institutions are bonded by their commonality of core values and mission articulated through language use.

One of the things that give a country a unique identity is an anthem. Anthems play important role in showcasing the identity, mission as well as ideology of any given country, institution or people. Anthems perform numerous functions, which include a source of pleasant solidarity, and an identifier. In fact, some authors have described anthems as bonding icons (Agu, 2016; Mwinwelle, 2020; Mwinwelle et al 2021), while others have described them as powerfully effective modes for the expression of identity (Morris, 1938). “Anthem”, derived from a Greek word “Antiphora” (against voice), is a song performed in a responsorial fashion. It is a praise song made for mutual interpretation and is composed to expressively boost collective identification through the medium of voice and sound. The song promotes patriotism and inspires conscientiousness in the listeners and readers (Mwinwelle et al, 2021).

An anthem is essential because it awakens members to value the purpose of an establishment. The words of an anthem are “the words that must always be sung, that have always been sung whose words and tune seem like permanent signs thereby making entities like nations appear permanent” (Kellen, 2003:166). The historical, cultural, and social foundations of a state are reflected in its national anthem. This suggests that all national anthems are ideologically motivated. One of such cherished anthems is the Ghana national anthem composed by Dr. Philip Gbeho. The Ghana national anthem reveals certain unintended but clear elements of pragmatic associations with the use of lexical items carefully selected, crafted and engrafted to keep the cultural values and norms as symbol of power and a united front to protect the Ghana nation. Therefore, the overall aim of this study is to carry out a lexico-pragmatic analysis of the

Ghana's national anthem with a view to revealing the inherent undertones (meanings) in the anthem. This is to strengthen and encourage a positive attitude and a sense of pride among Ghanaians in reciting the anthem. Again, the need to examine what is in Ghana national anthem has been necessitated by the negative attitude of some Ghanaians to the national anthem. Most often, some journalists in their field work try to ask people on the street to recite the national anthem and some will respond "I don't know it." while others even ask "What has it got to do with me?" This clearly shows how detached and unconcerned some Ghanaians are to the national anthem. It also shows lack of understanding towards the wordings of the anthem and the sense of pride it supposed to convey.

2.0 Statement of the Problem

Many studies have been conducted on anthems of various countries and higher institutions of learning across the world. For instance, Amenorvi & Grumah (2019) thematically examined the national anthems of five English-speaking West African countries including Ghana. The results revealed that the content and style of anthems from nations with a common history, common language ancestry and geographic location as the selected five countries are similar. Also, Ayinuola (2020) explored the lexicalization of 'Ideology' in national anthems of selected African states – East, West, North, South and Central and the result was not far from Amenorvi & Grumah's finding. Alo & Ayinuola (2017) explored how certain anthems of African states use language and discourse to construct national identities. The study claimed that different lexicalization is used to explain national ideologies and concluded that national anthems reveal collective memory, socio-political and religious upheavals that are specific to African nations.

In Ghana, Mwinwelle et al (2020 and 2021) have done a thorough transitivity analysis of anthems of selected universities and

technical universities in Ghana respectively. Amenorvi & Okyere (2019) examined public universities anthems in Ghana and Opoku (2022) explored how the anthem is used as a site for marketing higher educational institutions in Ghana. So far, not much has been done on Ghana's national anthem especially from the lexico-pragmatic point of view. This study attempts to bridge this gap by highlighting the hidden meanings and inherent Ghanaian connotations in the national anthem through pragmatics and speech acts lens. The aim is to encourage patriotism among Ghanaians and also to encourage schools to sing the anthem with conviction and comprehension and recite all the 3 stanzas of the anthem instead of the first stanza that is only recited. Ultimately, it is believed that the findings of this study will add to the existing body of literature from the lexico-pragmatic perspective.

3.0 Review of Literature

3.1 Lexis

As a linguistic concept, lexis refers to the vocabulary of a language. It stems from Greek language which means "word" or "speech" (Schmitt, 2011). Lexis refers to the entire set of words that could exist in a language or a specified subset of words that are categorized according to certain linguistic characteristics. Lexis sentences are statements in English that link words together and reveal the grammar of the language. A collection of idioms, phrases, and words from linguistic texts and spoken data is called Lexis.

According to Jackson & Amvela (2000), the terms lexicon, lexis, and vocabulary are interchangeable. They argue that vocabulary/lexis encompasses not just syntax and morphology but also phonetics, phonology, semantics, and lexis (that is, vocabulary). The treatment of lexis in the history of modern linguistics has significantly changed by acknowledging to a greater extent, the significant and central role of words and

lexicalized phrases in the mental representation of linguistic knowledge and in linguistic processing (Nordquist, 2019).

3.2 Pragmatics

The Greek word “pragma”, which means “stuff”, “object” and “activity”, is where the name “pragmatics” originates. This usage can be traced back to 1930s when the early philosophers who were interested in the study of semiotics (science of signs) and how verbal descriptions may be used to convey the meaning that “signal” convey coined the term. Therefore, semiotics was divided into three branches: syntax, semantics, and pragmatics. The word “interpreter” was used to describe the aim of pragmatic research and the pragmatic study centres on the examination of meaning from the user-based angle (Horn, 1984). The speaker’s intention determines the purpose of the statement and the expected outcomes. The fact that what speakers mean frequently goes beyond the exact meaning of what they say, is a fundamental aspect of human communication. Pragmatics is often viewed as a type of intention recognition that entails inferentially reconstructing the meaning that the speaker had in mind and wanted to convey, beyond the literal meaning of an utterance (Grice, 1975; Levinson, 2000).

Therefore, pragmatics is the study of the conditions of human language uses determined by the context of usage. Mey (2001) asserts that it is a systematic way of explaining language use in a context in which its meaning cannot be found in the plain sense of words or structures. Therefore, pragmatic study explores components of meaning which are derived not from the formal qualities of words but from the usage of utterances and their interactions with context. So, every definition of pragmatics strives to reach a certain conclusion which is the influence of context on the speaker’s mode of expression and the hearer’s interpretation/understanding of an utterance.

3.2.1 Scope of Pragmatics

It is important to note that the definition of linguistic pragmatics as it is used now is much more constrained than it was when Charles Morris initially coined the term in 1938. Semiotics, which is the broad study of signs and symbols, captured Morris's attention and later, he broadened pragmatics' purview to encompass psychological, biological, and sociological processes that arise in the operation of signs (Levinson, 1983; Israel et al, 2023). Today, linguistic pragmatics mostly dwells on those factors of language use that govern the choices individuals make in social interaction and the effects of those choices on others (Crystal, 1987). The factors include Deixis, Speech Act Theory, Conversational Implicature, Conversational Maxims, Relevance, Presupposition, Applied Pragmatics, and General Pragmatics. We shall examine presupposition and speech acts as they have direct relevance to this study.

3.2.2 Presupposition

The concept Presupposition is derived from the Latin word "suppose" which literally means "to put under", from sub ("under") (Khadir, 2022). In a simple term, presupposition is something assumed to be true in a sentence which asserts other information. It can also be considered as what a speaker presumes in stating a particular sentence as opposed to what is stated. To Lagodekhi, (2016), presupposition is something the speaker assumes to be the case prior to making an utterance. He explains that speakers, not sentences, have presuppositions. He considers presupposition as a closely related concept to Entailment and argues that entailment is something that logically follows from what is asserted in an utterance. He emphasizes also that sentences, not speakers, have entailments. He further explains that presupposition and implication are related though different and are indistinguishable as well. This is because presupposition

usually focuses on the analysis of pragmatic meaning while implication pays attention to logical and semantic relevance.

Leech (1981) suggests that presupposition raises the problem of how to construe the connection between semantics and pragmatics. Chao (2022) views presupposition in terms of the meaning articulated by the discourse. He made a distinction between presupposition and implicatures and posits that if there is a sentence meaning A, there must be a sentence meaning B, but implication is included in the assertion scope of the sentence which is the basic information.

3.2.2.1 Types of Presupposition

Some scholars believe that presupposition is purely semantic and others think it is pragmatic in nature. Strawson as cited by Stalnaker (1974) further expands this distinction and avows that the basic presupposition relation is between a person and a proposition. A person's presuppositions to him, are the propositions whose truth he takes for granted and often unconsciously, in a conversation, an inquiry, or a deliberation. Sayyidah (2021) in a paper titled *Presupposition in Kim Nam Joon's Speech*, conducts a descriptive analysis of the speech. The major objective of her study was to know the types of presupposition in the speech and to find out the most dominant types used. Her study reveals four types of presupposition: existential presuppositions, lexical presupposition, non-factive presupposition, and structural presupposition.

1. Semantic Presupposition

Semantic presupposition in the opinion of Khadir (2022) is a condition deducible from the denotation of a sentence that must be true for that sentence to be either true or a false proposition. He exemplifies this in the utterances in which (a) presupposes (b) as in: **(a) John's son is a dentist and (b) John has a son.** Again, according to Van Fraassen, cited by Smith &

Yu (2021), sentence A semantically presupposes sentence B, just in case B is true whenever A is either true or false. To them, if A presupposes B and B is false, then, A is neither true nor false. They elucidated that presupposition is a semantic relation between two sentences; it does not directly involve the speaker or the listener or the context in which the sentence is uttered.

2. Pragmatic Presupposition

According to Khadir (2022), Pragmatic presupposition is a condition that is essential for a sentence to be implicit in a given context and so, it is a priority of a speaker. In a related development, Yule (2006) emphasizes that pragmatic presupposition is something the speaker assumes to be the situation prior to making an utterance. In the opinion of Smith and Yu (2021), to presuppose something as a speaker is to take its truth for granted and to assume that the audience does the same. They conclude that the notion of presupposition must be relativized in relation to linguistic contexts in the sense that statements about presuppositions will not be of the form “A presupposes B” but “A presupposes B relative to X”.

3. Presupposition Trigger

Saeed (2009) argues that many semantic presuppositions are formed by specific words (lexical items) or grammatical structures. These lexical items according to Gençtürk (2018), are called presupposition triggers. He uses the formula: “>>” to stand for “presupposes”. In line with this position, he argues that the utterance: “Jane came again >> Jane came before” and that one of the most common triggers used is “again” as a signal to say that there is a presupposition.

3.3 Speech Act Analysis

Speech acts (also referred to as illocutionary acts or illocutionary speech acts) are those acts performed by a speaker which includes making statements, asking questions, issuing

commands, giving reports, greeting, and warning (Searle, 1969). The theory of speech acts starts from the assumption that the minimal unit of human communication is not a sentence or other expression, but rather the performance of certain kinds of language acts, such as requests and promises. For example, the communication of a request by a speaker, S, to a hearer, H, is an attempt by S to get H to do something. This communication is called successful if H does perform the requested act. It is essential to any specimen of linguistic communication that it involves a linguistic act. It is not, as has generally been supposed, the symbol or word or sentence, or even the semantic meaning of the symbol or word or sentence, which is the unit of linguistic communication, but rather it is the production of the meaning in the performance of the speech act that constitutes the basic unit of linguistic communication. Precisely put, the production of the sentence meaning under certain conditions is the illocutionary act, and the illocutionary act is the minimal unit of linguistic communication.

Speech Act Analysis (SAA) of utterances is typical a study of language use with its focus on the intentions for making such utterances. However, since the linguistic elements used have their conventional meanings in the language in which they occur, there has always been the need to consider the interplay between the conventions of the language as the circumstances within which the utterances are made which gives credibility to understanding what the speaker intends the listener to hear. Bach (2014) postulates that such way of studying a text was built upon Jakobson's (1960) work, but was primarily inspired by Wittgenstein's philosophical theories which placed premium on language use. Jakobson had described six functions of language: referential, emotive, conative, phatic, metalingual and poetic: and

their relational factors which operate these functions. The factors include addresser, addressee, message, contact, code and context. However, the contemporary use of the term ‘Speech Acts’ is traced back to John L. Austin. Speech Act Theory (SAT) was first developed by J. L. Austin in a series of lectures at Oxford University on *How to do Things with Words* (Austin, 1962; Osoba & Sobola, 2014). Austin was advancing a philosophy of language that directly critiqued the prevailing notion that “to say something ... is always simply to *state* something” (Austin, 1962).

