

ENG820 - LINGUISTICS AND THE STUDY OF LITERATURE

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Course Content

Exploration of the fundamental principles of language in text composition and text analysis; both linguistic and literary. The principles of linguistic and literary analyses; manifestations of textual prominence, discourse integration and disintegration of features; and the centrality of contexts in meaning negotiation, drawing ample illustration from practical texts.

Course Description

The course introduces students to the basic principles and practice of textual analysis. As a field of applied linguistics, the main thrust of stylistics is to show the scientific link between authorial intentions in texts and their linguistic representations, all in a bid to assign semantic values to them. The significance of the developments in both theoretical and functional linguistics in the interpretation of textual impressions and expressions would be covered. In studying the relationship between presentation (i.e. the way text appears) and the motivation for use of such a text (style) as texture of language will be emphasized. The intervening praxis in this regard is offering objective explanation for the choice of certain items at the expense of forgone alternatives in meaning encoding and decoding processes. The linguistic peculiarities of different genres are exhibited through practical study of sampled texts.

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Course Justification

Stylistics is the confluence of language form and language function. Since the motivation for linguistic choices made is not explicitly stated in texts, an exercise that is premised on unravelling the packaged and loaded expressions in a systematic way becomes imperative. The course is designed to develop latent skills in the students on how to interpret texts in the true likeness of the authorial intention in a more objective way compared to what obtains in practical criticism.

Objectives

Since the focus of stylistics transcends mere description of the formal features of texts (i.e. art for art's sake), the expectation is that students who have undergone the course should be able to differentiate between the workings of stylistics and other fields of functional linguistics; objectively validate the appropriateness of the style of a text in the scheme of motivating context; and offer valid and verifiable explanation on the effectiveness of a language form in achieving overall cohesion of the discourse in its entirety.

MAIN COURSE CONTENTS

MODULE 1: LANGUAGE, LITERATURE AND LITERARY ANALYSIS

- What language is
- Literature and its allied concepts
- Stylistics as the confluence of linguistics and literature

MODULE 2: NATURE AND FOCUS OF THE COURSE – STYLISTICS AND THE CONCEPT OF STYLE

- Introduction to stylistics
- The workings of stylistics
- Criticisms of stylistics
- Trends in stylistics
- The goal of stylistics
- The concept of style
- Perspectives of approaching textual style
- Social and language categories in the exploration of style

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MODULE 3: FOREGROUNDING

- What foregrounding is from the background
- Elements of foregrounding
 - o Foregrounding by deviation
 - o Foregrounding by parallelism

MODULE 4: LEVELS OF LANGUAGE IN STYLISTICS

- Levels of language analysis
 - Phonology
 - Graphology
 - Morphology
 - Lexis
 - Syntax

- Lexico-semantics
- Pragmatics

MODULE 5: LINGUISTIC INTERCESSIONS IN STYLISTICS

- A survey of language meta-functions
- Experiential or ideational function
- Interpersonal function
- Textual function

MODULE 6: CONTEXT OF TEXT COMPOSITION AND DECOMPOSITION

- The place of context in discourse
- Components of context
- Types of context
- Text and contextualization

MODULE 7: COHESION IN STYLISTICS

- Introduction and definitions
- Ways of instilling cohesion in discourse
 - Substitution
 - Ellipsis
 - Reference
 - Conjunction
 - Lexical cohesion
 - Reiteration
 - Collocation
- Analysis of cohesive devices in discourse

MODULE 8: STAGES OF STYLISTIC ANALYSIS

- Identifying foregrounded feature
- Validating the appropriateness of the feature
- Tying the feature to pragmatic trigger to show level of effectiveness of the choice made

MODULE 9: PRACTICAL ANALYSIS OF PROSE PASSAGE

- Analysis of "I Have a Dream"

MODULE 10: PRACTICAL ANALYSIS OF DIALOGIC GENRE

- Analysis of an extract from *The Lion and the Jewel*

MODULE 11: PRACTICAL ANALYSIS OF POETIC TEXT

- Analysis of "Africa"

MODULE 12: PULLING THEM TOGETHER

List of texts and passages for practice, class exercises and assessments

- I. General revision
- II. Tests and assessments

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MODULE 1: LANGUAGE, LITERATURE AND LITERARY ANALYSIS

What language is

Language is a symbolic system; it is human-specific tool of thought expression. As a system, it is structured in such a manner that its complexity can be approached in seams to be able to adequately access its communicativeness. Language operates at two basic levels: the spoken and the written levels. The spoken language is the primary basis on which the written form is developed. This explains why there is no known human language that has a written mode without the spoken form. Conversely, it is not all spoken languages that necessarily have their written forms already developed or in use. This means that writing is essentially an offshoot of speech, hence its dependence on verbal resources that a language offers.

Just as the words we say or write are conventional; the meanings that words have for us and for others are also conventional. This symbolic dimension confers social intelligibility and

acceptability on language in use in a given construct to mediate between what we say on the one hand and their meanings in context and the effects that they have for us and for the others on the other hand.

Language performs a myriad of functions ranging from expression of intention to regulating interpersonal relationship and behaviour; expression of feelings such as happiness, sadness, fear, offence or anger, enacting reality through linguistic creativity; and even as an instrument of culture transmission and preservation. In the scheme of these functional essence, language users (speakers or writers) explore the strength of dynamism associated with language to manoeuvre linguistic constituents to their advantage in projecting their intentions to the world. From the boundless linguistic repertoire of language, language users make 'informed' choices to creatively re-create the society, most especially in literature. The product becomes more intoned than the ordinary. As such, whether spoken or written, a conscious attention is necessary in understanding what is being actually communicated. Stylistics as a sub-discipline of linguistics becomes handy here in assisting to arrive at the envisaged interpretive value of an expression, most especially in elevated compositions like literature.

Literature and its allied concepts

Literature is an art that involves crafting with language. It is a recreation of societal experiences and happenings of life in an elevated language for pleasure and for didactic purposes. It gives pleasure as it entertains to enliven the mood of its audience. It is for didactic end because it is deployed as an agent of positive change of the society it mirrors. As a form of human expression, it is not everything 'literary' that is committed into writing. In fact, the oral form of literature is best enjoyed in its verbal rendition. As such, its nature and artistic merit are

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varied as informed by its essence and envisaged function in the context of expression. The variegated attribute of literature makes it amenable to ornamental resources that make its structure special and loaded. These qualities dove-tail into aestheticism with which literature has been identified since ages. These same qualities confer on literature its uniqueness and specialness from other products of language in use.

Further still, of all forms of art, literature has been one of the most susceptible to change occasioned by the dynamic social reality it mirrors. Its stock-in-trade tool – language – is also characterized by dynamism of componential structures, combinatorial patterns and logical appropriation for use. In that same vein, the manner of expression (otherwise called style) has also been open to constant changes. As pointed out by Kiparsky (1981), the linguistic and communicative expressions have always been governed by conventions from age to age. Since convention is constituted by the reality of socially acceptable standards of use, it becomes necessary therefore to capture the variables of social construct in literary composition and decomposition. For instance, the use of recurrent alliterative verses obligatorily typical of Old English poetry, and of course which constitutes poetic style of the period, was constrained by the social realities of the period. With a change in the value system of the modern world, the mode of expressing modern realities, in terms of the language and style of literary expression, has changed in the like manner.

Stylistics as the confluence of linguistics and literature

Discourse is one of the most significant concepts of modern thinking in a range of disciplines across the humanities and social sciences. This is because it concerns itself with the ways that language works in our engagement with the world and our interactions with each

other; creating and shaping the social, political and cultural formations of our societies. From a linguistic perspective, to study discourse is therefore to study language in action, looking at texts in relation to the social contexts in which they are used. But because language is connected to almost everything that goes on in the world, 'discourse is something of an overloaded term, covering a range of meanings. People who study literature will require some inputs or insights from linguistics for effective interpretation of the text.

Renewed interest in linguistic investigation of literary outputs has made stylistic approach quite prolific. Stemming from Whitehall's (1956) insight that no criticism can be adequate without recourse to linguistics, stylistics has evolved into interdisciplinary phenomenon depending on the field of application. There are several 'faces' of stylistics in the contemporary times. These include literary stylistics, feminist stylistics, pragmatic stylistics, discourse stylistics, cognitive stylistics, socio-stylistics, psycho-stylistics, pedagogical stylistics and so on. Our stance in this course will be that of general stylistics; i.e. how the meaning potentials in literature can be accessed effectively through an 'empirical' examination of the linguistic constituents and patterns with which the text has been constructed in the first place.

MODULE 2: NATURE AND FOCUS OF THE COURSE – STYLISTICS AND THE CONCEPT OF STYLE

Introduction to stylistics

There are multifarious approaches to the definition of stylistics. It should however be hammered that what is crucial, or the kernel of such endeavour, is that ‘stylistics’ studies ‘style’. Stylistics is a linguistic field which employs linguistic methodologies to probe into the style of a given text. According to Leech and Short (1981, p.13),

STYLISTICS, simply defined as the linguistic study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of a language. We normally study style because we want to explain something, and in general, literary stylistics had, implicitly or explicitly the goal of the relation between language and artistic function.

An inference that could be drawn from the above is that stylistics transcends a mere examination of the style of a text. It also involves systematic probing into the activities and experiences of the literary artist as they affect his choice of ‘appropriate’ materials for a kind of effect. Crystal and Davy (1969, p.10) provide a summary of what stylistics is all about.

The aim of stylistics is to analyse language habits with the main purpose of identifying on every conceivable occasion, those features which are restricted to certain kinds of social context: to explain, where possible, why such features have been used as opposed to other alternatives and to classify the features into categories based upon a view of their function in the social context.

According to Fish (1981, pp.53-78), stylistics is a reactionary move against the subjectivity and imprecision of literary studies. This notion confirms Enkvist's premise (1964, p.12) that the meeting point between linguistics and texts rests on the realm of style. Fish (1981) adds that what a stylistician does is to replace the indefiniteness of literary study with objective techniques of description and interpretation if he is to guide against circular mechanical reshuffling of the data or arbitrary readings of the data collected.

Other definitions on what stylistics entails include that of Chapman (1973) who sees stylistics as the linguistic study of style. This implies that stylistics examines how linguistic devices are used to portray and reinforce the meaning of the text. In essence, stylistics is an exhaustive study of the use of language in spoken and written texts. Olajide (2012) opines that stylistics is purposive and selective. According to him, "it can rely on a few features of the text to explain the role of language in the text and give it an account of extra-textual effects of such language". Huntson, cited in Olajide (2012), is of the view that a rewarding stylistic analysis should be a consummate presentation of interrelated features. This process automatically involves diagnosis, description, explanation and evaluation (of style). Olajide (2012) offers a seemingly comprehensive submission when he says:

The highest goal of the stylisticians should be to move from formal description of styles to a rhetorical interpretation of texts. The movement is possible because the written text has linguistic and social status which can allow the stylistician investigate the text at the intended levels. (p.94)

This explains why our analysis in this course will cover both the formal and 'functional' levels of language. Hence, stylistics deals with the analysis of style as "the cohesive working of the

different components of language in a text, and the creative employment of every possibility grammar offers” (Kolawole, 2012, p.4); meaning that stylistics is concerned with the analysis and description of the linguistic features of texts in relation to their meaning. To Ajileye and Ajileye (2012, p.196), stylistics is considered as the analysis of the sum total of language habits which are restricted to a given individual in a given context.

From the foregoing, stylistic analysis would therefore include the tangible manifestation of style in relation to interpretive judgments. Therefore, a stylistic analysis of a ‘text’ according to Fowler (1975b, p.11) will:

...entail close attention to the surface structure of literary texts and our assumption that phonology, syntax and everything which makes up rhetoric are of paramount importance in determining the identity of literary work.

To sum it up, stylistics discusses the formal features of language in order to show their functional significance for the objective interpretation of the text. Stylistics studies features of situationally distinctive uses of language in a given text as well as trying to establish principles capable of accounting for the rationale behind a given linguistic choice, deviation or idiosyncratic form.

The workings of stylistics – A review of Stanley Fish’s (1981) position on stylistics

Fish (1981) sees stylistics as a field of language studies which constitutes a sharp reaction to the subjective, imprecise and impressionistic approach to literary studies. It is an attempt to put literary investigation on a scientific platform. Unlike impressionistic critics, stylisticians tend to substitute the traditional mode of language analysis with clear, rigorous and empirical mode of

linguistic considerations which offers the possibility of moving from the level of formal description of substance to functional and interpretive levels. Therefore, stylistics is an interdisciplinary field of language which aims at putting criticisms of texts on a scientific basis which is devoid of impressionistic ruptures.

Milic (1966), attempts to disintegrate the distinctive features of Swift's style. He also examines the collocability of the lexical items and whether such 'collocates' are usual or unusual; using tables with computational analysis based on the frequency distribution of word class, introductory connectives, introductory determiners percentage and so on. This computational analysis however, does not appear to satisfy Milic's interest on the long run as he is more interested in the interpretive tendencies in his analysis. Hence, this explains why he asks the question – "What interpretive inferences can be drawn from the material?" In essence, Fish and Milic are interested in the interpretive values that are obtainable within the formal features of a language text. They both hold the view that stylistic studies should project beyond the formal level of language description to interpretive level. Milic exemplifies this by interpreting the low frequency determiners and high frequency connectives in Swift's work to mean 'a fertile and well-stocked mind' (p. 55).

While Milic believes that one can read directly from the formal description of language text to elicit the author's shape or frame of mind, Fish is of the opinion that no personality syntax paradigm exists and thus, relating the devices of style to personality is risky with a high propensity for error. Fish insists that instead of using fingerprinting mechanism, he would be willing to read from a man's actual 'fingerprint' to his character or personality. On the other side of the coin, Ohmann (1959) submits that stylistics has to do with assigning a semantic value to the devices of descriptive mechanism. Thorne (1981) is of the view that the study of style should

progress beyond the syntactic level to the realm of content or effect. The implication of the foregoing is that meaningful stylistic study can only be conducted when the mechanism allows for one to ascribe a semantic value to the formal presentation of language texts.

Fish admits that there can be relationship between structure and sense but the relationship should be explained by attributing an independent meaning to the linguistic data which will, in any case, mean differently in different circumstances. Fish makes reference to Halliday's "Linguistic Function and Literary Style", that his scale and category grammar is so complicated that it has four categories. These categories, according to him, take into account the syntagmatic and paradigmatic relationships of formal linguistic features of a text. He also adds that Halliday's scale and category grammar is characterized by abstraction which makes Halliday to introduce three scales of abstraction that maintain link with one another in relation to the language data. These three scales of abstraction are rank, exponence and delicacy. While the scale of rank makes reference to the operation units within the structure of another clause, group or possibly a word, exponence is the scale of abstraction of system that relates to the data which enables the reader to trace his way at any point in the course of linguistic description of a corpus of language. He further explains the scale of delicacy as the degree of depth at which description act is performed.

Fish introduces Karl Burhler's tripartite categorization of language functions as follows:

- (i) The ideational function – The expression of content.
- (ii) The interpersonal function – The expression of speaker's attitudes and evaluation; and the relationship the attitudes depict between the speaker and the hearer.
- (iii) Textual function – This relates to the link a language makes with itself and the extra-linguistic situation.

In Fish's opinion, these three functions are other levels of abstraction, each operating differently from the taxonomic machinery of scales and categories. Therefore, they make a complete new set of possible relationships between the items that are specified in the taxonomy. Moreover, Fish makes the point clear that using category-scale grammar, one can only make minute or infinite description or distinction that are meaningless. This is because, the distinction made may relate to nothing outside the structural elements of the corpus except that they only provide labels for their constituents. He then opines that if anything is interpreted from the distinction, it is by arbitrary act of assertion. Therefore, no interpretation is obtainable from Halliday's Taxonomic Grammar. This is because his machinery is mostly concerned with how structural elements are first dis-assembled and then recombined, having been labeled, into their original forms and nothing more.

Fish continues in his argument that using a prescribed machine could do nothing to the textual analysis except that it gives illegitimate inferences. He refers to how Halliday confers a value on the formal distinction his machine gave him in analyzing William Golding's *The Inheritors*. Hence the structure with which the stylisticians are concerned is a structure of observable formal patterns which are in turn constituents of larger patterns whose description is necessary for the determination of their value (i.e. interpretation).

Since stylistics is meant to replace the subjectivity of linguistic and literary studies with objective techniques of description and interpretation, all conclusions about the properties and nature of style, about the speaker and text-type are to be considered as hypothesis that will be confirmed by vast accumulation of empirical and proven materials. In the same vein, Fish progresses to describe Martin Joos' rule: "Text signals its own structure", treating the deposit of an activity with an utter indifference as if textual meanings arise independently of human

transaction. As a result, such an endeavour ends with patterns and statistics that have been cut off from their animating source; and which stands the risk of being literally meaningless.

In addition, Searle's distinction between institutional facts and brute facts is presented. Therein, according to Fish, Searle explained institutional facts to mean facts that are rooted in recognition of human purposes, needs and goals while brute facts are the observable formal patterns that can be discovered in the traces or residue of human activity. The stylisticians are thus; in the position of trying to do what Searle says cannot be done by explaining the brute facts without reference to the institutional facts which offer the interpretive power. Fish's argument concerning what the field of stylistics should be is based on institutional facts which are events that are constitutive of the specifically human activity of reading instead of the brute facts which are observable formal patterns that can be discerned in the traces or residue of that activity.

In the same manner, Michael Riffaterre (1959) criticizes the descriptivists that fail to distinguish between merely linguistic patterns a reader could be expected to actualize. He rejects the attempts of other critics to enrich formal categories with aesthetic and ethical values. He insists that the proper object of analysis is not the poem or message but the whole art of communication. He argues for the necessity of following exactly the normal reading process. Riffaterre goes further by equating meaning with message or information; for if message is meaning, a reader's activities can only be valued in so far as they contribute to the clarity and understanding of the text. Austin and Searle's Speech Act is used by Ohmann (1959) in his argument that all utterances are to be understood as instances of purposeful human actions which happen to require language for their expression.

Fish disagrees with stylisticians who are concerned with structure of observable formal patterns. He calls for a 'New Stylistics'; the focus of which attention is shifted from the special

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context of a page and its observable regularities to the temporal context of a mind and its experience. He maintains that he is not calling for an end of stylistics but for a consideration of what he elsewhere termed as 'Affective Stylistics'. However, as laudable as his propositions seem, he fails to give a modus operandi, through which objective textual analysis can be carried out. This should, however, not be mistaken for the much dreaded impressionism. Hence, in the stylistics which Fish proposes, interpretive acts are what are being described. They constitute the backbone of stylistic analysis. Implicit in what the stylisticians should do is the assumption that to read is to put together discrete bits of information or meaning until they form what the traditional grammarians would call a complete thought.

