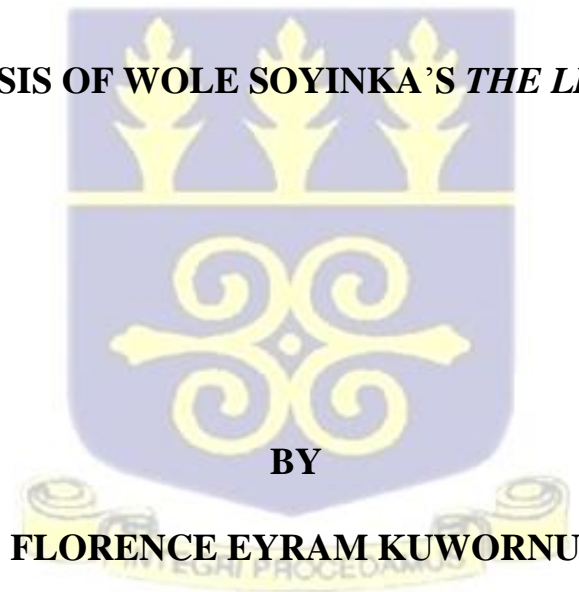


**UNIVERSITY OF GHANA, LEGON**

**DEPARTMENT OF ENGLISH**

**A STYLISTIC ANALYSIS OF WOLE SOYINKA'S *THE LION AND THE JEWEL***



**BY**

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**(10637457)**

**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA,  
LEGON, IN PARTIAL FULFILMENT OF THE REQUIREMENT  
FOR THE AWARD OF MASTER OF PHILOSOPHY ENGLISH  
DEGREE**

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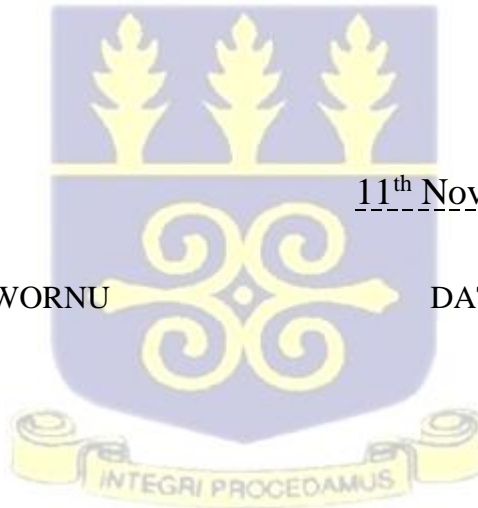
## DECLARATION

I hereby declare that apart from the references that are duly acknowledged, this thesis is the outcome of my own original work and that no part of it has been submitted to any other institution for the award of any degree.



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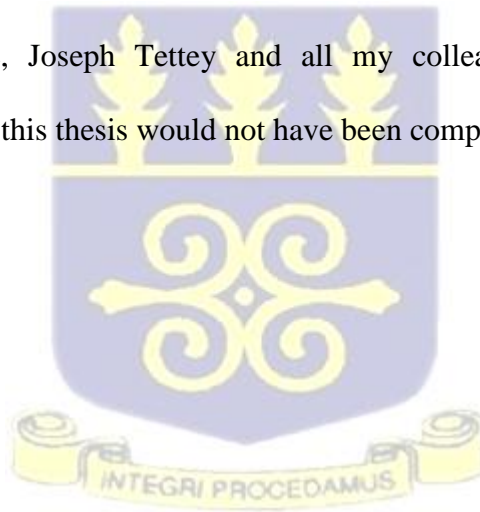
## DEDICATION

I dedicate this work to my dear family and myself with all glory to God.



## ACKNOWLEDGEMENTS

I am grateful for the gift of life, grace and favour throughout this academic journey. It has been a journey of great enlightenment, albeit with tough experiences, and I am grateful for being encouraged to endure. I sincerely thank my supervisors, Prof. J. F. Wiredu and Dr. J. Anderson for their patience and the insightful suggestions that have helped to put this thesis in a good shape. I am most grateful to them for their unwavering support and encouragement to finish this work. I also thank all the lecturers I encountered during my study at the department, who directly or indirectly have contributed to the success of this work. I am most grateful to Evans Onyame, Joseph Tettey and all my colleagues for their invaluable contributions without which this thesis would not have been completed.



## ABSTRACT

This study analysed Wole Soyinka's play, *The Lion and the Jewel*, from the stylistic perspective. The analysis was based on the Interpersonal conceptual framework of Halliday's Systemic Functional Grammar and the model of stylistic analysis by Leech and Short. Through the exploration of the linguistic features, the style of Soyinka and the aesthetic values in the text were explored. It specifically examined the style of the writer and his creative ability to a great extent, provided information on the perception and attitude of the characters towards tradition and modernity. The characters have a conflict because those rooted in the tradition of Ilujinle refuse to succumb to the modern ideologies proposed by Lakunle who stands for modernity.

The qualitative research design was adopted for this research in order to give an in-depth verbal description of the patterns in the clauses and selected lexical categories. It focused on four grammatical categories (nouns, verbs, adjectives and pronouns), considering the checklist of Leech and Short, and sentence types according to function.

The linguistic choices exposed the attitude of the characters and elicited different perceptions that affected relationships. Their speeches are characterised by ridicule and disrespect, giving rise to conflict among the characters. Lakunle's status and pride as the only educated person in the village interferes with his persuasion strategies and he fails to woo Sidi. It was observed that the socio-economic issues of cultural clash were addressed through the manipulation of language at levels of grammatical and sentence structures. The artistic effect of the linguistic choices thus helped to unravel the meaning embedded in the text.

## TABLE OF CONTENTS

DECLARATION.....	i
DEDICATION.....	ii
ACKNOWLEDGEMENTS.....	iii
ABSTRACT .....	iv
TABLE OF CONTENTS .....	v
LIST OF TABLES.....	vii
CHAPTER ONE.....	1
GENERAL INTRODUCTION .....	1
1.0 Introduction .....	1
1.1 Background to the Study .....	2
1.2 Problem Statement.....	5
1.3 Overall Objectives of the Research .....	6
1.4 Research Questions.....	7
1.5 Significance of the Study.....	7
1.6 Scope and Delimitation.....	7
1.7 Research Methodology in Brief.....	8
1.8 Outline of the Study.....	9
CHAPTER TWO.....	10
REVIEW OF RELATED LITERATURE AND THEORETICAL UNDERPINNINGS .....	10
2.0 Introduction.....	10
2.1 Language and Literature.....	10
2.2 Language and Drama.....	12
2.3 Text in Stylistic Analysis.....	14
2.4 The Concept of Style .....	15
2.5 The Concept of Stylistics.....	19
2.6 Review of Previous Studies .....	20
2.7 Theoretical Framework.....	26
2.7.1 Approaches to Analysing a Text.....	26
2.7.2 Systemic Functional Linguistics.....	29
2.7.3 Lexical Category.....	34

2.7.4 Grammatical Categories .....	36
CHAPTER THREE .....	39
METHODOLOGY .....	39
3.0 Introduction.....	39
3.1 Source of Data .....	39
3.2 Research Design .....	40
3.3 Method of Data Collection .....	41
3.4 Sampling and Sampling Techniques .....	42
3.5 Method of Data Analysis .....	42
CHAPTER FOUR .....	45
ANALYSIS OF THE STUDY .....	45
4.0 Introduction.....	45
4.1 Presentation of Data.....	45
4.2 Data Analysis.....	45
Lexical Categories .....	45
4.2.1 Use of Nouns .....	45
4.2.1.1 Targeted Use of Common Nouns.....	48
4.2.1.2 Abstract versus Concrete Nouns .....	50
4.2.2 The use of verbs.....	52
4.2.3 Use of Adjectives.....	57
4.2.4 Use of Pronouns.....	61
4.3. The Sentence Types.....	66
4.3.1The Use of Declaratives.....	66
4.3.2 The Use of Interrogatives .....	69
4.3.3 The Use of Imperatives.....	72
4.4. Implications of the Linguistic Choices in Context. ....	74
CHAPTER FIVE .....	85
SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS .....	85
5.0. Introduction.....	85
5.1 Summary of the Findings .....	85
5.2 Specific Findings .....	86
5.3 Conclusion .....	87
5.4 Recommendations.....	88

REFERENCES .....90

### LIST OF TABLES

**Table 4.1: Nouns.....46**  
**Table 4.2: Verbs .....52**  
**Table 4.3: Adjectives.....58**  
**Table 4.4: Pronouns .....61**



## CHAPTER ONE

### GENERAL INTRODUCTION

#### 1.0 Introduction

This study conducts a stylistics analysis of Wole Soyinka's drama text, *The Lion and the Jewel*. The overwhelming shift from criticising literary texts from the point of view of literature to linguistic analysis in the early parts of the twentieth century, opened new perspectives in the field of literary criticism which includes stylistics. Fowler (1971:9) posits that "There are a number of recent developments in and around linguistics which deserve to be better known to literary critics for they point to the original ways of reading and analysis, and literary criticism, as a discipline has always welcomed innovation."

Stylistics generally implies the study and interpretation of a text taking into account, its linguistic and literary style. In effect, it studies the styles in language that account for how meanings are projected in literary works. This means unravelling how linguistic choices and elements are used to create artistic effect and put the message and ideas of writers across to readers.

Stylistics therefore facilitates the understanding of literary texts since it involves a detailed investigation of the linguistic choices and styles adopted by writers in conceptualizing thoughts, ideas, meanings, relations and perceptions.

The current study, as manifested in the title of the research, explores how grammatical categories and lexical choices such as nouns, verbs, adjectives and pronouns used by four selected characters (Lakunle, Sidi, Baroka and Sadiku) succinctly convey the message of the writer. The linguistic features are studied to determine the style the writer uses to give meaning to the text. The study hereby unfolds with this chapter, which gives the general

overview of the research and a brief discussion of the theoretical and methodological framework in which the study was conducted.

### **1.1 Background to the Study**

Language performs a vital role in every society. It is what enables humans to share their experiences and to connect with others. In interacting with others, language is used to give information, seek information, or give commands. Different kinds of meanings and human relations are established in the manner in which people use language.

Algeo (2009, p. 3-4) opines that “language is a system of conventional vocal signs by means of which human beings communicate”. To him, language is purposely used for communication either by writing or talking with others or with ourselves by thinking. Balogun (2011) believes that language is a powerful weapon of building different ideological structures within any known society. In presenting the functions of language, Halliday (1971:332) states that “language serves as the expression of content.” The speaker or writer uses language to embody his experiences of the internal world of his consciousness, his reaction, cognition and perception and also his linguistic acts of speaking and understanding.

Brown et al. (2014) write that, any given language can be studied by examining, analysing and exploring its intent. This, by far, extends to the language used in literature. The relationship between language and literature cannot be overemphasized. There have been significant academic discussions on how the two disciplines can be seen as performing complementary roles. For instance, Griffiths (1982) avers that language, which is the medium or vehicle of literature, takes on particular importance in all literary texts. The significance of language in literary texts is reiterated in Halliday’s (1985) model of grammar – systemic

functional linguistics (SFL), which is based on function rather than form, and explains how language performs different functions in different contexts. The theory considers language as a “social semiotic” giving its users a network of choices to create text, whether spoken or written. He writes that the meaning a writer wishes to give a text is dependent on the choices made from the options within the language system.

Lukin (2008) notes that the language used by literary writers is similar to any other language use, in that, the linguistic system offers writers choices to make, and thus, looking at literature through a SFL “eye”, proposes other approaches in which the literary text is treated as a linguistic object like any other text.

Other linguists, such as Halliday (1985), Malinowski (1923) and Jakobson (1960) have also established that language is a social phenomenon and has several functions such as is largely used for our daily communication.

In this regard, people are able to use language in varied ways to communicate their intentions distinctly. Making choices from different linguistic features to communicate one’s intended meaning, is also dependent on the unique style of the speaker or writer.

The definition of style is dependent on one’s field of study. It generally refers to the study of the peculiar use of language by an author. Haynes (1989, p 3) believes that “the study of style is the study of distinctions: looking at what was said against what might have been said.”

To explain style, Lawal (1997, p 6) considers diction, phrases, sentences and linguistic materials that are constant and in accordance with the subject matter. He adds that, it involves the narrative technique of a writer in terms of choice and distribution of words and character.

A stylistic analysis is a study of different styles. It involves the study of the linguistic features of written or spoken texts and an analysis of the functions they perform in the context of the texts. The features chosen from any text are dealt with in three ways: by identification, description and purpose of use. The objective of stylistics is to determine the linguistic

choices and features that portray the writer's style and use of language, as well as the writer's ability in projecting and communicating his ideas and meaning in a text, through the characters created.

According to Widdowson (1975, p 3) stylistics is "the study of literary discourse from a linguistic orientation". He goes further by saying that what differentiates stylistics from literary criticism, is that stylistics is basically a way of linking the two and has (as yet at least) no autonomous domain of its own. He also adds that stylistics, however, "involves both literary criticism and linguistics, as its morphological make-up suggests: the 'style' component relating it to the former and the 'istics' component to the latter."

Style is regarded in many different ways by different people depending on the perspective it is considered. The relevance of stylistics is reiterated in Acquah (2010. Pg 83). He opines that, a stylistic perspective which involves a close study of how linguistic items have been organized in a writer's work will yield far greater insights into his art and message.