To Austin, philosophers had been neglecting the “utterance-as-action” (Masaki, 2004:28) aspect, which he categorizes as *performative sentence* or *performative utterance*. Austin presents some cases in which an utterance functions as action:

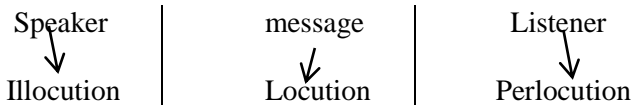
1. admitting to accept a woman as one’s wife by saying, *Yes, I do*, in a wedding ceremony;
2. naming a ship the Queen Elizabeth by saying, *I name this ship the Queen Elizabeth*, with a bottle smashed against the stem.

Proposing that uttering a sentence includes actually doing things, Austin makes a distinction between constative and performative. The former is an utterance-as-description view – that is, utterances are used to describe the world. The latter is an utterance-as-doing view. Performatives do not *report about* doing something, their utterance actually constitutes performing an action, that is, performatives are themselves a kind of action whose utterance brings about some result. Because performatives are actions, they cannot be considered to be either true or false but only “felicitous” or “infelicitous”. Austin, thus, postulated that utterances do more than reflect meaning; they get things done (Littlejohn, 2009). The theory explains linguistic meanings in terms of the use of words and sentences in the performance of speech acts. This is in contrast with theories that maintain that linguistic expressions have

meaning in virtue of their contribution to the truth contributions of the sentence where they occur.

Speech Acts can be analyzed at the following levels: locutionary act, illocutionary act and perlocutionary act. These acts include both the semantic and pragmatic aspects of any meaningful utterance. The locutionary act is the actual utterance and its ostensible meaning. This is an act of constructing an utterance by following grammars and vocalizing the sentence. For example, if a person says to you, *You can't do that*, the locutionary act is to construct a sentence that literally means that you cannot do that by making relevant physical sounds. The illocutionary act is the pragmatic 'illocutionary force' of the utterance. It is the utterance's intended significance as a social valid verbal action. In this sense, one actually performs an act in uttering the sentence. Searle (1969) explains that the illocutionary act is the conventional relation between the utterance and the intention of the speaker. That is to say that to understand language, one must understand the speaker's intention. The perlocutionary act is the actual effect, such as persuading, convincing, scaring, enlightening, inspiring, otherwise getting someone to do or realize something, whether intended or not. Masaki (2004) explains it as that which one tries to accomplish by uttering a sentence. That is, by saying the sentence, *You can't do that*, the speaker stops you from doing that.

We can draw a relationship between such classification of speech acts and the three key components of communication, namely the speaker (addresser), the listener (addressee) and the message. Diagrammatically, this relationship could be represented as follows:



(What the speakers means to convey)	(The actual utterance)	(The intended effect of the message of the speaker on the listener)
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Fig1: Comparison of Speech Acts and Elements of Communication

Among locutionary, illocutionary and perlocutionary acts, Austin (1962) and Searle (1969) focus on the importance of illocution and extend their analysis by making a distinction between illocutionary and perlocutionary acts: “illocutionary acts are conventional acts; perlocutionary acts are not conventional” (Austin, 1962:120). In order to perform an illocutionary act, the speaker must rely on the socially accepted convention without which the speaker cannot inspire a social force into his or her utterance. In other words, it is conventional in the sense that at least it could be made explicit by a performative formula. On the other hand, a perlocutionary act is an effect of the illocutionary act. The consequential effects of perlocutions are really consequences, which do not include such conventional effects as, for example, the speaker’s being committed by his promise (which comes into the illocutionary act). This distinction is reflected in whether a person performs an act in-saying (illocutionary act) or by-saying (perlocutionary act). In an illocutionary act, “in saying *I would shoot him* I was threatening him,” and in a perlocutionary act, “by saying *I would shoot him* I alarmed him” (p. 121, italicized mine).

Austin, then, reached the bold conclusion that a description of situations or a statement of facts is merely one type of illocutionary force. He further presented five general classes of illocutionary forces of utterances, including verdictives,

exercitives, commissives, behabitives, and expositives. Verdictives can be observed when juries, mediators, or judges, for instance, are giving a verdict. They also include “estimate, reckoning, or appraisal” (p.150). Exercitives are related to executions of right, authority, and influence, such as order or designate. Commissives are those by which the speaker is obliged to do some acts by uttering the sentence, e.g., promise or intend. Behabitives are concerned with attitudes and social behaviors, such as congratulate or curse. Expositives clarify the way utterances fit the proceedings of conversation or arguments, including describe, accept, or explain. For Austin, illocutionary acts are based on the existence of convention, while perlocutionary acts are not.

4.0 Methodology

This is a qualitative study which adopts a descriptive textual analysis. Ghana national anthem was downloaded from the internet and analyzed using Blutner’s (1998) lexico-pragmatics theory and Austin’s & Searle’s Speech Act Theory (Austin, 1962; Searle, 1969). Lexical pragmatics investigates the lexical pragmatic mechanisms responsible for the differentiation between linguistically encoded meaning and transmitted meaning on the level of words and phrases. This becomes useful because of the fact that the speaker’s meaning is not often fully reflected in the linguistically encoded meaning. According to Blutner, the study of lexical pragmatics aims to provide a methodical and explicative account of pragmatic events associated with the semantics under specification of lexical elements. The two bases of the lexico-pragmatics model are conversational implicature and lexical semantics. While lexical semantics focuses on word meaning, conversational implicature describes the relationship between what is meant in dialogue and what is said. This showcases the fact that the meaning of a word is frequently pragmatically

adjusted and refined in a context to reflect meanings that a speaker intends to communicate, leading to a statement that differs from their lexically encoded sense.

5.0 Data Presentation

The Ghana National Anthem

Stanza One

God bless our homeland Ghana,
And make our nation great and strong,
Bold to defend forever,
The cause of Freedom and of Right.
Fill our hearts with true humility
Make us cherish, fearless, honesty
And help us to resist oppressors' rule
With all our will and might forever more.

Stanza Two

Hail to thy name, O Ghana.
To thee we make our solemn vow;
Steadfast to build together
A nation strong in Unity;
With our gifts of mind and strength of arm,
Whether night or day, in mist or storm,
In every need whate'er the call may be,
To serve thee, Ghana, now and evermore.

Stanza Three

Raise high the flag of Ghana
And one with Africa advance;
Black star of hope and honour,
To all who thirst for liberty;
Where the banner of Ghana freely flies,

May the way to freedom truly lie
Arise, arise O sons of Ghanaland,
And under God march on for evermore.

6.0 Analysis and Discussion

The national anthem is divided into three parts corresponding to each stanza. The first part is “the plea” closely followed by “the pact” and then “the peroration” generally referred to as being constructed in three octets, each octet forming a stanza. Generally speaking, an anthem has the ability of informing, persuading, convincing and changing the minds of people towards a particular cause of action. This is where pragmatics becomes pertinent.

Each stanza of the anthem contains 8 lines and in many parts of Africa, the number 8 signifies a new beginning (Amadi et al 2016). Therefore, the 24-line three-stanza anthem represents a refreshing newness in Ghana land after the independence in 1957.

6.1 Analysis

(a) Stanza One

Line 1: “God bless our homeland Ghana”,

Speech Act

Direct Illocution: Directive (praying/pleading)

Indirect Illocution: Commissive (requesting)

Perlocution: The effect of this is that God in His infinite mercy should grant abundant blessings and Grace to all Ghanaians and their entire land.

Context

Situational Context: Here, God is viewed as omnipotent and can bring Grace to all Ghanaians in their homeland.

Mental Context: There is a shared knowledge among Ghanaians about God and the blessings He is capable of granting to all citizens of the country.

Implicature: This line flouts the conversational maxim of quantity where God has unlimited powers to shower multitude of blessings on all Ghanaians. The citizenry believe in the supremacy of God and that He loves them and therefore can bless the entire Ghana land, ‘homeland’ and provide its needs.

Presupposition: The first line presupposes that there is a supreme being over mankind known as God who is capable of blessing and cursing the country.

Line 2: “And make our nation great and strong”

Speech Act

Direct Illocution: Directive (Requesting)

Indirect Illocution: Commissive (Asserting)

Perlocution: The effect of this line is that through the blessings requested in the previous line, God will transform the country into a great and strong nation.

Context

Situational Context: Under the circumstance, God’s intervention will transform the country, Ghana to a powerful nation in the world that cannot be easily defeated.

Mental Context: It is the belief of the speaker that with God, nothing is impossible and so, Ghana will one day, be a great and a strong nation in the face of its neighbours.

Implicature: This line violates Grice’s maxim of quantity in the sense that the greatness and strength of Ghana’s homeland is colossal and unimaginable. The country is expected to grow and develop in leaps and bounds and become unparalleled among its neighbours.

Presupposition: This line presupposes that there exist a nation Ghana and that God will cause it to be transformed into a mighty and a strong one.

Line 3: “Bold to defend forever”

Speech Act

Direct Illocution: Directive (Asserting)

Indirect Illocution: Commissive (Offering)

Perlocution: The effect of this line is that Ghanaians should be bold to forever defend their homeland without any fear of intimidation.

Context

Situational Context: This is a call on all citizens to stand up to the task of fighting and defending the country against any form of attack. Here, the speaker who represents the country extends a hand of invitation to all citizens to come together and fight for a common cause of action.

Mental Context: It is a shared responsibility for every member of the country to come together so as to boldly defend it against any form of aggression. There have been attacks from other countries seeking control over Ghana’s resources. Therefore, all citizens are duty-bound to fight against these attacks at all times.

Implicature: This line flouts the maxim of quantity. Ghanaians are called upon to stand up and boldly defend the nation against any form of invasions from the colonial masters especially after gaining the independence. There is no reason citizens should yield to the pressure and subjugation from any country at any time. During the period of colonialism, the Europeans scramble for resources through wars. Therefore, the line called on all well-meaning Ghanaians to stand up against this deprivation.

Presupposition: This line presupposes that Ghanaians do exhibit fear and cowardice in the face of danger. Therefore, there is the need to call on the citizens especially the youth to shade off all forms of cowardice and brace up to bravery so as not to bow to any external pressure but boldly defend their nation at all times.

Line 4: “The cause of Freedom and of Right”

Speech Act

Direct Illocution: Directive (Stating)

Indirect Illocution: Commissive (Pledging)

Perlocution: The effect is that nationals of the country will fight for their freedoms and their fundamental human rights. They will not allow their freedoms to be curtailed by the colonial masters anymore because of their greed and selfish interest.

Context

Situational Context: In the face of oppression, citizens are willing to fight against any form of invasion from an external nation and boldly defend their basic freedoms and human rights bequeath to them by God.

Mental Context: The people are fully aware of their fundamental freedoms and rights as citizens but the colonial rulers deprived them of these rights and freedoms. They are therefore, challenging every citizen of the country to stand up and defend the country against this deprivation that happened in the past.

Implicature: This line again, flouts the maxim of quantity where rights and freedoms take centre stage. During colonialism, the colonial masters forcefully denied Ghanaians their rights of freedoms. Having collectively fought against colonialism and gained independence, Ghanaians are being challenged to unite and defend the country against any further oppression.

Presupposition: The line presupposes that there exist some freedoms and rights enjoined by every individual and thus, Ghanaian citizens will fight for theirs too as heroism.

Line 5 & 6: “Fill our hearts with true humility. Make us cherish, fearless, honesty”

Speech Act

Direct Illocution: Directive (Requesting), (Asserting)

Indirect Illocution: Commissive (Expressive)

Perlocution: Here, the omnipotent God is soberly being requested to fill the heart of Ghanaian citizens with true humility and also help them cherish fearless honesty.

Context

Situational Context: As a plea and request to the Almighty God, the speaker wants Him to fill the hearts of Ghanaians with true humility as they fight against colonialism and dispossession. At the same time, the request is also being made to God to make all Ghanaians cherish fearless honesty as it is only through honesty and uprightness that the freedoms and greatness of the country will be assured.

Mental Context: Here, the speaker is of the view that to fight for freedom and the rights of the people, the hearts of the citizens need to be filled with true humility, honesty and fearlessness otherwise the country is capable of surrendering to any oppressions.