In conclusion, what the stylisticians need to do is to proceed as if there were observable facts that could first be described and then be interpreted. Thus, the value which a formal feature acquires in the context of a reader's concerns and expectations is local and temporary; such that an interpreting entity is by virtue of its very operation, determining what counts as the facts to be observed. Overall, the foregoing suggests that stylistics should be preoccupied with interpreting entities endowed with purposes and concerns by virtue of its very operation. It is also necessary to add that for the reparation of the ruins already done to the field, the descriptive and interpretive acts involved need to be integrated into one; if really we all recognize the fact that 'meaning is human'.

Criticisms of stylistics

Various definitions have been given to the investigation of style directly or indirectly. However, the most damaging aspect of the concept is that it has a propensity for superstition so much that if one invests a particular writer with a definite trait, and perhaps, such a writer

introduces a divergence along the line, the tendency is for the analyst to get confused or arrive at a conclusion that cannot be substantiated. The philological circle of Leo Spitzer, for instance, has been criticized of subjectivity as it relies heavily on intuition. In the study conducted by Ullmann, he found out that he had to rely seriously on the consensus of existing critical opinions about his subject. So, stylistics is bedeviled with accusations of empirical validity of result. Modern linguists even submit hands-down that the evolution of a sound theoretical and descriptive apparatuses of stylistics is still in progress and will continue to mutate changes or modifications in linguistic and communicative conventions.

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Trends in stylistics

According to Fish (1981, p.53), what we have come to know as modern stylistics is an afterbirth of the various attempts to evolve a scientific approach to the study of language or literary text. The aim was to develop a more precise, inclusive and objective method of describing style rather than the impressionistic generalization of traditional criticism. Lodge (1966, p.52) writes:

Both the virtues and limitations of continental stylistics can be traced in its origins. It developed rapidly after the First World War to fill the vacuum existing in the humanities in Europe between, on one hand, a dryly academic philology pre-occupied with the formulation of laws to explain phonological and semantic change, and on the other, a peculiarly barren form of literary history...

Stylistics emerged in the twentieth century to replace and expand the frontiers of classical rhetoric. Ferdinand de Saussure's interest in structuralism prompted his distinction between

'langue' and 'parole' such that between 1920s and 1940s, stylistics became firmly rooted in virtually every part of Europe. The works of Leo Spitzer (1928, 1948) cited in Fowler (1975b) among others popularized stylistics as a component of descriptive linguistics which seeks to replace the hitherto suspicious and subjective approach to literary texts.

Earlier in the twentieth century, stylistics had a close affinity with literary criticism. However, at the dawn of the second half of the century, the attention began to be largely TEXT-centred. Spitzer's essay, "Linguistics and Literary History", could be called a philological stylistics. Therein, he propounds the doctrine of stylistic analysis from the standpoint of one group of superficial details to the creative principle of the artist, and then back to the integration of other details in a cyclic movement.

In another article, "An Approach to the Study of Style", co-authored by Spencer and Gregory (1964), and published in Freeman (1970), one finds another landmark in the development of stylistics as it initiates the examination of a given text with reference to the subject matter, the medium and the tenor. In other words, Spencer and Gregory's (1964) article proposes the idea of using field, mode and tenor as cornerstones in stylistic investigations.

By the 1970s, the introduction of tenor or participants as a crucial and significant variable in stylistic studies de-emphasizes textual analysis (alone) as the focus of stylistics. It incorporates an appraisal of the reader's responses to the text erstwhile referred to affective stylistics. It is based on these developments that Wales (1989, pp.437 – 438) writes:

The goal of most [contemporary] stylistic studies is not simply to describe the FORMAL features of texts for their own sake but in order to show their FUNCTIONAL significance for the INTERPRETATION of the text; or in order to relate literary effects to linguistic 'causes'

where these are felt to be relevant. Intuitions and interpretative skills are just as important in stylistics...

Wales' submission seems to corroborate Kiparsky's (1981, p.9) argument:

It is true that their relative importance changes all the time. In particular, the rules governing what must, may and cannot be obligatory in a piece of verse vary... (Therefore) many of such seemingly radical changes in poetic form are actually more or less automatic responses to linguistic change...

In addition, Wales (1989, p.438) itemizes branches of stylistics which are crucial offshoots in its trend of development. According to her, general stylistics can be used as a cover term, which subsumes literary stylistics, linguistic stylistics, socio-stylistics and pedagogical stylistics.

Therefore, going by the multifarious 'afterbirth' of stylistics in the modern period, the concept of foregrounding becomes highly central in our analysis. This approach highlights the methods adopted by a writer or language user to make his work or text more distinguishingly prominent from other usages of language in a commonplace. This approach should not be misconstrued for 'finger-printing mechanism' or forensic stylistics. The origin of the concept is traceable to Mukarovsky in his essay "Standard Language and Poetic Language" (Trans. 1964), which stemmed from the ideology of the Prague school. The essence of foregrounding is to establish a theoretical baseline for differentiating factors in the use of language in linguistic analysis.

Stylistic analysis began to receive a serious and diverse attention in the last quarter of the twentieth century. Different reasons abound for its stimulus and initiative. Most importantly, the linguistic categories which had been set up to account for the features in a language data were

frequently used in an inconsistent manner. In some other cases, such data were incomplete with no adequate formal basis. This was as a result of the impressionistic approach to textual appraisals. Coupled with these is the fact that there were several aspects of language which could not be adequately handled by such categories as registers and mode alone.

Stylistics is a discipline in applied linguistics which preoccupies itself with investigation of the formal features which characterise a language text on a given occasion of use. It focuses on a study of the pragmatic motivation of linguistic phenomena which dovetail into a unified body of discourse as intended. Simply put, stylistics is the study of style or variety of language used in literary and non-literary contexts in the light of the effect the writer/speaker wishes to communicate to the reader/hearer. Stylistics seeks to evolve framework of linguistic principles and tenets which are capable of explaining the particular choices made by individuals and social groups in their use of language.

Stylisticians need to approach textual appraisal from the different perspectives of describing a language as applicable. Crystal and Davy (1969, p.20) maintain that a stylistician is expected to dissect a language text systematically by allocating points to feature of stylistic significance as he 'glides' from one level of linguistic description to another. This would bring organization into the sequence of analytical processes involved. They add:

Whenever features occur which cannot be explained by reference to one another only, then the relevance of all the levels involved must be pointed out. Features at one level may reinforce or explain features at another, and a text may be characterized stylistically...by the features which operate within levels (1969, p.20).

The goal of stylistics

The study of style as it pertains to literature makes it possible for readers to read beyond the lines of a writer; and probably offer a critique on such works. As Leech and Short (1981, p.13) enunciate:

We normally study style because we want to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function... From the linguistics' angle, it is 'why does the author here choose to express himself in a particular way?'

The traditional school of style maintains that "style is man". Hence, one can only understand the artistic product of a man to the fullest if one has an absolute grasp of the man's choice of certain textual patterns of language in relation to the exhibition of his "unique signature", that is, his personal identity. Crystal and Davy (1969) maintain that the application of stylistic techniques to the study of literature is most crucial. This is because such endeavour provides the most illuminating bits of information which presuppose the understanding of the varieties which constitute normal or literary choice of language within a literary piece.

The study of authorial style proves a formidable basis for precise and valid interpretation of text, especially literature. As text can be an emotional, imaginative and highly embellished discourse, the language use may necessarily rise beyond the ordinary. Consequently, the urge for potent stylistic strategies increases to ensure a sound and justified 'demystification' of the meaning components.

It is understood that constructing a landscape of human experience is the basic function of a language. This is not usually built using familiar or given codes. It is also true that this experience is painted within the webs of clause and clause complex. The fact remains that these experiences are packaged in peculiarly unusual manner, especially in text, in an attempt to ignite ‘foregrounded’ perlocution at the receiving end. Even where attempt is made to demystify the prepositional content of a text via a recourse to the basic levels of linguistic analysis (e.g. phonology, graphology, lexis, syntax, etc.), the structural configuration in whichever form it manifests can best be appreciated through its cross-examination in the occasion surrounding its composition (in this way or that).

Similarly, a shift in mode may be pre-conditioned or induced by a shift in relationship. Whatever is the case, the contextual dimension of field, mode and tenor interact to evoke effectiveness of textuality. With credence paid to these contextual categories in stylistics, the danger of hypersensitivity to features which interfere with results is reduced. Also, the tendency to ‘personalize’ the interpretation of stylistic features, or an attempt to engage in superficial explication and subjective interpretation is removed. When texts are scrutinized and dissected using the contextual templates, it allows for a total dialectal process of arriving at an intended and explicit response to a textual style.

Overall, apart from linking stylistic choices to effects, stylistics aims at showing how social realities of all sorts can be constructed through language. Given the linguistic condensation in text therefore, the stylolinguistic inquiry of such utilizes the vast opportunities of achieving objective and valid interpretation offered by systemic linguistics to achieve a circular and ‘goal-ended’ result.

The concept of style

The word “style” etymologically evolved from a Latin word-“stylus” meaning a pointed object. As time passed, the word was used to label a pointed writing object until it came to refer to the manner of writing. Enkvist (1964) classifies style into three shades of definitions; definitions which are based on the writer’s point of view; definitions that deal with characteristics of the text itself; and definitions which are based on reader’s impressions. In fact, the distinction between the writer’s intention and his mode of presentation to the readers underpins one of the earliest perceptions of style. This, of course, explains why Leech and Short (1981, p.3) present style as a dress of thought. The implication here is that style stands out as the sum – total of distinctive variables, which mark out expressions that rise beyond the ordinary use of language in a commonplace.

According to Freeman (1970, p.4), the concept of style may be divided into three: style as deviation from the norm; style as recurrence or convergence of textural patterns; and style as a particular exploitation of a grammar of possibilities. This view appears to have been shared by Lawal (1997a, pp.27-35). In his “Aspects of a Stylistic Theory and the Implications for Practical Criticism”, Lawal presents style as choice from variant forms; style as deviation from the norm; style as idiosyncratic and constant forms; and style as the dialectical relationship between message and medium. This suggests that for stylistic, markedness of a given text, one or more of these is required as prerequisite.

Leech and Short (1981, pp.10 – 11) state:

Style refers to the way in which language is used in a given context, by a given person, for a given purpose and so on... Sometimes, the term has been applied to linguistic habits of a particular writer... the way

language is used in a particular genre, period, school of writing or some combination of these...

This is why Abdullahi (1999, p.11) expresses that “the study of style reveals ourselves, how we are both particular and common, unlike anyone else, and yet just the same as everybody else”.

Crystal and Davy (1969, pp.3 – 4) in their opinion see style as:

...the basic distinguishing factor of the varieties of communication because a particular situation makes us respond with an appropriate variety of language, and as we move through the day, so the type of language we are using changes fairly instinctively with the situation.

This seems to agree with Wales’ (1989) submissions that style can be generally seen as a variation in language use, whether literary or non – literary. She adds that style may vary not only from situation to situation but according to medium and degree of formality and she refers to this as “style shifting”. So, style may also be seen as a network of unity of textual elements which one achieves through the creative employment of every possibility which the grammar of a language offers.

Perspectives of approaching textual style

Style is simply a manner of expressing one’s impression which is characteristic of an individual or an epoch of art. It refers to the distinctiveness of a language structure which marks it as outstanding from conventional use of language. There are differing views on the constitution of style in a text. According to Lodge (1966, p.49) and Freeman (1970, p.4), definition of style may be approached from four dimensions:

- i. Style as deviation from the norm;

- ii. Style as recurrence or convergence of textural patterns;
- iii. Style as a particular exploitation of a grammar of possibilities; meaning that style can be taken as the choice made by the language user from the array of alternatives available in the language; and
- iv. Style as personal idiosyncrasy. This last position coincides with the fingerprinting mechanism used in determining authorship of text, as promoted by the likes of Louis Milic.

However, caution should be exercised in appropriating style to commonplace use of language. For instance, a close study of historical linguistics reveals certain deviations that emphasize ‘what style is not’. There are changes and aberrations which have manifested themselves in the structure of each language genre over a period of time and which should not be countenanced as constituting style in texts. Such differences are natural, considering the dynamic nature of language and, of course, should not be considered as being significant for consideration as style. The general features of Old English for example, though distinctive and peculiar to its period should not be seen as constituting style. Even in modern English, people write in different forms (like the differences in the spelling forms between certain American English and British English words) though taken generically as ‘style’, such variations should not be taken as style in specific terms.

Social and language categories in the exploration of style

Language has categories like phonology, semantics, morphology and syntax. Social categories on the other hand include social roles and social role-sets. It further encompasses culture. Thus, variant linguistic components suit different social environments in which they are used. The

use of certain linguistic item varies depending on the context of usage (e.g. discoing, gyrating, balling, etc. as variants of partying).

Linguistic forms are seen as cultural forms because there is a high consensus among members of a speech community as to the defining characteristics and potential distribution of the phonemes, morphemes, lexemes, etc. known to the group within the context of its worldview. This understanding and expectation influences the verbal behaviour of group members in predictable and dependable ways. The influence allows linguists to formulate the structure of a language on the basis of observation of a relatively limited set of data sampled. The structure of a language is sufficiently described using the contrastive definition of a finite set of linguistic forms and stating their potentials for co-occurrence.

Similarly, the cultural forms influencing aspects other than verbal behaviour may be contrastively defined and their relations stated systematically. Social roles, space and time are the major units or categories necessary for such a description. Social roles like linguistic forms are a sub-class of cultural forms involving participants or actors. Social roles may be grouped into role classes on the basis of shared attributes or their substitutability in some environment. A linguistic analogue of social role is the morpheme with its free and conditioned allomorphs and its membership in distributional classes of morpheme. The selection of a variant of this formal and cognitive category at the expense of other possibilities offered by the repertoire is principally defined and determined by psycho-social and spatio-temporal realities of the situation.

In social roles, behavioural attributes whether abstract or concrete may pertain to many roles in a given culture while some attributes have cross-cultural relevance. It is a distinctive selection and arrangement of such categories that will make the contrastive identification of any one role in a particular culture possible on a given occasion of use. In the same way, that meaningless phonemes

function to keep utterances apart, for purposes of structural distinction, the manifestation or performance of any behavioural attribute may be considered as inherently meaningless except it combines with other attributes to contrastively define a particular social role. This specification of the attribute forming the internal structure of a role or morpheme is just a part of the analysis. Equally important is the statement of the potential external distribution of the various units.

The external distribution of a social role constrains the internal relation between and among words as basic semantic units of a text. The features of a language use vary. They are conditioned by the roles or envisaged textual functions just as the phonemic shape of a morpheme may be conditioned by its occurrence with different distributional classes of morphemes to foreground the thematic underpinning of the discourse. The notion of linguistic relativity readily comes to mind here. It revolves round the idea that the language we speak shapes our innermost thought and that dissect nature and universe through language. This idea is well espoused in the principle of linguistic relativity which holds that all observers are not led by the same physical evidence to the same picture of the universe unless their linguistic backgrounds are similar or can in some way calibrate. To Sapir (1951), human beings do not live in the objective world alone nor alone in the world of social activity as ordinarily understood but are very much at the mercy of the particular language which has become the medium of expression of their society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is nearly an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the real world is, to a large extent, unconsciously built upon the language habits of people. We see, hear and otherwise express ourselves very largely as we do because the language habits of our community predispose us to certain choices of impression, expression and interpretation.

The foregoing interrelates language, culture and thought in a way that transcends special uses of language elements (as in catch-words, slogans, etc.) or even a recognition of the hypnotic power of philosophical and learned terminology to include the constant ways of arranging data and its most ordinary everyday analysis of phenomena. The nature of the situation affects behaviour which in turn affects its medium of expression. For instance, a European would have different names for different snow-climes while an African would generalize because of the environmental determinism (which is largely responsible for limitation of knowledge/experience of the variants). Thus, our use (either by expression or interpretation) of language is conditioned by the environment, in its totality (climatic condition, geographical location, political terrain, social order, etc.), surrounding its usage.

In stylistics, the correspondence between the linguistic category (e.g. noun, vowel, transitive verb, etc.) and the stylistic category (e.g. alliteration, assonance, balanced sentence, imperative sentences, etc.) is a part of what is investigated to forge out the intended meaning. More complex phenomena as we have under stylistic category are best describable in terms of the occurrence or non-occurrence of a given constituent of the linguistic category. So while linguistic categories are predominantly contrastive, stylistic categories are interpretative based on the chains of meanings borne by word/text in context. Hence, stylistics accounts for how we progress from the formal linguistic category of textual feature to functional, context-bound interpretation.

MODULE 3: FOREGROUNDING

What foregrounding is from the background

In literature, to achieve some form of aesthetic effect, there is some kind of distortion of the standard language. This makes the text to be prominent; thus calling for more attention in unravelling the semantic mysteries wrapped in the web. When this happens, we say it is foregrounding. Sometimes as a result of the literary licence that literary artists possess, they deliberately tamper with the norm of language to achieve certain evocative effect.

According to Abrams and Harpham (2012, p.139), from the formalist incline, literature is viewed as specialized use of language; meaning that literariness of language is suggestive of deeper meanings. These covert meanings are sometimes prominently configured to attract unusual attention. This is as a result of what is called the act of speech in itself that triggers dominance of perception. This is what foregrounding is all about. To understand the concept and how it works, the foregrounded text has to be situated against its motivating background. By back-grounding, the referential aspect of language use and its logical connections with the real world will make the propositional content more palpable. Consequently, this calls for a conscious attention to the defamiliarised use to evoke strong sensation (Abrams & Harpham, 2012).

In other words, background is the underlying context on which text production is predicated. It is like a hinge on which stylization of text is suspended. In fact, it is the pivot around which the fluctuating texture of text revolves. Prose and drama appear to rely more on background to be effective modes of literary expression. This does not mean that poetry defies contextual background for its completeness and meaningfulness. The fact is while drama and prose have ample space for detailed and elaborate contextual clues that constitute the background

for the texts; poetry, owing to its compact nature rely predominantly on the foreground provided by prominent resources (but with clues of the background at the other pole of the cline).

The foregoing underlies the crux of foregrounding principles. Jefferies and McIntyre (2013, p.31) write:

Although the distinctiveness of literary language has been contested during the century of so since the introduction of foregrounding as a concept, and although it is by no means absent in non-literary genres, foregrounding is nevertheless particularly prevalent in literary texts, especially poetry, and as such might be seen as the cornerstone of stylistic analysis and a key feature of poetic style.