Various levels of language have been identified in stylistics. These include: lexicology, syntax, phonology and graphology. Leech and Short (1981:75) suggest that the lexical structure in stylistics deals with the style related to the word choice such as simple or complex words, general or technical terms and explain that the syntactic level in stylistics includes sentence types, sentence complexity, clause types, clause structures, noun phrases and verb phrases.

The syntactic level is the level of linguistic stylistic that enumerates the importance of hierarchies of unit which ranges from arrangements of words into groups/phrases, clauses and sentences.

## 1.2 Problem Statement

Through the different genres of literature (prose, drama and poetry), literary writers convey their messages. These literary works are aimed at addressing both past and contemporary issues on personal experiences, as well as social problems. Even though drama is meant to be performed, exploration of its language effectively projects its aesthetic values.

It is important to note that scholars such as J. L. Styan (1971[1965]:1), Wells (1970), Brecht (1964) and Stanislavski (1968) hold a contrary view to this. These scholars believe that the full meaning and experience of drama cannot be felt through mere reading. They indicate that drama needs to be performed to achieve its purpose. Brecht, for instance, states that “proper plays can only be understood when performed” (1964:15)

In spite of this assertion, however, Leech and Short (2007) aver that an exploration of the language used in a literary work of art can lead the reader to better comprehend the text and consequently, a fuller appreciation of the writer’s style of writing.

Different linguistic approaches, including Transitivity in Systemic Functional Grammar, Critical Discourse Analysis, and Speech Act Theory have been used to analyse different literary texts. Michael Halliday’s (1971) application of Systemic Functional Grammar to William Golding’s novel, *The Inheritors*, stirred up interests in exploring how ideational patterns can be used to express a particular point of view. This groundbreaking research brought about a surge in applying linguistic tools to analyse texts and to demonstrate the close relationship between language and literature.

Soyinka’s *The Lion and the Jewel* has had extensive attention from literary analysis using different linguistic tools. Desta (2012) examines the text using Speech Act and Pragmatics to analyse the discourse of the drama. Akogbeto and Koukposi (2015) discuss the dramatic text from the perspectives of Systemic Functional Grammar and Critical Discourse Analysis.

Other research such as Reddy (2013), Adekunle (2015) and Moawad (2016) point out the theme of cultural conflict in the text as a result of perceptions the characters have on tradition and modernity.

What prompted the researcher to conduct this research is the growing interest in the relationship between language and literature and the distinctiveness of stylistics, as seen in the fact that it fuses linguistics with literary studies. It is hoped that examining the text using the current approach will close the gap in terms of style and language and better expose Wole Soyinka's unique style of writing. "The Lion and the Jewel is the simplest of all Soyinka's texts. This is exhibited by means of abstract signs and symbols" (Naveen, 2011:1). The text demonstrates Wole Soyinka's profound knowledge and understanding of the African culture with a view at the several ways in which the African mind is controlled or guided by the modern world. The conflict that exists in the text is between the western and traditional culture; both of which are related to language and its speakers. The language of the characters is therefore analysed to determine the style in the linguistic choices the characters make in presenting their ideas and establishing relationships.

### **1.3 Overall Objectives of the Research**

The study seeks to analyse and unravel the writer's intention or message by investigating the linguistic elements that characterize the text, *The Lion and the Jewel*. It considers what the language choices of the characters reveal about them, the kind of relationship they establish and the general meaning this gives the text. The study answers the following questions:

#### **1.4 Research Questions**

1. What stylistic effect do the linguistic choices create?
2. What meaning do the linguistic choices give the text?

#### **1.5 Significance of the Study**

This study would help readers, especially students of Literature-in-English in Ghana, to adopt different strategies and skills in analysing literary works and not to over-concentrate on thematic analysis. It would also assist students to better appreciate stylistic analysis and how writers use various stylistic tools to enhance the construction of meaning in their works. Furthermore, the study could serve as a foundation for further studies in this area of stylistic studies and could promote academic discussions by serving as a model for young writers to incorporate stylistic devices in their writings.

#### **1.6 Scope and Delimitation**

The challenge of this research is observed in Simpson (2004, p.3-5). He observes that:

[i]t is the full genus of the system of language that makes all aspects of a writer's craft relevant in stylistic analysis. Moreover, stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. These "extra- linguistic" parameters are inextricably tied up with the way a text means. The more complete and context-sensitive the description of language, then the fuller the stylistic analysis that accrues.

This means that, to arrive at an in-depth meaning of the text, the analysis must be rigorous, considering certain other aspects of language such as phonology, semantics, and figurative language, among others.

The current research, however, is limited to four key lexical categories (Nouns, Adjectives, Pronouns and Verbs) and types of sentence according to function (Declaratives, Interrogatives and Imperatives). Notably, the interactions among the characters are based on their lifestyles and elucidate their cultural orientation. The selected lexical categories aptly manifest the stance of the characters and the stylistic facets of the text. Since the aim is to explore how the concerns of the writer are communicated through the characters, only dialogues that involve the four main characters in the text (Lakunle, Sidi, Baroka and Sadiku) are selected and studied.

The four are the major characters the author used to convey his message, with Lakunle on the side of modernity and Sidi, Baroka and Sadiku on the side of tradition. The dialogues are purposively selected from each of the three acts, captioned, *Morning*, *Afternoon* and *Evening*. The selected dialogues demonstrate the challenges Lakunle encounters as he makes efforts to woo Sidi and project his modern ideals.

### **1.7 Research Methodology in Brief**

The primary data for the analysis is Wole Soyinka's play, *The Lion and the Jewel*. The play is analysed stylistically by selecting clauses which contain the linguistic devices that foreground the ideologies of the characters.

The qualitative method was adopted in analysing the dialogues of the four major characters, Sidi, Lakunle, Baroka and Sadiku, who contribute significantly to the development of the themes in the text.

### **1.8 Outline of the Study**

This study is structured into five chapters. Chapter one is the introductory aspect, which gives an overview of the background of the study, discusses the problem of the study, outlines the research objectives and questions, significance, scope and delimitation of the study, as well as the justification of the study.

Chapter two discusses some of the concepts that are relevant to the study and further reviews some stylistic studies. It also discusses the theoretical underpinnings of the study.

Chapter three discusses the methodology and justification for the selected text.

Chapter four deals with the general stylistic analysis, discussing the functions of lexical and grammatical choices by Soyinka in *The Lion and the Jewel*.

Chapter five is the final chapter, which presents the conclusion of the study, discusses the major findings and makes recommendations for future studies.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE AND THEORETICAL UNDERPINNINGS

#### 2.0 Introduction

This chapter concerns two aspects of the study. It reviews related literature significant to the study and further discusses the theoretical framework underpinning the study. It starts by examining concepts such as language, the relationship that exists between language and literature, drama and dialogue, and goes on to review literature pertaining to style and stylistics. Leach and Short's models of stylistic analysis and the concept of Interpersonal Metafunction of Systemic Functional Grammar are also examined as theoretical underpinnings adopted in this study.

#### 2.1 Language and Literature.

Language, according to Boroditsky (2010:64), is an exceptional tool that is used by human beings to understand reality even more than we could have if there were no language. Halliday also opines that we use language to construe human experiences. Sapir (1921) asserts that language is characterised by certain speech symbols which are voluntarily produced from a system for which it is solely used by humans to express their emotions and thoughts either verbally or in other nonverbal forms. The purpose of language is for humans to communicate their feelings and emotions. Similarly, in Lam's (2005) definition of language, he indicates that language embodies a system of communication where "sounds" or "signs" convey "objects, actions and ideas. "

From the definitions above, it is noticeable that language performs a number of functions among social groups. For example, language could be used to persuade others, create perceptions, share ideas, and to express concepts that form in the mind. It is obvious that without language, humans cannot make any meaningful interactions. It is for this reason that

this current research proves without doubt that the relationship between language and literature cannot be overemphasized. There have been a significant number of discussions on the interrelatedness of the two subjects—that is, language and literature—over the years. These discussions have pointed out that the two subjects perform complementary roles as language is what we use to communicate our thought. Hussein (2015), for example, opines that the contention between traditional linguists and literary scholars was made irrelevant in the late 20<sup>th</sup> century by major paradigm shifts like the decisive turn to text linguistics and discourse analysis. Citing Griffiths (1982: 10), he avers that “language, as the vehicle of literature takes on particular importance in all literary work.” In a similar vein, Tadorov (1977: 20) argues that literature uses language in a two way dimension. Literary writers compile their ideas using language and it is also through language that these literary texts are interpreted. Thus language is viewed as the point at which literature has its “departure” and “destination”:

Language furnishes literature, its abstract configuration as well as its perceptible material – it is both mediator and mediatized. Hence, literature turns out to be not only the first field whose study takes language as its points of departure, but also the first field of which a knowledge can shed new light on the properties of language itself.

It is obvious from the discussions the irrefutable bond between language and literature is clearly established. That two subjects are closely related and this presupposes that, without language, it would be challenging for writers to put together literary works, not to talk of analysing the language of literary texts such as drama to demonstrate writer creativity.

## 2.2 Language and Drama.

Drama is the presentation of real and imagined events through roles assigned to characters to perform. It is, therefore, said to imitate life. Short (1996:168) gives a definition of drama as the literary genre that is similar to an ordinary speech. Drama is said to mirror what happens in the society. In the words of Galazka, (2008: pg. 1), “drama enables both individuals and groups to explore, shape and symbolically represent ideas and feelings and their consequences”. It has the capacity to move and change both participants and audiences and to affirm and challenge values, cultures and identities.

Language, therefore, plays a very important role in keeping a society alive. The aim of many linguists, according to Mwinlaaru (2014), has been to study the language used by literary writers to explicate issues that border on the realities of society and their personal experiences through fictional characters and in a fictional world. Language and drama are, therefore, intricately woven and deeply rooted because language performs a lot of function in the society. As a tool for communication, language also establishes peace and order, showing authority and power for attaining goals and objectives.

Literary writers use different literary forms, including drama, to express their thoughts and emotions. Words are effectively used as weapons or tools to address the ills in the society. Through drama, a writer is able to express his or her desires concerning societal issues such as racism, poverty and its diverse effects, experiences in power and politics, and effects of colonialism, as evidenced in Soyinka’s *The Lion and the Jewel*.

According to Gillespie (1994), the calling of literature is to explore human experience in all dimensions and possibilities. He further explains that literature represents human experience in the very specific individual story or poem. Theme and dialogue are significant elements in a dramatic text that explicitly express such desires of a dramatist. The theme is the main idea

of a play and the speech of the characters is the dialogue. Adekunle (2015) points out the relevance of dialogues in drama texts, noting that it is dialogue that makes characters to actively engage in drama. Where there is no dialogue, language also becomes absent, and the characters are considered “dead”. Dialogue reveals the nature of and also gives information about a character’s relations with the person spoken to or of the person not present when the conversation takes place. In analyzing the conversations of participants in a discourse, it is possible to explore the ideology that drives the direction of the discourse.

According to Pearce (1980, p13), cited in Pedavoah (2018), “Dialogue is a unique mode of discourse in the novel and an important element in the reader’s enjoyment of a story. For unlike all other narrative modes, dialogue speech suggests that a character is directly expressing his thoughts and feelings to other characters – and to the readers – without the mediation of a narrator”. In addition, the direct speech of dialogue is meant to give the impression that a character is talking in his own chosen words; thus, not only what he says but also the manner in which he says it tells much about him.

The very way in which a character goes about articulating his thoughts in language should function to enhance the perception of his personality. It is through dialogue that a lot of information is gathered on all characters directly and indirectly involved in a discourse. The nature and relation with and among characters is revealed through a close study of dialogues in drama.

More so, the context of a discourse enables one to understand the kind of relationship that exists between interlocutors. “Context plays a key role in identifying the function of language.” But Ncoko et al (2000: 2) observed that the context in which people interact influences their choices of language. This is what guides the current research.

### 2.3 Text in Stylistic Analysis

The concept of text, as any material presented in printed matter in bound volumes such as pamphlets or books has in recent times changed to cover anything composed that conveys a set of meanings. It is noted that as the technologies for publishing and disseminating texts evolve, the meaning of text has extended to include movies, poems, paintings, television shows, songs, advertisements, journals and even maps. Halliday and Mathiessen (2004, P.3) define text as any instance of language use in any medium. This definition puts emphasis on both written and spoken text. According to Downing and Locke (2001, P.17) a text is a pragmatic semantic unit of whatever length, spoken or written and which forms a unified whole, with respect to its internal properties (cohesion and coherence) and to the social context in which it is produced. To this effect, anything we can examine, explore, find layers of meaning in it, and draw information and conclusions from it, is a text. A text therefore must consist of coherent stretch of language that may be regarded as an object of critical analysis and must convey a set of meanings to the person who examines it. We analyse a text in varied ways, by interacting with it, thinking about it, and expressing our ideas about it. The text for the current study is a literary text which though fictional, serves as a channel the author uses to express his thoughts and critique the ways in which the African mind is controlled by the modern mind, through the clauses that create the text. As put by Halliday and Mathiessen (1976, 1985) a text is any passage spoken or written that forms part of a unified whole.

It is certain that the extracts from Soyinka's *The Lion and the Jewel* which form the primary data for the analysis, as text because they are the original written words of the author and convey a set of meanings in context which the research seeks to unravel. The stylistic analysis takes a close look at the text and analyses the style in the language that helps the writer to convey the set of meanings embedded in the text.