Implicature: These two lines are pregnant with patriotic elements. A fight for a country's rights and freedoms needs fearless and honest men/women. Independence does not come without a cost, therefore, commitment, determination and courage is a must.

Presupposition: There is a supreme God who is capable of making Ghanaians strong, humble and honest and equally capable of making them remain in perpetual fear, dishonesty and eventually in bondage.

Lines 7 & 8: "And help us to resist oppressors' rule, with all our will and might forever more"

Speech Act

Direct Illocution: Directive (Requesting)

Indirect Illocution: Commissive (Promising)

Perlocution: The effect of line 7 & 8 of the Ghana national anthem is that God the omniscient, will help Ghanaians to collectively and wholeheartedly resist 'oppressors' rule forever.

“Oppressors” here, refers to the British colonial masters and anyone/anything which may threaten the independence and growth of Ghana. The effect is to aspire to attend lofty heights and become a strong and happy nation.

Context

Situational Context: In this particular situation, the speaker who represents Ghana is encouraging all citizens to rise to the occasion and resist any more attempts on recolonizing Ghana and reject all negative effects colonization brought.

Mental Context: The mentality of the speaker is that Ghanaian citizens have been oppressed for a long time in the guise of colonialism and so, requesting God to help Ghanaians to fiercely resist the oppression, intimidation and all negative effects of colonialism.

Implicature: There is more to communication in lines 7 & 8 than they appear. The lexical items speak volume and are indeed a cry in bitterness and agony over the British rule. After gaining independence in 1957, there is a strong need to reject any form of oppression from the colonial masters to be completely a free nation. The wordings have implication towards neo-colonialism which wordings of the anthem vehemently reject and denounce, and charge the citizenry to fight against it.

Presupposition: This presupposes that in the face of oppressions against Ghana, there exist an all-powerful God who can help fight and rescue Ghana against the oppressors and dictatorship always.

(b) Stanza Two

Line 1 & 2: “Hail to thy name, O Ghana, to thee we make our solemn vow;”

Speech Act

Direct Illocution: Commissive (Praising)

Indirect Illocution: Declarative (Vowing)

Perlocution: The effect is that Ghana is the only country the people have hence, they praise and ‘vow’ to defend it no matter the situation.

Context

Situational Context: Culture requires that the people of Ghana defend and protect land and be proud of the heritage. So, Ghana being a culture-bound nation, the people solemnly praise the entity, Ghana, and vow to protect it from any form of attacks and danger after independence.

Mental Context: Psychologically, the people feel that the country ‘Ghana’ is like a precious jewel they must hail. A further commitment is made by making a ‘solemn vow’ to defend the country against any form of dictatorship and deprivation.

Implicature: The lines violate the maxim of quality. One cannot measure the extent to which the citizens have vowed to always cherish the country. There is no empirical evidence on the kind of vow the speaker asserts. The struggle the people went through during colonialism is still fresh in their memories and must be fiercely resisted. The country Ghana has been personified as the speaker “hails thy name’

Presupposition: Here, there is a nation that is most cherished and loved and that is Ghana. The citizens praise that nation and pledge to stand by it.

Line 3 & 4: “Steadfast to build together, a nation strong in Unity;” These lines suggest that the people are committed to coming together and building a robust nation which is strong and united.

Speech Act

Direct Illocution: Directing (Plea), (Promising)

Indirect Illocution: No indirect Illocution

Perlocution: It is a request from the Almighty God to bring the nationals together to build a nation that is very strong and formidable.

Context

Situational Context: The people wanted the nation to be united and it is only God that can grant their request by providing them the required energy to fight and collectively rebuild the country.

Mental Context: The people sincerely believe in the capability of God to bring them together in their quest to building a robust and a united nation. The people also think that they must be unwavering in the fight otherwise they will lose it to the oppressors.

Implicature: The maxim of quantity is again, flouted here. There is more to being steadfast in building a robust and a united nation. Ghana is the only treasure God has bequeathed to Ghanaians and so, it is imperative to build it together for development through unwavering sacrifice.

Presupposition: These lines presuppose that the country can be weakened or disintegrated if the citizenry do not work in unity. The foregrounding of the word “Unity” showcases the importance of the word to the survival of the country – the greatness can only be possible through togetherness and harmony.

Lines 5 & 6: “With our gifts of mind and strength of arm, whether night or day, in mist or storm”

Speech Act

Direct Illocution: Directive (Urging)

Indirect Illocution: Commissive (Promising)

Perlocution: The citizenry remains committed to rebuilding a united nation with their God given talent and might at all costs – day, night, haze or tornado etc.

Context

Situational Context: Under the circumstance, Ghanaians have vowed to reject any form of oppression and dictatorship against

all odds as they take steps, in oneness, to build a formidable country by exploring their potential to the fullest.

Mental Context: The context here portrays the Christians' biblical injunction that whatever that God has bestowed onto man must be jealously guarded. The people are of the view that they do not have any other country except Ghana and therefore, have decided to dedicate all their energy to the support and building of the country.

Implicature: These lines are packed with lots of information and so, violate the maxim of quantity. The people are determined to exploit their prowess to build a strong nation.

Presupposition: The presupposition of these lines indicates that without stepping out of their comfort zone and doing the odds, the nation may not be built and incidentally may not be united and strong as expected.

Lines 7 & 8: "In every need whate'er the call may be, to serve thee, Ghana, now and evermore."

Speech Act

Direct Illocution: Directive (Promising)

Indirect Illocution: Commissive (Pledging)

Perlocution: Reflecting on the preceding lines, the people through a solemn prayer pledge to do everything within their capacity to respond to the urgent call to serve their country, Ghana at all time – "now and evermore".

Context

Situational Context: Since nationals do not have any other home other than Ghana, they would relentlessly dedication all their time and energy in its building and that, they know, requires sacrifice and endurance.

Mental Context: The people are of the opinion that there is a country they must diligently serve and that is Ghana. After attaining independence from the colonial rulers, the people think

that task before them to maintain and retain their rights and freedom is hard-work. Therefore, they need all their might to yield to the call 'now' to defend their country. This is done by requesting God's enablement in order to accomplish this important task.

Implicature: This flouts the maxim of manner where an expression should be devoid of obscurity and any form of ambiguity. The use of the phrase, "to serve thee" may be referring to God the Almighty or the country Ghana. The Middle English word 'thee' has been repeated in line 2 of stanza 2 earlier to point to Ghana as a country. Again, the use of the contraction "whate'er" (whatever) also violates the maxim of relation. It communicates a sense of "informality" but one can easily note the rhythmic and musical undertone it connotes and this is not surprising as anthems are written to be sung.

Presupposition: These stanzas buttress the idiom: easy come, easy go. Since independence of Ghana did not come easily, it presupposes that it cannot go easily as people of Ghana would do whatever it takes to keep it. Therefore, through toil and moil, Ghana will retain her independence and greatness.

(c) Stanza Three

Lines 1 & 2: "Raise high the flag of Ghana, and one with Africa advance;"

Speech Act

Direct Illocution: Directive (Requesting)

Indirect Illocution: Commissive (Challenging)

Perlocution: The effect is for citizens uphold Ghana and Ghanaian culture and heritage which in turn will project Africans and Africa as a continent.

Context

Situational Context: Ghana is an integral part of Africa, so, Ghana's greatness is synonymous to Africa's greatness. Thus, the

development of Ghana/African continent must be embraced by all Ghanaians/Africans.

Mental Context: There is shared knowledge among Africans that steps schemed towards protecting Ghana against any form of enslavement and deprivation must be applied to the African continent else, colonialism will continue to fester in African countries. This is because many African countries were colonised almost at the same period by the same Europeans and the fight for independence swept across all countries in Africa as well. Many African leaders such as Kwame Nkrumah, Nnamdi Azikiwe and Julius Nyerere fought for independence together and eventually gained their freedom from the Europeans. Therefore, it behoves on all Africans to unite and resist any more attempt by the Europeans to recolonize African countries.

Implicature: These lines violate the maxim of quantity and manner by packing a lot of information in them. Citizens are not required to physically “raise high” the Ghanaian/African flags. The flag here is metaphoric which symbolizes the pride of being a Ghanaian/African and joy in promoting and projecting African culture, African identity and African belief system. As a proud nation with a common vision, Ghanaians should be selfless and patriotic.

Presupposition: There exists an African continent where its people are requested to unite for accelerated growth and development having been freed from bondage and oppression in the hands of our colonial masters.

Lines 3 & 4: “Black star of hope and honour, to all who thirst for liberty;”

Speech Act

Direct Illocution: Assertive (stating), (claiming)

Indirect Illocution: Declarative (proclaiming)

Perlocution: The effect is that the Black Star in the Ghana Flag symbolizes hope and honour of all people who are very thirsty for liberty.

Context

Situational Context: The Ghanaian identity is the Black Star which symbolises dignity and showcases being one of the earliest countries in African to regain independence. This naturally inspires hope and pride to the Ghana nation and serves as a mark of loftiness.

Mental Context: Psychologically, Ghanaians identify with the national flag and wherever it is hoisted, citizens are filled with bliss, hope and honour for their future. Usually, stars are shiny and are “bright/white” in colour, but this star being black symbolizes Africans who are predominantly black. The Black Star connects Ghana to the rest of the African continent where Africans see Ghana as a harbinger of hope and pride.

Implicature: Liberty is a right bequeathed to every individual by God and so, Ghanaians who seek liberty, honour and dignity, derives inspiration from the Black Star. The colour of many Africans is black and identifies Africans to the rest of the world.

Presupposition: The lines presuppose that there is a nation, Ghana and a continent, Africa which symbolized hope, honour and dignity through the Black Star.

Lines 5 & 6: “Where the banner of Ghana freely flies, May the way to freedom truly lie” This is a plea to the Almighty God to provide direction/path that would sustain Ghana’s freedom and liberty.

Speech Act

Direct Illocution: Directing (Requesting) (Plea)

Indirect Illocution: There is no indirect Illocution

Perlocution: The effect is to see that God answers Ghanaian’s prayers and keep the country in the right direction.

Context

Situational Context: The speaker is requesting God to truly let the path to freedom lie wherever the flag of Ghana flies freely. In this situation, wherever the Ghana flag is hoisted, freedom and liberty is also obtained.

Mental Context: As a symbol of hope and honour, it is the prayer and wish of the citizenry that God will let the way to freedom truly lie by raising the national flag of Ghana.

Implicature: There is no time indicated to grant freedom for all Ghanaians but anywhere the banner which symbolizes the flag of Ghana is hoisted, freedom from oppression and deprivation will flourish. The flag of Ghana signifies the toil of the forefathers who fought for the liberation of Ghana as well as the agricultural and mineral resources Ghana is endowed with. Therefore, the flag flying anywhere indicates freedom from bondage under colonial rule.

Presupposition: The national flag represents the country and also a mark of the national character. It signifies the rich cultural heritage of the people and is revered by its citizens. It is the conviction of the citizenry that anywhere the flag is made to fly freedom is in the air, therefore, indicates the path to hope and life.

Lines 7 & 8: “Arise, arise O sons of Ghanaland, And under God march on for evermore.”

This shows that there is a group of people who are so passionate for a cause of action to be addressed as ‘sons of Ghanaland’. The use of the expression ‘O sons of Ghanaland’ is a direct address to the patriotic citizens of Ghana to heed this all-important call.

Speech Act

Direct Illocution: Directive (Requesting)

Indirect Illocution: Commissive (Challenging)

Perlocution: The effect is to see citizens who are dedicated ‘sons of Ghanaland’ rising and marching relentlessly for a just cause under the guidance of God.

Context

Situational Context: Here, Ghana is being personified as the speaker while the sons (every Ghanaian) are the listeners who under the protection of God, march on forever. Here, all patriotic and dutiful sons of the country are being addressed.

Mental Context: It is assumed that there is some work to be done by the patriotic sons of Ghanaland. The assumed speaker (Ghana) therefore, seeks to call on the people of nation to be alert for the work that is yet to be executed.

Implicature: The lines violate the maxim of quantity. The repetition of the word “Arise” suggests that the “sons of Ghanaland” are sleeping, relaxing, tired or unaware of an obligation ahead of them. They are called upon to wake up and march in perpetuity. Therefore, the repeated call is a challenge to rise as patriotic sons to take up a worthy responsibility: defending and protecting Ghanaland, the homeland of Ghanaians.