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Foregrounding can be achieved principally through deliberate choice of recurrent pattern. Recurrence pertains to repetition of words or structures, either partial or total. When this is the case in discourse, a stylistician is expected to offer explanation for the choice of such a pattern rather than simply declaring it as a sheer case of tautology. Similarly, when the case is that of breaching the norm of any level of linguistic consideration, either graphology, phonology, morphology, lexis or syntax; rather than dismissing the use as a case of error, a stylistician is expected to look beyond that since the choice of the 'deviant form' was deliberate in the first place. This means that a foregrounded expression would require more than the content of the overt structure to arrive at the intention behind the use. To Jefferies and McIntyre (2013), foregrounding is achieved principally through deviation and parallelism.

Elements of foregrounding

1. Foregrounding by deviation

This viewpoint had its source in Russian formalism. Deviation is a conscious strategy used in discourse construction when the established norms of language are reconfigured, such that it represents an aberration of the 'received code of conduct' governing use of language. Deviation is when the unexpected irregularities constitute the instrument of expression in discourse, thereby instilling prominence that calls for the attention of the audience. Deviation can occur at all levels of linguistic consideration. For instance, let us consider the following:

Graphological deviation: This occurs when there is a breach of convention in typography like the use, under-use or over-use of special characters, unusual fonting, capitalization, spacing, spelling, italicization, boldening and so on. The unusualness of these graphitic resources when used 'markedly' will call for more intensive investigation of the pragmatic motivation for such a use in the context of the discourse.

Phonological deviation: This occurs when there is an alteration of the standard of pronunciation or its representation in writing to evoke certain reactions. This can be achieved by distortion of sounds in expression, malappropriation of phonetic properties in discourse (malapropism) or modification of established principles as it is in the case of interlanguage. Usually, it is a deliberate attempt to convey more messages in a limited space more effectively than the normal language of commonplace would have done.

Morphological deviation: This is the case when there is a deliberate modification in or alteration of normal word structure. This could be a case of patronizing unusual words formation via

'intoned' affixation, coinages, unusual blends and compounding, loan words, clipping and nonce forms.

Syntactic deviation: When there is a breach of grammatical rules in discourse formation, either to paint the picture of the subject or address it in certain manner, a case of syntactic deviation is in force. For example, owing to the literary licence, one may distort the normal structural arrangement to achieve fronting in information projection or thematize the focus of information. Anastrophe is a good example here where the usual SVOA sentence structure is distorted in a text.

Lexico-semantic and/or pragmatic deviation: Usually, there are attendant nuances of communication in second or foreign language situation. Given the symbiotic relationship between language and culture, unusual creativity sets in when certain native experiences are being expressed in foreign tongues. At times, a literary artist can explore the elasticity of the concept to enact unusual shifts, borrowings, semantic extension and transfer in discourse. When this happens, the analyst or reader will need to make a good deal of extra-textual calculations to arrive at envisaged import.

Stemming from the foregoing, Jefferies and McIntyre identify two basic forms of deviation. These are external and internal deviation. According to them:

Although we tend to think of deviation as a variation from 'normal' usage (however that is judged), which is known as **external deviation**, it is also possible for deviation to be internal to the text as opposed to external... A good example of **internal deviation** is the poetry of E. E. Cummings. Perhaps the most striking aspect of deviation in much of

Cummings's poetry is the use of lower case letters where we would normally expect capitals. This, though, is typical of Cummings's poetry and so it is difficult to attribute any great significance to it, other than a general desire to break with normal convention. However, one of the effects of this deviation is to foreground any instances where Cummings *does* use capitalisation.

Granted that deviation is more preponderant in poetry than other genres, the fact of the matter is that analysts should be able to locate the specific kind of 'rule(s)' flouted and also account for how that act has contributed to meaningfulness of discourse rather than unilaterally dismissing such as a sheer case of incorrectness or ungrammaticalness.

2. Foregrounding by parallelism

Parallelism is a texture that arises as a result of repetition of structure. While deviation concerns unexpected irregularities in language, parallelism has to do with unexpected regularity; i.e. certain (kind of) structure recurs in an unusual manner. So, what parallel expressions do is "set up a relationship of equivalence between two or more elements: the elements which are singled out by the pattern as being parallel" (Leech, 1969, p.67).

This means, in investigating use of parallel expressions, recourse to extra-textual realities in terms of the connections between the subjects becomes expedient. A thorough examination of the connections between parallel structures offers the analyst the rare opportunity of unearthing semantic resources and facts will facilitate objective evaluation of the text to be able to arrive at envisaged stylistic effect in the context of the overall discourse.

Just like deviation, parallelism operates at different levels of linguistic consideration.

Examples:

Graphological parallelism: This occurs when the visual form of a text is manipulated in a consistent manner to pair the content with the mode of expression in a regular way. This strategy has the potential of creating visual effect(s) that accentuate the message it conveys. This makes the mode of graphic presentation of the text iconic. George Herbert's poem "Easter Wings" is a good example here: where the two stanzas of the poem are parallel in outlook, showcasing consistence of wing-like form arising from lineation produced by centred alignment. This device is grapho-thematically significant as it amplifies the thematic preoccupation of the poem.

Phonological parallelism: This occurs when the metre, alliteration, rhymed pattern, assonantal cues, phonaesthetic expressions and other sound effective devices are used in a somewhat graduated manner. This creates sonority, instills memorability and enacts emphasis in discourse.

Morphological parallelism: Words inventions and modifications in certain ways are common in literary pieces. There are instances when writers deploy artificial inflections to generate new words with modified shades of meaning consistent with the subject matter of discourse. In Tunde Olusunle's *Fingermarks* are created compounds like "hew-man" (for human + rights) and "adminis-traitors". Consistently, the 'engineered' compounds are hyphenated. This is to draw informed attention to the use and meanings of the created words. Though non-existent in the English lexicon; such words are semantically loaded and prove to be more effective choices in the context of the poems where they are used.

Syntactic parallelism: This denotes repetition of structural pattern in a text. This may be partial or total. Syntactic parallelism is partial when it is only a fragment of the structure that is

Commented [GSO13]: Rephrase for clarity.

repeated, or when a structure is reproduced in another form within the same text. It is total when the repetition is wholesale. Syntactic parallelisms are of different sub-types depending on the (grammatical) slot(s) where the repetition takes place. Structure in this sense would mean phrase, clause, or sentence as a whole. Examples of parallel syntactic patterns are epizeuxis, anaphora, epistrophe and symploce.

Lexico-semantic and/or pragmatic parallelism: This kind of parallelism is informed by the semantic relationship borne by the linguistic structure. This refers to the sense relation or pragmatic connections between two or more parts/portions of a discourse. The implication here is that working this out is dependent on the reader's processing capacity. In so doing, where there is a consistent organization of structures that have similar or same motivation for use, we identify such as a case of lexico-semantic or pragmatic parallelism.

To sum it up, Short (1996, p.36) justifies the foregoing by emphasising the need to categorise the various kinds of deviation and parallelism if proper and detailed account of foregrounded text is desired. According to him:

Native speakers of a language, and indeed many second language learners, often intuitively know that a stretch of text is odd; but in order to make sure that our intuitions are reasonable, and not based on personal whim, we will need to show the nature of deviation (*and parallelism).

*Interpolation mine for completeness.

For further reading on types of deviation and parallelism with ample textual illustrations, see Chapter 2 of Mick Short's (1996) *Exploring the Language of Poems, Plays and Prose*, published by Longman Pearson Education, London.

MODULE 4: LEVELS OF LANGUAGE IN STYLISTICS

Phonology

Stylistic analysis appears to be primarily concerned with written language. This is not to imply that phonology has little or nothing to contribute especially in genres which are naturally composed to be rendered orally. Poetry, for instance, has strong phonic potential and this is judiciously foregrounded in written language. Verses are rehearsals of spoken words in the mind. Hence, "the particular linguistic features which they consequently exhibit cannot be fully accounted for without a reasonably sophisticated" phonological analysis (Spencer & Gregory, 1964, p.69).

At certain points of poetic composition, sound effective devices like alliteration, rhyme, assonance, pun, onomatopoeia, pararhyme, metre, etc.; their patterning, cluster and co-articulation are counter-pointed to produce an effect, in its totality, which mirrors the thought process of the poet; consequently serving as the link between textuality and mind style. Even though there is no direct motivation between phonic substance and graphic substance, certain meta-structural indices create a bond between these two substantial rudiments of linguistic expression. This is essentially dependent on certain aspects of making meaningful and context-sensitive graphic choices which naturally imitate the intention resident in the mind of the user.

Phonology is described by Kreidler (1989, pp.5-6) as a study of language concerned with the way speech sounds are organized into a system of a given language. Phonology, as a sound-dependent level of language, is imperative for an intensive study of a poem, for instance. Since poetry is naturally composed to be heard, it appeals to a phono-stylistic approach through which

sound-constrained meaning bearing properties of a poetic text can be accessed. Phonological devices like alliteration, assonance, rhyme, onomatopoeia, pun, etc. are not exclusively meant for the aesthetic essence. They are also used, in different patterns and organizations, to engender the thematic underpinning of the entire discourse.

Longman Dictionary of Contemporary English (1995, p.1058) defines phonology as “the study of the system of speech sounds in a language, or the system of sounds itself”. Kreidler (1989, pp.5-6) describes phonology as a language study which is concerned with the way speech sounds are organized into a system of a given language. Phonology relates the physical facts of speech to other linguistic knowledge which a language user possesses.

Traugott and Pratt (1980, p.56) present phonology as a branch of linguistics, which is concerned with the identification of distinctive sound units in a language and how they combine to form a sequence. This means that it is a study of the ways in which phonetic elements are grouped and exploited for use by speakers to effect communication. They also add that “such patterns function as the framework of literary expression and control of an author’s choice of words as well as the invention of new words, and therefore are of importance to textual criticism”.

Sound rudiments as the basis of speech constitute a primary input to any human language. The sonority or otherwise, the rhythmic or phono-structural distortions in text would have a serious implication for meaning (Wales, 1989; Crystal & Davy, 1969). Repetition, even though it has a propensity of being explicated lexically, also ushers into a text phonological parallelism. The message here is that if well used, sound devices in literature, most especially poetry, would ordinarily add pleasure to its reading, add significance to its presentation, emphasize certain sensibility by recurrent use of certain words or patterns and amplify meanings of words in order to convey a uniquely idiosyncratic sense which can best be decoded within the spatio-temporal mood in

the poem. In essence, the sound constituents of a poetic discourse can be marked in order to effectively foreground the information value of the discourse as a unified whole.

Graphology

Graphology is a rudimentary level of language analysis which essentially concerns written form of language. As a tool for investigating style, graphological analysis would normally border on the typography, frequency of deviant punctuation marks, physical lay-out or form of a poem, spacing, styles and fonts of characters used. Granted that poems are composed to be appreciated via verbal rendition, certain speech-silent stylistic flavours like graphemes play a unique role in complementing the aesthetics and functional significance of the genre, especially when the verbal rendition is accompanied by reading. According to Alabi (1999) and Crystal and Davy (1969), graphetic highlighting of certain features through underlining, boldening of letters, capitalization, italicization, among a host of others, functions as major foregrounding tools in poetry for giving prominence to certain linguistic forms and codes whose appreciation is a catalyst to understanding implicit bits of information embellished in the discourse.

Alabi (1999, p.173) maintains that apart from patterns and choices of words, discourse contains paragraphing, spacing, punctuation and lettering. All these, when they follow an unusual order can be marked for stylistic effects. Wales (1989, p.213) defines graphology as embracing features associated with the written or graphic medium: punctuation, paragraphing, spacing and capitalization.

Crystal and Davy (1969, p.18) see graphology as the study of a language's writing or orthography as seen in different forms of handwriting or topography. From a rather more succinct perspective, Leech and Short (1981, p.131) write:

The lowest level of style...is the choice of graphological realizations of a given syntactic form... concerning such matters as spelling, capitalization, hyphenation, italicization and paragraphing. Such matters are to a great extent determined conventionally by syntax, and become noticeably expressive only when a writer makes graphological choice which is to some degree marked or unconventional, such as a deliberate misspelling.

Hence, Alabi (1999, p.181) adds that it is by foregrounding these various graphological devices that they become stylistically effective. The implication here is that graphological devices are marked when they follow an unusual order of use.

Morphology

Morphology is generally seen as an outer aspect of language study which deals with meaningful units of a language and how they combine into larger chunks of words. According to *Longman Dictionary of Contemporary English* (1995, p.924), morphology is the study of morphemes of a language and how they are combined to form words. Because poetry is a genre which is celebrated for its creativity and stylistic density, words are created in uniquely special ways for the purpose of thematic foregrounding. Morphological processes like compounding, acronymy, blending, transfer, neologism, nonce formation, among others are used 'with style' in poetic composition. This licence makes poetry susceptible to interpretation on the basis of the linguistic creation, deviation or variation of the 'building bricks' of the entire discourse.

Tinuoye (1991, p.3), citing Nida (1949), presents morphology as the study of morphemes and their arrangements in the formation of words. Morphology indicates the hierarchical and

componential properties of a language known as morphemes. A reference to the word “morphemes” here further clarifies what morphology is all about. This makes it conceivable to describe morphology as the study of sounds or sound sequences, which are conventionally united with a particular meaning, or meanings and that, cannot be analyzed into simpler elements. Generally, linguists see the morpheme as a minimal sequence of phonemes, which is used in a variety of contexts for constant meaning. Morphology, thus, subsumes the word formation processes like affixation, compounding, conversion, and nonce formation among others.

Lexis

The observable formal relationship of lexis with situation is a sophisticated one. The lexico-grammatical constituents of a structure are the vehicle which conveys the thought process of the user in a coherent way. Halliday’s (1961) postulation of unit, structure, class and system provides a detailed account of the fundamental grammatical patterns of all languages from where workable and empirical description of a text is derived. From the options provided by these theoretical categories of grammar, each language selects an item which automatically ‘implicates’ another along the distribution of choices made from the standpoint of choices not made. This offers an insight into the meta-structural forces which attach significance to a linguistic expression; and equally investing it with a peculiar shade of meaning.

However, these interactions are not confined to the lexical field alone. All other levels of grammatical analysis (morpheme, group, clause and sentence inclusive) are equally susceptible to syntagmatic and paradigmatic ‘engineering’. The scales of rank, delicacy and exponence cohere to offer a linguist an opportunity of dissecting a corpus in a down-to-the-rudiment manner such that all linguistic items involved in the structure are accounted for to arrive at an adequate and accurate

negotiation of its inherent meaning. For instance, the lexico-grammatical exponent instigates collocation as, in a way; ‘a tendency for co-occurrence’ factor, a clue to the field of discourse which in turn creates an avenue for decoding meaning.

Ajulo (1994, p.4) quotes Darbyshire’s (1967, p.139) description of lexis “as that branch of linguistics which deals with the major units of language that carry the main burden of referential meaning”. The implication here, as Traugott and Pratt (1980, p.97) confirm, is that there is a marked distinction between lexis, as merely formal features of language and descriptions or meanings attached to them in context. This is why Abdullahi (1999, p.19), citing Keith (1986), describes lexical items as constituents whose meanings and functions are dictated partially by the environment in which they occur.

Jackson (1988, pp.244-245) summarizes lexicology as a branch of linguistics which is concerned with the study of words as individual items. Hence, in a study as this, some lexical items are foregrounded such that they function as catalysts of cohesion. Such items not only mirror the themes and images of the text, they also cohere to offer the ‘text’ a unique identity. Babatunde (1997, p.174) who had earlier conducted a lexico-semantic analysis of the text under study writes:

Utterance meaning is compositionally assigned through a projection of the meaning of its constituent parts. When a writer deploys a lexical item to make meanings, a proper analysis of the lexical structure of his writing is a necessary step towards explicating his message.

Therefore, it is essential that a writer carefully selects his words based on the socio-cultural and linguistic constraints imposed by the context in the true expression of a nagging picture or idea.

Syntax

Syntax refers to the broad rules of grammar which govern the arrangement of lexical items into phrases, clauses and sentences, such that the inherent sense in the utterance is adequately conveyed (Wales, 2001, p.383). To Fromkin, Rodman & Hyams (2011), syntax is perceived as that part of our linguistic knowledge which concerns the structure of sentences. Syntax borders itself with grammatical rules and realizations, specifically with division of structures and constituents into segments and categories as noun/noun phrase; verb/verb phrase; preposition/prepositional phrase; adjective/adjectival phrase; etc. So in conducting a stylistic analysis of a poetic discourse, the genre presents itself to syntactic exploration to show the marked syntactic patterns which corroborate the meaning. Anastrophe, epizeuxis, epistrophe, hyperbaton, and ellipsis (deliberate syntactic omissions) are some of the ways by which foregrounding is syntactically achieved in poetry. On certain occasions, the stylistic density of these devices may be heightened by making them 'a feeder' of the overall rhythmic patterns of the text in its entirety. For instance, certain morphemes or words may be omitted to achieve a specific kind of meter in poetry.

Syntax refers to the broad rules of grammar which govern the arrangement of lexical items into phrases, clauses and sentences such that the inherent sense in the utterance(s) is adequately conveyed. Abdullahi (1999, p.18) citing Katz, explains that syntax has to do with the arrangement of phonetic or orthographic shapes in a linear sequence with the underlying grammatical relations. So, syntax provides templates for grammatical sentences in addition to the role it plays for effective communication especially in the use of subordinators. Syntax concerns itself with grammatical rules and realizations, specifically with divisions of structures and constituents into segments and categories as noun/noun phrase; verb/verb phrase; preposition/prepositional phrase; adjective/adjectival phrase, etc.

So, in conducting a stylistic analysis of the syntactic structure of a given text, explorations shall be made into exploiting the various sentence patterns and syntactic features inherent as the recurring traits in the text under study. The Hallidayan systemic grammar, which proves effective owing to its explicitness, shall be our model of choice to conduct the stylistic investigations on the dominant syntactic patterns which characterize the text.

Semantics / Lexico-semantics

Semantics is generally defined as a study of meaning (Lyons, 1995) which seeks to convey and classify human experience through language (Babatunde, 2007, p.67). However, in poetry, words are used to mean and express the poet's state of mind as opposed to the traditional 'dictionary' meanings which the words convey. It is against a similar background that Palmer (1981, p.206) writes:

Semantics is not a single-well-integrated discipline. It is not a clearly defined level of linguistics, not even comparable to phonology or grammar. Rather, it is a set of studies of the use of language in relation to many different aspects of experience to linguistic and non-linguistic context, to participants in discourse, to their knowledge and experience, to the conditions under which a particular bit of language is appropriate.