## 2.4 The Concept of Style

Both within the field of literary study and outside it, the notion of ‘style’ has had a troubled history in the modern period. Through the ages, there have been clashes on what style entails, resulting in divergent approaches to style among literary critics. The different ideas about style and the failure to find narrow its scope of definition is what make people claim that even though over the years people use the term “style”, the term is used without knowing what it really means. In the Medieval period, style was concerned with writing and making speeches to influence behaviour. Then in the renaissance era, it was connected with adornment of thought. According to Leech (1969: 10), “Style is the way in which something is spoken, written or performed”. Basically, style is what is said and distributed to others. It pays attention to who says what and how it is said. Style is therefore regarded as referring to the use of words, sentence structures, and figures of speech in a text. More broadly, style is considered to be a manifestation of the person speaking or writing. It helps to identify the distinctive ways that different authors use in expressing their thought to the audience.

Leech further refers to ‘style’ as “elocution”. This is term in Latin, and it means style. It also means lexis in Greek. Elocution is the style and diction of a language. According to Leech and Short (1981, p. 10), the word “style” has a rather straightforward meaning: it is simply the use of language within a given context, by a given individual, for a given purpose, etc.

To Birch (1989, p. 10), language and style never move beyond a concentration on the supremacy of words. He is of the view that words somehow ‘contain’ meanings and that the language of literature is usually effectively manipulated in ways that indicate it as different from ‘ordinary’ language.

Carter (1989, p. 14) also argues that a writer’s style is dependent on linguistic effects that are produced at a number of different linguistic levels, often at the same time, and that an

important factor is our expectations concerning the literary form or genre employed. Leech and Short (1981:11) affirm that “it is a selection from a total linguistic repertoire that constitutes a style” and that style can be applied to both spoken and written, and both literary and non-literary texts. By tradition, however, style is chiefly associated with written literary texts.

Leech and Short (1981, p.15) argue further that “the distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concepts of style: that style is regarded as the “dress of thought”. They add that although this metaphor of style as some kind of “adornment” or “covering” of thought or meaning is no longer widely current, it frequently appears in renaissance and rationalist pronouncements on style, and is implicit.

According to Wales (2011), style is the set of features peculiar to, or characteristic of an author: his or her language habits or idiolect.

According to Szczesny (2017) style refers to a meaning of identity, a manner of behaviour and expression of thoughts which form one’s unique style”. A problem, however, with this definition is that it appears circular, as it repeats the word ‘style’, which it set out to define. To Verdonk (2006), style is a formal aspect of manner or expression which is inseparably connected with its content, and at the same time, causally related to a relevant social and communicative context.

Oloruntoba-Oju (1999, p.127) also believes that “style is almost synonymous with variety; it refers in a simple way to the manner of expression, which differs according to the various contexts”. He further adds that stylistic variation may be reckoned in terms of the sociolinguistic contexts producing the variation. In a similar view, Crystal and Davy (1969)

relate style to the distinctive language habits of an individual, a group or a period, and also, in a restricted sense, to the effectiveness of an expression.

These scholars point out, for instance, that styles may differ according to place (e.g. Western or African), time (e.g. Old English, new English, Classical Poetry, Modern Poetry etc.), individuality (e.g. the style of Shakespeare, style of Soyinka) and modality (written, spoken, complex, poetic, informal etc.). Style or stylistic variation may also be reckoned or analysed in linguistic terms e.g. sentence types, phonological elements, morphological variety, lexical variety: rhetorical terms (e.g. Figures of speech) semantic terms, and even semiotic terms.

In this view, which prevailed throughout the Renaissance period, devices of style can be catalogued. The essayist or orator is expected to frame his ideas with the help of models, sentences and prescribed kinds of “figures” suitable to his mode of discourse.

According to Carnap (2002), style is recurrently depicted as the outfit of thought, the preference between diverse expressions, a set of unique characteristics and also the association involving linguistic units further than the sentence level. Linguistic deviations are the essential components of poetic style which chiefly contribute to metaphorical and symbolic use of language, and promote the uniqueness of expression in poetry (Babajide 2000).

Different approaches have been used in the study of style in literary works. It has been approached as the reflection of an individual’s personality in the linguistic features used in a text. Leech and Short (1981, p.11) argue that “traditionally, an intimate connection has been seen between style and an author’s personality”. This approach studies the creativity of the writer and what makes the text unique. Style is also approached by studying the linguistic selection that makes up the writer’s choice based on the manner in which language is used in

different ways by literary writers to communicate the same idea. Depending on the meaning a writer wishes to create in a text, he selects the appropriate linguistic features from.

Another way style has been approached is to consider it as deviation from the rules which govern the language. It examines how language rules are broken or bent by literary writers. This is done by re-enactment from the structural resource of language to extend the borders of current usage. This is purposely done predominantly at both the lexical and the syntactic level and used for attention and effective communication. An understanding of the context in which the language operates also matters in the approach of style. The context or medium can be formal or informal, spoken or written and so on. The use of language depends on the different contexts of operation. For instance, the kind of language used at the church will be different from what is used at the parliament house, and so on. By and large, it is evident that the concept of medium and message is critical in stylistics. Another approach to style is to consider it as the use of language in a particular period. That is to say if it is old or new, in or out of vogue, modern or ancient. The different time periods have their peculiar features; thus, language style changes according to time, and style is recognized by the predominant features of the period. For instance, in the language world, there are Chaucerian and Classical times, differentiated by their features. To Babajide (2000), style changes, seeing that nothing in life is static with the passage of time. In effect, style particularly proves that there is no one way we can analyse a literary text. However the specific objective of a literary writer is what informs the style to adopt.

It must be noted, however, that the foregoing does not necessarily imply mutual exclusivity in the conceptualisation of the term 'style'. Depending on the purpose, style can be viewed in all the ways described above at the same time. For the purpose of this study, four categories, to a large extent, come into play.

## 2.5 The Concept of Stylistics

A stylistic analysis is the analysis of texts from a linguistics perspective. It is the linguistic analysis of the techniques used in literary texts. It undertakes to explain how texts suggest meaning, how readers make meaning, and why readers react to texts in the way that they do. Stylistics is derived from the word “style”. According to Mode (2015), the notion of style has been with man for centuries, as man has always been conscious both about how he dresses and how he uses what he wears at different occasions.

Mode adds that, although stylistics is a twentieth century phenomenon, it particularly began as far back in the 18<sup>th</sup> century during which period classical works were the models. He cites Turner as defining stylistics as “that part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex use of language in literature” (Turner, 1973:7).

Stylistic analysis differs from the process of a 'literary' investigation. This is because a stylistic analysis needs to be much more objective and detailed, unlike literary analysis, which generally directs attention to the larger-scale significance of what is represented in verbal art. A stylistic analysis aims at explaining how an author's choice of words produces the feelings and responses that we get when we read them.

It has already been stated that style is a means of communicating one's ideas, thoughts and emotions in an expressive way. Stylistics, therefore, is concerned with the linguistic study of style in texts. This is supported by many scholars. For instance, Leech and Short (2007:11) define stylistics as “the linguistic study of style and it has the goal of explaining how language serves a particular artistic function”. This is discernible in other definitions of stylistics.

According to Verdonk (2002: 4), stylistics is “the analysis of distinctive expression in language and the description of its purpose and effect”. Widdowson (1975:4) is also cited to have argued that stylistics is the study of literary discourse from a linguistic orientation.

Simpson (2004:2) opines stylistics involves the exploration of language, and in particular, of creativity in language use. Engaging in stylistics therefore improves our ways of thinking about language, and exploring language offers a substantial purchase on our understanding of texts.

The varying definitions on stylistics all refer to how one can engage more with a work of art by carefully identifying the structures that help to make literary works interesting and meaningful.

In the words of Leech and Short (1994), a stylistic approach is concerned with the study and interpretation of all the linguistic features of a writer’s work, at five levels of style. These are stylistic phonetics, stylistic morphology, stylistic lexicology, and stylistic syntax.

From the discussions so far on style and stylistics, it can be argued that the concept of style has a range of perspectives. Modern linguistic stylistics sets out the ideas according to which the speaker or the utterer represents an important factor in determining and dictating a style.

From a linguistic point of view, style is the expression of the speaker, it reflects and individualizes speech. It is therefore, not out of place to conclude that stylistic analysis is a useful in identifying the way writers communicate their ideas to make them unique.

## **2.6 Review of Previous Studies**

This section reviews previous studies that analyse text using a stylistic approach. These include works which analyse literary texts and those that analyse non-literary texts. Most

importantly, works that analyse Soyinka's *The Lion and the Jewel* stylistically are reviewed. The purpose of this section is to situate the discussion of this thesis within the relevant context of stylistic analysis of texts.

Studies like Burton (1980), and Herman (1991) focused on the linguistic structure of dramatic dialogue. Some other studies have also used the politeness theory to illuminate the social dynamics of character interaction. (Simpson, 1989: Leech, 1992: Short, 1989) have drawn eclectically from pragmatics and Discourse Analysis, in order to shed light on aspects such as characterization and absurdity in literary writings.

There are other studies that analyse literary texts stylistically using the various levels of language, that is, morphology, graphology, syntax, phonology, among others. An example is Omowumi Jide's "A Stylistic Analysis of Chimanda Ngozie Adichie's *The Thing around Your Neck*" (2011), which examined the basic linguistic features of Adichie's short story collection. She analyses Adichie's language based on morphology, phonology, syntax, lexico-semantics, use of proverbs, and point of view. In a similar way, Huda et al (2014) analyse William Blake's poem, "A Poison Tree" from a stylistics perspective by focusing on graphological, syntactical, semantic and phonological patterns. Though highly insightful, the problem with this kind of analysis is that it is sometimes too broad and tries to touch on many aspects of language, which makes it lack depth.

Other studies have analysed non-literary texts using some of the linguistic theories that can also be applied in the stylistic analysis of literary texts. An example is Anderson's (2014) is a stylistic analysis of some selected political speeches by John Evans Atta Mills. This work is considered significant for this current study because the researcher uses Systemic Functional Grammar as one of the theories, giving attention to SFG's transitivity features and the metafunctions of language, in investigating some selected political speeches delivered by

John Evans Atta Mills. The focus was to unravel the stylistically significant features prevalent in the selected speeches and to find a possible relationship between the background of the speaker and the stylistic features and further ascertain whether or not, the stylistic features project him as a man of peace.

Another example is Abatta's (2017) study of the language of advertising by network service providers in Nigeria, in which, dwelling on features such as graphology, syntax, lexicosemantics, phonology, lexical categories, among others. Like Anderson, Abatta situates this analysis within Systemic Functional Linguistics. We can also make mention of Ezeifeke's "Critical Discourse Analysis of Interpersonal Meaning and Power Relations in Selected Inaugural Political Speeches in Nigeria", which employs both Systemic Functional Grammar and Critical Discourse Analysis in examining two political speeches.

These studies excellently apply various aspects of linguistic theories in analysing text. But these are not literary texts. As such, their relevance to this current study is not as much as the relevance of the works reviewed below, which directly apply these theories in the stylistic analysis of literary texts.

Orakwue (2015), for instance, does a linguistic stylistic analysis of Chimamanda Adichie's *Purple Hibiscus and Half of a Yellow Sun*. The researcher explored the cultural and historical ideology behind the texts. This was done by exploring the linguistic features used by the author to understand the cultural and historical ideology behind the texts. Basing the research on Halliday's opinion that style is functionally motivated by a writer's choice of language in use, Halliday's Functional Linguistics approach was adopted as theoretical framework.

Following Leech and Short's (2007) analytical checklist, the thematic significance of the linguistic features in the text were identified. It was revealed that Adichie's cultural and linguistic background affects her style of writing. Although Orakwue's work shares many

similarities with this current study, there are several ways in which this study departs from hers. First, she analyses two texts whereas this study concentrates on only one text. Also, Orakwue bases her analysis on lexical categories (nouns, verbs, adverbs and adjectives), types of sentences according to structure, code switching, code mixing, and context, this thesis narrows down on only lexical categories (nouns, pronouns, verbs and adjectives) and types of sentences according to function. This is so because this study seeks to conduct a more in-depth analysis of the text.

Abioye (2009) in his work, *Typology of Rhetorical Questions as a Stylistic Device in Writing*, categorically, studies style and the concept of the rhetorical questions. He analyses the use of rhetorical questions as a stylistic device, by investigating the challenges of literacy in a second language community-Nigeria and the application of other varied styles instead of the traditional style. Eight kinds of rhetorical questions together with their features, occurrences of intersection, purposes and functions in newspapers and other forms of discourse. The article also underscores the effect of any stylistic selection on the reader. The sociocultural and extra linguistic contexts of the use of rhetorical questions on the Nigerian literary scene was key in this analysis. Although the study targets only rhetorical questions, and is concerned with media language, it shares the same view of the current study in terms of the different functions sentences play in a discourse.

Chandio et al (2017) is a stylistic analysis of Ahmed Ali's short story, "Our Lane". The researchers analyse how the author uses linguistic features such as nouns, adjectives conjunction, and sentence complexity to portray the conditions of colonized natives of the Indian subcontinent. The objective of this research is to explore to see how the writer effectively uses the linguistic features to maintain the thematic essence. They maintain that language is a dominant factor to determine the style of a writer. They state that lexical words

denote the expression of a writer and grammatical words formulate the syntactic framework of the text or sentence.