Presupposition: The lines presuppose that there are sons of Ghana who are capable of responding to a call. This call could not have been made to non-humans, except for literary effects. It is a call to a patriotic group of people who have the capability of responding to an emergency.

7.0 Discussion

The words and lines in the Ghana national anthem have carefully been put into three stanzas. The first stanza signifies a new beginning from colonialism; the second stanza stands for a new beginning for the present Ghana land; while the last 8 lines connote a new beginning for the future of Ghana. Thus, the past, the present and the future are captured by the physical arrangement of the national anthem.

The Ghana National Anthem is a strong call on all well-meaning patriotic Ghanaians towards the growth and development of Ghana and to fight against any oppressors – the colonial masters, any Ghanaians and/or any other nationals who may want to plot against the sovereignty of Ghana state, corruption, dictatorship etc. – with all their will and might. Again, this call is to induce love, hope, strength and faith in the minds of Ghanaians and for them to see their freedom and liberation as a must-have which will in turn help them to sustain the fight forever. The anthem further calls on all Ghanaians to be steadfast and committed to building a strong and resilient nation with their God-given talents and wisdom irrespective of the circumstances. The third stanza reinforces a struggle for the future of Ghana and the African continent at large. It enjoins all citizens to regard Black as a symbol of strength, dignity, hope and honour and be proud to be Africans. Ghana being a God-believing country showcases the anthem hinged on God the Almighty for all achievements, success and progress and therefore constantly reminds all Ghanaians to be prayerful. Through dedicated prayer, the country hopes to attain greater heights as its sons rise from their slumber to render efficient and diligent services to the homeland, Ghana.

8.0 Conclusion

The Ghana national anthem is tailored towards the need to instil love, honesty and faith to Ghanaians towards building the country. The kind of country that is being envisaged is one where greatness and resilience shall reign forever through constantly defending and protecting the cherished freedom and liberty the country has attended. The anthem recognises Black Star as a symbol of dignity, strength, honour, hope and greatness and employs all citizenry to protect the territories of Ghana as that is the only inheritance they have.

The last two lines of the Anthem pragmatically address the lackadaisical or negative attitude some Ghanaians have towards Ghana and employ them to rise to this urgent call and serve the homeland, Ghana fearlessly.

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NIGERIAN LITERATURE AND THE FEMININITY QUESTION: A READING OF CHIMAMANDA NGOZI ADICHIE'S PURPLE HIBISCUS

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Abstract

From time immemorial, male domination in all spheres of life, has created a sort of nightmare to the female folks. Men have chosen to dominate all the facets of humanity, leaving the female folks, either not to be considered, or left at the bottom of the social ladder. Thus, the voice of women is usually not being heard in the society. Through the lens of feminism, using gender as a basis of analysis, this paper touches on some social ills that have thwarted the smooth operations of the female folks in the socioeconomic and political development of the society. The paper, therefore, concludes that unless these social ills that have constituted a sort of social ineptitude are dismantled, the female folks can never have a place and space in the society, even though we are living in the 21st century.

Keywords: feminism, development, society female folks.

Introduction

A discourse on feminist tendencies in our society has been an age-long one. In spite of this, there still arises the need for continued discussion on feminism; especially as the present-day society has been male dominated in all ramifications. Thus, there

has been a continued silencing of the person and ego of the woman in the society. And over the years, male egoism has permanently placed the womenfolk in a disadvantaged position, thereby, instead of allowing them the room to occupy vantage leadership positions, their ideals are thrown to the mongrels on the grounds of gender, and their voices not heard. The patriarchal world is one that continues to suppress and subjugate the womenfolk socially, economically and even politically.

The status of women's authorship and the nature of its depiction within the Nigerian literary tradition are certainly issues of great importance. For the degree to which works are penned by women, the manner in which these works are received critically and the roles women occupy within the general body of Nigerian literature, are reflective of societal attitudes towards women. Unfortunately, the Nigerian literary canon is characterised by the inadequate representation of female-authored works. Moreover, the literature it is inclusive of often perpetuates the gender myth that typically downplays womanhood. Thus, in many instances, Nigerian women writers are most often than not, being marginalised by their male counterparts and their works either remain unacknowledged or tokenised by literary critics.

More so, characterisation is another domineering issue in the male authored works. According to Gilbert Muller (1985:72): characters are people in narratives. We generally know their sex, body features, age, jobs, education, status in society and family background. Yet, character is also a way of being, it determines how a person act. As such, the writer goes beyond outward appearances that tell us who the characters are. The author reveals the inner qualities that motivate people and make finely realised characters so memorable for readers. A good writer creates for the reader illusion that a character is real.

According to Michael Meyer (2003:98): the illusion of reality is the magic that allows us to move beyond the circumstances of our own lives into a writer's fictional world. We can encounter everyone from royalty to paupers, murderers, lovers, cheats, martyrs, artists, destroyers and nearly some parts of ourselves. The inner lives of characters mirror for the readers a glimpse of who they are. Although the experience is imagined, readers usually experience a powerful response to vivid characterisation.

Chimamanda Ngozi Adichie therefore, is known for creating characters who have stepped up of the pages of her work into imaginations and memories of her readers. Characters created by her are successful not only because readers might have encountered such people, but also because the characterisation is vivid and convincing. The action of the plot interests us primarily because we care about what happens to people and what do.

Gender Portrayal in Nigerian Literature

The 19th century Nigerian literature has been marred by its gender sensitivity; hence gender portrayal is a critical and sensitive issue in the writing and interpretations, constructions and deconstructions of works of literature. In this vein, several female critics have condemned what they consider as a weak depiction and presentation of female characters by male writers. The woman's role more often than not is seen in her leadership position as head of the kitchen, and being better placed within the confines of the kitchen in male authored works.

In such works, female characters are made marginal to the plot account of the stories while only a handful emerge as powerful and credible protagonists. In this instance, the ideal female character created by the male writers of fiction acts within the framework of her traditional laid down roles of being a complete housewife and a mother. So strong are the social values

that the respect and love a woman earns, is relative to the degree of her adaptation to these roles.

Patriarchy is commonly reflected in the works of the established and well acclaimed male writers who have earned national and international reputation. In such works, more often than not, the male character is usually the protagonist and antagonist who dominate all other characters, while the female are made peripheral and their characters hardly developed.

In this connection, Chinua Achebe's *Things Fall Apart* easily comes to mind as a classic example of this trend where the males are active but the females are docile and helpless in their relationship with the male characters. They are seemingly seen playing little or no part in shaping their fate. In *Things Fall Apart*, Okonkwo beats up his wife for failing to provide his meal. In *The Concubine* by Elechi Amadi, Ekwueme attempts to discipline his wife, Ahurole to curtail her spirit of independence. Cyprian Ekwensi is not left out in this catalogue of first generation Nigerian male writers. His works, *People of the City* and the *Jagua Nana* series present 'women in a horrific light of the red-light district, who are simply used by men as distraction from the stress of life and commodities for transient pleasure. Ekwensi presents and represents the female as being totally dependent on the male for her survival.

Outside the shores of Nigeria, we have few outstanding exceptions where female are protagonists in male writings due to the socialist stance of such works. Ngugi wa Thiong'o's novels, *Petals of Blood* (1974) and *Devil on the Cross* (1982) are a true demonstration of this fact. In *Petals of Blood*, Ngugi depicts women who are strong-willed and determined to pursue a just cause. A character like Wanja, among others has contributed immensely to the success of the novel as revolutionary masterpiece. Thus, it is due to *challenges* faced from men that

female writers tend to foreground their female characters and experiences while male characters and experiences are backgrounded.

The Main Thrust of Adichie's Writing

The challenging issues that surround women's lives have gradually become issues of national and international concern. Writers, especially female writers have written extensively in this regard. Issues such as domestic violence, motherhood, girl-child education, freedom from the world of patriarchy among others have been highlighted at various times by various female writers. Adichie has over the years, taken it as a responsibility to expose the predicament that women confront with men in a relationship. She has drawn from her environment experiences that help her in creating fictional characters that make a lasting impression on the subconscious minds of her readers. Mostly, what she does in her sort of writing is what Remy Oriaku considers as:

Any text which subverts patriarchy because of its female world view is feminist, such text challenges male dominance of society and contradicts the idea of male superiority which is used to justify this to the extent that she questions male dominance of society and creates a more positive image of womanhood, therefore, Emecheta, even if she had not originally, consciously sought such a classification, qualifies to be called a feminist writer (76).

The above shows Oriaku's feelings and disposition for Buchi Emecheta another popular Nigerian female writer of the 20th century. It is the sort of ascription she gives to Emecheta largely due to her brand of writing that, we can also ascribe to Adichie. This then translates the fact that Adichie is a feminist writer of no small measure.

The circumstances that surround the life of the Nigerian *woman and* the inhibitions imposed on her by certain norms and living conditions do not give her that apparent opportunity of playing leadership roles and occupying leadership positions that will enable her to contribute meaningfully and in no small way, her own quota to national development. She finds herself in a Nigerian environment where a lot of stringent conditions are tied to her being as a human, whether at home or at her work place.

Women writers have over the years, implored their fellow women to be committed to their vision of not allowing themselves to play second fiddle, but to be in the mainstream. That is, women should dispel careless thoughts of some men with wrong conception about the nature of womanhood, and frown at them for taking advantage of the women's biological status over the ages.

There is thus a strong rejection of patriarchy by Nigerian women, especially in the 21st century. This has been of course, the basis upon which Adichie drives home her point in her literary works, especially the one under study.

Obi Nwankwo looks at patriarchy in the following light:

Patriarchy is a system in which men by force, through direct pressure, ritual, tradition, law, language, customs and usages, education and division of labour, determine what part women shall or shall not play and in which the female is always subsumed under the male (8).

The above explicates the fact that women no longer want to be relegated to the background. They long for a society where the voice of women will be heard and as such, be considered as heads and not tails when it comes to matters of family, national development and governance.

The Socio-Cultural Factors and the Nigerian Woman

When one looks critically at the Nigerian society, there is

the tendency of one being able to unveil the disheartening discriminatory practices that abound. These practices are being aided by other factors that trigger and stimulate the stagnation and marginalisation of women, and to which in effect serve as an impediment towards their contribution to national development.

The Nigerian culture and by extension African, has made it a point at the male child is given prominence than the female, all in the bid to preserve the family's lineage and name. As a result, sons are given more attention and value than daughters. This is exactly what happens in Achebe's *Things Fall Apart*, where Okonkwo speaks of his favourite daughter, Ezinma, "She should have been a boy" (44). This is because of the belief that females are weak and worthless and anybody with good attributes should be a male rather than a female. Okonkwo again considers his worthless son Nwoye as feminine because he (Nwoye) possesses such character traits that he despises. In this novel, femininity and feminism are swept under the carpet. Oriaku again, has this to say:

If the women in *Things Fall Apart* (...) are "unimportant," the ones in *No Longer at Ease* and *A Man of the People* are worse, they are negatively portrayed. Clara is not only Obi's concubine; she is an *osu*, an outcast. Elsie Mark offers to exchange sex for a chance to be interviewed for a scholarship. As if the name Elsie is synonymous with incontinence, Achebe has another Elsie in *A Man of the People* who is a nymphomaniac (74).

Without mincing words, what we see running through the above, expounds the hard but bitter truth that femininity in Nigerian literature has been relegated, thus, making the question of being a woman unimportant if not neglected in a literary work that is male dominated and male conscious.

Forced and Early Marriages

The injustices of denying women their choice of life partner is a discriminatory practice in the form of premature marriages. It is a kind of violence which stems from the consideration that virginity at marriage is important. As a result these child-wives are traumatised psychologically by the adults for sex and they usually bear children before they are biologically ripe enough. The side effect of this sort of trend is WF - Vesico Vaginal Festula where their bodies can no longer control their flow of urine and faeces. This condition leads to their being ostracised by the society.

The more attractive a girl is, the higher the chance of a wealthy man or a chief marrying her so soon and cutting her chance of a decent education. For those who are fortunate to have been educated, there is the myth attached to their behaviour as not being "good/submissive wives" to their husbands. The practice of forced marriage goes against the marriage Laws of Nigeria which states that parties"[...] have the same right to freely choose a spouse and enter into a marriage only with their free and full consent" (Hodges, 200).