As a matter of fact, lexico-semantics becomes a better inter-level alternative of getting to know, in specific terms, what words are used to mean especially in poetry. At the lexico-semantic level, Adegbija (1989) identifies loan words, borrowings, coinages, semantic drift and extension as major lexico-semantic features of English in Nigeria. These features are injected into poetic composition. When these features are recurrent in a poem, either individually or collectively, the markedness of

the piece is signalled. Hence, to decipher the import of these elements, the exigencies of the context of composition, the attitude of the personae involved or envisaged, the mode of delivery, and the correspondence between the chosen language form and intended language function must be acknowledged.

Pragmatics

Pragmatics is a linguistic discipline, which investigates meaning in relation to use as communicated by the speaker and understood by the hearer. Linguists such as Austin (1962), Searle (1969) and Grice (1975) are particularly influential in drawing our attention to the fact that the context of an utterance is very crucial in meaning negotiation (Adegbija, 1999, p.189). Kempson (1977, p.192) is of the view that the realms of metaphors, rhetoric and stylistics are constrained by pragmatics. In other words, the totality of the background knowledge, context, intention, speech acts and other pragmatic variables go a long way towards determining the thematic and aesthetic structures of a language text. This explains why pragmatics remains a potent tool in stylistic investigation. Traugott and Pratt (1980, p.226) make this submission:

Pragmatics deals with speakers' "communicative competence", the knowledge which enables them to produce and understand utterances in relation to specific communicative purposes and specific speech contexts.

Lawal (1997b, p.150) also shares this view when he posits that pragmatics evolved as a general study of how context influences the way we interpret utterances. He adds further that apart from the mere locution of producing the utterance, certain effect or impact is generated and which can either be illocutionary or perlocutionary. This insight clearly shows that language use is

Commented [GSO14]: Where does this end?

governed by a wide range of contextual factors. Attitudes, role relations, participants, among other social and physical variables, exert certain influence on the way language is used. Therefore, if context is paramount in the determination of choices made by language users from the available repertoire, then, the importance of pragmatics as a form of linguistic intervention in the interpretation of literature cannot be overemphasized.

Lawal (1997b, p.150) sees pragmatics as “a legitimate offshoot of the sociolinguistic approach to the study of language”. This carries an implication that communication does not occur in a vacuum. It is actualized by situations. The appropriateness of the environment or discursal situation determines the conveyance of “intended meaning” of a given utterance in a given occasion; on whose threshold, stylistics rests.

MODULE 5: LINGUISTIC INTERCESSIONS IN STYLISTICS

A survey of language metafunctions

Systemic functional linguistics (SFL) has been a well-known term since the 1950s due to the influence in the process of analyzing texts. SFL is primarily concerned with people using language to construct or interpret meaning. People cannot achieve a communicative purpose if words are not addressing specific cultural or contextual issues. Thus, language is seen as a social means to help humans convey meaning, but this meaning cannot be achieved if words are conveyed in isolation. Systemic functional linguistics is an approach to linguistics that considers language as a social semiotic system. It was devised by Michael Halliday, who took the notion of system from J. R. Firth, his teacher (Montes et al, 2014, p. 105). Firth proposed that systems refer to possibilities subordinated to structure; Halliday "liberated" choice from structure and made it the central organising dimension of SFL. In more technical terms, while many approaches to linguistic description place structure and the syntagmatic axis foremost, SFL adopts the paradigmatic axis as its point of departure.

As a result, we need contexts or situations in which more sentences and words can be placed so that readers can understand the reasoning behind utterances and words. According to Malinowski (as cited in Montes et al, 2014, p. 106), you cannot understand the meaning of what someone says or writes unless you know something about the context in which it is embedded. This assumption is very important since it highlights relevant issues regarding teacher's roles in the learning process. Therefore, SFL studies language in context in terms of field, tenor, and mode. Field refers to the subject matter of discussion at any situation. It answers questions such as "What is going on in the text?" and "What are people doing?". Montes et al. (2014, p.16) give

examples of fields as activities such as tennis, opera ... cooking, building constructions, farming, and so on. In contrast, tenor refers to relationships of main characters and roles of people in social status. It is concerned with the study of people's positions in the world in terms of knowledge, studies, professions, and so forth. As Halliday and Hasan (1989) point out, tenor refers to discourse participants, the nature of the participants, their statuses and roles, the kinds of role relationship among the participants. In terms of mode, it concerns the idea or channel of communication. Mode of discourse can be by both written and oral means. Nowadays, we have a variety of channels such as Facebook, blogs, Skype, email, telephone, cell-phone, videos, films, etc. Following Halliday and Hasan's definition: "Mode of discourse refers to what part, language is playing, what it is that the participants are expecting the language to do for them in the situation: the symbolic organization of the text" (p. 106).

According to Halliday's Systemic Functional Linguistics, language performs three main functions which are experiential/ideational function, interpersonal function and textual function. Butt et al. (2003) discuss them as follows:

Experiential or Ideational Function

In this case, language performs a representative function of encoding our experiences or the world. Experiential function conveys a picture of reality. The key term in experiential meaning or function of language is the 'verb', often referred to as the 'process', which is used to express practical actions, physical actions or verbs that do not denote physical action. In describing the experiential function of language, we must first have a set of terms to show how the clause can be broken down into three functional constituents: *participant*, *process* and *circumstance*. Let us consider the following for clearer illustrations:

1. The boy ran very fast.
2. Olu works with a prestigious company.
3. Ibrahim entered in a grand style.

| Participant | Process | Circumstance |
|-------------|---------|----------------------------|
| The boy | Ran | very fast |
| Olu | Works | with a prestigious company |
| Ibrahim | Entered | in a grand style |

The Participant constituent can be further described in terms of various participant roles such as *actor*, *agent*, *goal*, *carrier*, *sayer*. Similarly, the Process divides into three basic process types; *material*, *relational* and *projecting*. There is also a meta-language that allows us to show finer functional distinctions within the Circumstance constituent.

1. Material processes

The material process describes what is happening or is being done in the external or material world. According to Butt et al (2003, p. 39), material processes construe doing, they answer the question "What did X do?" or "What happened?" Potential participant roles are: 'actor' (or doer of the process), a 'goal' (or thing affected by the process), a 'range' (or thing unaffected by the process), a "beneficiary" of the process. For instance:

- a. She *cooked* the food.
- b. Ade *stole* the goat.
- c. Laide *wrote* a book.

The italicized words in the examples above are material processes, while the words before them are the participants. Another dimension of the material process is the Behavioural process. Behavioural processes construe physiological or psychological behaviour. The main participant, the ‘behavior’, is generally a conscious being and, if it is not, the clause is considered to be personification. These processes are often the doing version of a mental or even a verbal process. Sometimes, there is a Range-like Participant known as behaviour, which extends the process; sometimes, especially with relation to those most closely related to mental processes, the Range is a separate entity somewhat like a Phenomenon. The participant here is called the 'behavior' while the noun which comes after the behavioural process is called the 'behaviour'. For example:

- a. She cried bitter tears.
- b. The boy laughed.
- c. The dog slept on the floor.

| Behaver | Behavioural process | Behaviour | Circumstance |
|----------------|----------------------------|------------------|---------------------|
| She | Cried | Bitter tears | |
| The boy | Laughed | | |
| The dog | Slept | | On the floor |

2. Relational processes

The main characteristic of relational processes is that they relate a participant to its identity or description. Thus, within relational processes, there are two main types: attributive relational process, which relates a participant to its general characteristics or description and identifying relational process, which relates a participant to its identity, role or meaning. In relational attributive clauses the participant carrying the characteristics or attributes is known as

the 'carrier' and the characteristic is known as 'attribute'. The Attribute is typically an indefinite nominal group or a nominal group with an adjective as Head. The copula verb 'be' in its different forms is often found in relational processes, but besides the different forms of the verb 'be', other verbs which relate a Carrier to an Attribute may include *seem*, *look*, *appear*, *remain*, and *feel*.

For instance:

a. Attributive relational process

| Carrier | Relational Process | Attribute |
|-----------|--------------------|-----------|
| The dress | Is | beautiful |
| The boys | Are | smart |

b. Identifying Relational Process

| Identified | Relational Process | Identifier |
|------------------------------|--------------------|------------------------------|
| His son | Is | the tall boy in the room |
| The tall boy in the room | Is | his son |
| Our house | Is | the bungalow with a red roof |
| The bungalow with a red roof | Is | our house |

Also related to the relational process is the existential process. Because the function of existential processes is to construe being as simple existence, there is only one participant known as the EXISTENT. Existential processes are typically preceded by 'there' and it often occurs at the beginning of a text. For example:

There is a new building on campus.

In the sentence above, 'There' is the existence marker, 'is' is the **existential process** while a new building on campus. 'is' the **existential process**.

Commented [GSO15]: Repetition.

3. Projecting processes

Projecting processes make the inner world of consciousness accessible by projecting it. The projection may be in form of thought, feelings, speech, etc. In terms of projecting processes, there is a distinction between verbal and mental processes. We can also have direct and indirect projection processes. The participant for verbal process is known as the 'sayer' while that of the mental process is known as the 'senser'. For example:

Direct projecting processes

| Senser | Sayer | Mental process | Verbal process | Projected clause |
|--------|-------|----------------|----------------|----------------------|
| He | | wondered, | | 'Why do I hate him?' |
| | He | | said, | 'I hate him'. |

Indirect projecting processes

| Senser | Sayer | Mental process | Verbal process | Projected clause |
|--------|-------|----------------|----------------|--------------------|
| He | | wondered | | why he hated him. |
| | He | | said | that he hated him. |

Interpersonal function

Exploring interpersonal function means using language to encode our interactions. There are three levels or processes of doing this.

1. Using language to exchange information.
2. Using language to exchange goods and services.
3. Using language to show how defensible we find our propositions.

According to Butt et al. (2003), there are three terms that bear the weight of interpersonal meaning and they are subject, finite, and polarity, either positive polarity or negative polarity. These terms make up what is called the mood block. The mood block can be imperative declarative and interrogative depending on the function of the sentence used. For example

- a. Ade will play football tomorrow.
- b. Ade will not play football tomorrow.

In (a.), 'Ade' is the subject and 'will' is the finite, so together, they make the mood block. Since the sentence is a declarative sentence, the mood block is also declarative; 'play football tomorrow' is the residue. In (b.), Ade (subject), 'will' (finite) and 'not' (negative polarity) make up the declarative mood block while 'play football tomorrow' is the residue.

Textual function

Textual function refers to how the experiential and interpersonal meanings and functions are organised into a linear and coherent whole. The following are noteworthy when considering the textual functions of language.

1. **Theme and Rheme:** the theme of a text is often the first information in the text while the rheme is the other part of the text after the theme. For instance, in *James killed the goat*. *James* is

the theme while *killed the goat* is the rheme. There are three types of theme, which are topical theme, textual theme and interpersonal theme. The example above is an example of a topical theme. When a conjunction comes before the topical theme, the conjunction becomes a textual theme. An interpersonal theme occurs when mood adjuncts, interrogative finites, or vocatives precede a topical theme. For example:

| Textual theme | Interpersonal theme | Topical theme | Rheme |
|---------------|---------------------|---------------|----------------------|
| Unless | | he | does the work |
| | Can | you | make breakfast? |
| | Unfortunately, | the man | died. |
| | | The goat | was killed by James. |

2. **Given and New information:** A parallel textual system to Theme/Rheme is the organisation into Given and New information. Speakers divide their texts into information units, each of which peaks with a change of pitch, or loudness, signalling what they think is the point of their message, that is, its NEW and exciting bit of information. Any other information in the unit is GIVEN. There is no necessary one-to-one relationship between a clause and an information unit, and speakers may foreground any element in a clause as New information. Nevertheless, the unmarked pattern is that Given information is included in the Theme of a clause and New information somewhere in the Rheme. (Butt et al, 2003, p. 146). For example, in *His father has bought a new car*, *His father* is the given information while *has bought a new car* is the new information.

3. **Cohesion:** Cohesion deals with devices that give a text texture. According to Butt et al. (2003, p. 147), 'text', 'texture', and 'textile' all come from the same Latin root, meaning 'that which is woven', so it is entirely appropriate for linguists to talk about meanings being woven together and about lexical and grammatical ties between clauses as cohesive devices. Cohesive devices include the lexical devices of repetition, semantic relations, equivalence and semblance and the grammatical devices of reference, substitution and ellipsis. Thematic progression from Theme to Rheme or from Rheme to Theme is a structural expression of cohesion.

4. **Lexical Density:** Lexical density is another feature to take into account when analyzing texts in systemic functional terms. It refers to the amount of words given in texts for readers to process. According to Lewis as cited in Montes et al.(2014, p. 105), "written language achieves lexical density, and the resultant density of information, by using a relatively high proportion of complex noun phrases and subordinate clauses". Due to the variety of language choices such as technical words, formal language, and so on, written language becomes complex in terms of structures. Thus, when reading, we find clauses full of nouns, adjectives and verbs that together require high levels of reading comprehension to understand in details and find out the intention of those choices.

Sample text of a discourse

- A: What makes you so happy today?
- B: Because we're having a party tonight.
- A: According to the Manager, he said, we're having a meeting tonight.

B: I think that is unreasonable. Anyway, call me when it's time. You have my number, don't you?

A: I do.

Analysis of the Text of the Discourse

1. Experiential function

A: What makes you so happy today?

| | | | |
|-------|------------------|------|----------------|
| What | Makes | you | so happy today |
| Actor | Material process | Goal | Circumstance |

B: Because we're having a party tonight.

| | | | |
|-------|------------------|---------|--------------|
| We | are having | a party | tonight |
| Actor | Material process | Goal | Circumstance |

A: According to the Manager, he said, we're having a meeting tonight.

| | | | |
|---------------------------|-------|----------------|---------------------------------|
| According to the Manager, | He | said | we're having a meeting tonight. |
| Comment adjunct | Sayer | Verbal process | Projected clause |

B: I think that is unreasonable.

| | | |
|--------|----------------|----------------------|
| I | Think | that is unreasonable |
| Senser | Mental process | Projected clause |

B: Anyway, call me when it's time.

| | | | |
|-----------------|------------------|------|----------------|
| Anyway, | Call | me | when it's time |
| Comment adjunct | Material process | Goal | Circumstance |

B: You have my number,

| | | |
|-------|------------------|-----------|
| You | Have | my number |
| Actor | Material process | Range |

A: I do.

| | |
|-------|------------------|
| I | Do |
| Actor | Material process |

2. Interpersonal Function

A: What makes you so happy today?

| | | | |
|--------------------------|--------|-----------|---------------------|
| What | Mak | es | you so happy today? |
| Subject | Finite | Predicate | |
| Interrogative mood block | | | Residue |

Commented [GSO16]: make/s???

B: Because, we're having a party tonight.

| | | | | |
|------------------|------------------------|--------|-----------|------------------|
| Because | We | 're | having | a party tonight. |
| Comment adjunct. | Subject | Finite | Predicate | |
| Residue | Declarative mood block | | Residue | |

According to the Manager, he said, we're having a meeting tonight.

| | | | | |
|--------------------------|------------------------|--------|-----------|---------------------------------|
| According to the Manger, | He | sa | id | we're having a meeting tonight. |
| Comment adjunct. | Subject | Finite | Predicate | |
| Residue | Declarative mood block | | Residue | |

Commented [GSO17]: The separation is untenable in this case.

B: I think that is unreasonable.

| | | | |
|------------------------|--------|-----------|--------------------|
| I | Thi | nk | that is reasonable |
| Subject | Finite | Predicate | |
| Declarative mood block | | Residue | |

Commented [GSO18]: Likewise.

B: Anyway, call me when it's time.

| | | | | |
|------------------|-----------------------|--------|-----------|--------------------|
| Anyway, | | ca | ll | me when it's time. |
| Comment adjunct. | Subject | Finite | Predicate | |
| Residue | Imperative mood block | | Residue | |

Commented [GSO19]: Likewise.

B: You have my number, don't you?

| | | | | | | |
|------------------------|--------|-----------|-----------|----------|-------------------|---------|
| You, | ha | ve | my number | do | n't | you? |
| Subject | Finite | Predicate | | Finite | Negative polarity | Subject |
| Declarative mood block | | Residue | | Mood tag | | |

Commented [GSO20]: ???

A: I do

| | |
|------------------------|--------|
| I | Do |
| Subject | Finite |
| Declarative mood block | |

3. *Textual function*

A: What makes you so happy today?

| | |
|----------------|---------------------------|
| What | makes you so happy today? |
| Tropical theme | Rheme |

| | |
|-------------------|---------------------------|
| What | makes you so happy today? |
| Given information | New information |

B: Because, we're having a party tonight.

| | | |
|---------------|----------------|-----------------------------|
| Because | we | 're having a party tonight? |
| Textual theme | Tropical theme | Rheme |

| | |
|-------------------|-------------------------------|
| Because | we're having a party tonight? |
| Given information | New information |

A: According to the manager, he said, we're having a meeting tonight.

| | | |
|--------------------------|----------------|---|
| According to the Manager | he | said we're re having a meeting tonight? |
| Interpersonal theme | Tropical theme | Rheme |

| | |
|---------------------------|--|
| According to the Manager, | he said we're re having a meeting tonight? |
| Given information | New information |

B: I think that is unreasonable.

| | |
|----------------|----------------------------|
| I | think that is unreasonable |
| Tropical theme | Rheme |

| | |
|-------------------|----------------------------|
| I | think that is unreasonable |
| Given information | New information |

B: Anyway, call me when it's time.

| | |
|---------------------|-------------------------|
| Anyway, | call me when it's time. |
| Interpersonal theme | Rheme |

| | |
|-------------------|-------------------------|
| Anyway, | call me when it's time. |
| Given information | New information |

B: You have my number, don't you?

| | |
|---------------|-----------------------------|
| You | have my number, don't you?. |
| Topical theme | Rheme |

B: You have my number, don't you?

| | |
|-------------------|-----------------------------|
| You | have my number, don't you?. |
| Given information | New information |

A: I do

| | |
|---------------|-------|
| I | do |
| Topical theme | Rheme |

A: I do

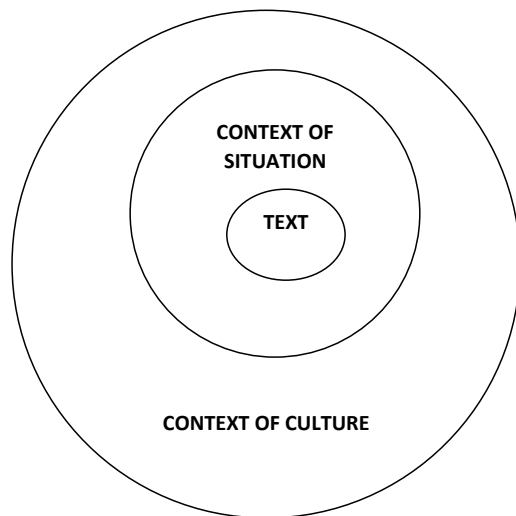
| | |
|-------------------|-----------------|
| I | do |
| Given information | New information |

The language structure and its corresponding function in the larger discourse is the focus of stylistics. Stylistics makes it possible for us to have a clear understanding of the make-up of such language use, and the reason for the 'use' or choice made in the face of foregone alternative(s).