The adjectives were observed to have added neutral, positive and negative characteristics to the categories of nouns identified. This study is given attention because of the researcher's method of breaking the text into diverse components and categories. This is in line with the current study in terms of the categorization of words and structures that help to explore the concerns of the writer, and as such, this study benefits from their descriptive analytical method. However, in terms of approach, Chandio et al adopted the quantitative method whereas this current study adopts a qualitative approach, which the researcher believes would suit the aims of the study.

Coming close to Chandio et al (2017) in terms of thematic concern is Emike's (2014) stylistic appraisal of Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born*. It examines the language use in the fiction through a stylistic appraisal. The study is situated in the theory of cohesion in discourse. The stylistic devices identified such as substitution, repetition, conjunctions, digression, and figurative language help to communicate the novelist's thematic concerns. The researcher focuses on Halliday's conceptual tools for the analysis and identifies repetition, personification, metaphor, rhetorical questions, point of view, as the stylistic features significant in bringing out his ideological underpinning on the issue of corruption in the society.

Emike observes that through the use of figures of speech, literature takes language to a higher dimension, using it to seduce and enchant and that scholarship acknowledges that the goals of the literary artist include teaching the readers and appealing to their sense of linguistic admiration. This work is significant to the current study in terms of the conceptual framework adopted from Systemic Functional Linguistics. However, whereas Emike concentrates on figures of speech, this study focuses on lexical categories and sentence types.

Kosasih (2019) does a stylistic analysis of Chinua Achebe's *Things Fall Apart* by analysing the writing style of the writer by exploring the use of figures of speech in delivering his message to readers. The study found out that figures of speech such as metaphor, simile, personification and onomatopoeia, are foregrounded by the author to convey meaning and heighten effect and further help transmit the author's purpose. The study concludes that Chinua Achebe successfully made use of the figures of speech to clearly describe the unique life of the native African. Leech and Short's stylistics categories are followed closely to arrive at this conclusion. The research is a quantitative approach to the study of texts.

The purposeful sampling technique was adopted in order to obtain cases deemed rich in information for compiling the data. This made the researcher to focus on the foregrounded figures of speech used in the novel. Characterization of the protagonist, Okonkwo is portrayed through the effective use of simile, metaphor and hyperbole. The description of the white men and the Igbo tradition is also achieved through these figures of speech. The researcher mentions that due to the use of the figures of speech, the reader is able to comprehend the Igbo tradition clearly and the life of the native African is exposed, so as to be better understood by the whites.

However, like Emike, Kosasih's focus on only figures of speech brings a limitation to the research and does not make it exhaustive. This current study, on the other hand, engages in a systematic analysis of the text using lexical categories and sentence types according to function as the main focus points.

## **2.7 Theoretical Framework**

This section discusses the approaches in analyzing the language of a text and provides reasons for the selection of the interpersonal metafunction of Systemic Functional Grammar as the conceptual framework. It further discusses the aspects of Leech and Short (1981) model of stylistic analysis relevant for the present study.

### **2.7.1 Approaches to Analysing a Text**

The description of the language of a text can be tackled either from the perspective of traditional grammar, which makes reference to structures and rules or from functional grammar perspective, which is concerned with forms and functions, particularly what the language user wishes to achieve with language. In recent times, however, much attention has been given to the latter due to the interest in grammatical forms and meaning. This shift from the traditional orientation of grammar has given rise to various functional theories of grammar. Downing & Locke (2006) point out that the aim of functional grammar is to study form in relation to function and contextual meaning.

The functional theories of grammar include Cognitive Grammar (Langacker, 1987), Relational Grammar (Perlmutter and Postal, 1983), Categorical Grammar (Bar- Hillel, 1960) and Systemic Functional Grammar (Halliday, 1985 and 1994; Halliday and Matthiessen, 2004 and 2014) These theories adopt different dimensions in explaining the choice of functional grammar over traditional grammar in text analysis.

Langacker's (1987) Cognitive Grammar, for instance, is considered a usage-based approach to grammar that puts emphasis on symbolic and semantic definition of theoretical concepts that have traditionally been analysed as purely syntactic. In this regard, linguists who have researched into cognitive grammar hold the view that the portrayal of grammar as a purely formal system is not appropriate. They believe that their theory is different from "traditional" theories because the way in which we produce and process language is determined not by

rules of syntax but by the symbols evoked by linguistic units. The linguistic units being complex patterns that have been mastered.

Langacker explains that grammar is meaningful in itself and that abstract grammatical categories such as subject, noun, past tense, have meanings.

Cognitive grammar could be used to explore the current, however, it is not selected because it does not make room for social relations and the function of linguistic items within context.

Various approaches are available in text analysis depending on the set objectives of the researcher. Although the selected text for this study could be analysed using approaches such as politeness theory, Searle's Speech Acts Theory, Grice's Co-operative Principle, Critical Discourse Analysis and Register Analysis, the study draws on the interpersonal concept of Systemic Functional Grammar. The researcher finds this approach more appropriate in order to answer the research questions. The choice of this approach over critical discourse analysis for instance is due to the interest in identifying the influence on linguistic choices and meanings in context.

Critical Discourse Analysis (CDA) is a methodology that examines the form, structure and content of discourse. Discourse is therefore considered as "a form of social practice" (Fairclough and Wodak, 1997, 258). It is argued that Critical Discourse Analysis attempts to determine the relationship between the actual text and the process involved in listening, speaking, reading and writing. As a result, critical discourse analysis challenges one to move from seeing language as abstract to seeing our words as having meaning in a particular historical, social and political condition. CDA has its focus on the relation between language and power. McGregor (2010:2) intimates that CDA challenges us to move from seeing language as abstract to seeing our words as having meaning in a particular historical, social and political condition.

Van Dijk (2006:252) opines that CDA is primarily interested in and motivated by the endeavour to understand pressing social issues. According to McGregor (2010:4) the objective of CDA is to uncover the ideological assumptions that are hidden in the worlds of our written text or oral speech in order to resist and that we are exercising power over unbeknownst to use.

Again, Fairclough (2003: 26) believes that discourse is crucial in assessing the means by which apparently similar aspects of the word can be appreciated and understood from different perspectives or positions.

One weakness associated with CDA is its failure to provide methodological approaches and analytical tools for the interpretation of text. However, Wodak and Mayer (2009:7) believe that CDA emphasizes the need for interdisciplinary work in order to gain proper understanding of how language functions in continuity and transmitting knowledge in organizing social institutions.

A variety of studies have employed this approach in examining the way language varies in communities of speakers. Akogbeto and Koukposi (2015), for example, used both Critical Discourse Analysis and transitivity to analyse the language used by male and female characters in Soyinka's *The Lion and The Jewel*.

In spite of CDA's reliance on context within which language is used, it does not provide the linguistic tools to explore the meanings people make by selecting certain linguistic items over others. The choice of SFG over CDA, is SFG's semiotic nature in which meanings can be enacted and social relations maintained through the available linguistic choices for participants in a discourse.

### **2.7.2 Systemic Functional Linguistics**

Systemic Functional Linguistics, also called Systemic Functional Grammar, (SFG) is selected for the study because it considers language as a resource for making meaning and serves as an appropriate linguistic tool used in analysing and interpreting texts. Proponents of the theory consider language as a “social semiotic” giving its users a network of choices to create a text, whether spoken or written. The meaning a writer wishes to give a text is dependent on the choices made from the options within the language system.

Eggs (2004; p 20) argues that:

[i]f language is a semiotic system, then the process of language use is a process of making meanings by choosing. In making a choice, from a linguistic system, what someone writes or says gets its meaning by being interpreted against the background of what could have been meant (said or written) in that context but was not.

Halliday (1994) posits that language is “systemic and functional”. This is further explained that language is systemic because it is a network of interrelated system or a set of choices for making meanings” and functional because language is used for a particular purpose within a context. In this case, each element in a language can be explained by reference to its function in the total linguistics system. A number of meanings can therefore be made from linguistic texts influenced by the context in which they are made.

To buttress this, Eggs (1994) also emphasizes that systemic linguists see language as functional, semiotic, and structured. According to Halliday, every utterance encodes meaning on three levels simultaneously known as metafunctions. The three strands of meaning that form the basis of functional interpretation of grammar are the ideational, the interpersonal and the textual.

The ideational Metafunction has to do with how humans construe their experiences in the world. (Halliday and Matthiessen, 2004:29) this concerns how language is used to make logical relations in reference to things in the world. The interpersonal meaning acts as the grammar of language serving as a resource not only for talking about our inner and outer experiences of the world but also for communicating our attitudes towards an expectation of those with whom we interact (Halliday and Matthiessen, 2004).

The third metafunction which is the textual, is said to be the organization of a text in which the experiential, logical and interpersonal are bound together into a coherent. It examines the structure of a text, be it written or spoken.

The interpersonal metafunction is deemed the appropriate conceptual framework for the current study because this metafunction focuses on people's use of language in relation to their audience. It concerns what people say and how they are able to maintain an interaction. It is further considered as the function by which a speaker intrudes on a discourse, and takes up a position and expresses his role in the speech exchange (Halliday, 1970).

Eggin (2004) considers tenor as associated with the interpersonal metafunction.

The interpersonal metafunction relates to a text's interactivity and tenor comprises three component areas.

- The speaker / writer persona
- Social distance
- Relative social status

Poynton's (1985) classification of tenor states that the specific choice of language a communicative partner alters simultaneously relies on three related dimensions: power, contact and affective involvement. In analysing a literary text, tenor is put on two levels: one between the narrator and his or her readership which is embodied in the narrative and one

among the participants in the narrative, which is embodied in the dialogue (Halliday, 2002:58). This relation is summarized as:

- a. Power refers to the role between communicative participants whether they are equal (reciprocal) or unequal (non-reciprocal) power.
- b. Contact indicates frequency of contact between the speech interactants whether they have frequent or infrequent contact.
- c. Affective involvement points to the levels of emotional commitment, whether it is high or low.

Poynton (1985) opines that these dimensions play a significant role in how one chooses to use language.

Halliday and Matthiessen intimate that when the clause is used to exchange information, it is termed proposition and that the simple clause can be put into mood and residue elements in order to identify the interpersonal relationship between participants in an interaction. The use of this metafunction is what helps to express opinions and attitudes.

The interpersonal metafunction of language is further explained as the function by which a speaker intrudes on a discourse, and takes up a position and expresses his role in the speech exchange (Halliday, 1970). The interpersonal metafunction focuses on what people say and how they are able to maintain an interaction. The interpersonal metafunction is thus a piece of interaction between the speaker and the listener (Halliday1985:20) and by extension, between the writer and the reader. Halliday observes that the speaker is using language as the means of their own intrusion into the special event: the expression of his comments, attitudes and evaluations, and also of the relationship that he sets up between himself and the listener in particular, the communication role that he adopts of informing , questioning, greeting, persuading ,and the like(Halliday, 1971)

The interpersonal meaning expresses judgements, assessments, gives guidelines, deals with relationships between people, relationship between texts and readers and the relationship within texts. The three main mood types (declarative, interrogative, imperative) realised under the interpersonal metafunction, establish the different relations between participants and negotiate roles.

Wang (2010:225) also noted that the interpersonal function embodies all uses of language to express social and interpersonal relations which includes the various ways the speaker enters a speech situation and performs a speech act.

According to Downing and Locke (2006) the major aim of systemic functional grammar is to establish a kind of correlation between the form and functional aspect of languages. (Daulay, 2011) state that language used by communicative partners requires certain lexicogrammatical choices to manifest the specific attitudes one communication participant has towards the other and this is realized in the interpersonal metafunction.

Structurally, the interpersonal metafunction is associated with mood and modality. Mood expresses the role the speaker selects in the communication situation and the role he assigns to the listener or reader. The Mood system, is made up of the two essential elements; subject and finite of a clause. The positioning of the subject and finite is what determines the form of the clause as declarative, interrogative or imperative.

The subject is considered an essential constituent of the mood as it realises the thing by reference to which the proposition can be affirmed or denied. The success or failure of the proposition rests on the subject. The subject may be a single word (noun or pronoun), a phrase or a clause. The finite is the element in the clause that makes the proposition definite or that which anchors the proposition in a way that we can argue about it. (Eggins, 1994).

According to Halliday & Mattiessen (1997), discourse is considered the basic unit of language. They point out that the goal of systemic functional grammar is to show the correlation between the forms and function and the meaning evoked in context. Eggins (2004) indicates that systemic functional linguistics provides the tools to analyse written and spoken texts, with particular attention given to the context in which they are produced.

Hassan (1985:101) also agrees to this and asserts that “an understanding of the context is important in order to explicate the meaning of a text. This therefore means that it is critical to consider the context within which a word or sentence is uttered in order to give the appropriate interpretation. Halliday and Hassan (1985, 1989) examine context from two major perspectives, namely: context of situation (COS), and context of culture (COC). Context of situation makes reference to the environmental, time and place of discourse. From Halliday’s perspective, context of situation (COS) is “the immediate environment in which a text is actually functioning”.

From the discussions so far, this study finds it appropriate to adopt the concept of interpersonal metafunction as a linguistic tool that can be used to interpret the text since the goal is to analyse the choice of words and sentence structures in the interactions with consideration of the context in which characters interact. The choices and alternative choices available to the speakers indicate the roles negotiated and the relationships established.