Inheritance Practices

Among the various cultures that cut across the geopolitical Nigerian entity, a woman is not allowed the right to inherit her parent's or husband's property without qualms. Under the Statutory Law, a widow is entitled to one third of the property with the children taking two-third, although the widower usually reserves the right to inherit everything that belongs to his late wife. This legal provision is contradictory and therefore, provides a breeding ground for discriminatory practices. Hodges further states that the widows in Islamic Law are entitled to $\frac{1}{4}$ of their husband's property or $\frac{1}{8}$ if there are children. Even among the children, daughters receive half the share of the sons. In the

Customary Laws the wife is viewed as a property and has no expectation (240).

In fact, some cultures make provision for the widow to be considered as property to be inherited while others create scenario where the widow is accused of killing her late husband, and is forced to go through humiliating rituals either to prove her innocence or for purposes of cleansing her. Meanwhile, the late man's relatives will be seen carting away the man's property to the detriment of his widowed wife. Therefore, the man's heir is usually his uncle, brother, male cousin or son. If the son is not of age, an older relative takes possession of such property and keeps same in his custody as caretaker until the child who is a son becomes of age. In many cases, the property is misused before the son is fully grown into maturity. These sort of attitudes limit the woman's economic and financial independence which consequently cripple her capacity to actively utilise her potentials and channel same towards nation-building, national development and governance.

Synopsis of the Novel

Purple *Hibiscus* tells the story of fifteen-year-old Kambili as she comes of age in a time of great turmoil for both her country Nigeria and her family. Charles Nnolim (2005) vividly explicates that the third generation of writers in Nigeria which include Adichie exhibits "a literary jungle - rich with varieties of life and growth, awe-inspiring and full of breath-taking surprises . . ." (8). To tell the true story of the real situation of woman as a whole prompted the emergence of Kambili. She is seen as a new voice for the voiceless majority of the womenfolk. One observes, surprisingly though, how this naive character reveals in somewhat innocent "silence," the painful realities in her society and the world around her. While Kambili's father, Eugene is a prominent businessman, a leader in the community and a devout Catholic,

within the confines of his home, he is seen as a bully and an abusive tyrant. Kambili and her brother, Jaja must consciously struggle to define themselves beyond the rigid and joyless world that their fate carved out for them.

Polymic Analysis

From the opening of the text, one is immediately thrown into being inquisitive as it starts with "Things started to fall apart at home." Chimamanda tells a story of an active first person narrator whom through her experiences; the woman's helpless world is being exposed to us. The position of the woman is brought to limelight through Kambili Achike who tells the story of *Purple Hibiscus*, in a flash back and from her experience as a young teenager until the actual time she tells it. Kambili point of attack – the narrative time where the novel begins is midway. She starts where the Achike family that is being headed by their father, begins suffering a fatal family disintegration. This brings us to why the novel opens thus:

Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the etagere. We had just returned from church. Mama placed the fresh palm fronds, which were wet with holy water [...] (3)

The above, which signals the sort of dark cloud that is pregnant with uncertainties only waiting to be delivered of Eugene's high-handedness of his family, gives us a peep into the world of Kambili and her brother Jaja *and* the sorts of ill-treatment that their father will be willing and ready to let out to them. It further shows that due to Jaja's offence, Eugene is ready to rain on his entire family, their mother inclusive, fire and brimstone which will automatically put every member of the family in an appressive and sorrowful mood.

We are made to come face to face with the story of Kambili's life and that of her brother. Her brother, through defiance and rebellious act stands up to his father and irrevocably changes the course of the family's life. Kambili from whom we get to know the events that bring about not only her brother's rebellion, but also her own life escapades, is one whose life is circumscribed by her father's fanaticism and the wall of their prison-like home. One cannot help but to observe with keenness, the narrative stance of the dumb character who exposes several oddities with the eyes of an innocent observer. One sees this clearly when Kambili asserts:

I lay in bed after Mama left and let my mind rake through the past, through the years when Jaja and Mama and I spoke more with our spirits than with our lips [...]. Jaja's defiance seemed to me now like Auntie Ifeoma's experimental Purple Hibiscus, rare, fragrant with the undertones of freedom, a different kind of freedom from the one crowd the crowds waving green leaves chanted [...]. A freedom to be, to do (16).

Without mincing words, one can easily say that the kind of toughness with which Eugene handles the affairs of his family had been one that does not allow the family members to breathe any air of freedom. They are repugnant about the way Eugene does things that are closely related to the family, and so, instead of speaking with their lips as a way of dispelling the imprisoning thought, they speak with their spirits for fear of Eugene's stinging rebukes.

Again, the point the novelist depicts is that gone are the days when women would be easily swayed, and at the same time, being reduced to the position of being docile which was seemingly a nincompoop sort of stance. The nitty-gritty of this depiction

therefore, is that women be allowed that freedom and chance to lead when it comes to matters of governance. This is clearly exemplified by the novelist through the use of her stereotype character, Kambili.

The male chauvinistic tendencies as demonstrated in Eugene's attitudes towards his family, surely, are part and parcel of the nexus that trigger-off the anger of the 21st century Nigeria women. Men in their noxious behaviour, have tended to relegate the womenfolk to the background for centuries. Thus, the despicable assault on the womenfolk by the menfolk, simply leave the women in a desolate and emotionally tensed Bair, environment and atmosphere.

This is characteristic of Kambili's life. She knows very little beyond her father's roles as head of the family, her schedules and anger. It is not until she visits Auntie Ifeoma, a widowed university lecturer, who lives with her three children in the town of Nsukka, that she begins to view life from a different perspective. She recounts her experience during this:

I looked out of the window as we drove counting the blackened hulks of cars on the roadside [...] about forty minutes into the drive, I saw a sign on the roadside that read University of Nigeria, and asked Kevin if we were almost there (110).

This visit of hers to Nsukka gives her a new hope, a new beginning, a new lease of life and finally a voice of her own. Her aunt's house is cramped though and money is scarce, yet it has everything that is missing in her home. There is love, laughter and family warmth. For Kambili, her aunt's home is a place "where you could say anything at any time to anyone, where the air was free for you to breathe as you wished" (20). Much of Kambili's life which has been characterised by a vehement atmosphere of silence that is occasioned by her father's continuous and consistent

ranting, makes this particular visit a rapturous one for her. She therefore, begins to develop a stronger sense of herself and a voice of her own that could possibly put an end to her father's vendetta.

It is Eugene's religious fanaticism that brings about domestic violence, and the family falls apart as everyone is under his spell. He directs and controls every person's movement and actions. For this reason, the novel in a most holistic approach, questions fervently the rigidity in religion and the highhandedness of bringing up children, especially the female, in a modern world that should allow room for dynamism and freedom of expressing one's own standpoint in any matter at all. The sight of violence Beatrice could no longer keep living with and keep being with it, and so, she is not left with any choice but to poison her husband's tea at the end of the novel, and he kicks the bucket.

Kambili thus gathers all that she learns from those around her and from her experiences to shape an entirely new identity that is all her own and that can equip her effectively towards carrying out the task of governance as far as her father's house in particular is concerned and the society in general. Like the purple hibiscus from which the text derives its title, she begins to blossom. As a way of governing her new home in the absence of Eugene, she says: We will take Jaja to Nsukka first, and then we will go to America to visit Auntie Ifeoma, I says;

we'll plant new orange trees in Abba when we come back, and Jaja will plant purple hibiscus, too, and I'll plant ixora so we can suck the juices of the flowers. I am laughing. I reach out and place my arm around Mama's shoulder and she leans towards me and smiles (298).

Feminist Concerns in *Purple Hibiscus*

Adichie being a social catalyst in the world of female writing raises several issues that border women's lives through her

book, *Purple Hibiscus*. These experiences are peculiar because they reflect the experiences of other countless women from different parts of Nigeria and particularly the Igbo society. Feminist issues such as freedom, gender, innocence and girl-child education among others are represented and presented in the novel.

Motif of Freedom

Kambili makes use of the draconian ruling pattern of her father, Chief Eugene Achike, to reveal the insensitivity nature of the majority of men Howards women's being in the society at large. What is seen and obtainable in her family before the demise of Eugene, is a microcosm of a male dominated society. Rushdie (1991) sees this type of people (Kambili's father) as "translated men" who get things mixed up because of obstinacy and the translation of values (17). The unnecessary religious conflicts that make Kambili's father to hate Papa Nnukwu, her grandfather also shows the high-handedness of many more African people who use religion as a means of creating and sowing the seed of discord in their families. This also serves as an attack on those leaders in Nigeria and Africa in general, who use or allow religion and religious sentiments to create problems in their respective countries, thereby, not having room for effective governance of the people. The religious riots in most recent times, especially in the Northern part of the country and the neglect of African values and culture are all being criticised.

Kambili though a child, questions her father's excesses and the unnecessary prohibition which deprive them of steadfast love. By her constant questioning of these, she therefore, represents the voice for womenfolk that cries out loud against the sanctimonious attitudes of men as exemplified by that of Eugene. She in turn feels that men's ways and attitudes should not be seen as being sacrosanct. Her standpoint is a demonstration of the fact

that women should reserve the right to question whatever wrong that is being meted against the womenfolk, especially within the family circle. That a time has come when women of the 21st century should begin to make it a point to compel men to begin to treat them with some form of sagacity.

From Kambili's standpoint in the novel, we cannot help but quickly conclude that the 21st century women no longer see themselves as belonging and living in the past, but would always want to see themselves as carving a new world for themselves that would be devoid of men's excesses. This informs why Eugene dies at the end of the day to pave way for this air of freedom.

In discussing the position of womenfolk' overtime, Mbaiver Nyitse extrapolates that:

It was no longer necessary for women to work and even when they did, the work was now a subordinate part of production. Women subsequently became relegated into the background as dependents. The introduction of a monogamous system of marriage for women further compounded matters. While women produced legitimate heirs for man, he provided them with a home to care for (112).

Kambili sees the contrast between her father and the military government when she critically asserts:

Of course, Papa told us, the politicians were corrupt, and the standard had written many stories about the cabinet ministers who stashed money in foreign bank accounts, money meant for paying teacher's salaries and building roads. But what we Nigerians needed was not soldiers ruling us, what we needed was a renewed democracy (24-25).

What this translates into is that in a military dispensation there is

no love and care for the people, and so it is with Kambili in her home. In view of this, she expects a renewed approach to the affairs of family first before hoping for a renewed governance in the country.

Love thrives where freedom blossoms. Kambili never experiences 'real' love beyond the sipping of their father's hot tea as Kambili cries out, "the tea was always hot, always burned my tongue, and if lunch was something peppery, my raw tongue suffered" (88). It is Aunty Ifeoma's home that provides the needed environment for them to experience the sort of love that is lacking in theirs. Kambili sees the love of a sister who teaches her how to cook meals, care for others and above all accommodate people around her.

Kambili falls in love with Father Amadi. But the love between these two goes smoothly. Both of them realise that love is the passage way of freedom. Kambili plays, talks and thinks affection because she sees a new ray of hope that breaks the silence in her rigid and fragile home at Enugu.

The Motif of Innocence

Kambili seems a naive but functional voice in the revelation of realities. Yes, Adichie achieves a striking success in creating a sensitive character in the person of Kambili. She neatly gives a presentation and representation that one notices much sensationalism. She depersonalises herself from the work thus lifting it from the slump of personal social commentary as most of our novels have been. McElhatton Heather captures her innocence thus:

Kambili is like a war correspondent embedded within her own family, anaesthetised to the violence and familial masochism (loving hurt, hurting love) that create a constant tightrope the characters must walk. This consistency and

reliability of first - hand account helps create the emotional authenticity and air light atmosphere (1).

This shows that this sort of innocence draws in limitation of all human activities. She has a limit to her exposure. In the house, Kambili and Jaja eavesdrop to be able to obtain facts about the society in which they live in, and even on family matters. Kambili is not a contributive character. She never acts to change neither her situation nor that of those around her. Like the proverbial child in a folktale, she must not talk or else, she would evoke the wrath of a wicked father whose main love is only a sip of hot tea and peppery soup. What we see in Eugene Achike's family is a bonded home without life. Like a helpless child who is full of despondence and who admires instead the situation she cannot change, Kambili accepts what she is told to accept and rejects whatever is not acceptable by her father.