MODULE 6: CONTEXT OF TEXT COMPOSITION AND DECOMPOSITION

The place of context in discourse

Halliday who is the proponent of the systemic functional grammar which is context based, shows interest in text and how it relates to context. That is, a text exists within a context. In his view, a text is embedded in a situation which in turn is situated in a culture. He illustrates this using three circles; one in another:



- A text is the discourse itself which can either be verbal or non-verbal, i.e. written or spoken discourse.
- A situation is the context of the text (which is the main focus of this paper work) and this is made up of three phenomena. These are the contextual variables:

The Field;

Commented [GSO21]: In the current writing?

The Tenor; and

The Mode

- A culture is the way of life of a particular speech community (people) wherein dwells the context (situation) of a text.

Components of context

The field of discourse

The field of a discourse is the purpose of a text, that is, what is talked or written about. The field can be typical fields such as science, education, sports etc. It can be more specific, e.g.

Science - Biology - Micro-biology

Sport - outdoor - football

The field of a discourse can be technical or non-technical. The technical deals with vocabulary specific to a field of study such as legal jargon, medical terms, linguistics terms etc. The non-technical refers to the use of vocabulary common to other fields. Fields of a discourse provides answers to questions such as:

- What is the activity the participants are carrying out?
- What is the topic of the text?
- How much knowledge does the speaker or writer assume the hearer or reader has?

According to Butt et al.(1995), the variables of the field are:

- a. The experiential domain which concerns the subject of the text in terms of the Processes, the Participants and the Circumstances.

- b. The short term goal which refers to the immediate function for which the text has been designed to perform.
- c. The long term goal which borders on the mental conception of the place of the text in the larger social construct.

The tenor of discourse

The tenor of a discourse deals with the participants in the discourse and the relationship(s) that exist between them. This can be in different ways such as:

- Power relations: this is a measure of status and it can either be equals such as a relationship between a father and a son, doctor and patient or teacher and student or unequal such as the relationship between friends, colleagues etc.
- Formality: this can be majorly as a result of power relation or level of closeness. This deals with the use of language which can be formal or informal.
- Closeness: this is how close the participants are. These can be distant such as a king and subject. Neutral e.g. colleagues at work that seldom interact. Close, e.g. a relationship between a mother and a daughter or siblings.

Commented [GSO22]: Rephrase to say precisely what is intended.

In Halliday's views, the parameters of these three affect the choices we make and reflect the three main functions of language which are:

- Language is used to talk about events (present, past and future).
- Language is used to interact. That is, we use language to do things such as expressing our views.
- Language is used to organize text to make it coherent (that is to organize 1 and 2).

According to Butt et al. (1995), the tenor of discourse is enacted at the following levels:

- a. Agentive roles: These are societal role sets of the language user and the recipient, e.g teacher/student, boss/servant, buyer/seller, etc.
- b. Status: This is the placement of discourse participants on the social hierarchy or status. This is enacted in discourse through choice of mood (e.g. cf. request or command as different expressions of the imperative mood).
- c. Social Distance: This is used to show the level of familiarity between participants in discourse. This marks close or distant relationship.

The mode of discourse

The mode of discourse is the medium in which the text is coming. That is the kind of discourse e.g. speech, lecture note, sermon etc. This also deals with the physical context which can be a determinant factor in discourse composition and decomposition. Mode concerns the manner of expression. It includes the subset of medium through which a text is rendered. This is also referred to as the channel in which text is packaged. Mode can be telegraphic, poetic, spoken, written, electronic, etc. According to Butt et al.(1995), the mode of discourse is largely influenced by the following indices:

- a. The role of language; whether ancillary or constitutive.
- b. The type of interaction in terms of whether the text in question is a monologue or dialogue.
- c. Medium designates the textual form; whether the text is spoken or written.
- d. Rhetorical index: This relates to the essence or envisaged impact of the chosen medium in the scheme of overall communicative intention, for example, the essence of a text can be instructional, persuasive or aesthetic.

With the foregoing discussion, there appears to be some kind of nexus between variables of context on the one hand and functions of language on the other. The first function is **Experiential meanings** and the part of linguistic system that explicates the meaning are the processes, participants and circumstances. The situational variable of this is the field which deals with the purpose of discourse. The second function is **Interpersonal meanings** and the linguistics system that realizes the meaning is the clause structure that is the mood which can be declarative, interrogative or imperative. There is, also, the modality which can be indicative or imperative and then polarity which deals with attitude that can be positive or negative. The situational variable of the second function of language is the tenor of discourse. The third function of language refers to the **Textual meaning**. The linguistic system here is the linear organization of the content (Theme and Rheme) such as first position versus last position, giving information versus new information etc. The situational variable here is the mode of discourse.

Types of context

There are four basic types of context according to some linguists; these are physical context, socio-cultural context, psychological context and linguistic context (Osisanwo, 2008; Adegbija, 1999).

Physical context: This encompasses the time, place, act and the notion of the participants in interaction.

Participants: The issue here is to find out who are the participants in the conversation in terms of sex, age, class, status, occupation and so on. By knowing who the participants are, it will give a clue to the understanding of the message of the discourse.

- a. *The place:* The place where a conversation is taking place can be a major determinant of its message or meaning. It can take place in an airport between a passenger and an airline agent, in the market between a buyer and a seller of goods, in a school between students and teachers, in a hospital between a nurse and patient and so on.
- b. *The time:* The time a discourse takes place can be a major determinant capturing the message being passed. This may be the period of the day i.e. morning, afternoon or night. Is it rainy or dry season? Current or past? Etc.
- c. *Activities:* On-going activity calls for the language to be used. Are the interlocutors watching film, playing game, copying note in the class, casting votes, quarrelling or signing a contract? The physical activity going in the situation may determine a role in the understanding of the message.

Socio-cultural context: This accounts for the social relations and cultural trends in terms of language use; that is people from different cultural backgrounds have different beliefs, values, cultural heritage and religion. In this regard, interlocutors need to be very careful in their utterances to avoid ambiguity or else there will be a need for adequate interpretation.

Psychological context: This has to do with the state of mind of the interlocutors. Is it that of sadness, happiness, tiredness, fright, annoyance, envy, excitement or anger? Sometimes the state

of mind may not be easily captured unless step or steps are taken to unravel the hidden content and the analyst succeeds in discovering the exact state of mind of the speaker(s).

Linguistic context: This accounts for the various lexico-semantic and syntactic choices that are used in a discourse to make it a comprehensive whole. Such type of context thus, has a potential meaning that can contribute to discourse and assist us in the interpretation of meaning in a particular utterance in one way rather than the other.

Text and contextualization

What is text?

Text which originates from the Latin verb "textere" meaning weave, suggests a sequence of words, utterances "interwoven" structurally and semantically. It is, according to, O. Sullivan et al. (cited in Watson & Hill, 1993, p.193), a "signifying structure composed of sign and codes which is essentially to communication". Text is an all-encompassing entity that includes every conceivable entity, thing or phenomenon, an assemblage of signs (words, images, sounds, gestures) constructed or interpreted according to the conventions of a genre in a specific medium.

A text is a unit or language in use. It is not a grammatical unit like a clause or a sentence; and it is not defined by its size. A text is best regarded as a semantic unit, a unit not of form but of meaning (Halliday & Hasan, 1976, pp.1-2).

Text is a set of mutually relevant communicative functions, structured in such a way as to achieve an overall rhetorical purpose. Text is a pre-theoretical term used in Linguistics and Phonetics to refer to a stretch of language recorded for the purpose of analysis and description.

Commented [GSO23]: ???

What is important to note is that texts may refer to collections of written or spoken (transcribed) material, e.g. conversations, monologues, rituals and so on.

The study of texts has become a defining feature of a branch of linguistics referred to as text linguistics and "text" here has central theoretical status. Texts are seen as language units which have a definable communicative function, characterized by such principles as cohesion, coherence and informativeness, which can be used to provide a formal definition of what constitutes their identifying textuality of texture. On the basis of these principles, texts are classified into text types or genres such as road signs, news reports, conversations, etc.

Some linguists see very little differences between text and discourse because of their uses. To some linguists, "text" is viewed as a 'physical product' and 'discourse is viewed as a dynamic process of expression and interpretation whose function and mode of operation can be investigated using psycholinguistic and sociolinguistic as well as linguistic techniques. Some also see "text as a notion which applies to 'surface structure', whereas "discourse applies to "deep structure, some linguists have defined text as an abstract notion and discourse being its realization. Texts can be a monologue, usually written and often very short (e.g. men at work), whereas discourses are often thought of as dialogues, usually spoken and of greater length.

Contextualization

Context is a general term used in linguistics to refer to specific parts of an utterance or text) near or adjacent to a unit which is the focus of attention. The everyday sense of the term is related to this, as when one puts a word in context (contextualizes), in order to clarify the meaning intended, as in dictionary entries. Providing a context in this way is referred to as 'contextualization'. Crystal (1987, p.48) defines context as the place in which a communicative

event occurs. Context involves discussing the setting with regards to time and place. This means that it is the spatio-temporal setting necessary for adequate and accurate interpretation of discourse. Functional linguistics is quite assertive that meanings are derived from contexts; that is whatever meaning is got from a discourse is dictated by the context where it is used. This foregrounds the significance of situational cues in the interpretation of discourse because not only does context limit the range of possible interpretation but also serves as a catalyst in enhancing an effective communication. All these contributions on context by discourse analyst serve as support for any discourse to have context. Therefore, it can be concluded that the role a skeleton plays in upholding the body is what context plays in discourse. Therefore, context is a very vital tool in analyzing discourse which cannot be neglected.

Contextualization cue

Speakers adopt their linguistic behaviour to their communication partners' linguistic output and they revise their conceptualizations of the communication partner on the basis of the interaction history. Many aspects of context may influence the speaker's linguistic behavior in general. It seems that both internal and external aspects of context are being selected by the participants depending on their relevance for the participants. If however context is not objective but dependent on the interactants' selections, the contextual categories selected may differ even between the participants themselves. Consequently, there is some need for the interactants to signal to each other in which way they make use of the context in a particular speech situation. Thus, if aspects of context are relevant for the interaction, we can assume that the speakers will display this to their communication partners.

Communicative competence is the ability not only to produce sentences correctly, but also produce them in an interactionally appropriate way. Under normal circumstance, using language is a cooperative activity that involves active participation and coordination of moves (the single minimal contribution of participant in a talk at once) by two or more participants in the joint production of talk.

Gumperz (1982) introduced contextualization cues as the strategies by means of which participants indicate context to each other. It is by indicating aspects of context by means of linguistic features such as prosody, mimic or gesture; speakers provide hints relevant to the interpretation of their utterances. The following example culled from (Gumperz, 1982, p.147) illustrates use of contextual cue:

Teacher: James, what does this word say?
James: I don't know?
Teacher: Well, if you don't want to try, someone else will. Freddy?
Freddy: Is that a 'p' or a 'b'?
Teacher: (encouragingly) It's a 'p'.
Freddy: Pen.

Gumperz' analysis treats this example as an instance of intercultural miscommunication since the teacher misses the pupil's (James) contextualization cue as that he would like to be encouraged. The background is that the African-American community, rising intonation means a request for encouragement. The methodology used by Gumperz is to have informants interpret utterances, and in the current example, the informants from the African-American community all interpret James' utterance as such a request.

Texts:

Text 1

(A Western tourist visiting a Japanese temple compound addresses a female attendant)

- Tourist: Is there a toilet around here?
Attendant: You want to use?
Tourist: (somewhat astonished): Sure I do.
Attendant: Go down the steps.

Text 2

- APC Chairman: You have not apologized to the nation for postponing the election.
INEC Chairman: What do you mean? Of course, I said, I regret the action.
APC Chairman: I insist, you must apologize to the nation.

Text 3

(A Chinese student meets his friend B who is an American in the campus and they have a talk).

- A: You look pale. What's the matter?
B: I'm feeling sick. A cold maybe.
A: Go and see the doctor. Drink more water. Did you take any pills? Chinese medicine works wonderfully. Would you like to try? Put on more clothes.
Have a good rest.
B: You're not my mother, are you?

Text 4

Daddy: Yemi, wash the car this morning.
Yemi: There is no water in the well.
Daddy: What I know is that you must get the car washed.

Contextualization of texts

Text 1

(A Western tourist visiting a Japanese temple compound addresses a female attendant).

Tourist: Is there a toilet around here?
Attendant: You want to use?
Tourist: (somewhat astonished): Sure I do.
Attendant: Go down the steps.

Contexts:

- a. Physical: The physical context of the text indicates that the discourse takes place in a temple between a tourist from different part of the world and a temple attendant. The tourist being new is seeking for the location of the toilet.
- b. Socio-cultural: In the above conversation, the tourist did not ask his question because he was conducting a comparative study of toilets or other related thing. In the tourist's own culture, "insertion sequence "You want to use it?" is highly unexpected under such circumstances. In Japanese culture, the attendant may wanted to find out whether the tourist question could have anything to do with the different kinds of toilets that are now available in Japan or anything that have to do with the general distinction between male

and female toilets in which cannot be easily identified due to the characters denoting gender in Sino-Japanese script (*kanji*).

- c. Psychological context: it will be observed that the tourist wanted to use the toilet for its primary purpose but the attendant's perception to the question is different.
- d. Linguistic context: it can be said that the appropriate linguistic elements are used but due to the differences in cultural background, it first seems confusing but the message of the tourist was later revealed in the discourse.

Text 2

Chairman: You have not apologized to the nation for postponing the election.

INEC Chairman: What do you mean? Of course, I said, 'I regret the action.

APC Chairman: I insist; you must apologize to the nation.

Contexts:

- a. Physical: The discourse takes place between a party chairman and the country electoral body Chairman during election period. The party chairman insists that INEC Chairman must apologise to the country for postponing the election meanwhile INEC chairman insists that he has done that.
- b. Socio-cultural: This has to do with the social status of the two interlocutors i.e. the APC Chairman as the head of his own party is performing his duty as the mouthpiece of his party and also to seek redress for his own people who have been disappointed by the postponement. Likewise, the INEC Chairman too, due to his status did not want to accept his fault by apologising directly to the public.

- c. Psychological context: APC Chairman wants the INEC Chairman to apologise to the nation by saying “I’m sorry” and not merely regretting the action.
- d. Linguistic: With reference to the linguistic context, it can be said that the appropriate linguistic items have been used by INEC Chairman but this is not enough according to the party Chairman.

Text 3

(A Chinese student meets his friend B who is an American in the campus and they have a talk.)

A: You look pale. What's the matter?

B: I'm feeling sick. A cold may be.

A: Go and see the doctor. Drink more water. Did you take any pills?

Chinese medicine Works wonderfully. Would you like to try? Put on more clothes. Have a good rest.

B: You're not my mother, are you?

Contexts:

- a. Physical: The discourse is between two students of different backgrounds, a Chinese and an American who are conversing in an academic arena. The activities being carried out here is that speaker A is concerned about the health status of speaker B.
- b. Socio-cultural: As a Chinese, Speaker A tends to show his concern with speaker B and expresses friendliness by asking about his affairs and giving suggestions which is sharply in contrast to American culture in which people focus on privacy and not show much care and concern. Hence, A's concern seems to be unnecessary and is suspicious of invading others' privacy.

- c. Psychological: Speaker A tries to demonstrate his care and hospitality towards speaker B but speaker B's second utterance showing his bitterness for the friendly-like message speaker A is passing to him.
- d. Linguistic: The use of interrogative and imperative can be seen in the discourse as in the case of speaker A. The use of rhetorical question can also be seen in the second utterance of speaker B, "You're not my mother, are you?" which means that speaker B should not be much concerned about his health condition.

Text 4

Daddy: Yemi, wash the car this morning.
Yemi: There is no water in the well.
Daddy: What I know is that you must get the car washed.

Contexts:

- a. Physical: The discourse shows that the participants are father and his child who are in their compound at the early part of the day.
- b. Socio-cultural: The text reveals the superiority of a father over his child. Fathers are superior to their wards especially in African settings. This is what the father is trying to exercise and which the child must not decline.
- c. Psychological: Daddy tries to compel Yemi to look for all possible means to get the car washed.
- d. Linguistic: Daddy makes use of indirect speech to compel Yemi to source for water from any possible source.

MODULE 7: COHESION IN STYLISTICS

Introduction and definitions

Since literary analysis involves how sentences in spoken and written literature form larger meaningful units such as prose, poem and drama. Cohesion is a force to reckon with as it deals with how stretches of language, considered in their full textual, social and physiological context, become meaningful and unified for their users. Cohesion is a linguistic term which is used to express the extent to which the different components of language employed in an utterance or in a text, combine to form a unified body of thoughts. Cohesion concerns itself with the interrelatedness of words, their sequence and unity.

Widdowson (1979) distinguishes textual cohesion, which is recognizable in surface lexis, grammar and propositional development from discourse coherence, which operates between underlying speech acts. The distinction between the surface cohesion, linguistic forms and propositions on one hand and underlying functional coherence on the other, is an important one, but clearly, they can both operate in a given text or discourse.

Brown and Yule (1983, p.24) express that 'cohesion' subsumes the relations between sentences in printed text (as in the approach in Halliday & Hassan, 1976). In this view, cohesive ties exist between elements in connected sentences of a text in such a way that one word or phrase is linked to other words or phrases. Thus, an anaphoric reference such as pronoun is treated as a word, which substitutes for, or refers back to another word or words.

On cohesion as it relates to the different levels of language, Leech and Short (1981, p.244) write:

The units must be implicitly or explicitly bound together; they must not be just a random collection of sentences. The connectivity of the elements of a text is essentially a matter of meaning and reference.

Cohesion is the grammatical and/or lexical relationships between the different elements of a text. It can also be said to be the rules operating across sentence boundaries. Formal links between sentences and clauses. Cohesion shows the linking together of sentences of a text.