### 2.7.3 Lexical Category

This of the study examines the use of lexical categories. A lexical category is a syntactic category for elements that are part of a language. These elements are at the word level. This category studies the vocabulary used; whether it is complex or simple, formal or colloquial, general or specific and descriptive or evaluative. Particular occurrence of certain parts of speech is also investigated.

Traditionally, the lexical categories are put into two classes of content and function words. Leech and Short (1981:75) divides the lexical categories into five points of general, nouns, adjectives, verbs and adverbs.

- General Words – the analysis that considers this category focuses on the structure and context of use. This is done by investigating to what extent the words are simple or complex. Another aspect considered is whether the word is formal or informal. Writers may choose words that make a text evaluative, or descriptive and for this reason, a researcher could find how the words used carry this function. It further examines the general and specific use of word for effect. As a general word class, it this aspect also concerns how far the writer makes use of the emotive and other association of words, as opposed to their referential meaning, use of idiomatic phrases, connotative words and association of words.
- The Noun – a noun is a member of a syntactic class that includes words that denote people, places, things, ideas, or concepts. In sentences, they can function as subjects of a verb, direct objects of a verb, indirect object of a verb, or object of a preposition.

They take inflections to show whether they are singular or plural. They are usually classified in terms of being proper noun, (people and places), common nouns, collective nouns,

concrete and abstract nouns (referring to events, perceptions, processes, moral and social qualities)

- The Adjective – an adjective is a word that belongs to a class whose members describe or modify nouns. An adjective specifies the properties or attributes of a noun. This category of word class gives more information in a sentence construction. What usually is investigated is whether the lexical item gives information the physical aspect such as on colour or size, origin of the noun among others. It also concerns studying to see whether the adjective is used in the attributive or predicative form, whether it is gradable or non –gradable. The word class significantly helps to do a comparative discussion in texts.
- The Verb – a verb is a member of the syntactic class of words that typically signals. Verbs can singly be used in communicative event or with other word classes in constructing phrases and clauses for this reason they are said to be the life of any construction. This category examines how frequently verbs are used, whether they are stative (referring to states) or dynamic (referring to actions, events, etc), transitive, intransitive, linking (intensive), factive or non- factive.
- The Adverb – Adverbs are words which modify verbs, adjectives and other adverbs. They may describe them in terms of such qualities as time, manner, frequency and manner. This category answers the questions: Are adverbs frequent? What semantic functions do they perform (manner, place, time, degree, etc)? Is there any significant use of sentence adverbs (conjuncts such as so, therefore, however, disjuncts such as certainly, obviously, frankly)?

#### 2.7.4 Grammatical Categories

The use of sentence structures is very significant in analysing literary texts. Words are connected and arranged in a syntagmatic order to express feelings and to perform certain function. This category concerns how grammar could be uniquely deployed to create meaning in a memorable manner, especially in such a way that the meaning contained in it will be explicit and serve communicative purpose.

The checklist for grammatical categories is divided into nine points: sentence type, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes and general.

- a. Sentence type – This category explains the type of sentence used by the author and the function they perform. It tells whether the author uses only statements (declarative sentences), questions, commands, exclamations, or minor sentence types (such as sentences with no verb) and if there are other types also used, what is their function?
- b. Sentence complexity –this category explain whether the sentences on the whole have a simple or complex structure. It finds out what the average sentence length (in number of words) is, the ration of dependent to independent clauses. Questions such as: does complexity vary strikingly from one sentence to another? Is complexity mainly due to (i) coordination, (ii) subordination, (iii) parataxis (juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure (e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause)? have their answers in this category.

- c. Clause types - what types of dependent clauses are favored: relative clause, adverbial clause, different types of nominal clauses (that-clause, wh- clauses, etc)? are reduced or non- finite clauses commonly used, and if so, of what type are they (infinitive clauses, -ing clauses, -ed clauses, verbless clauses)? These are questions that this category answers.
- d. Clause structure – is there anything significant about clause elements (e.g frequency of objects, complements, adverbials; of transitive or intransitive verb constructions)? are there any unusual orderings (initial adverbials, fronting of object or complement, etc? do special kinds of clause construction occur ( such as those with preparatory it or there)?
- e. Noun phrase – this category examines the phrase structure and answers the questions: are they simple or complex? Where does the complexity lie (in premodification by adjectives, nouns, etc, or in postmodification by prepositional phrases, relative clauses, etc)? occurrence of listings (e.g. sequence of adjectives), coordination, or apposition.
- f. Verb phrase – the verb phrase is examined from all tenses. It gives answers to questions such as: are there any significant departures from the use of simple past tense? For example, notice occurrences and functions of the present tense; of the progressive aspect, (is feasting); of the perfective aspect (e.g. has/had arrived); of modal auxiliaries (e.g. can, must, would, etc).

- g. Other phrase types – is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?
- h. Word classes - minor word classes (“functional words”): prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. Are particular words of these types used for particular effect? ( e.g. the definite or indefinite article; first person pronouns; I, we, etc; demonstratives such as this and that; negative word such as not, nothing, no)?
- i. General – what is studied in terms of general adjectives is check whether there are grammatical constructions are used to special effect; e.g. comparative or superlative constructions; coordinate or listing constructions; parenthetical constructions ; appended or interpolated structures such as occur in casual speech. Do lists and coordinations (e.g. lists of nouns) tend to occur with two, three or with more than three member?

## CHAPTER THREE

### METHODOLOGY

#### 3.0 Introduction

This chapter discusses the methodology used for the research. The objective is to provide a detailed framework as to how the study was carried out to achieve the set objectives of the study. It also discusses the source of data and the justification for the data selected for the study, the method used in gathering the data and how the data was analyzed.

#### 3.1 Source of Data

Wole Soyinka's *The Lion and the Jewel* (1963) serves as the primary data for the analysis. This text is selected for the study because it is one of the accomplished works of the author and focuses on relationships and perceptions on culture. It is widely studied at different levels of academia and currently recommended by the Ghana Education Service for students of Literature – in - English (2019 – 2023) to study.

It is a text that comprises the original words by the author, written in language that calls for a close analysis. The text is put into three acts, captioned *morning*, *afternoon*, and *evening*. Data was selected from all the three acts for the analysis. The reason for selecting this text is because the text shows how the phenomenon of cultural conflict is related to language and its speakers. The drama text projects colonial and post-colonial concerns by demonstrating the clash between modernity and tradition through characters who represent and reflect the experiences of the colonizer and the colonized in the traditional Yoruba society of Nigeria. It is therefore important to study how Soyinka has been able to manipulate language to create stylistic effects to pass the message across to the reader.

Also, it is a drama text and the dialogues are appropriate for the analysis since the ultimate goal of the researcher is to investigate how context influences the linguistic choices of the

characters. It is assumed that a linguistic analysis of the dialogues would reveal the author's intentions to the reader. The dialogues are significant because the characters are prompted by certain social contexts during their interactions and hence linguistic patterns are formed. Peterson (1980:20) asserts that "linguistic patterns found in the dialogues of characters reveal the difference between characters." The dialogues of the four main characters, Sidi, Lakunle, Baroka and Sadiku, therefore, provide the researcher with the primary source of data.

The play, revolves around these four major characters, Sidi, the young beautiful woman who is referred to as the jewel of the village, Lakunle, the school teacher, Baroka, the village chief and Sadiku the head wife of Baroka. Lakunle is so much into western life and modernity and wants to defy the customs and traditions of the community to marry Sidi. He talks so much of the innovations he wishes to bring into Sidi's life as well as transforming the whole community but he is unable to convince Sidi with his sweet words and Western ideology. Sidi continues to question the value of all the innovations and Western ideas and stands her grounds to defend the tradition. She insists on Lakunle paying the bride price before marrying him. At the end of the play, Lakunle loses Sidi to the village chief who uses cunning ways to seduce Sidi. The latter decides to be married off to the village chief realising he is potent and sexually active.

### **3.2 Research Design**

The study assumed the qualitative approach in order to address the concerns of the study. This is because the qualitative research design typically makes use of in-depth and verbal description in place of numerical data. Cresswell (2009:4) argues that the qualitative research approach is "a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem." The data for such a research does not involve

numerical expressions but a detailed description and explanation of patterns that emerge from the data.

The study draws, first, on the theoretical concept of interpersonal metafunction, as propounded in Systemic Functional Grammar and, secondly, on the checklist of Leach and Short (1981) for the stylistic analysis of the text. Specific information about the selected characters, based on their values and perceptions are discussed and their linguistic choices are analyzed, considering the cultural orientation of the characters.

### **3.3 Method of Data Collection**

The purposive sampling technique was adopted for the collection of data. The four characters were selected based on a criterion that represents the two cultures that compete for survival. Each of the four characters stands for the people who are crammed between traditional values and westernization. The four characters hold different perceptions about tradition and modernity and are used by Soyinka to portray the emerging themes in the text and to show the relationship that exists among the characters.

All the dialogues which involve the four characters and that give a hint of the context were selected. This approach helped to identify contexts and to interpret the functions of the grammatical and lexical features selected. The researcher purposely selected from all three acts where the selected characters engage in turn taking.

The four characters selected for the research play various roles as major characters in the drama. Sidi is selected because she is the naive village belle Lakunle falls in love with. She represents the jewel in the text. She is deeply rooted in her Yoruba culture and very resilient to Lakunle's Eurocentric ideas. She is the central figure in the conflict between Lakunle and Baroka who are two competitors in the play. Lakunle is the village school teacher who is portrayed as the brainwashed African. He stands for modernization and civilization.

Baroka is the Bale of the village and is represented as the authority of the village. He represents the traditional culture of Ilujinle. He is polygamous and shows interest in marrying Sidi. He is portrayed as the lion in the text. Sadiku is Baroka's first wife. She is engaged by Baroka to woo Sidi for him although she is the head wife of the Bale. She also demonstrates a deep understanding of the Yoruba culture.

### **3.4 Sampling and Sampling Techniques**

The sample and sampling technique employed for this research are basically *text based analysis and excerpts data analyses based*. They are chosen because they both deal with extracting and analysing a given text based on the content either linguistically or literarily

The dialogues were selected in consonance with the objectives of the research. The expressions that portrayed the perceptions of the characters on the two traditions that clash.

### **3.5 Method of Data Analysis**

As has been earlier mentioned, the method used for the analysis of the selected text was the concept of interpersonal metafunction of Hallidayan's Systemic Functional Grammar. The meanings derived from the analysis was through the exploration of the linguistic choices and sentence structures in context. Halliday (1994, Halliday and Matthiessen 2004) found that Systemic Functional Grammar is the theory that extracts utterances and text to give out meaning.

According to Kristin & Anne-Marie (2015), interpersonal function which is cited in Halliday (1970) is the function by which the speaker intrudes on the discourse, takes up a position and expresses his role in the speech exchange. The clauses that showed prominence of the themes were selected by employing Halliday's socio- semantic variables of field,

tenor, and mode, as well as using the checklist provided by Leech and Short (1981), the lexical and grammatical categories were classified and analyzed.

This was achieved by, firstly, identifying the mood and residue constituents of the clause. The subject, which represents the nominal group and the finite which represents the first part of the verbal group were selected. The positioning of the subject and finite was then used to classify the clauses according to the roles of the addressers and audience, indicating the purpose of speech.

The purpose of speech was classified as (a) giving or demanding information and (b) goods and services. Halliday (1994:69) states that in any communicative language, there are four main speech roles: giving information, demanding information, giving goods and services and demanding goods and services. These functions can be represented by the use of the following grammatical structure of the language: (a) Statement, (b) Question, (c) Offer and (d) Command. The function of Statement can be done by using the declarative clauses; questions by the interrogative clauses; and command by the imperative clauses. While, the ordering of the two elements of the mood (Subject and Finite) can help us know whether the clause is indicative or imperative. As we know that the normal order of English language is that Subject + Finite, i.e., the subject is followed by the finite to form the declarative clauses whereas Finite + Subject, i.e., the finite is followed by the subject to form interrogative clauses. Instances when the mood types were used to achieve different communicative functions include declaratives, interrogatives and imperatives. Each of the mood types performed their role of giving or demanding information. The context in which the utterances were made was also considered and different shades of meaning such as disgust, disagreement and disrespect were established.

The linguistic items in the mood and residue components of the clause were selected and grouped according to their function in context. Following Leech and Short's checklist, the various lexical items were grouped under their categories of nouns, adjectives, verbs and adverbs and explained based on the patterns they profiled in the dialogues. Attention was also given to the particular characters and the linguistic choices made in order to arrive at the appropriate interpretations of the selected linguistic items.

## **CHAPTER FOUR**

### **ANALYSIS OF THE STUDY**

#### **4.0 Introduction**

The focus of this chapter is to analyse the dialogues of the four main characters in the dramatic text under study with the purpose of identifying how linguistic devices are stylistically used to help unravel the concerns of the writer. The analysis is, therefore, structured into three parts. The first part concerns the lexical categories used in putting the message across. The second part focuses on the stylistic use of grammatical categories. The third part studies the influence of context on character relationships.

#### **4.1 Presentation of Data**

The data for the analysis involves selected linguistic elements - nouns, verbs, adjectives and pronouns, and sentences.

#### **4.2 Data Analysis**

##### **Lexical Categories**

The lexical categories to be considered in this study are nouns, verbs, adjectives and pronouns. These lexical categories are analysed to explore how they are stylistically used by Soyinka to put his message across.