Kambili's silence is louder than Amaka's loudness. One expresses much in the heart than with the lips. At a point, Amaka becomes aggrieved with Kambili's silence and at some point we sense fear between them. There is the fear of the unknown and of extreme reasoning. Kambili does not talk but enjoys the company of Father Amadi. Amaka talks but detests the company of Father Amadi. Dangerous atmosphere lingers among them but at each point, Kambili's silence quenches the supposed trauma expected and at some other, her silence breeds hatred for her. Jaja on his part seems indifferent while creating time for just flowers and freedom. He is defiant of the things around or maybe Kambili makes him to appear so. He reacts only when Kambili reacts.

The motif of innocence helps Adichie to achieve concrete realism devoid of exaggerations. In Kambili's child world, details are not quite the matter, but the truth that is hardly denied and that is bitter, for they say "truth is bitter". *Purple Hibiscus* is shrouded

in the reality of odds of pains of women in the Nigerian society. It shows that women instead of being given accolades are usually being given very strong critique that depresses them emotionally and which often leaves them in a desolate state.

Girl-Child/Women Education:

Aunty Ifeoma as we can see from the novel is a woman with great potentials and ambitions. She is in fact, a paragon of the sort of Nigerian woman Adichie dreams for all Nigerian women. Despite all odds, she attains the height of a Professor and lectures at the University of Nigeria, Nsukka. Though widowed, she is able to bring up her children in terms of giving them enough motherly and parental love and at the same time, training in school. She single-handedly makes her home, a happy, noisy and outspoken one. Therefore, a sharp contrast is drawn by the author between her home and that of Eugene Achike. She uses her education as a tool to challenge the excesses of Eugene and his patriarchal disposition, thereby, becoming Papa Nnukwu's favourite as he wishes that she were a man.

Also in the life of Kambili, we are afforded the opportunity of seeing how education is used as an instrument to mould her. Despite Eugene's bad family policy and high-handedness, we see him encouraging her in education. The following statement captures this as it states: 'Kambili,' Papa said, breathing deeply. You didn't put in your best this term. You came second because you chose to" (41).

The importance of girl-child education is being demonstrated in the novel. In Eugene's anger, he follows Kambili to school to really see the girl who has taken the first position. On reaching the school, he demands:

Where is Chinwe Jideze?" Papa asked, when we got to the front of my class. A group of girls stood at the door, talking. I looked around feeling a

weight around my temples. What would Papa do? Chinwe's light-skinned face was at the centre of the group, as usual (46).

This singular event makes Kambili to improve her lot and she later takes the first position and becomes her father's pride. Adichie stresses on the education of the girl-child because it helps a girl or a woman to discover the potentials in her. Education is therefore seen as the medium through which a woman pulls herself out of patriarchy and patriarchal environment and tendencies as Kambili later discovers herself. The sufferings or the plight of women are put off with a good educational background and they run through the door as love, freedom and happiness sneak in through the window. By the time this becomes the order of the day in our Nigerian society, we can rest assured of a vibrant Nigerian nation where women can affectively play their roles in matters of nation building, national development and governance.

Conclusion

This work which examines the experiences of women at various levels of their interaction in the society, takes into cognizance issues of gender, female characterisation in Nigerian literature and above all, that of absolute freedom of the womenfolk. The ethics of human relationship emphasises the correction of odds and the actualisation of truth. Adichie draws from the sociological front, the idea of exposing the odds as a way of effecting the truth. The unnecessary parental caging as we have seen here shows that, it affects the minds of the children negatively. Therefore, the family should be made a beginning point in the correction of all the crimes against women, so that when the families get better, the society as a whole gets better.

Religion should be a guide to good life and good living, and not a prison wall. Efforts by leaders in various regimes at various levels in the nation to eradicate odd religious dogma,

tortuous home training of especially the female children, and certain traditional customs be intensified in order to ensure tremendous developments in the nation. Even though efforts have been made to solve the femininity question, much still needs to be done in this regard. In most parts of the nation today, especially the Northern part of the country, the female constitutes the majority of the illiterate population and as such, development and governance from the womenfolk are impaired. The quicker all of these are improved upon by our various government officials and communities, the better for the Nigerian nation as a whole.

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L'USAGE DES TELEPHONES PORTABLES DANS L'ENSEIGNEMENT DE FRANÇAIS

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Résumé

L'utilisation de portables comme moyen de communication a acquis une renommée remarquable car de nombreuses personnes l'ont adopté comme moyen préféré de transmettre des informations à leur public cible. Cependant, l'utilisation de messages texte seuls dans la plupart des cas n'a pas vraiment été en mesure de divulguer les sentiments réels et du communicateur. Avec l'avancée de la technologie, l'utilisation des téléphones portables est devenue omniprésente dans notre vie quotidienne. Aussi, l'utilisation des téléphones portables dans l'enseignement et l'apprentissage est devenue de plus en plus populaire ces dernières années. Avec l'essor de la technologie, les éducateurs explorent de nouvelles façons d'impliquer les élèves et d'améliorer leur expérience d'apprentissage. Nous avons examiné dans cette communication les avantages et inconvénients liées aux usages de téléphone portable dans l'enseignement.

Mots clés : Téléphone portables, WhatsApp, sentiment, communications, technologies.

Introduction

Les avancées technologiques récentes, l'innovation de l'informatique et d'autres découvertes dans le domaine des technologies de l'information entraînent l'introduction du téléphone

mobile et de ses multifonctions allant des appels vocaux, de la messagerie, de l'utilisation des données, du multimédia, du stockage et de la récupération d'informations, des jeux (en ligne et hors ligne) et autres services de médias sociaux. Au cours de la dernière décennie, la technologie est devenue de plus en plus importante dans la vie, résultat ; l'utilisation des téléphones mobiles a connu une forte augmentation au cours de la dernière décennie. Cela a été attribué non seulement à leur facilité d'utilisation et à leur large portée, mais également à la technologie de pointe qui ajoute continuellement à leurs fonctions et applications polyvalentes. Désormais, les applications de téléphonie mobile dépassent les fonctions de base de la communication par la voix ou par SMS, vers une variété de fonctions supplémentaires, notamment éducatives (Reed, Hirsh-Pasek & Golinkoff, 2017).

L'avènement du système mondial de communication mobile (GSM) au Nigeria a révolutionné tous les aspects de la vie sociale, affectant la façon dont les gens communiquent, font des affaires et même socialisent. Au Nigeria, les 15 dernières années ont connu une énorme augmentation du nombre d'abonnés à la téléphonie mobile. Cette très forte prévalence d'utilisation du téléphone mobile pourrait être rendue obligatoire par les changements dans les communautés. Il permet les parents de rester en contact leurs enfants. Cela servirait à les rassurer sur la sécurité de leurs enfants (National Academy of Science, 2012). Le téléphone portable est devenu un élément quasi essentiel de la vie quotidienne. Le récent rapport de la Commission nigériane des communications (NCC) sur les données trimestrielles des opérateurs d'abonnés montre que le nombre d'abonnés par chaque opérateur de télécommunications individuel sur une base trimestrielle est de 172 485 805 (croissance de 99,78 % en décembre 2018), 173 315 056 (croissance de 99,77 % en mars 2019) et 173 749 601 (croissance de 99,84 % en juin 2019)

indiquant généralement une croissance de 6,68 % par rapport à une croissance de 0,24 % au T1 et au T2 de 2019 (NCC, 2019).

Un téléphone mobile est un appareil qui peut essentiellement passer et recevoir des appels via une liaison radio tout en se déplaçant dans une vaste zone géographique (Pew Centre de recherche, 2010). Il le fait en se connectant à un réseau cellulaire fourni par un opérateur de téléphonie mobile, permettant l'accès au réseau téléphonique public. Les anciens types de téléphones mobiles prennent en charge des services limités et des exemples étaient les appels, l'envoi de messages et très peu pour prendre des photos. Le téléphone mobile est l'une des nouvelles technologies qui connaît la croissance la plus rapide au monde (Rebello, 2010). En 2001, les utilisateurs de téléphones portables étaient moins d'un milliard dans le monde avec la majorité des utilisateurs des pays développés. À la fin de 2010, cependant, les utilisateurs de téléphones mobiles avaient atteint cinq milliards dans le monde, les abonnements des pays en développement dépassant ceux des pays développés (Kelly, 2009; Rebello, 2010). Évidemment, cela inclut une forte augmentation du nombre de téléphones portables utilisés par les jeunes générations. Ce domaine d'intérêt a été choisi en raison de l'utilisation non réglementée et de l'attitude trop dépendante de ces appareils, en particulier parmi nos élèves du secondaire.

Le téléphone portable est devenu un élément presque essentiel de la vie quotidienne depuis sa popularité et croissante à la fin des années 1990 (Ling, 2014). Le téléphone portable est le moyen de communication le plus nécessaire pour les adolescents. Il a pratiquement affecté l'accessibilité, la sécurité, la sûreté et la coordination des activités commerciales et sociales de la société, donc il est devenu une partie de la culture du monde entier. Le téléphone portable est un spectacle courant aujourd'hui dans nos écoles. Certains étudiants vont à l'école / en classe avec les

téléphones portables, tablettes et iPads les plus chers et les plus sophistiqués qui disposent de toutes les applications, installations et logiciels qui peuvent les connecter à Internet et toutes les formes de plateformes de médias sociaux, d'autres sites Web, etc., où ils discutent, accèdent, diffusent, téléchargent, téléchargent, échangent et lisent différents types de contenus multimédias, qui sont le plus souvent de nature pornographique (Olofuniyi, Fashiku et Owombo , 2012). Néanmoins, les technologies de l'information et de la communication (TIC) ont un impact sur le secteur de l'éducation. Aujourd'hui, les écoles investissent dans le matériel informatique. Elles introduisent également l'apprentissage en ligne pour enrichir le programme dans leur effort pour préparer les apprenants à rivaliser sur la scène mondiale.

L'éducation est l'un des besoins les plus importants pour le bien-être de l'individu et celui de la société. Ainsi, l'éducation est un puissant instrument de progrès social, politique et économique, sans lequel ni un individu ni une société ne peuvent atteindre une croissance professionnelle. Le téléphone mobile peut contribuer à l'égalité dans l'éducation, à un apprentissage et un enseignement de qualité, au développement professionnel des enseignants et à une gestion, une gouvernance et une administration plus efficaces de l'éducation.

De plus, l'utilisation appropriée en classe favorise l'enseignement et l'apprentissage critiques, intégratifs et contextuels, développe la culture informationnelle (la capacité de localiser, d'évaluer et d'utiliser l'information). Ainsi, il améliore l'efficacité globale de la prestation de l'éducation dans les écoles et les institutions de gestion de l'éducation aux niveaux national, étatique / provincial et communautaire, l'utilisation de dans l'éducation vise à améliorer la qualité du processus

d'enseignement et d'apprentissage ainsi qu'à démocratiser l'accès à l'éducation.

Le rôle du téléphone mobile dans l'éducation

Les technologies de l'information et de la communication, en particulier Internet dans l'éducation, jouent un rôle important, en particulier dans le processus d'autonomisation de la technologie dans les activités éducatives. Les enseignants et les familles des élèves peuvent communiquer directement entre eux. Des ressources d'apprentissage multimédia combinées à des CD-ROM et des cahiers d'exercices tentent d'explorer les concepts essentiels d'un cours en utilisant toute la puissance pédagogique du multimédia. De nombreux sites Web a des fonctionnalités intéressantes telles que des exemples d'interaction, des animations, des vidéos, des récits et des textes écrits. Les téléphones portables avec l'internet peuvent offrir de nombreuses opportunités et peuvent être utilisés pour une variété de choses qui comprend : l'apprentissage en ligne, l'environnement d'apprentissage centré sur l'apprenant, l'apprentissage collaboratif et l'apprentissage à tout moment ou à distance.

Apprentissage en ligne : Il s'agit de la convergence de l'apprentissage et d'Internet effectué sur un téléphone connecté à un réseau, ce qui donne la possibilité d'apprendre presque n'importe quand, n'importe où. L'apprentissage en ligne est un élément précieux d'un développement de l'éducation et de la formation bien planifié et correctement soutenu.