Ulla Connor defines cohesion as the use of explicit linguistic devices to signal relations between sentences and parts of texts. These cohesive devices are phrases or words that help the reader associate previous statement with subsequent ones. Coherence therefore is how easy it is to understand the texts. It is the harmony, the agreement, the correspondence within a text. The sense that a text makes is coherence, if a text is coherent, it makes sense to the reader.

Coherence is a semantic properties of discourse formed through the interpretation of other sentences, with “interpretation” implying interaction between the text and the reader. Coherence is a grammatical and semantic interconnectedness between sentences that form a text. It is the semantic structure, not its formal meaning, that creates coherence. Coherency is a condition where sentences in a text hang together. It can occur in relation to sentences that immediately follow each other. Coherency grammatically arises when a text contains transition signal marker or when it possesses consistent pronoun. Semantically, a text is said to be coherent when there is unity of meaning among elements of the texts.

Ways of instilling cohesion in (literary) texts / Cohesive devices:

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In any human language, if the message is to be meaningful, the various parts or segments must be brought together to form a unified whole. Language can be defined as a systematic means of communicating by the use of sounds or conventional symbols or signs. Language can either be verbal or non-verbal. The verbal aspect is the oral communication or rendition. The non-verbal aspect on the other hand, deals with the use of written communication, signs and symbols as a means of Communication.

Cohesion involves the formal linguistic links between sections of a text (things which can be listed, pointed at, classified). It is a surface feature which we recognize as soon as we see it. It is what gives a text texture (Halliday & Hasan, 1976). Cohesion can also be defined as how actual texts are held together lexically and grammatically. There are certain devices used in relating segments and bits of a text to one another, these are called COHESIVE DEVICES.

There are two broad categories of cohesive devices. These are cohesion determined by grammatical relationship and the ones determined by lexical relationship. Under grammatical cohesion are substitution, ellipsis, reference and conjunction. Lexical cohesion on the other hand is principally established by reiteration and collocation. For ease of presentation, Halliday and Hasan's (1976;) classification will be adopted here for discussion. They distinguish five broad categories of cohesion in texts. These are:

1. Substitution
2. Ellipsis
3. Reference
4. Conjunction
5. Lexical Cohesion

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1. **SUBSTITUTION:** This entails the replacement of one, two or more elements which could be a word, group, or a clause with a word in the next clause or sentence. It has three types, which are; Nominal substitution, Verbal substitution, and Clausal substitution. This is a replacement of a word (group) or sentence segment by a ‘dummy’ word. The reader or listener can fill in the correct element based on the preceding text.

These biscuits are stale. Get some fresh ones.

Are they still arguing in there?

No. *It* just seems so.

2. **ELLIPSIS:** This is the omission of a word or part of a sentence. Ellipsis is closely related to substitution and can be described as “substitution by zero”. This actually deals with the deletion of a syntactic element in order to make room for grammatical cohesion in a communication. It is represented with the symbol (\wedge), and it manifests itself in three ways, which are Nominal ellipsis, Verbal ellipsis, and Clausal ellipsis. Consider the following examples:

The biscuits are stale. *Those* are fresh(\wedge biscuits) - Nominal

He participated in the debate, but you *didn't*(\wedge participate in the debate) - Verbal

Who wants to go shopping? (\wedge ^{is it})*You*? - Clausal

3. **REFERENCE:** This is concerned with the relationship between a discourse element and a preceding or following element. Reference deals with a semantic relationship whereas substitution and ellipsis deal with the relationship between grammatical units: Words, Sentence parts and Clauses. This has to do with the retrieval of information for referential meaning; it has the semantic property of definiteness. It can be divided into two main parts, which are Exophora

and Endophora. The exophora is when the relationship is between a text/textual element and an experience or entity in the outside world. For example, to understand the sentence below will require extra-textual information from the bible:

Oba Ovonoramen was once tagged the vilest of the Judases.

Before the illocution in the text can be accessed accurately and adequately, a prior knowledge of the classic character of Judas Iscariot in the bible is requisite.

The endophora is a case of intra-textual reference. It can be divided also into two. These are Cataphora (forward reference) and Anaphora (backward reference).

I see Grace is here. *She* hasn't change a bit.

He certainly hasn't changed. No, behind Grace. I mean Tom.

But reference can also be achieved by other means, for instance, by the use of definite article or an adverb, as in the following examples:

A man crossed the street. Nobody saw what happened. Suddenly *the man was lying* there calling for help.

We grew up in the 1980s. We were idealistic *then*.

Referential cohesion can also result from the use of pronouns. Anaphora (Greek word to "lift up" or "bring back")

John said that *he* was not going to school.

Cataphora (opposite of ana-)

When *he* came in, John tripped over the blocks.

In the above example "he" can also refer to another person then it is called an *exophora* or a dietic element.

4. **CONJUNCTION:** This actually has to do with the linking of grammatical elements together using markers such as, although, because, but, and, neither...nor, either...or, and so on, in achieving unity or coherence in communication. It has four (4) aspects, which are; Coordinating Conjunctions, Subordinating Conjunctions, Compound Adverbs, Continuatives. Conjunction enacts the relationship between preceding and succeeding discourse structure. This is usually achieved by the use of conjunctions (also known as connectives). The following are examples of three frequently occurring relationships; addition, temporality, and casualty. The relationship can be hypotactic (as in the a-examples, which combine a main clause with a subordinate clause or phrase) or paratactic (as in the b-examples, which have two main clauses).

Addition

- a. *Besides* being mean, he is also hateful.
- b. He no longer goes to school *and* is planning to look for a job.

Temporality

- a. *After* the car had been repaired, we were able to continue our journey.
- b. The car was repaired. *Afterwards* we were able to continue our journey.

Casualty

- a. He is not going to school today because he is sick.
- b. Gladys got a beautiful job last year and now is rich.

5. **LEXICAL COHESION:** This refers to the links between the content words (nouns, verbs, adjectives, adverbs) which are used in subsequent segments of discourse. Two types of lexical cohesion can be distinguished; these are reiteration and collocation. Reiteration is divided into the five following types:

A. Reiteration

i. Repetition

A *conference* will be held on national environmental policy. At this *conference*, the modern dimension of salination will be the focal issue.

ii. Synonymy

A *conference* will be held on national environmental policy. This *environmental symposium* will be primarily a conference dealing with water.

iii. Hyponymy

We were in town today shopping for *furniture*. We saw a lovely *table*.

Did you see the wooden *igloos* in this new town? Oh! They build even stranger *houses* here.

iv. Meronymy (Part vs Whole)

At its sixth month check-up, the *brakes* had to be repaired. In general, however, the *car* was in good condition.

v. Antonymy (e.g White vs Black)

The *old movies* just don't do it anymore. The *new* ones are more appealing.

B. Collocation

The second type of lexical cohesion deals with the relationship between words on the basis of the fact that these often occur in the same surroundings. This also means a situation whereby some words appear to move very closely together in communication be it oral or written. This type of

lexical cohesion can also be divided into seven (7) aspects, which are Complementaries, Converses, Antonyms, Part/whole, Part/part, Co-hyponym, and Links. Some examples are:

- sheep and wool*
- Congress and Politician/college/study*
- Red cross* helicopters were in the air continuously.
- The *blood bank* will soon be desperately in need of donors.
- The hedgehog *scurried* across the road. Its *speed* surprised me.

A writer and editor, Poy Peter Clark makes a clear distinction between coherence and cohesion in "Writing Tools: 50 Essential Strategies for Every Writer" as being between the sentence and the text levels by saying that when the big parts fits, we call that a good feeling coherence, when sentences connect, we call it cohesion. This is to say that a text may be cohesive but not necessarily coherent as cohesion does not automatically spawn coherence.

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The difference between cohesion and coherence

| Cohesion | Coherence |
|--|--|
| Different sentence are linked together properly. | When a text makes sense to the reader. |
| A cohesive text can appear incoherent to the reader. | ??? |
| Cohesion is a property of the text achieved by the writer. | Coherence is a property decided by the reader. |
| Cohesion can be measured and verified | Measuring coherence is rather difficult. |

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| | |
|---|--|
| through rules of grammar and semantics. | |
|---|--|

In conclusion, Cohesion and Coherence are linguistic qualities that are desirable in a text and as such, considered important for all students trying to master a language. It is not just the awareness that makes for an important skill for students learning a language. There are many who think that cohesion and coherence are synonyms and can be used interchangeably. This is not the case as has been seen in the explanations above. All texts that pass for cohesion may not be coherent as a text that has all the cohesive devices may not be understood by the reader (coherence).

See Sample Analysis of Cohesive Devices in Module 9¹

MODULE 8: STAGES OF STYLISTIC ANALYSIS

Identifying foregrounded feature: IDENTIFY To achieve a worthwhile result, a stylistician should first and foremost be able to identify the features which are peculiarly marked, hence foregrounded, at these levels of language analysis. This is a bold step in the direction of conducting a detailed analysis of authorial style. Far from literary impressionism, these varying linguistic inputs offer stylisticians invaluable opportunity of decoding the poetic message as encoded. It is when the marked features (whether through deviation, recurrence or idiosyncratic choices) across these levels are meticulously studied (with reference to established linguistic rules, theories, principles and tenets) that the functional undertones of a discourse are exhibited and objectively decoded in the light of their (motivating) authorial intentions. And since poets presuppose, implicate and even conscript non-linguistic allusions into their poems, the understanding and application of these varying formal linguistic modules in the analysis of poetry become a necessity.

Description: “Stylistics is ... concerned with relating linguistic facts (linguistic description) to meaning (interpretation) in as *explicit* a way as possible” (Short, 1996: p. 5). At this stage, validating the appropriateness of the identified feature is the focus.

Interpretation: “The goal of most stylistic studies is not simply to describe the FORMAL features of texts for their own sake, but in order to show their FUNCTIONAL significance for the interpretation of the text” (Wales, 198, pp. 437-38). This is the stage that involves tying the feature to pragmatic trigger to show level of effectiveness of the choice made

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MODULE 9: PRACTICAL ANALYSIS OF PROSE PASSAGES

EXTRACT FROM MARTIN LUTHER KING'S "I HAVE A DREAM" SPEECH THAT WAS DELIVERED ON AUGUST 28, 1963.

... This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end a long night of their captivity... crippled by the manacles of segregation and the chains of discrimination ... island of poverty in the midst of a vast ocean of material prosperity.

...And desolate valley of segregation to the sunlit path of racial justice... left you battered by the storms of persecution and staggered by the wind of police brutality

...And they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "when will you be satisfied?"

We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality.

We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the city.

We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one.

We cannot be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "for whites only."

We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote.

No no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

... go back to Mississippi, go back to Alabama, go back to South Carolina, back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed, Let us not wallow in the valley of despair.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day, this nation will rise up and live out the true meaning of its creed: "we hold these truths to be self-evident; that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream "that my four little children will one day live in a nation where they will not be judge by the color of "their skin "but by the content of "their character.

I have a dream

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, that one day right down in Alabama little black boys and black girls will be able to join hands with the little white boys and girls as sisters and brothers.

I have a dream

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I will go back to the south with. With this faith we will be able to hew out the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discord of our nation into a beautiful symphony of brotherhood.

...and when this happen, we will all allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all God's children, black men and white men, Jews and gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "free at last! Free at last! Thank God Almighty, we are free at last!

COHESIVE ANALYSIS OF THE SPEECH

1. Lexical Devices

Repetition

In the speech, there are some words that are repeated for emphasis in one way or the other. For example in the second paragraph, the expression: "we can never be satisfied..." was repeated six (6) times in the speech. This expression is a portrayal of the determination not to rest until victory is attained. The device is intended to boost the morale of the audience not to settle for less or mediocrity when they can still do more and better.

Also,"I have a dream" runs through the lines of the speech eight (8) times. It is for focusing so that the core message of the speech reverberates in the sub-consciousness of the audience to instill hope and the much needed assurance of a better future for the Negros.

Words like "white" and "black" are repeated in the speech to emphasise polarity and segregation that characterized the society in question; and to also accentuate the state of disunity which should be fought tooth and nail. It has the effect of making the Negroes yearn for equality between the white and the black. The expression "Go back" is used about five (5) times, emphasising the need for the audience to reflect on the current state of their nation.

"Let freedom ring..." is used many times in the speech. This repetition is to express the writer's agitation for freedom and equality among men. The effect is to spur the Negroes into action that freedom is a necessity that is not far-fetched from them, only if they desire it.

"We cannot... we must ... and we must not" are used repeatedly to foreground the fact that freedom is a collective responsibility of all. It functions to call for togetherness on the part of the listeners.

"Negro" is also used repeatedly and it draws the audience's attention to their current state. The word has the effect of making the people desire for a change of their negative identity. "Lord and God" are also used repeatedly to showcase the much needed divine intervention in their quest.

"Free at Last" is re-echoed, and it shows the writer's foresight of the anticipated victory. It makes the audience to have a BIG picture of the awaiting result if only they act accordingly. Overall, all these instances of repetition, whether partial or total, are intended to achieve cohesion of the entire passage. All the cases cited so far work in unison to amplify the subject matter, and also to invoke in the audience the desired response as envisaged by the author.

Synonymy

There are several cases of lexical relation of symmetry in the passage. These include:

“Manacles of segregation / Chains of discrimination...”.

These expressions are used to show how the Negroes have been treated for about a hundred years. The effect of this is that it makes the people reflect on their history and thereby desire a rapid change.

"Rise up / live out".

These are used to show the writer's agitation for freedom. It inspires the audience to stand up and fight against oppression.

"Motels of the highways / the hotels" (for the Whites) compared with
"slums / ghettos" (for the Blacks).

These synonymous sets of words are used to create a mental picture of the degree of social stratification between citizens of the same country. "Trials / tribulations; freedom / justice"; the writer has used these words to create a contrast between what they were experiencing and the hope that they have in order to encourage them to forge ahead relentlessly to actualize the "dream".

Other words like "hills / mountains" are also used as imageries of the degree of their difficulties that, with the hope and faith that someday, the hills will be leveled. It assures them of a brighter future, free of difficulties.

Antonymy

This is a semantic relation between words whose meanings are moving in the opposite directions on the cline of contrast. Chains of words in antonymous relationship with others abound in the text to juxtapose and emphasize the degree of antagonism, hostility and disparity

between two 'artificial' classes of people in the same country. Examples from the passage, discussed in groups, include:

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"Poverty/ prosperity"; "segregation /racial justice" "Black men / White men",
"black boys / white boys".

These antonymous words show the difference between the Negro and the White. While the White dwell in prosperity, the Negro wallow in poverty as their own lot. There's segregation in almost every aspect of their lives. The effect of this is that challenges the Negro's wonder why there is so wide margin between them; and to call for a change.

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"Jews / Gentiles; Protestants / Catholics".

These biblical imports signify the kind of relationship that exists between the Negro and the White. This comparison will help the Negro to vividly see of the disparity that exists between them and the White just as between 'daybreak' and 'night', and between 'Summer' and 'Autumn'.

"end / beginning"; "today / tomorrow";
"sons of former slaves / sons of former slave owners";
"injustice / justice"; "oppression / freedom".

The writer talks here about the end of today's hardship and segregation and the beginning of a new day of freedom and equality where the sons of the former slaves and sons of former slave owners will seat and dine without prejudice. The effect is to give the Negro hope of a better tomorrow devoid of racism, injustice and oppression. It is intended to make the audience visualise a world of hope and new realities.

"Quicksand / Solid rock"; "rough / plain", "crooked / straight"

These words are used to enact the Negro's plight at that moment and the glad tiding for a better future. The functional essence of these choices is to further encourage the audience not to rest on their oars as there is always light at the end of the tunnel.

Meronymy

This is a semantic relation of constituents or parts of a whole; in which case, words from the same sense category are used to project communicative intention more clearly. Examples include:

"valley / island / ocean / Mississippi";

"persecution / police brutality";

"America / California / Alabama";

"state /city / highway".

The writer uses a lot of this device recurrently to foreground the significance of the Black as a constituent part in the scheme of America as a whole. For instance, some states of America that were mentioned witnessed serious racism but they are still a necessary country, without which the United States of America will remain incomplete. Hence, the only way to go is to stamp out racism and ensure that these parts are free and united in order to achieve the 'American dream'.

Reference

Sample cases of endophoric reference are as follows:

"...And they have come to realize that their freedom..."

their is 'anaphorically' referring to **they**.

"...This nation will rise up and live out the true meaning of its creed".

This nation and **its** refer cataphorically and anaphorically respectively to the nation in question. The reference in the text creates a functional enactment of social stratification as the subject matter (i.e. they / their; as against we / our).

"When will you be satisfied?"

The "you" anaphorically refers to the black. In:

"...the table of brotherhood,

'the' is cataphorically pointing to "table". This device is used to instill cohesion among the many paragraphs that make up the epic speech.

Exophoric references (geographical references) are made to "Alabama", "Northern America", "Colorado", "Pennsylvania", "Southern America", "Mississippi", "Georgia", "New Hampshire". The writer of the speech makes several references to these various settlements where racism thrives. Also, exophoric references are made to "Jews / Gentiles", "the Protestants / the Catholics" in the passage. With these, the writer alludes to sects that do not see themselves as one in their service to "God", to make the audience appreciate the gravity of resentment existing between the groups that constitute the subjects of the speech, i.e. the White and the Black in America.

Another case of exophora in the text is the reference made to Samuel Francis Smith's lyrics "My Country 'Tis of Thee". The lyric was composed in the year 1831, and this speech was composed in the year 1963. Here, the speech writer attempts to substantiate his line of argument with what has gone before in the outside world to further validate his stand, all in a bid to create a reverberating effect in the minds of his audience as he wraps up his address.

Conjunctions

Coordinating conjunctions used in the text have foregrounding dimension. Examples:

"...The sons of former slaves **and** the sons of former slave owners.."

where "and" is used to join the two phrases together; and

"Let freedom ring from Colorado... **but** not only from stone mountain of Georgia.." where "but" indicates that freedom should not come from Colorado and others alone, but also from Georgia too, have far-reaching implication for interpretation. Yes, the use of "and", "but" in the speech is to link sentences, phrases, and words together for cohesion to occur. Additionally, the effect of this is to achieve a meaningful stretch of utterances, to compare and contrast, to show similarities and differences between the Negro and the White that constitute the principal characters in the passage.

MODULE 10: PRACTICAL ANALYSIS OF DIALOGIC GENRE

Act 1; Scene 1

SIDI: Well, I am going, shall I take the pail or not?