##### **4.2.1 Use of Nouns**

It is observed that the text is replete with nouns. The nouns are grouped into proper nouns, common nouns, concrete nouns and abstract nouns, with respect to the notions they make reference to. They are used to refer to places, ideas, people, animals and things in the text. These nouns help to easily understand the concerns of Soyinka. Through the use of the nouns, information is supplied on the two cultures. The table below is an illustration of the

dominant categories of nouns in the data that are used to unravel the message Soyinka puts across to his message readers.

**Table 4.1: Nouns in the data**

	Lakunle	Sidi	Baroka	Sadiku
Proper nouns (places)	Lagos , Ibadan, Saro		Ilujinle	
Common nouns	Scientist, books, brain, goat, table, fork, machine, flowers, sun, kiss	Bride-price, mouthing, yam, millet	Beer, stamp	Bride-price, farm,
Abstract nouns	Love			
Concrete nouns	Goat, flower, finger, plate, sun, water, leaf	Bowl, spit, snail,	Beer, stamp, wine	Stick, key

Soyinka aptly uses these nouns to depict the two communities identified in the text and by extension, to illustrate the different views on the two cultures, being tradition and modernity. Nouns such as “Ibadan”, “Badagry”, “Lagos”, and “Ilujinle”, fall under the lexical category of proper nouns. They are specific places mentioned in the text and draw the reader’s attention to the context of the discourse. These nouns serve as reference points for Soyinka to conveniently address the issues that prevail in post-colonial Africa, especially, Nigeria. “Lagos”, “Badagry” and “Ibadan” are names of the places that set the ground for Lakunle to effectively compare the lifestyle as observed in the cities to what is practiced in the traditional community. He draws attention to the changes that have occurred in these towns due to the influence of modernity. This enables him to justify the need for a change of lifestyle in Ilujinle. Lakunle is a typical alienated African. He has had a change of mind

towards his culture and the people, due to the exposure to the modern life he has experienced in these places. He proves his admiration for modernity in the following examples:

1. What I boast is known in **Lagos**, the city of magic, in **Badagry** where **Saro** women bathe in gold.(pg.5)
2. I want to walk beside you in the streets, side by side and arm in arm just like the **Lagos** couples I have seen....(pg.7-8)
3. And we'll spend the week-end in night- clubs at **Ibadan** (pg9).
4. While **Lagos** builds new factories daily, we only play ayo and gossip( )

The linguistic device, specifically proper nouns, makes it possible to show the distinction between the traditional and modern society. In the examples above, “Lagos” and “Ibadan”, are the specific places that Lakunle believes have had a touch of civilization. For this reason, he advocates for civilization to be embraced in Ilujinle. Lakunle shows that things are done differently at these places and he expects such modern lifestyle to be replicated in Ilujinle. He does the comparison to provide evidence that his “modern” ideas can bring transformation to Ilujinle just as has happened in these places he has been to. These places have become unique to Lakunle because he can make reference to them in terms of the specific things that have happened there. In view of Lakunle’s consistent reference to the cities any time he interacts with Sidi he sets a new standard of life for the indigenous people.

Names such as Lakunle, Sidi, Sadiku and Baroka are proper nouns used to give identity to specific characters. They are typically local names to prove that Ilujinle is a traditional community. We observe that none of the characters bears a foreign name. Names like Ruth, Rachel Esther and Bathsheba are foreign names that Lakunle imposes on Sidi to give her a different identity. However, they are rejected by her. She tells Lakunle she dislikes the “funny names”. She makes it clear that her name projects her beauty. This is a challenge

which Lakunle encounters. Even though Lakunle is the propagator of change, he has been unable to change his name. Through the proper nouns, we are able to identify specific characters and their roles in the text. Lakunle is the teacher. He is the only character who has been exposed to modernity and, therefore, has the intention of changing the lifestyle of the people of Ilujinle, by making efforts to convince Sidi, the girl he desires to marry, to accept him, even without a bride-price. The other characters, on the other hand, represent the tradition of Ilujinle. They stand in opposition to Lakunle and challenge his modern ideas. The text is therefore well understood as bearing the theme of cultural clash. This is evidenced especially, in the way the city life contrasts greatly with life in the traditional community.

#### ***4.2.1.1 Targeted Use of Common Nouns***

The selected common nouns help to draw a juxtaposition of the two cultures at play. These nouns abound in the text and make the text comprehensible. Soyinka creates a vivid picture of the African rustic life and the complicated Western life. Things associated with the cultures basically help to show the distinction between tradition and modernity. We are able to associate with the text because the things mentioned are common or ordinary, hence, making it possible to experience the physical world of the characters or observe the daily activities of the characters.

Things such as *pail, neck, hair, magazine, machine, table, fork, hand, bride price, and flowers* are common nouns. These are names of ordinary things but they provide useful details about the conflict in the play. The ordinary things which for instance denote the domestic and industrial aspects of the cultures by large, establish cultural differences. These nouns particularly refer to objects that reflect different lifestyles. For instance, the following linguistic items: *School, books, machines, shoes, kiss* are examples of the concepts associated

with modern lifestyle. However, words and phrases such as *bride-price*, *yam*, *millet*, *farm*, *clay pot*, and *palm wine* are associated with the traditional life of the people of Ilujinle. These linguistic choices reflect the fusion of two different cultures.

The sentences below illustrate this point. From Lakunle (who strives for modern ways), we hear the following:

5. Be a modern wife, look me in the eye and give me a little **kiss**- like this.
6. You will have **machines** which will do your pounding, which will grind your pepper.
7. **T**ogether we shall sit at **table**- not on the **floor**.(pg9)

Sidi's speech embodies traditional concepts. Instances include the following:

8. But I tell you, Lakunle, I must have the full **bride-price**. (pg.7)
9. Is it the weaker breed who pounds the **yam** or bends all day to plant the **millet**? (pg.4)
10. You call at his house hoping he sends for **beer**, but all you get is **Guru morin**.  
(pg.16)

In examples 5, 6 and 7, Lakunle demonstrates his love for modernity. *Kiss*, *machine* and *table* are names of things that reflect the modern culture. *Kiss* is a token of love that Lakunle expects from Sidi. His encounter with Sidi proves that Sidi is naïve and also suggestive that the tradition is void of such romantic notions of love. After he kisses Sidi, she tells him *I dislike this unhealthy mouthing you perform*. She calls the *kiss*, *mouthing*.

In Lakunle's outburst after this, he indicates that kissing is done by educated men and Christians. In effect, he condemns the culture of the people of Ilujinle. He believes modernity is remarkably associated with civilization and Christianity. Here, Lakunle demonstrates his association with civilization and by far Christianity. This lifestyle and religion is what he

hopes would take over the old lifestyle and religious activities. He therefore, expects Sidi to also dress to reflect the modern 'modest' women he has seen in Lagos. Lakunle's advocacy for modernity is also for the luxury that comes with it. To Lakunle, the old way of grinding pepper is too strenuous and harmful. He believes that the replacement of this manual grinding with a *machine* will make things easy for Sidi and the other women.

Also, Lakunle does not admire the simple rustic life of the people of Ilujinle. To Lakunle, it is inappropriate to sit on the *floor* to eat. He, therefore, expects the moment of dining to be elevated to a modern standard of sitting around a *table* as a family.

Examples 8 and 9 are the utterances of Sidi. She indicates what is of key interest to her. The payment of *bride price* and agricultural activities of planting, are part of the culture she belongs to. These are things that are familiar to her and she takes great delight in them. Baroka is another character who believes in the tradition of Ilujinle. In example 10, he demonstrates his preference for tradition as he condemns Lakunle's usual modern greeting - **Guru morin**. His comment is suggestive of Lakunle's violation of a common practice in that community. It is evident, therefore, that these common nouns have their importance in reflecting the vast difference in the two cultures which in turn result in the conflict in the play.

#### **4.2.1.2 Abstract versus Concrete Nouns**

Soyinka uses the concrete nouns to illustrate abstract ideas held by the characters. The stylistic use of these nouns helps the characters to engage in a meaningful discourse. On those few occasions when the abstract nouns are used, they are further explained with the help of concrete nouns. Lakunle tries to explain his affection, which cannot be seen by Sidi, by making reference to more concrete objects. The concrete nouns are, therefore, used to give evidence or explain concepts that are difficult to explain. For instance, in the examples

below, the nouns *leaf*, *flower*, *sun*, and *water*, are used by Lakunle to explain the effects of his emotions to Sidi.

11. Sidi, my **love** will open your mind like the **chaste leaf** in the morning when the **sun** first touches it. (pg.6)
12. Do you call it nonsense that I poured the **waters** of my soul to wash your feet?(pg.6)
13. Sidi, my heart bursts into **flowers** with my love.(pg6)

The concepts of resilience, backwardness, polygamy, greed and deceit are addressed by making reference to animals that exhibit these characteristics. The following are considered as examples.

14. But you are as stubborn as an illiterate **goat**.(pg.2)
15. Only **spiders** carry loads the way you do.(pg.2)
16. For that, what is jewel to **pigs**? (pg.3)
17. What! the greedy **dog!** (pg.19)
18. Insatiate **camel** of a foolish doting race(pg.19)
19. The **frog**. The cunning **frog**. He lied to you.(pg.59)

In the examples above, the references to animals - *spider*, *pigs*, *dog*, *camel* and *frog* - portray a negative picture. It is an illustration of Lakunle's disdain. The nouns enhance the meaning in the discourse by making the characters relate well with the ideas put forth and to present their thoughts in an emotional way. Lakunle perceives the culture and traditional way, which Sidi admires, as backward, characterized with greed. The discourse is about abstract concepts and therefore the reference to the objects, results in a meaningful communication. The use of these objects however casts a slur on the tradition. This also brings about the opposing views demonstrated by the characters. Thus, we can see that Soyinka aptly uses concrete nouns to enhance meaning in the text.

The discussions on nouns so far, prove that they have been carefully selected to portray the concerns of Soyinka. They are used to depict a typical traditional community that experiences the influence of modernity brought about by the alienated African. The challenges of post - colonial Africa are thus well demonstrated with the linguistic items.

#### 4.2.2 The use of verbs

Soyinka’s stylistic use of verbs as a linguistic device in the drama help to communicate the different events in the lives of the characters. Verbs in the text help to specify actions, events, and processes. They play a significant role of giving meaning to the text. All the four characters (Lakunle, Sidi, Baroka and Sadiku) ably use verbs to express their feelings and thoughts as well as show their attitude. It is observed that most of the verbs used are dynamic and help to experience the characters through their actions, habits, attitudes, activities and behaviour.

The table below is an illustration of some of the verbs which help to give the text its appropriate interpretation.

**Table 4.2: Verbs**

	Lakunle	Sidi	Baroka	Sadiku
Action verbs	Kissed, wed, wear, buy, collecting, poured	Licking, pay, give, use, dig,	Wet, call, took, ended, gone, fathered, husbands, producing	Won, undid, scotch, killed, ate , consumed

The forms of the action and modal verbs indicate that the text is concerned with the past, present and future happenings. Verbs like *sworn, poured, wash, buy, teach, serve, throw, casting, collecting, take, will, shall, and have*, show the extent to which the characters are

actively engaged through what they say, think or do. The verb forms demonstrate the time of the actions of the characters. Finite verbs such as *kissed, ended, killed, wed, and pay* are used to express present and past actions of the characters whereas *casting and collecting* depict actions which are ongoing.

The verbs played significant roles because they helped to establish relationships among the characters, as well as demonstrating the emotions of the characters. This is due to the kind of verbs the characters select to express their concerns. A study of the tense forms of the verbs determined the particular time of the actions and thoughts expressed by the characters. This is evident in the examples below:

20. Haven't you **sworn** that my looks do not affect your love? (pg.2)

21. You **will have** machines which will do your pounding... (pg.4)

22. Do you call it nonsense that I **poured** the waters of my soul to wash your feet? (pg.6)

23. I **would demean** my worth to wed a mere village teacher like you. (pg.12)

In example 20, Sidi perceives Lakunle as not being consistent with his talks and so reminds him of his past promises. She shows her surprise at his current actions. In example 22, the verb *poured* depicts Lakunle putting in a lot of effort to establish a romantic relationship with Sidi. The verbs "sworn", "poured" suggest that the romantic discourse between Lakunle and Sidi started at a particular period in the past. It is based on their previous discussions that the premise is created for the bantering and arguments in their discourse.

The remarkable difference in the use of verbs by the characters can be attributed to their cultural perceptions. Soyinka carefully chooses the words in order to give a distinction between tradition and modernity. This is observed in the following examples:

24. Oh Sidi I want to **wed** because I love..... (pg.8)

25. When we are **wed**, you shall not walk or sit tethered as it were to my dirtied heels.(pg.8)
26. Yes, yes... it is five full months since last I **took** a wife... five full months.(pg.18)
27. I **wanted** Sidi, because I still hoped ...(pg.29)
28. Then, in as few words as it takes to tell, Baroka **wants** you for a wife.(pg.19)
29. Baroka swears to **take** no other wife after you.(pg.20)

“Wed” is used by Lakunle to express his intension to legally have Sidi as his wife. This modern way of marriage is as a result of the introduction of Western civilization. This type of marriage is uncommon to the people of Ilujinle. We, however, observe that, the same idea is expressed by Baroka and Sadiku using the verb, “take”, “took” and “have”. The two characters are deeply rooted in their tradition and therefore, it is not surprising that they never use “wed”, which is an unfamiliar word to express this concept of marriage. It would have been out of order for Baroka to use ‘wed’ since he represents the tradition of Ilujinle. In this use of the verb “take”, and “want”, Baroka’s authority comes to play. Baroka’s power and authority is further portrayed in examples 30 and 31. As a chief or a traditional leader, it proves more appropriate to use “take” than to use ‘wed’, which has a modern connotation.