Environnement d'apprentissage centré sur l'apprenant : Il s'agit d'un environnement d'apprentissage qui prête attention aux connaissances, aux compétences, aux attitudes et aux croyances que les apprenants apportent avec eux dans le processus d'apprentissage. Cela signifie que les étudiants s'engagent personnellement dans la tâche d'apprentissage en utilisant le téléphone portable et la connexion Internet.

Apprentissage collaboratif : Le téléphone mobile encourage l'interaction et la coopération entre les étudiants, les enseignants et les experts. Le téléphone mobile offre également la possibilité de travailler avec des étudiants de différentes cultures, contribuant ainsi à améliorer les compétences d'équipe et de communication des apprenants ainsi que leur conscience globale. Cette opportunité offerte par le réseau aide en fait à développer les compétences de communication des enfants qui sont timides ou qui ne sont pas tout à fait acceptés par leurs pairs pour diverses raisons. Travailler avec des téléphones portables peut permettre à la fois des projets indépendants et des compétences dynamiques.

Apprentissage à tout moment ou à distance : Grâce aux technologies en ligne, l'apprentissage à tout moment ou à distance est devenu une activité qui n'est plus définie dans les horaires et les créneaux horaires programmés. Les apprenants sont libres de participer à des activités d'apprentissage lorsque le temps les permet et ces libertés ont considérablement augmenté les possibilités pour de nombreux étudiants de participer à des programmes formels.

Problèmes associés au téléphone portable dans l'éducation

Beaucoup de problèmes se lient à l'intégration du téléphone portable en classe de FLE. En premier lieu, il y a le mauvais état des infrastructures de télécommunications et le coût élevé des tarifs d'accès à Internet. Aussi, on pense aux coûts élevés d'acquisition d'appareils mobiles. La plupart d'apprenant viennent des familles pauvres qui ne peuvent pas acheter des téléphones portables des bonnes marques et qualités. Aussi, il y a le Manque de professionnels de l'informatique. C'est ainsi parce que les écoles sont confrontées au problème du manque de professionnels de l'informatique, il existe de nombreux postes vacants, mais peu attrayants pour les bons professionnels de

l'informatique. En conséquence, des personnes sans formation informatique occupent des postes informatiques.

L'utilisation des téléphones portables en classe suscite des débats parmi les enseignants et les étudiants. Bien que ces appareils soient pratiques pour communiquer et accéder à l'information, leur utilisation en classe peut être source de distraction et de perturbation pour le déroulement du cours. D'ailleurs, les étudiants qui utilisent leur téléphone portable en classe ont tendance à être moins attentifs et à obtenir des résultats scolaires moins bons. En outre, l'utilisation des téléphones portables peut également perturber les autres étudiants en les distrayant ou en les dérangent lorsqu'ils sonnent ou vibrent. Par ailleurs, l'utilisation des téléphones portables peut également être source de fraude lors des examens ou des évaluations, ce qui nuit à l'intégrité académique.

La chute supplémentaire associée à l'éducation en ligne peut être la sécurité. À moins que vous ne suiviez un cours dans une institution très fiable, il peut souvent être difficile de déterminer quels collègues sont authentiques et ceux qui ne le sont pas. Il existe de nombreux établissements promettant des diplômes dans un délai irréaliste et ceux que vous devrez prendre en considérations.

Conclusion et Recommandations

L'utilisation des téléphones portables en classe présente de nombreux avantages qui peuvent améliorer l'apprentissage et l'engagement des apprenants. L'utilisation des téléphones portables peut permettre une plus grande interactivité entre les apprenants et les enseignants. Les apprenants peuvent participer à des sondages en temps réel, poser des questions et partager des idées avec leurs camarades de classe. De plus, l'utilisation de téléphones portables peut faciliter l'accès à de nombreuses ressources en ligne, telles que des vidéos pédagogiques, des

articles et des applications éducatives. Cela peut aider les élèves à mieux comprendre les sujets abordés en classe et à approfondir leurs connaissances. Enfin, les téléphones portables peuvent aider les élèves à rester organisés et à gérer leur temps de manière plus efficace. Ils peuvent utiliser des applications de planification et de rappel pour suivre les devoirs et les échéances importantes. En somme, l'utilisation des téléphones portables en classe peut offrir de nombreux avantages pour l'apprentissage et l'engagement des apprenants.

Pour résoudre les défis mentionnés ci-dessus, le gouvernement devrait fournir du matériel pédagogique, des laboratoires et des téléphones mobiles standard aux étudiants. Aussi, il faut approvisionner les écoles avec l'électricité du soleil. Il devrait également être rendu obligatoire par le gouvernement pour toutes les écoles d'utiliser le téléphone mobile et d'autres équipements informatiques mis à leur disposition afin de faire face aux défis actuels de la situation scientifique dans le monde et de préparer leurs élèves à affronter tout défi informatique dans les niveaux supérieurs de l'enseignement. Le Gouvernement devrait organiser une formation continue et périodique des enseignants sur l'acquisition de compétences en informatique et en téléphonie mobile. La direction de l'école doit prendre des dispositions appropriées sur la gestion et la maintenance de l'unité informatique. Cela encouragera le gouvernement à rendre l'informatique et d'autres installations disponibles tout le temps, ce qui incitera les enseignants et les étudiants à maintenir l'unité et à atteindre leurs objectifs.

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MEANING GENERATION THROUGH MINIMAL PAIRS SITUATIONS IN HAUSA AND ENGLISH LANGUAGES

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Abstract

The study is aimed at doing a phono-semantic study of minimal pairs in Hausa and English Languages with idea of generating meaning through minimal pairs by means of contrastive analysis. The study is motivated into this investigation by some observed speech features of some Hausa speakers of English in the Faculty of Arts, Nasarawa State University, Keffi as they communicate in English. This is observable when, for instance, a Hausa speaker seems to give some English minimal pairs similar pronunciations irrespective of the sound contrast distinguishing them. Therefore, one hears a Hausa speaker of English pronouncing the following pairs of words: peak and pick, caught and cut, goat and gut, etc as if they were the same in spelling, pronunciation and meaning. The study had established the basic factor affecting the Hausa pronunciation of English minimal pairs. Contrastive Analysis Hypothesis developed by Robert Lado (1957) was used as theory for analysis. Data were collected through audio-tape recording. The population was drawn from Hausa speakers of English in the Faculty of Arts, Nasarawa State University, Keffi, Nigeria. The analysis revealed that most English and Hausa minimal pairs initial and final are consonantal, while medial are vowel based.

Tone played a prominent role in distinguishing two or more lexical items in Hausa language. The study recommended that the Hausa speakers of English (especially those in the study area) should make some effort to become fully aware of their innate tendencies to commit the pronunciation errors identified in this research work, so that they will be able to identify areas of similarity as well as difference between English and Hausa.

Key words: Language, Phonology, Minimal Pairs and Semantics

Introduction

According to Kuiper and Allan, when people know a language, they must know how speech sounds relate to meanings. When speaking, we produce sounds and our hearers hear sounds. Speech sounds are the medium we use to represent what it is we are saying, that is, they represent content or meaning, and both the speaker and hearer normally know the meanings which are conveyed by the sounds produced by a speaker (always provided that both the speaker and hearers speak the same language). But sounds convey meanings only directly. Speech sounds do not themselves have meanings (1-2).

Therefore, language means different things to people. For instance, a philosopher sees language as an imperfect and misleading code for expressing logical ideas; a psychologist, on the other hand, sees language as a key to understanding of the mind. Also, to a literary critic, language is a medium of literature. Although, these definitions of language are not satisfactory enough to the linguist as to what language really is.

Many linguists have attempted to define language. To Kuiper and Allan, language is described as a code for conveying a great variety of information. The linguistic code uses symbols-signals which mean or convey something other than themselves (2). According to Sapir, in his full length treatment of language,

language is defined as ‘purely human and non-instinctive method of communicating ideas, emotions and desires by means of system of voluntarily proceed symbols which are auditory and produced by the organs of speech (8). Cruttenden, sees language as a system of conventional signals used for communication by a whole community. This pattern of conventions covers a system of significant sound units (the phonemes), the inflexion and arrangement of ‘words’ (morphology and syntax) and association of meaning with words(semantics)(4). However, all those definitions of language at given in order to understand the fact that language is the foundation in which other linguistic components are building up upon, such as: phonetics, phonology, syntax, morphology, semantics and others.

In phonemic, sound contrast is an aspect which covers areas like the phonemes of the language and other aspects of morphophonology, such as zero morph, allomorph, allophone, minimal pairs, free variation etc. But for this study, focuses on minimal pairs in English and how it is mispronounced by the Hausa speakers of English. Minimal pairs as defined by Roach, pairs of words in which a difference in meaning depends on the difference of just phoneme like these: sin /sin/, sing/sinj/ (51 and 53). Put differently, minimal pairs are pairs of word that vary in a single sound segment (which could be at the beginning, medial or final position), and often result in meaning differentiation. It is the research understanding that minimal pair is a phonological term which touches on morphology and results in semantic contrast. Other linguistic component such as: phonology, orthography, morphology and semantics help in the realization of minimal pairs.

Conceptual Framework

Human language has long been said to be abstract in manner unknown to animals. It is not an abstract counter-

attraction of the dictionary makers but something arising out of joys, needs, work, tales of long generations of humanity. It is, most considerably, based on this truism that several linguists and anthropologists have worked interestingly to air out their distinctive views on the concept of language; several linguists see language as the most interesting aspect of human existence. According to Chambers 20th Century Dictionary, “language is a variety of speech or body of words and idioms, any manner of expressing thought or feeling.” Going by this approach to the understanding of the concept of language, it is evident that language contains in it a variety of speech. And speech here is said to be the ability to talk or rather, the activity of talking. For one to talk, he/she must have something in common to get which can not be achieved unless language is used. Speeches are in variety based on the major thing at hand depending as well on the genre. This definition also accounts that language is a body of words. This is to say, every language has in it a number of words or lexical items which come together to make meaning and for the language to be understandable among interlocutors. It is moreover evident in the definition that language is any manner of expressing thought or feeling. This means for an individual to interact in a language speaking community, he/she will have no option rather than to use language for his expression of thought or feelings, or reversely, be expressionless. Henry Sweet, an English phonetician and language scholar, defined language as “the expression of ideas by means of speech sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.”

Speech is a universal feature of human language. Other members of the animal kingdom could communicate through vocal noises or cacophonies, but are limited and restricted in nature. Through speech sounds, emotion, feelings, thoughts, and

ideas are expressed in a meaningful manner inspiring joint operation with a group of people. Human society can not exist without a comprehensive system of reciprocal communication among its residents. Life as it is now would be impossible meaninglessly and obviously impracticable without the use of language. It is, therefore, an indispensable factor in human life because it is all about expression of ideas and/or thoughts based on the two approaches.

According to Cruttenden (4) “language is a system of conventional signals used for communication by a whole community.” From the definition, it will be noted that language is a system of generally accepted signal used for exchanging ideas and it is therefore seen as an abstract phenomenon because it follows what is done and accepted by the society or a whole community. Similarly, Sapir (193), another renowned linguist seems to capture more precisely what language is when he states that language is “a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols.” Central to Sapir’s definition, language is a purely human act, just as birds have wings, man has language and this language gives expression to man’s intelligence, passion and is based on reasoning that enables man to communicate his views, feelings, ideas and his perception of the world he is living in. Sapir’s notion of language being human and non human instinctive method of communication is in line with Barber. It is opined that language is a necessity for all human beings because it is the medium through which human beings communicate. And that though animals communicate with one another either through cries or postures, but these various means of communication according to Barber (1) differ in important ways from human language. This is so because animals’ cries are

not articulate which can be interpreted to mean that they lack structure.

John Lyons (4) quoting Block and Trager (5) that “a language is a system of arbitrary vocal symbols by means of which a social group cooperates.” This means that members of a society interact in terms of their culture in totality only via the means of language. Cooperative socio-economic-cum-socio-political co-existence will not be possible if language is not in use among members in a language speaking community. The scholars have not only looked at language as arbitrary but revealed also that it is interwoven with culture.