LAKUNLE: Not till you swear to marry me.
(Takes her hand, instantly soulful.)
Sidi, a man must prepare to tight alone,
But it helps if he has a woman
To stand by him, a woman who
Can understand... like you

SIDI: I do?

LAKUNLE: Sidi, my love will open your mind
Like the chaste leaf in the morning, when
The sun first touches it

SIDI: If you start that I will run away
I had enough of that nonsense yesterday

LAKUNLE: Nonsense? Nonsense? Do you hear?
Does anybody listen? Can the stones
Bear to listen to this? Do you call it
Nonsense that I poured the waters of my soul
To wash your feet?...

SIDI: They will say I was no virgin
That I was forced to sell my shame
And marry you without a price

LAKUNLE: A savage custom, barbaric, out-dated,
Rejected, denounced, accused,
Excommunicated, archaic, degrading
Humiliating, unspeakable, redundant,
Retrogressive, remarkable, unpalatable.

SIDI: Is the bag empty? Why did you stop?

LAKUNLE: I own only Shorter Companion
Dictionary, but I have ordered
The Longer One-you wait!

SIDI: Just pay the price.

Culled from: Soyinka, W. (1964). *The Lion and the Jewel*. London: Oxford University Press.

SUBJECT MATTER

The extract is a conversation between two lovers professing their love for each other in Act 1, Scene 1 of Wole Soyinka's *The Lion and the Jewel*. Lakunle, a school teacher is intoxicated by his love for Sidi, a village damsel. Whereas Sidi wants him to follow all the necessary traditional protocol before accepting his proposal, most especially, on the subject of bride-price, Lakunle sees such cultural requirement as an archaic one which does not apply in the Western culture that he is advocating.

The conversation is analyzed using:

1. Lexico-syntactic choice / pattern
2. Phonological device(s)
3. Graphological device(s)

1. LEXICO SYNTACTIC CHOICE/PATTERN

Identification: Periphrasis is the device used in the title given to the extract – “The Jewel and the Cockatoo”

Commented [GSO32]: Where?

Description: Periphrasis is the descriptive word or phrase in place of a proper noun or a proper name to foreground the quality associated with the name.

Effect: It enables the reader to focus more on the quality that define the characters; a case where Lakunle is projected as a talkative who is saying too much with aim to coax a lady of his choice; and Sidi, a beautiful lady any man would wish to have at all cost.

Identification: A stock-pile of synonyms - a savage custom, barbaric, out-dated rejected, denounced, accused, excommunicated, archaic, degrading, humiliated, unspeakable, redundant, retrogressive, remarkable, and unpalatable.

Description: Synonyms is a word or words that express the same or nearly the same meaning as another in the same language.

Effect: Overtly, it is used to show the level of education of the speaker. Covertly, the choice is a deliberate one to emphasise Lakunle's strong aversion to the tradition of bride-price as a precondition for marriage.

Identification: Imagery - Do you call it nonsense that I poured the waters of my soul to wash your feet?

Description: This is a figure of speech used to create a mental picture of one's thought in the audience; a device that seeks to induce imaginary phantasm via vivid representation of one's subject or object of discourse.

Effect: The speaker uses the strategy to express the magnitude of pain the response of Sidi inflicts on him, so he can win sympathy of the audience.

Identification: Simile - My love will open your mind like the chaste leaf in the morning, when the sun first touches it.

Description: Simile is the comparison of two things with the use of 'as' or 'like'.

Effect: The speaker uses simile to express the strong feeling he has for his hearer (Sidi)

Identification: Apostrophe - Can the stone bear to listen to this?
Description: Apostrophe is the direct address to an inanimate object or speaking to something that cannot hear as if it hears.
Effect: The device expresses the extent to which Sidi's response is unpleasant and unacceptable to Lakunle, the speaker.

Identification: Deviant Form - "They will say I was no virgin"
Description: This is when a particular code or structure used violates the 'standard' or correct structure of use, either in speech or writing. Sidi says "...no virgin" instead of "not a virgin".
Effect: The choice of the deviant form by the playwright is to deliberately show low educational level of the speaker's education compared to her counterpart.

Identification: Epizeuxis - Nonsense? Nonsense?
Description: This is repetition of a word or a phrase without any break in-between them. Rather than being dismissed first-hand as a case of sheer tautology, the pattern calls for more conscious attention.
Effect: The device is used to emphasise how painful Sidi's response to his proposal is by calling it "nonsense".

Identification: Usual collocates permeate the extract. Examples:

| | |
|--------|--------|
| marry | love |
| man | woman |
| chaste | virgin |
| mind | soul |
| price | swear |

Description: Collocation is a sequence of words or terms that co-occur more often than would be expected by chance. These are lexical choices that belong to the same semantic domain of marriage process. Literally, they are used to fortify effective delivery of the authorial intention by creating spatial context for appropriating the overall meaning of the text.

Effect: Since the words belong to the same field, their co-occurrence in the text instills cohesion – uniting the lines within the context of marriage proposal.

2. PHONOLOGICAL DEVICE

Identification: Alliteration

Marry me /m/

Man must /m/

Just pay the price /p/

Description: Alliteration is the repetition of the initial consonants in two or more adjacent words.

Effect: It gives a musical tone which makes a reading enjoyable. It also conveys the undertone of persistence, doggedness and resolve of each of the parties not to shift ground on what he / she believes in.

3. GRAPHOLOGICAL DEVICES

Identification: Ellipsis

- i. a woman who
Can understand... like you”
- ii. Do you call it
Nonsense that I poured the waters of
My soul to wash your feet?...

Description: Ellipsis is the deliberate omission of a word or words which are readily implied by the content. The speaker omits the word(s) [a man/him] in the first example because he assumes the hearer already knows what he is taking about and he doesn't want to repeat it. The second example omitted shows that there is more to say.

Effect: Ellipsis, as used in the cited cases, is grapho-thematically significant. The choice is deliberate: (i) to foreground what is being expressed at the moment – that a word is enough for a woman who truly understands; and (ii) that if all that Lakunle has said is considered nonsense by Sidi, then words may not actually be enough to convince her. So, the elliptical gap may allow her some moment to ponder on what he has said already – perhaps slowing the tempo may enable the naive lady to catch up and appreciate his line of argument.

Identification: Question mark (?)
Shall I take the pail or not?

I do?

Nonsense? Nonsense? Do you hear?

Does anybody listen? Can the stones

Bear to listen to this? Do you call it?

Nonsense that I poured the waters of my soul

To wash your feet?...

Is the bag empty? Why did you stop?

Description:

Question mark is the conventional symbol used in marking an interrogative sentence. Truly, it may not be unusual to find this in interaction exchange as we have under study. However, the volume of interrogatives in the short extract should naturally draw attention for a closer analysis. Both speakers use questions sporadically, even without waiting for a response to one before another is 'fired' like a missile.

Effect:

This pattern is an imitation of the uncompromising stance of the characters. The strategy evokes the image of rigid posture of each, not willing to concede to the other. In fact, it is an exhibition of sheer lack of understanding between the duo; an emphatic expression of severe intolerance of and aversion to the worldview of each other.

MODULE 11: PRACTICAL ANALYSIS OF POETIC TEXTS

Africa

Africa my Africa
Africa of proud warriors in ancestral savannahs
Africa my grandmother sings of
On the banks of the distant river
I have never known you
But my gaze is full of your blood
Your black blood spilt over the fields
The blood of your sweat
The sweat of your toil
The toil of your slavery
The slavery of your children
Africa, tell me Africa
Are you the back that bends
Lies down under the weight of humbleness
The trembling back striped red
That says yes to the sjambok on the roads of noon?
But a grave voice answered me
Impetuous child, that young and sturdy tree
That tree that grows
There splendidly alone among white and faded flowers
Is Africa, your Africa. It puts forth new shoots
With patience and stubbornness puts forth new shoots
Slowly its fruit grow to have
The bitter taste of liberty.

By: David Diop

Analysis of the Poem

David Diop's poem "Africa" reflects his hope for an independent African nation, and the problems brought to the continent by colonialism. The poem describes how important it is to celebrate the African identity based on past glories and focus on the strength of the people.

Throughout the poem, we find postcolonial elements that show the seemingly perennial damage that the colonial rule did in its wake and the need for Africa to focus on their own identity and liberty in the future. Through this poem, Diop gives a message of hope and resistance to the people of Africa.

In this module, stylistic analysis of the poem is done to have an intrinsic appreciation of its artistic dexterity. The approach here will capture:

1. The lexico-syntactic level
2. The phonological level
3. The graphological

LEXICO-SYNTACTIC DEVICES

Identification: Parallelism

The blood of your sweat

The sweat of your toil

The toil of your slavery

The slavery of your children (lines 8-11)

Description: Parallelism entails similarity of structure in a pair or series of related words, phrases or clauses. It helps to reinforce the focal issue in a discourse.

Interpretation: The lines clearly rehearse the climactic consequence of colonialism. Africa is represented as a slave that is physically abused and exploited economically. Her continuous exploitation is enacted in the parallel expressions in the web of run-on lines. This builds tension and keeps the

reader anticipating the euphoria that greets the aftermath of imperialism. There is a definite plan in the mind of the poet. The poet follows a typical pattern in these lines. The four lines are made up of NP with the structure: The + noun + of + your + noun. In modern English grammar, 'The' is Pre-modifier of the NP, noun is Head and prepositional phrase is Postmodifier. In this peculiar structure, 'The blood' is anaphorically related with 'black blood' (line 7). Thereafter 'the' assumes the slot of 'your'. At one interpretative level, dependency of meaning of one structure on another is an imitation of the dependency of Africa in all these years in spite of its potentialities.

Identification: Anastrophe

With patience and stubbornness puts forth new shoots ... (line 21)

Description: Anastrophe refers to the inversion of the typical word order in a sentence. Writers and speakers may use anastrophe to bring attention to specific concepts. It is the figure in force when the normal word order of the subject, the verb, and the object is changed.

Interpretation: The structure of the line is an unusual one. It does not follow the usual SVO format; meaning that there is deviation from normal syntactic form to create a stylistic effect. The structure now carries A(S)VO. The A element is "With patience and stubbornness". The S element is not present at the surface level. It is elided, meaning that it operates at the deep structure level. The V is "put forth" which is a phrasal verb and the O

is“new shoots”. The poet could have easily written it as “It puts forth new shoots with patience and stubbornness” which would carry the SVOA pattern, but because he aims at achieving a stylistic effect, he deviates from the syntactic norm of sentential arrangements. This is done to achieve focusing of the foregrounded part “With patience and stubbornness” which emphasizes the period of waiting and the process. The word 'stubbornness' may be equated with a deviant character or proving headstrong. Just as those lines are headstrong to the grammatical rules to achieve the desired effect, Africa necessarily needs to prove stubborn to external interventions to actualize its dreams.

Identification:

Ellipsis

Africa my mother sings of (Line 3)

Are you the back that bends

Lies down under the weight of humbleness

The trembling back striped red

That says yes to the sjambok on the roads of noon?... (Lines 13-16)

Description:

This is when a word or phrase is left out, or omitted, from a sentence. The words omitted may be necessary to make a sentence syntactically correct but they are not necessary for a reader to fully understand the total meaning.

Interpretation: In line 3, a relative pronoun (that / which / whom) which should ordinarily come between 'Africa' and 'my' is omitted. Without the relative pronoun, the sentence is still meaningful which shows that Africans can thrive without the influence of the white. Also in lines 13-16, a larger structure is skipped, thus stretching the rhetorical question further from the first line to the last line. The structure "Are you the back that" is technically elided from line 14. Ordinarily, one expects it to read "Are you the back that lies under the weight of humbleness?". Also, line 15 could have read "Are you the trembling back stripped red?", and line 16 "Are you the back that says yes to the sjambok on the roads of noon?". The poet's use of chains of ellipsis has enabled him to compress four questions into one, running through the four lines. His informed omissions cohere to impress the core message that Africa can survive without external interventions.

Identification: Possessive pronoun

Africa my Africa (line 1)

Africa my grandmother sings of (line 3)

... my gaze is full of your blood (line 6)

Description: Possessive pronouns are used to indicate possession or show ownership. In other words, it can be used to express sense of belongingness.

Interpretation: The possessive pronoun 'my' is one of those cohesive devices in the text that signals the poet's pride for the link he has with the African society. His reference to "my gaze" and "your blood" is an index of close

proximity and deep affection he has for the African society. The use of 'my' before grandmother is a pointer to the fact that he has his ancestral origin in Africa.

Identification: Unusual collocate

...black blood... (Line 7)

Description: Sometimes, only an uncommon word or collocation will serve the purpose of expressing a thought to stimulate the reader as intended. It can also be used to express dissimilarity.

Interpretation: This line is thought provoking as the blood of human is red, not black. Africa is presented as a human being, and 'black' is deliberately used here as a pre-modifier of the noun 'blood' to indicate the abnormality of the situation Africa is subjected to.

Identification: Catachresis

"..under the weight of humbleness" (Line 13)

Description: This is when a writer/speaker draws unnatural comparison, or deliberately uses words wrongly to heighten the rhetorical effect of the expression, or to metaphorically confuse the reader.

Interpretation: This line extols extremity of Africa's endurance. Weight ought to be considered concrete, lifted or felt; for Diop, it is beyond what it means universally. Such profusion of burden is more than what the body can bear. It can only be borne by determination. To capture the idea better,

Diop proceeds: “The trembling back that says yes to the sjambok on the roads of noon”. Here, Diop clearly clings to his mixed metaphor of manipulating language to insinuate the tough hardships and torment Africans underwent.

Identification:

Anadiplosis

The blood of your sweat

The sweat of your work

The work of your slavery

The slavery of your children (Lines 8-11)

Description:

Anadiplosis is the repetition of the last part of one line or clause at the beginning of the next.

Interpretation:

Though the last word of each line is not the first word of each of the following lines, ‘The’ of each line is an anaphoric reference to the previous line. In other words, “The sweat” is equivalent to ‘your sweat’, likewise “The work” is equivalent to ‘your work’, and “The slavery” to ‘your slavery’. Therefore, though the words are different, the equivalent phrases are the same. There is close semantic link between the previous phrase and the repeated phrase in the next line which shows how intense the problem is. The repetition of the words like ‘blood’, ‘sweat’, ‘work’ and ‘slavery’ amplifies the themes of oppression and humiliation.

Identification: Apostrophe

There is apparent use of apostrophe throughout the poem. The following lines are some of the instances:

I have never known you

But my gaze is full of your blood

Your black blood spilt over the fields

The blood of your sweat

The sweat of your toil

The toil of your slavery

The slavery of your children

Africa, tell me Africa

Are you the back that bends... (Lines 5-13)

Description: This is when a character in a literary work speaks to an object, an idea, or someone who does not exist as if it is a living person. This is done to produce dramatic effect and to attach deserved significance and attention to the object or idea.

Interpretation: Diop is addressing Africa as if it is a person whose qualities match with those of the African continent. With this device, the poet manages to draw passionate attention of the readers to the rare virtue of his mother land. Additionally, this poet anticipates dramatic effect as he speaks to foreground the fact that the continent is still alive despite all odds.

Identification: Paradox

The bitter taste of liberty' (line 23)

Description: An expression is said to be paradoxical when the truth is conveyed with a cloak of apparent absurdity.

Interpretation: The ending of the poem is paradoxical as you would not associate liberty with bitterness, yet, a deeper truth is implied through the contrast. Independence is often a goal achieved through sacrifice, coups, chaos and hard work. The line makes a clear message of every single effort consumed for the continent. Whether it was blood, men, landscapes or even casualties, those were all of the sacrificial objects meant to be taken for granted during colonialism. The bitter taste of liberty, accordance to Diop, brings to recall all kinds of misery, poverty, fear, diseases and the ultimate anarchy that epitomize alienation in one's homeland in the course of the struggle that eventually dove-tailed into emancipation from servitude. The poem confirms that the sacrifices made so far are worth it; the African mind must exercise both continental and state optimism in the envisioned independence.

Identification: Metaphor

Impetuous child that young and sturdy tree

That tree that grows

There splendidly alone among white and faded flowers.

(Lines 18-20)

Description: Metaphor is a figure of speech containing an implied comparison. When used properly, metaphors create strong images and leave lasting impressions. Likewise, metaphors allow the writer to have a greater impact on the readers. With metaphor, a writer conveys thought more forcefully than with an ordinary statement. Even though metaphors may take exaggerated form in certain instances, they are exaggerated to paint a vivid picture or make a profound impact with the choice.

Interpretation: The young and sturdy tree that grows splendidly alone among faded flowers implies the imminent freedom. Here, Africa is like a young and strong tree that cannot be shaken. Though it is alone among the 'white faded flower' (a metaphor for the colonial masters whose influence is fading as the young tree grows), the rate at which it grows strong is impressive. This signals the postcolonial era. The poet compares the tree to the child whose Mother is ready to sacrifice anything whatsoever for her to thrive.

Identification: Rhetorical Question

Are you the back that bends

Lies down under the weight of humbleness

The trembling back striped red

That says yes to the jambok on the roads of noon? (Lines 13- 16)

Description: A rhetorical question is a question someone asks without expecting an answer. The question might not have an answer. A rhetorical question is asked just for effect, or to lay emphasis on the point being discussed.

Interpretation: This device to draw the reader's attention to how severe the pain has been and to express surprise at how Africa is able to cope despite the severity of the pain. The main effect here is that of evoking sympathy for the subject, i.e. Africa.

Identification: Epanalepsis

Africa, tell me Africa (Line 12)

Description: It is the repetition of the initial part of a clause or sentence at the end of that same clause or sentence. This device is effective in achieving thematic focusing or emphasizing certain point in discourse.

Interpretation: In this poem, this device is indicative or suggestive of the impact of how something begins on how it ends. Africa at the beginning of the poem is described as having 'proud warriors in the ancestral savannah' which indicates a beautiful beginning. We can see the optimism in the last line (liberty) which shows a link between battle-readiness and the final victory accomplished.

Identification: **Personification**

The sweat of your toil (Line 8)

Description: Personification is a figure of thought that attributes a personal nature or human characteristics to something non-human. It is the representation of an abstract quality in human form.

Interpretation: Since the device gives human traits and qualities, such as emotions, desires, sensations, gestures and speech to non-human, the audience or readers become emotionally immersed in the subject of the poem to a point that they are charged, and even make personal sacrifices too if need be, to further defend the cause of Africa.

PHONOLOGICAL DEVICES

Identification: Syllabic Movement

...The blood of your sweat

The sweat of your work

The work of your slavery

The slavery of your children... (Lines 8-11)

Description: Syllable is a unit of pronunciation having one vowel sound, with or without surrounding consonants, forming the whole or a part of a word.