The verbs “killed”, “ate”, and “consume” are suggestive of destruction and failure that confront the practice of polygamy. They are all used by Sadiku to suggest how she is able to overpower Baroka in terms of his sexual life. This also indicates the negative effect of polygamy on men. Ilujinle is a polygamous society and the bale has many wives, for which Sadiku is referred to as the head wife. She shows how she has brought Baroka’s sexual life to an end in the following examples.

30. A – ya-ya-ya ...we women **undid** you in the end.(pg.pg.32)
31. ... I the youngest and freshest of the wives. I **killed** him with my strength.(pg.32)

32. I **ate** him up! Race of mighty lions, we always consume you, at our pleasure we spin you, at our whim we make you dance ... (pg.32)

The foregoing are said by Sadiku when Baroka breaks the news of his “impotence” to her. In a jubilant mood, she makes these statements as she unveils a carved figure of the bale who is naked. She is happy to have brought an end to Baroka’s sexual desires and likelihood of taking a new wife. This is in confirmation with Lakunle’s assertions that marrying many wives make the men impotent. This is one of the reasons why the tradition is unappealing to Lakunle. He therefore advises Sidi to “be a modern wife”.

Sadiku is perceived to be unsettled about her tradition. She, who has always shown her allegiance to the tradition, now speaks to show her disapproval for that aspect of the tradition. This is contrary to her earlier attitude of convincing Sidi to accept Baroka.

The verb “kissed” recorded in Lakunle’s speech is referred to as “licking of my lips” by Sidi. She uses a whole phrase to describe the action of Lakunle. It is observed that she makes reference to the parts of the body involved in the act. Sidi’s expression proves the absence of this romantic gesture in the tradition. It is an act she dislikes because it is only associated with modernity.

In Lakunle’s defence of his action, he explains that “kissing” is done by all educated men and Christians. This comes to buttress the fact that Sidi is naïve to that kind of lifestyle and Ijulinle is a typical traditional community. The following examples buttress this.

33. No, don’t! I tell you I dislike this strange unhealthy mouthing you perform. Every time, your action deceives me. Making me think that you merely wish to whisper something in my ear then comes this **licking of my lips** with yours. (pg.(pg.9)

34. Bush girl you are, bush girl you’ll always be, uncivilized and primitive - bush – girl! I kissed you as all educated men – and Christians kiss their wives.((pg.9)

We also see the differing views of the two characters, Lakunle and Sidi in the verb forms as they interact. While Lakunle believes that his love will **open** Sidi's love, Sidi believes that Lakunle's talks only **deafen** her. This instance and many others are what later translate into the general conflict in the text.

35. Sidi my love will **open** your mind(pg.6)

36. You talk and talk and **deafen** me.(pg.7)

Lakunle believes that Sid's acceptance of his love would bring enlightenment and transformation into her life. However, Sidi disagrees with him and bluntly points out the otherwise negative effects of his talks. It is obvious that his enticing speeches are unattractive to Sidi. This contrasting view, as expressed in the verbs, however does not dash Lakunle's hopes of wooing Sid to his side. Various strategies are further adopted by him.

We observe the impact of Baroka's lamentable plight more in his use of "ended" and "gone" than in Lakunle's use of "impotent" even though the same idea is expressed by the characters. Baroka's use of "ended" and "gone" in expressing his impotence, projects him as being helpless and hopeless. He is portrayed as coming to the final point of a journey. He tells Sadiku the following when he decided to feign impotence:

37. I am no man, Sadiku. My manhood **ended** near a week ago.(pg.29)

38. When manhood must, it **ends**.(29)

39. My veins of life run dry, my manhood **gone!** (30)

The priority attached patriarchy and childbirth is further demonstrated by Baroka in his use of verbs such as **fathered** and **producing**. The verb forms make possible for him to compare the present with the past instances of childbirth. He makes reference to the number of children his forebears had and the number he currently has.

Baroka uses “fathered” to explain the importance attached to patriarchy in that community. He speaks passionately to show the value of potency, even in old age. When we observe the verb critically, we perceive that the idea of getting the identity of a patriarchy, is very much depicted in *fathered* than in *bring forth* as used by Lakunle. This aspect of the tradition, which cherishes or has much admiration for childbirth, is another thing Lakunle despises. This affection for patriarchy is observed in the following examples.

40. While my grandfather, that man of teak, **fathered** two sons, late on sixty- five. But Okiki my father beat them all producing female twins at sixty-seven. (pg.30)

41. Only yesterday, this son of – I suspect - A python for a mother and **fathered** beyond doubt by a blubber-bottomed baboon.(42)

Lakunle, however, does not put much value on childbearing. The difference in attitude is demonstrated in this example:

42. Sidi, I do not seek a wife to fetch and carry, to cook and scrub, **to bring forth** children by the gross...(pg.6-7)

“Fathered” and “to bring forth children” are both used by the characters to express the subject of procreation. However, Soyinka’s stylistic use of the linguistic devices depicts to the reader, the sense of importance attached to procreation in the traditional community and the characters’ sense of priority.

#### **4.2.3 Use of Adjectives**

Adjectives are words that give us additional information about nouns and pronouns. The use of adjectives help to give further description of the characters and situations of concern to Wole Soyinka.

These adjectives are categorized under gradable and non-gradable adjectives to appraise the qualities of the nouns. It is observed that more gradable adjectives are used in order to appropriately describe the degrees of the qualities mentioned.

The adjectives include, “illiterate”, “idlers”, “lustful”, “big”, “loud”, “crafty”, “savage”, “barbaric”, “ignoble”, “spent”, “watered”, and “unripened”. The table below illustrates this.

**Table 4.3: Adjectives**

	Baroka	Lakunle	Sidi	Sadiku
Gradable Adjectives	Ill-tempered, Unripened,	Savage, foolish, uncultured, barbaric, malicious, insatiate, degenerate, untutored, mannerless	Funny, ragged, mad, mean, misery, unripened, strange, unhealthy, book- nourished	Mean

The adjectives also indicate the conflict between the characters and reflect a rift between tradition and modernity considering the characters involved and the issues they talk about. The descriptions given about the two cultures attest to the fact that there exists a conflict among the characters based on their cultural orientation.

The adjectives used indicate a total rejection of both cultures by the characters. The contrasting views of the cultures are evidenced in the examples below.

43. Now that’s your other game. Giving me funny names you pick up in **your wretched** books.(pg.20)

Whereas Lakunle attaches much value to the books he reads, Sidi demonstrates her scorn for the books. Sidi's use of "wretched" in describing Lakunle's book makes it unappealing. This is suggestive of a lack of appreciation of what Lakunle values much.

Soyinka packs Lakunle's speeches with a lot of descriptively pejorative adjectives when he expresses his views about the traditional culture. We find examples in the choices below:

A **savage** custom, **barbaric**, **out-dated**, **rejected**, **denounced**, **accursed**, **excommunicated**, **archaic**, **degrading**, **humiliating**, **unspeakable**, **redundant**. **Retrogressive**, **remarkable**, **unpalatable**

44. But you are as stubborn as an **illiterate** goat.(pg2)

45. All of them, **good- for- nothing shameless** men. Casting their **lustful** eyes where they have no business...(pg.3)

46. Is it Sidi who makes the men choke in their cups, or you, with your **big loud** words and make no meaning? (pg3.)

47. Beginning with that **crafty** rogue ...(pg.5)

Most of the adjectives used by Lakunle give a negative description of the culture or classify the people into a category that aims at blatant denigration and mockery at the indigenous culture. The adjectives also reveal his sentiments concerning the people. In example 41, it is rather surprising that Lakunle would describe Sidi as an illiterate goat. The noun the adjective describes is an animal that is resilient in its pursuits. This is an indirect way of making Sidi feel unimportant and insulted. It further gives information about Sidi's educational status and projects Lakunle as the only learned person in Ilujinle. Describing a goat as illiterate buttresses the fact that Lakunle wishes to demonstrate to the reader, the extent to which Sidi has become resilient and unwilling to accept the new ideas that he introduces to her.

Further, Lakunle gives a lot more information about all the other men, including Baroka. His indignation towards the men is due to the fact that he considers them a threat to his union with Sidi. He, therefore, demeans the men in order to win Sidi's heart.

The use of "spent" by Sidi when she expresses her opinion about Baroka gives a striking difference in age between the two characters. She says, "Sadiku, I am young and brimming; he is spent."

A clear picture of Baroka is painted to understand he is an old man whose looks do not make him attractive to Sidi. She shows her dislike for Baroka in terms of the age difference. This is the challenge that Baroka must face. Even though both Baroka and Sidi have affinity for their tradition, Baroka is rejected for the fact that he is "spent"

The rift between tradition and modernity is also manifested in the following examples:

48. Well do as you please but Sidi will not make herself a **cheap** bowl for the village spit.(pg.7)
49. The **greedy** dog!( (pg.19)
50. **Insatiate** camel of a **foolish, doting** race.(pg19)
51. **Bush** girl you are, bush girl you'll always be. **Uncivilized** and **primitive**.(pg.9)
52. Watch your **wagging** tongue, **unformed** creature.(pg.36)

Lakunle shows how the culture is distasteful by using several negative adjectives to describe it. He makes derogatory remarks about the African polygamous marriage system through the use of the negative adjectives like "greedy", "insatiate", and "doting", which vividly give a gloomy picture of the Bale and makes him less important. By associating polygamy, which is an aspect of the culture, with animal behaviour, he succeeds in denigrating the tradition.

This is a strategy he uses to be able to brainwash Sidi in order to woo her. He however fails to accomplish this because Sidi finds his ideas strange. The symbolic use of animals in showing the similarities that lie in the culture of the people reflects Lakunle’s perception of a people or community out of touch with civilization.

#### 4.2.4 Use of Pronouns

We now turn to pronouns which also are used extensively for stylistic effect. The pronouns also help to show social relations. The first person pronouns “I” and “we” indicate the speaker whereas “you” and “they” indicate the persons being addressed and referred to, respectively. Pronouns like “I”, “you”, “we”, and “they” are used to communicate and suggest different shades of relations as observed in the examples below.

**Table 4.4: Pronouns**

Subject		Object	
Singular	Plural	Singular	Plural
I	We	Me	Us
You	You	You	You
He / She / It	They	His / Her/ It	Them

53. The scientists have proved it. It’s in **my** books.(pg.4)

54. Now that’s **your** other game. Giving me funny names you pick up in **your** wretched books.(pg.)

The characters express their views through the use of the personal pronouns. The sentiment attached to the issue of education is observed in the stylistic use of the linguistic item. The contrasting views held by the characters is demonstrated in the use of the possessive pronoun “my” and “your” by Lakunle and Sidi. While Lakunle uses the pronouns with a positive

intention, Sidi's use has a negative connotation. Lakunle's pride is projected in the assertions he makes above. It is observed that while Lakunle shows his personal attachment to the book, Sidi speaks with a sense of detachment. She does not associate herself with what Lakunle seems to glorify.

The use of the first-person pronoun, "I", is to unravel the characters' own perspectives on issues. The use of the pronoun makes the characters take up responsibilities for the assertions they make. The pronouns make us focus on the characters themselves and to discover divergent opinions on thoughts and actions. It helps to experience the characters and make the text more interactive. Further, the relationship established among the characters is determined. Instances when the interactants demonstrate this are when Lakunle expresses his concern for Sidi to be particular about her looks and Sidi also expresses her personal opinion by justifying why she does the things Lakunle abhors.

It is observed that when Sidi uses the first-person pronoun, she demonstrates her cultural orientation and aims at challenging Lakunle on the assertions he makes. The self-confidence of the characters is also reflected through a study of the use of the personal pronoun.

55. **I** have told **you** not to carry loads on **your** head.(pg.2)

56. **I** will teach **you** the waltz.(pg.9)

57. **I** kissed **you** as all educated men and Christians do.(pg.9)

58. **I** have done the fold so high and so tight.(pg.3)

59. **I** have to leave my arms so I can use them(pg.3)

60. **I** had enough of that nonsense yesterday.(pg.6)

61. **I** must have the full bride-price(pg.7)

62. **I** would demean my worth to wed a mere village teacher like you.(pg.12)

In the examples above, the personal pronouns are in the subject position and make the speaker take responsibility for the utterance. For instance in example 55, we observe Lakunle's personal commitment in ensuring that he effects a change in Sidi's life. He makes his view clear to Sidi as he reminds her of her uncooperative attitude. This is a way to bridge the social distance that exists between the two characters. He takes up the responsibility for his previous stance on the issue at stake. This is suggestive of interpersonal relationship of contact between the characters. This is one of the instances when he presents his modern ideas to Sidi, but Sidi proves resilient to change.

Sidi's ability to express her personal conviction on her beliefs and practices becomes a challenge to Lakunle. She speaks convincingly and with confidence to demonstrate her pride by using the first person pronouns. Such assertions make it difficult for Lakunle to convince Sidi to change. She does not give room to Lakunle to be domineering and imposing during their interactions. She shows her confidence in her culture. The information she gives Lakunle is to make Lakunle understand that she cherishes her own culture and believes in what she does. She does not allow Lakunle to impose his ideals on her. The use of the pronoun, "I", therefore makes the text interactive because the characters take turns to express their personal opinions.