Phonology as a linguistic component is the scientific study of speech sounds of a particular language. Put differently, it is a component of language which studies the rules governing the sound system in a given language. Alagbe says “Phonology is the study of how speech sounds behave in a particular language or languages generally” (82). Also Kuiper and Allan define phonology as the study of the function and organization of sounds in a particular language, or in language in general (24). Phonology is therefore divided into two parts: Segmental, which is the lesser part that covers the treatment of speech sound: Vowels and Consonant and Suprasegmental, the larger part which covers: stress, syllables, tones and intonation, allophone, elision, diacritic, morphology among others.

Minimal pairs are sets of words that are distinguished by a single sound. Put differently, minimal pairs are set of words that vary only in a single sound segment which often results in meaning differentiation. For instance read /ri:d/ and rid /rid/ are set of words that are distinguished by a segment: vowel sounds /i:/ and /i/ which often result in meaning differentiation. As a sound contrast, minimal pair can actually be seen as an aspect of

morphophonology. Morphophonology is a branch of linguistics that studies the relationship between morphology and phonology.

Every minimal pair or minimal set relates a range of meaning differentiation. This is where semantics is brought to play. Therefore, it is believed that the meaning of gut is obviously different from the meaning of get. The difference is due to sound contrast in single sound segment on each pair of words presented result in semantic contrast as well. This aspect of semantic contrast marks the end-product in this study of every minimal pair situation. These set of minimal of pairs with similar pronunciation are sometimes being misspelled and mispronounced which alter the meaning of such set, this is where the problem of mispronunciation comes about in this study. Therefore, the next term to be treated is pronunciation.

Semantics is simply the study of meaning. According to Kearns, she says “semantics deals with the literal meaning of words and the meaning of the way they are combined, which has taken together from the core of meaning, or the starting point from which the whole meaning of a particular utterance is constructed”. She proceeded to sight an example to back up her definition of semantics thus: ‘I forgot the paper’, here, semantics provides the literal meaning of the element I, forget past tense, the paper, and the meaning drawn from the order of words giving very approximately ‘the person who is speaking at that time before the time of speaking forgot a particular item which is a paper (1). In other words, semantics is the study of the meaning of words and sentences.

Saeed sees semantics as the study of meaning communicated through language. However, this language could be written or spoken (1). He further says ‘that a person’s linguistic abilities are based on knowledge that they have. It is believed that speakers of a language possess different types of linguistic

knowledge, which includes: how words being pronounced, how sentences are constructed and how meanings are derived from words and sentence (1). One can however say that semantic knowledge helps speakers to know words that are similar, contradicting, ambiguous and entailment. It is in sentences that all or most aspects and components of meaning related concepts (which exhibit formal properties of words and sentences) are treated with the aim to investigating into what aspect of meaning is imbedded in the morphological entities known as words, or in syntactic structures such as sentences.

Theoretical Orientation

The theoretical foundation for what became known as the Contrastive Analysis Hypothesis was formulated by Lado (1957). In the 1950s, American linguist Robert Lado began to study errors – contrastive analysis. His influential book *Linguistics Across Cultures* (Lado, 1957) in some ways complements Weinreich. Lado has the overall objective of helping language teaching. He describes a system of CA which lays down how to carry out a rigorous step-by-step comparison of the L₁ and L₂ in terms of their phonology, grammar, writing systems, and culture. The fundamental assumption is transfer, “individuals tend to transfer the forms and meanings of their native language and culture to the foreign language and culture” Lado (2). “Those elements that are similar to his native language will be simple for him, and those elements that are different will be difficult” Lado (2). Consequently, language teaching should concentrate on the points of differences, “the problems often require conscious understanding and massive practice, while the structurally analogous units between languages need not be taught” Lado (52). In this view, L₂ learning consists largely of the projection of the system of the L₁ on to the L₂. This will be successful when the two languages are the same – called “positive” transfer by some; it will

be unsuccessful whenever the L₂ fails to correspond to the L₁ – “negative” transfer. While Weinreich was interested in interference between two language systems, contrastive analysis hypothesis claims that the principal barrier to second language acquisition is the interference of the first language system on the second language system and that a scientific, structural comparison of the two languages in question would enable people to predict and describe which are problems and which are not

Method of Data Collection

The study collected data through audio-tape recording. A Mobile Cell Phone (Tecno Product) was used as an instrument in recording. This way, the study was able to make scientific judgement through the analysis as to which areas of English minimal pairs pose difficulty and otherwise to the Hausa speakers of English in the Faculty of Arts, Nasarawa State University, Keffi.

Method of Data Analysis

The procedure for data analysis follows the pattern of the theoretical model used for the study, that is, the weak version of the Contrastive Analysis Hypothesis (CAH). Here, the study first displayed a number of English minimal pairs in a tabular form, where the minimal pairs are given alongside their sound contrast, followed by their semantic change. This covered the minimal pairs initial, medial and final in English language. Also, a number of Hausa minimal pairs are also presented in the same way as the English.

Data presentation and analysis

The table below shows some selected words of **English minimal pairs initial**. The table consists of three columns: words, phonemic contrast, and semantic contrast.

Words	Phonemic Contrast	Semantic Contrast
<u>S</u> eal	/s/	[v]To cover or close something
<u>D</u> eal	/d/	[v]To take appropriate action in a certain situation
<u>C</u> ook	/k/	[v]To prepare food by heating
<u>B</u> ook	/b/	[n]a printed pages with cover which you can read
<u>P</u> air	/p/	[adj]An object consisting of two
<u>B</u> ear	/b/	[v]to be able to accept and deal with something unpleasant

The table above shows pair of words with sounds that are contrastive at the initial. The phonemic contrast helps to distinguish the meaning of the pairs that is vary in sound means a difference in meaning. An important thing to be noted from the table above is that the English minimal pairs initial are often consonants.

English Minimal Pairs Medial

Words	Phonemic Contrast	Semantic Contrast
Phone	/əu/	[n] A system for talking to somebody else over long distance
Fun	/ʌ/	[n] a thing that give enjoyment
Rich	/i/	[adj] having a lot of money
Reach	/i:/	[v] to arrive at a place
Haven	/ei/	[n] a place that is safe and peaceful
Heaven	/e/	[n] the place believed to be the home of God

The table above presents pair of words with different phonemic contrast at the middle of the words, which is referred to as the English minimal pair medial. The sounds contrast helps to identify the pairs and their meaning. From the set of words of the English minimal pair medial, it can be deduced that the phonemic contrast are often vowels.

English Minimal Pairs Final

Words	Phonemic Contrast	Semantic Contrast
Of	/v/	[prep] belonging to somebody; relating to somebody

Off	/f/	[adv] away from a place; at a distance in space or time
Bet	/t/	[n] an arrangement to risk money on the result of an event
Bed	/d/	[n] a piece of furniture for sleeping on
Death	/θ/	[n] the end of life
Deaf	/f/	[adj] unable to hear anything

The above table shows the English minimal pair final. The phonemic contrast of these set of words are found at the last sound of the words which alter the meanings and the pronunciation of each word. From the table displayed above, it could be easily deduced that English minimal pair final are often consonant.

Hausa Minimal Pairs Initial

Word	Phonemic Contrast	Semantic Contrast
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<u>T</u> arba	/t/	[v/n] hospitality, reception etc
<u>K</u> arba	/k/	[v/n] collect, accept etc
<u>S</u> ada	/s/	[v] connect, join, put together etc
<u>F</u> ada	/f/	[v] fight, quarreling etc
<u>w</u> uta	/w/	[n] fire
<u>b</u> uta	/b/	[n] kettle
<u>Ƙ</u> wafa	/ƙw/	[n/v] tutting
<u>G</u> wafa	/gw/	[n] forked stick

From the above table, it is obvious that the Hausa minimal pairs initial have multiple sets with multiple spellings, and the

pronunciations are also related but not similar. Again, the table presented a minimal set of one form with different semantic entries. The varying semantic implications are as a result of the contrast in a single phoneme at the initial positions of the word which then alters both the pronunciation and meaning of each word in each set. Following the patterns in tables 1 and 3, it can also be noted from the tables that the Hausa minimal set initial were consonantal; the affected segments are often consonants.

Hausa Minimal Pairs Medial

Word	Phonemic Contrast	Semantic Contrast
makarantá	/a/ the high tone	[n] school
Makarantà	/a/ the low tone	[n] students, readers etc
Wuka	/k/	[n] knife
wuya	/y/	[n] neck
babá	/a/ the high tone	[n] mother
Babà	/a/ the low tone	[n] father

From the above table, it can be observed that the Hausa minimal pairs medial have multiple sets with multiple spellings, and the pronunciations are also closely related but not similar. Hausa as a tonal language with three sets of tones: high, low and falling. The high (´) and low (`) tones are said to occur on all types of syllables. A falling tone usually occurs on CVC syllables or on CV syllables with a long vowel or diphthong. However, the table above presented a minimal set of one form with different semantic entries. The varying semantic implications were as a result of the

contrast in just a single phoneme (s) at the medial positions of the words which then alters both the pronunciation and meaning of each word in each set. Like in table 2, it can also be noted that the Hausa minimal set medial are vowel based; the affected segments were mostly vowel sounds, which could be either single or double in this case.

Hausa Minimal Pairs Final

Word Phonemic Contrast Semantic Contrast

Kunyá	/a/ the high tone	[n] ridge
kunyà	/a/ the low tone	[n] shy
Korá	/a/ the high tone	[n] chase
Korà	/a/ the low tone	[n] infection
Ƙwarí	/i/ the high tone	[n] lake
Ƙwarì	/i/ the low tone	[n] arrow bag
damá	/a/ the high tone	[n] opportunity, chance etc
damà	/a/ the low tone	[v] to steer

From the above table, it is seen that the Hausa minimal pairs final have multiples sets with multiple spellings, and the pronunciations are also closely related but not similar. Again, each of the tables above presented a minimal set of one form with different semantic entries. As noted above in table 5 above that Hausa as a tonal language has three sets of tones: high, low and

falling. The high (´) and low (`) tones are said to occur on all types of syllables. A falling tone usually occurs on CVC syllables or on CV syllables with a long vowel or diphthong. However, the varying semantic implications were as a result of the contrast in a single phoneme at the final positions of the words which then alters both the pronunciation and meaning of each word in each set. Unlike in English counterpart, the Hausa minimal pairs/sets final affect vowels only.

Research Findings

From the analyses in the foregoing, the following have been identified as the research findings:

- i. From the comparative analysis of English and Hausa minimal sets as seen above, it was found that most English minimal pairs initial are consonantal;
- ii. It was also found that most English minimal pairs medial are vowel based;
- iii. The analysis also revealed that most English minimal pairs final are consonantal, just like the initial ones;
- iv. On the Hausa minimal pairs, on the other hand, it was found that most Hausa minimal pairs initial are consonantal;
- v. It also showed that most Hausa minimal pairs medial are also vowel based (not so different from that of the English after all, except for the fact that they are either single or double at the medial position in this case)
- vi. However, it was found that most Hausa minimal pairs final affect both vowels and fairly consonants (totally different from that of the English);
- vii. It was again found that all English minimal pairs affect only one sound/segment in all positions, but the Hausa minimal pairs has dual treatment; i.e. in some positions,

only one sound is affected while in others, two sounds are affected;

viii. It was established that tone plays a prominent role in distinguishing two or more lexical items as demonstrated above;

ix. Hausa is a tonal language while English is an intonation and stress time language.

Conclusion

From the study, the researcher is convinced to draw conclusion that Hausa and English languages do not share exactly the same linguistic properties. Of course, similarities could occur in some areas, but differences abound in many areas, as recorded in the foregoing, it could again be concluded based on the research findings that most Hausa speakers of English are faced with interference problem. Moreover, it could be concluded based on the analysis in the foregoing that most Hausa speakers of English in the Faculty of Arts, Nasarawa State University, Keffi do not exhibit exactly the same linguistic habit. Cases of idiolect obviously manifest in whatever area of linguistic demonstration under examination and communicative performance. This is why not all respondents in this study produced the same set of errors; while some had difficulties with all minimal pairs under investigation, others had difficulties in varying degrees. This signifies the fact that differences in English and Hausa minimal pair situations may not be the only factors responsible for the inability of the Hausa speakers of English to articulate English minimal pairs appropriately.

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