Interpretation: Apart from the apparent emphatic and sonic effects, the movement foregrounds the buildup of colonialism and its attendant impact in the African history. The organization of speech sounds reinforces meaning as the lines move from monosyllables (sweat, work) to trisyllables (slavery) and disyllables (children).

Identification: Alliteration

...black blood... (Line 7)

...back that bends... (Line 13)

...that tree that grows... (Line 19)

...faded flowers... (Line 20)

Description: Alliteration is the repetition of the initial consonant in two or more adjacent words. It is the conspicuous repetition of identical initial consonant sounds in successive or closely associated syllables within a group of words, including those spelt differently. It is often used to create an auditory effect.

Interpretation: Generally, sounds attract attention. Repeated occurrences of alliterative line in the poem create phonological cohesion in the poem beyond mere auditory effect. At another level of interpretation, it implies that the African society would achieve her goal (freedom) if they all Africans work in unison for group identity rather than separate identities; just as the sounds cohere to produce musicality.

Identification: Assonance

Africa my Africa (Line 1)

Africa my grandmother... (Line 3)

Description: Assonance is the repetition of vowel sounds in nearby words. It is used to reinforce the meanings of words or to set the mood. It is often used to appeal to the auditory pleasure.

Interpretation: There is a deliberate repetition of same vowel sound in the first syllable of 'Africa' and in the first syllable of grandmother'. This has been used to reinforce the utterance of the poet and to set the mood. The use of assonantal cues in the first stressed syllables of the words creates a musical effect at the beginning of the poem. This is an expression of warm attachment the poet has with Africa.

THE GRAPHOLOGICAL DEVICES

Identification: The Comma (,)
Africa, tell me Africa. (Line 12)
Impetuous child, that young and sturdy tree (Line 18)
Is Africa, your Africa... (Line 21)

Description: A comma is a punctuation mark that separate words, ideas or phrases within a sentence. It is also used to indicate a short pause a sentence.

Interpretation: There is sparse use of comma in the poem. Worthy of note is that in the (only) three instances where it features, it is deliberately used to mark Africa. In line 12, the expression marked by the comma (Impetuous child) is a cohesive substitute for Africa. Since a comma is used to slow down the speed of an utterance and relax, then the comma in each case is an

aesthetic device calling for sober reflection on the subject at each point of momentary pause marked by the comma. It indirectly advocates calmness for Africa.

Identification: The Full Stop (.)

Is Africa, your Africa. It puts forth new shoots (Line 21)

The bitter taste of liberty. (Line 24)

Description: Full stop is a punctuation mark used to mark the end of a statement or an abbreviation in writing.

Interpretation: Throughout the poem, the poet uses the full stop on only two occasions which is significant to the movement of the lines. Its first use is in line 21, signaling the imminent end of colonialism. The second use is at the end of the poem. This is indicative of victory and freedom which mark the end of the African struggles.

Identification: The Quotation Marks(“ ”)

Impetuous child, that young and sturdy tree

That tree that grows

There splendidly alone among white and faded flowers

Is Africa, your Africa. It puts forth new shoots

With patience and stubbornness puts forth new shoots

Slowly its fruit grow to have

The bitter taste of liberty. (Lines 18-24)

Description: A quotation mark is used either to mark the beginning and the end of a quoted passage, or to indicate that a word or phrase is markedly used for informed reasons in writing.

Interpretation: However, what the poem presents is a case of marked use of quotation marks. The quotation marks at the beginning of line 18, is linked with the one at the end of the poem. The marks are used to unite those lines as a single entity. The lines within those quotation marks all talk about the same thing (the postcolonial era), i.e. how Africa graduates from being feeble and reliant to one that now enjoys freedom, even though it comes at a cost. It was only achieved due to their doggedness, unity and steadfastness. Now, Africa is seen as a single entity just as the writer has used the quotation marks to achieve cohesion, a tie that binds the text.

A WHISPER OF AIDS (by Mary Fisher)

I bear a message of challenge, not self-congratulation. I want your attention, not your applause. I would never have asked to be HIV-positive. But I believe that in all things there is a good purpose, and so I stand before you, and before the nation, gladly...

In the context of an election year, I ask you – here, in this great hall, or listening in the quiet of your home – to recognize that the AIDS virus is not a political creature. It does not care whether you are Democrat or Republican. It does not ask whether you are black or white, male or female, gay or straight, young or old...

Some day our children will be grown. My son Max, now four, will take the measure of his mother; my son Zachary, now two, will sort through his memories. I may not be here to hear their judgments, but I know already what I hope they are...

To the millions of you who are grieving, who are frightened, who have suffered the ravages of AIDS firsthand: Have courage and you will find comfort.

To the millions who are strong, I issue this plea: Set aside prejudice and politics to make room for compassion and sound policy.

To my children, I make this pledge: I will not give in, Zachary, because I draw my courage from you. Your silly giggle gives me hope. Your gentle prayers give me strength. And you, my child, give me reason to say to America, "You are at risk." And I will not rest, Max, until I have done all I can to make your world safe. I will seek a place where intimacy is not the prelude to suffering.

I will not hurry to leave you, my children. But when I go, I pray that you will not suffer shame on my account.

To all within sound of my voice, I appeal: Learn with me the lessons of history and of grace, so my children will not be afraid to say the word AIDS when I am gone. Then their children, and yours, may not need to whisper it at all.

God bless the children and God bless us all.

Adapted from:

Lucas, S. E. (2004) *The art of public speaking*. New York: McGraw Hill.

The Gardener's Daughter

We have already informed our readers that her father, James Rode, earned his living as a gardener. Twice a week, he carried the vegetables and fruits which he cultivated to the nearest market-town. But, while the growing of fruits and vegetables had to be looked after in order to secure his subsistence, his greatest delight was in the cultivation of flowers; and in this pleasant task, Mary assisted him every hour which she could spare from the work of the house. She counted the hours devoted to this task among the happiest of her life, for her father had the art of turning labour into pleasure by his interesting and entertaining conversation. To Mary, who had grown up, as it were, in the midst of plants, there had come a natural taste for flowers, and the garden was to her a little world. She was never at a loss for a delightful occupation, for every hour which she had at her disposal was spent in cultivating the young plants with the utmost care.

Specially did she find pleasure in studying the buds of every strange species. Her young imagination delighted in picturing what kind of flowers they would become; and so impatient was she to see her expectations fulfilled, that she was hardly able to wait until the flowers had unfolded. When the flower for which she had waited long appeared in all its beauty, the sight filled her with a strange joy. In truth, there was not a day which did not bring some new pleasure to Mary's heart. Sometimes it was by a stranger passing the garden and stopping to admire the beauty of the flowers. The children of the neighbourhood, as they passed on their way to school, never failed to peep through the hedge, and were generally rewarded by Mary with some little present of flowers as a token of her goodwill.

James, as a wise father, knew how to direct the taste of his daughter towards the most noble ends. Often he used to say, "Let others spend their money for jewels and silks and other adornments; I will spend mine for flower-seeds. Silks and satins and jewels cannot procure for our children so pure a pleasure as these beautiful exhibitions of the wisdom and benevolence of God."

In the beauty of the various flowers which adorned their garden, in the charming variety of their shapes, in the perfection of their proportions, in the glory of their colours, and in the sweetness of their perfumes, he taught Mary to see and admire the power and wisdom and goodness of God. It was his custom to begin each day with God by spending the first hours of the morning in prayer; and, in order to accomplish this without neglecting his work, it was his habit to rise early. In the beautiful days of spring and summer, James would lead Mary to an arbour in the garden, and, while the birds sang their joyous songs, and the dew sparkled on the grass and flowers, he delighted to talk with his daughter of God, whose bounty sent the sun and the dew, and brought forth the beauty and life of the world...

Once in the early part of March, when with shining eyes and bounding feet she brought him the first violet, he said, "Let this beautiful flower serve to you as an emblem of humility and sweetness, by its modest colour, its disposition to flourish in hidden places, and the delicate perfume which it sends forth. May you, my dear child, be like the violet, modest in your demeanour, careless of gaudy clothing, and seeking to do good without making any fuss about it."

At the time when the lilies and roses were in full bloom and when the garden was resplendent with beautiful flowers, the old man, seeing his daughter filled with joy, pointed to a lily unfolding in the rays of the morning sun. "See, in this lily, my daughter, the symbol of innocence. Its leaves are finer than richest satin, and its whiteness equals that of the driven snow. Happy is the daughter whose heart also is pure, for remember the words, 'The pure in heart shall see God.' The more pure the colour, the more difficult to preserve its purity. The slightest spot can spoil the flower of the lily, and so one word can rob the mind of its purity. Let the rose," said he, pointing to that flower, "be the image of modesty. The blush of a modest girl is more beautiful than that of the rose."

Mary's father then made a bouquet of lilies and roses, and, giving it to Mary, he said, "These are brothers and sisters, whose beauty no other flowers can equal. Innocence and modesty are twin sisters, which cannot be separated. Yes, my dear child, God in His goodness has given to modesty, innocence for a sister and companion, in order that she might be warned of the approach of danger. Be always modest, and you will be always virtuous. Oh, if the will of God be so, I pray that you may be enabled to preserve in your heart the purity of the lily!" ...

"Look, my child," said he, "as the frost spoils the apple-blossoms, so wicked pleasures spoil the beauty of youth. Oh, my dear Mary, tremble at the thought of going aside from the path of right. If the time should ever come when the delightful hopes which I have had for your future should vanish, I should shed tears more bitter than you do now. I should not enjoy another hour of pleasure, and my grey hairs would be brought with sorrow to the grave." At the mere thought of such a calamity the old man could not keep back his tears, and his words of tender solicitude made a deep impression on Mary's heart.

Culled from:

Schmid, C. V. (1997). The Gardener's Daughter, (Chapter One of) *The Basket of Flowers*. (First published, 1823). John F. Shaw & Co., Ltd., London; Lamplighter Publishing.

What is life all about?

Destitute flaunts despair on their faces
Like pregnant women, exposing obvious deeds of the dark

Life, the smiles of birth and frowns of hunger

Life,
Does it mean waking up beside friends?
With the sunrise in their eyes, or waking up in the midst of hatred

Does it mean fattening your lungs with air of affection?
Or with the stench of cruelty and greed along the corridors of deceit

Does it mean eating with golden spoon?
Or picking the crumbs of injustice beneath the tables of exploitation

Does it mean smiling with glaring peace?
Or whipping sentiments in a world of nepotism

Probably life is squeezing the best out of each flexible second,
Knowing how expensive the breath of life could be.

Or,
Maybe,
Life is like a book
Each day like a page
Each hour like a paragraph
Each minute like a statement
Each second filled with a lesson
Only open your eyes to see reality
Your ears to hear the drumming of events
Your conscience to feel the burden of your neighbour's plight.

(Sophia Obi, Tears in a Basket)

The Stone

"And will you cut a stone for him,
To set above his head?
And will you cut a stone for him--
A stone for him?" she said.

Three days before, a splintered rock
Had struck her lover dead--
Had struck him in the quarry dead,
Where, careless of a warning call,
He loitered, while the shot was fired--
A lively stripling, brave and tall,
And sure of all his heart desired . . .
A flash, a shock,
A rumbling fall . . .
And, broken 'neath the broken rock,
A lifeless heap, with face of clay,
And still as any stone he lay,
With eyes that saw the end of all.

I went to break the news to her:
And I could hear my own heart beat
With dread of what my lips might say;
But some poor fool had sped before;
And, flinging wide her father's door,
Had blurted out the news to her,
Had struck her lover dead for her,
Had struck the girl's heart dead in her,
Had struck life, lifeless, at a word,
And dropped it at her feet:
Then hurried on his witless way,
Scarce knowing she had heard.

And when I came, she stood alone--
A woman, turned to stone:
And, though no word at all she said,
I knew that all was known.

Because her heart was dead,
She did not sigh nor moan.

His mother wept:
She could not weep.
Her lover slept:
She could not sleep.
Three days, three nights,
She did not stir:
Three days, three nights,
Were one to her,
Who never closed her eyes
From sunset to sunrise,
From dawn to evenfall--
Her tearless, staring eyes,
That, seeing naught, saw all.

The fourth night when I came from work,
I found her at my door.
"And will you cut a stone for him?"
She said: and spoke no more:
But followed me, as I went in,
And sank upon a chair;
And fixed her grey eyes on my face,
With still, unseeing stare.
And, as she waited patiently,
I could not bear to feel
Those still, grey eyes that followed me,
Those eyes that plucked the heart from me,
Those eyes that sucked the breath from me
And curdled the warm blood in me,
Those eyes that cut me to the bone,
And cut my marrow like cold steel.

And so I rose and sought a stone;
And cut it smooth and square:
And, as I worked, she sat and watched,
Beside me, in her chair.
Night after night, by candlelight,
I cut her lover's name:
Night after night, so still and white,
And like a ghost she came;
And sat beside me, in her chair,

And watched with eyes aflame.

She eyed each stroke,
And hardly stirred:
she never spoke
A single word:
And not a sound or murmur broke
The quiet, save the mallet stroke.

With still eyes ever on my hands,
With eyes that seemed to burn my hands,
My wincing, overweared hands,
She watched, with bloodless lips apart,
And silent, indrawn breath:
And every stroke my chisel cut,
Death cut still deeper in her heart:
The two of us were chiselling,
Together, I and Death.

And when at length my job was done,
And I had laid the mallet by,
As if, at last, her peace were won,
She breathed his name, and, with a sigh,
Passed slowly through the open door:
And never crossed my threshold more.

Next night I laboured late, alone,
To cut her name upon the stone.

By: *Wilfrid Wilson Gibson*

Conversational Extract

QUEEN: Eze Okiakoh, you surprise me. To fight for your daughter's life is senseless?

EZE OKIAKOH: Working on my emotion won't erase the facts of the matter at hand...

PRINCESS: (Breaks the silence and steps forward.) Father, I followed your arguments carefully and I can understand the difficult turf on which you both tread...

QUEEN: Never, you won't be sacrificed. Not my only child.

PRINCESS: I shall be sacrificed; my mind is made up about this.

QUEEN: No, I say you won't.

PRINCESS: (Challenges her frontally.) Then stop me...

QUEEN: No, no, no this is not my daughter, what has he done to you?

PRINCESS: Nothing, Mother, just a hard choice that has to be made...

QUEEN: That choice shouldn't be made by you.

PRINCESS: Then who other than whom the gods have specified?...Mother, it is tough but this choice has to be made...

QUEEN: Just as I made mine to appease the gods for your life and the throne of Emepiriland.

PRINCESS: My life? (Surprised.)

QUEEN: Yes, your life, but now the gods are set to fail me...oh God save me (She breaks down in tears.)

Culled from: Ododo, S. E. (2011) *Hard Choice*. Ibadan: Kraftgriots.

Act 2, Scene 2

(Romeo comes forward.)

ROMEO: He jests at scars that never felt a wound.
(Enter Juliet above.)
But soft, what light through yonder window breaks?
It is the East, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou, her maid, art far more fair than she.
Be not her maid since she is envious.
Her vestal livery is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady. O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing. What of that?
Her eye discourses; I will answer it.

I am too bold. 'Tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars
As daylight doth a lamp; her eye in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand.
O, that I were a glove upon that hand,
That I might touch that cheek!

JULIET: Ay me.

ROMEO: (*Aside*) She speaks.

O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a wingèd messenger of heaven
Unto the white-upturnèd wond'ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.

JULIET: O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name,
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO: (*Aside*) Shall I hear more, or shall I speak at this?

JULIET: 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face. O, be some other name
Belonging to a man.
What's in a name? That which we call a rose
By any other word would smell as sweet.
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And, for thy name, which is no part of thee,
Take all myself.

ROMEO: I take thee at thy word.
 Call me but love, and I'll be new baptized.
 Henceforth I never will be Romeo.

JULIET: What man art thou that, thus bescreened in night,
 So stumblest on my counsel?

ROMEO: By a name
 I know not how to tell thee who I am.
 My name, dear saint, is hateful to myself
 Because it is an enemy to thee.
 Had I it written, I would tear the word.

JULIET: My ears have yet not drunk a hundred words
 Of thy tongue's uttering, yet I know the sound.
 Art thou not Romeo, and a Montague?
 ... If they do see thee, they will murder thee.

ROMEO: Alack, there lies more peril in thine eye
 Than twenty of their swords. Look thou but sweet,
 And I am proof against their enmity.

JULIET : I would not for the world they saw thee here.

ROMEO: I have night's cloak to hide me from their eyes,
 And, but thou love me, let them find me here.
 My life were better ended by their hate
 Than death prorogued, wanting of thy love.
 ...

ROMEO: Lady, by yonder blessed moon I vow,
 That tips with silver all these fruit-tree tops—

JULIET: O, swear not by the moon, th' inconstant moon,
 That monthly changes in her circled orb,
 Lest that thy love prove likewise variable.

ROMEO: What shall I swear by?

JULIET: Do not swear at all.
 Or, if thou wilt, swear by thy gracious self,
 Which is the god of my idolatry,
 And I'll believe thee.

ROMEO: If my heart's dear love—

JULIET: Well, do not swear. Although I joy in thee,
 I have no joy of this contract tonight.
 It is too rash, too unadvised, too sudden,
 Too like the lightning, which doth cease to be
 Ere one can say "It lightens." Sweet, good night.

This bud of love, by summer's ripening breath,
May prove a beautiful flower when next we meet.
Good night, good night. As sweet repose and rest
Come to thy heart as that within my breast.

ROMEO: O, wilt thou leave me so unsatisfied?
JULIET: What satisfaction canst thou have tonight?
ROMEO: Th' exchange of thy love's faithful vow for mine.
JULIET: I gave thee mine before thou didst request it,
And yet I would it were to give again.
ROMEO: Wouldst thou withdraw it? For what purpose, love?
JULIET: But to be frank and give it thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep. The more I give to thee,
The more I have, for both are infinite.
(Nurse calls from within)
I hear some noise within. Dear love, adieu.—
Anon, good nurse.—Sweet Montague, be true.
Stay but a little; I will come again.

(She exits.)

Culled from: Shakespeare, W. *Romeo and Juliet*

Streamside Exchange

CHILD:
River bird, river bird,
Sitting all day long
On the hook over grass,
River bird, river bird,
Sing to me a song of all that pass and say,
Will mother come back today?

BIRD:

You cannot know
And should not bother
Tide and market come and go
And so shall your mother.

Poet – J. P. Clark (In Vincent & Sesanu (Eds.) *A Selection of African Poetry*)

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