Another pronoun that helps to establish relationships in the text is "You". Apart from its reference to the interactants, it reflects the relationships established. For instance, Lakunle says;

63. **You** are as stubborn as an illiterate goat.(pg.2)
64. **You** could wear something most modest women do.(pg.3)
65. **You** will have machines which will do your grinding.(pg.4)
66. **You** shall not walk or sit tethered.(pg.8)

In the foregoing examples, the pronoun “you” is used to indicate different relationships. In the first instance, we can deduce that in example 63, Lakunle disassociates himself from Sidi due to her actions. However in the subsequent usage, the pronoun aims at establishing a cordial relation as Lakunle sounds promising and the utterances give prominence to Sidi. Lakunle speaks to show his indignation as well as his concern for Sidi when he uses “you” as in the assertions above. Example 63 projects him as being angry with Sidi. Examples 64 -66, on the contrary, project him as being concerned and seeking the welfare of Sidi. He talks about the benefits of modernity to be able to persuade Sidi. Sidi’s use of the same pronoun is to perform a different function all together. She demeans and makes mockery of Lakunle in terms of his wild ideas and appearance. She expresses her lack of trust and interest in Lakunle. The following examples attest to this.

67. **You** really mean to turn the whole world upside down.(pg.5)

68. **You** oppress me daily.(pg.5)

69. **You** are dressed like him.(pg.14)

70. **You** think like him.(pg14)

71. **You** are just as clumsy in your Lagos ways.(pg.14)

The consistent use of “you” in the examples above portrays Sidi’s rejection of Lakunle. It is not in any way to draw his attention to the information as Lakunle did. She does this to ridicule Lakunle’s behaviour. She aims at making Lakunle reflect on his actions and thoughts.

Another personal pronoun that is employed to enhance meaning in the text is the pronoun, “we”. This pronoun is used in two ways either to show inclusiveness of the addressee in order to create friendship or used exclusively of the addressee. We observe that Soyinka uses

this pronoun with the intention to show the gap between the old and new cultures. We observe this in the following examples.

72. Together we shall sit at table.(pg8)

73. We'll spend the weekends in night clubs at Ibadan.(pg.9)

Lakunle implies “I” and “you” and distances others. He makes Sidi to know that they would both enjoy the benefits of modern life and so he expresses his emotion for Sidi to participate in the common purpose. The use of “we” by Sidi, however, is exclusive of Lakunle. She demonstrates her belief in the traditions and attachment to the community. She is able to dissociate herself from Lakunle. The social distance she creates is an indication of her rejection of Lakunle and his ideals. Lakunle is therefore unable to engage in any productive discussion with Sidi concerning his wish for her to change her belief in the traditions. Sidi again gives an indication of rejecting Lakunle as she speaks to show her alliance with the others in the community. The examples below give such instances.

74. We know.(pg.13)

75. We cannot really do without your head.(pg.18)

Sidi feels she and the others have the same opinion of Lakunle. She shows she has a better relation with the people than with Lakunle. This projects the tradition and makes Lakunle of less importance as he is ignored. The solidarity Sidi forms with the others makes Lakunle stand alone at the other end of the rope.

“They” is used to present the bigger community to the audience. Through the use of this pronoun, Soyinka demonstrates that Ilujinle is a traditional community with the majority having their belief in the traditional practices. Sidi smartly detaches herself from comments that could be hard on Lakunle and utters them in such a way that she does not implicate herself. She therefore uses “they” to detach herself from the thought of the majority.

Instances include:

76. Is it Sidi **they** call a fool?(pg.3)

77. The village says you are mad. I wonder that **they** let you run the school. (pg.10)

### 4.3. The Sentence Types

Sentences can be classified according to the function they perform in a discourse. This part of the analysis considers how sentence structures function as declaratives, interrogatives and imperatives to enhance meaning in the text.

#### 4.3.1 The Use of Declaratives

The structure of the declarative is typically subject before finite. The subject is the nominal group about which something is said in the clause and the finite, which comprises the verbal aspect which also bears tense and modality, relates with the subject to show what has been said about the subject. The subject and the finite form the MOOD component while the predicator, complement and adjunct form the residue component of the declarative clause. The order of the Finite and Subject determines the Mood type (Halliday 2014).

For instance:

I	seek	a friend in need	
Subject	Finite	Complement	Adjunct
MOOD		RESIDUE	

Declaratives are mostly used to give information. The declaratives were used in a stylistic manner to achieve varied meanings in the text. They were used by the characters to give information about their beliefs and resentments. This is as a result of the characters belonging

to two different cultures and taking their stance to offer information aimed at exposing and convincing others.

The information shared by the characters is what makes the audience know much about the past, the present situation and the future prospects of the characters. The characters appear assertive, persuasive and authoritative in their use of the declaratives. We also observe Lakunle's frustrations in his bid to bring enlightenment to Ilujinle. The reactions he gets from the others when he relays information to them are indicative of their rejection of him.

The assertions he makes project him as a knowledgeable person and it is expected that he wins the heart and respect from Sidi and the others. The opposite is rather what he experiences.

The other characters also demonstrate their rejection of modernity through the information they offer. Instances are shown below;

78. Women have a smaller brain than men.(pg4)

79. You will have machines which will do your pounding, which will grind your pepper without it getting in your eyes.(pg.4)

80. It is the way of civilized romance(pg.9)

81. Baroka is a creature of the wilds.(pg.58)

In example "78", Lakunle gives information that is to prove his superiority as a man over Sidi and others. This information, he tells Sidi, he learnt from his books. This is what makes him to make categorical statements to sound convincing to Sidi. An instance when he projects himself as knowledgeable and very resourceful. He considers Sidi ignorant of the information he shares with her. Again in example "81", he rates himself above Baroka, his rival when he informs Sidi about Baroka's attitude; his callous nature and interest in women. Through the declaratives, Lakunle shares information that proves he is educated. He shows how unhappy

he is with Sidi for defying his earlier advice. In his efforts to persuade Sidi, he further uses the declarative to give information that suggests he is concerned and wishes for a good interpersonal relation between them.

Sidi, Baroka and Sadiku on the other hand, use the declarative not only to offer information but to detach themselves from Lakunle's modern ideals. The following are considered as examples.

82. The village says you are mad.(pg.10)

83. O –oh. You really mean to turn the whole world upside down.

84. You call at his house hoping he sends for beer, but all you get is Guru morin.(pg16)

85. The village is on holidays, you fool.(pg.14)

The information given to Lakunle is supposed to be already known to him. The pieces of information point to his rejection and the hostile attitude of the community towards him. This portrays him as an ignorant person in that community. His agitation for modernity seems to have detached him from the reality of things happening in the community. He is thus confronted with much opposition in the community.

Examples “82’ to “85” are characterized by contempt for Lakunle. The declaratives do not offer new information to Lakunle. The characters’ emotion of sarcasm is portrayed. This is to awaken Lakunle to examine his actions and thoughts. Also, Sidi employs the declarative to show her surprise and disgust for Lakunle.

Although the examples in clauses “86” and “87” have the structure of a declarative sentence, that is subject before finite, they are not used to give information. They are used here to perform a different grammatical function as rhetorical questions to make the addressee reflect on her actions and to express her emotions. Sidi demonstrates her surprise and disdain for Lakunle's intentions to marry her in the following ways. The sentence by its structure is

subject and finite which is usually the structure that is used to give information. However, its use in this instance is for a different grammatical function.

86. I do? (pg.6)

87. You would?(pg.60)

In the examples above, Sidi does not give information nor demand information from Lakunle. She shows her disapproval and surprise at Lakunle. This demonstrates Lakunle's efforts to establish a close relationship with Sidi. She is baffled and shows her disgust for Lakunle. She indirectly informs Lakunle that his attempt to have that close friendship is unachievable. While Lakunle projects his ideologies with the declaratives and is assertive in his desire to change Sidi's mind, Sidi challenges him by equally using the declaratives to give information that projects her values and beliefs.

#### 4.3.2 The Use of Interrogatives

The interrogative sentence, which has the function of asking and eliciting information in an interaction, played its significant role in making the drama meaningful. The interrogative sentence has a structure of finite verbal operator that comes before the subject or the use of wh- interrogative, to demand information. This ensures turn-taking or makes the discourse more interactive.

The interrogative mood is structurally presented as in the example below.

Do	you	wish	to look squashed	like my pupils' drawings
Finite	subject	Predicator	Complement	Adjunct
Mood		Residue		

The use of the interrogative sentences, enhanced turn taking, which to a large extent, established strong interpersonal relations. Soyinka further uses the interrogatives in ways that

present them with extra linguistic functions. A range of meanings are observed in the dialogues among the characters.

We observe that the interrogatives in the data are not mainly used to get information. They mostly proved the desire of the characters first of all to get clarification on assertions made. This in no small way has contributed to bringing out the interpersonal relationship between Sidi, Lakunle, Baroka and Sadiku.

In examples “88” and “89”, Lakunle mostly used the interrogatives to lay emphasis on what he tells Sidi. He wished that Sidi takes a reflection on her actions. Sidi, on the other hand, made the interaction more interactive by asking more questions with the view of soliciting clarification, to question Lakunle’s ideology, and to draw Lakunle’s attention to other critical issues.

The use of the interrogatives is observed in the examples below.

88. These thoughts of future wonders - do you buy them or merely go mad and dream of them?(pg5)

89. But must you throw away your neck on that account?(pg.2)

In the sentences above, Lakunle uses the interrogative not to solicit any information from Sidi but to emphasize his earlier assertions on the way she carries things on her head. He expects Sidi to reflect on the discussion and take actions. The series of questions he asks project him as having much concern for Sidi. The polar questions particularly are to persuade Sidi to decline her tradition and accept modernity.

Sidi’s frequent use of questions in the dialogues makes the discourse more interactive. Her probing questions give Lakunle the opportunity to enter the discussion, expressing his desires for change and reasons for that. In the questions below, she appears irritated and distances herself from Lakunle with the series of questions she asks.

Her use of the interrogatives include;

90. Have you no shame?(pg.2)
91. Why should that worry me?(pg.2)
92. Just what gives you these thoughts of manly conceit? (pg.4)

In example “90”, Sidi questions Lakunle’s sense of shame. She disassociates herself from Lakunle and proves her disapproval of Lakunle’s behaviour. A clear indication of her association with the tradition of Ilujinle. Sidi does not seek the opinion of Lakunle with these questions, only that she expects Lakunle to reflect on his actions of being odd among the rest. This question is asked with the view of embarrassing Lakunle. Sidi’s use of this rhetorical question projects disapproval of Lakunle’s assertion on modernity and tradition and as well reflects her resilience to Lakunle. She shows how unperturbed she is and her doubts about Lakunle in examples “91” and “92”.

Sidi uses the questions below to draw Lakunle’s attention to issues he seems to be ignorant of. They aim at informing rather than to get information from Lakunle:

93. Is it Sidi they call a fool? (pg.3)
94. Do you not know what name they give you here? (pg.5)

These questions are asked strategically to expose Lakunle’s ignorance of the community within which he lives. She indirectly gives information to Lakunle on the perception of the people in the community

95. Do you know what it takes to be the Bale’s last wife?(pg.20)
96. Do you now scorn child-bearing in a wife?(pg.8)
97. Do you see what strength he has given me?(63)

Example “95” is a question Sadiku puts before Sidi to make her reflect on Baroka’s interest in her. She demonstrates her support for the practice of polygamy in Ilujinle. She therefore by this question aims at convincing Sidi and to encourage her to see the benefits of becoming the next wife of Baroka. The subsequent questions in examples “96” and “97” aim at intimidating Lakunle rather than serve as seeking his response.

#### 4.3.3 The Use of Imperatives.

The imperative sentence is used to get others to do something through orders, pleas, entreaties and directives. It is, however, to be noted that context of situation influences these functions of being command or request. The listener responds by accepting or rejecting whatever he or she is instructed to do. It is structurally presented as in the example below;

Then	pay	The price
Adjunct	Finite	Subject
Residue	Mood	

For characters who have conflicting views, and are determined to stick to their ideologies, interesting use of both commands, requests and pleas are observed in the use of the imperatives. One observes that Lakunle opens the dialogue with the imperative mood when the scene opens. He uses it to demand cooperation from Sidi, make appeal and to indicate his resentment.

98. Let me take it.(pg.1)

99. Let me.(pg.1)

100. Stop!(pg.2)

In the examples above, Lakunle’s request to take Sidi’s pail is to enable him establish a good relationship with her. In this instance, he wishes to create or build a cordial relationship with

Sidi. It is Lakunle's desire to shorten the distance between him and Sidi. However in clause "100", he uses the imperative to command Sidi. His use of the imperative this time is brusque and demands that Sidi takes an action. This he does to seek Sidi's cooperation.

Further, he uses the imperative to make pleas which aim at arousing Sidi's emotions and to build a mutual relationship with her. This is also observed in the examples below.

101. Please don't be angry with me.(pg.4)
102. Oh Sidi, vow to me your own undying love.(pg.6)
103. Give me a little kiss like this.(pg.9)
104. Come now, let's get it over with.(pg.14)

Sidi uses the imperative to challenge and overpower Lakunle. She demands Lakunle to take the actions she commands him to take.

105. Give me the pail now.(pg.4)
106. Go to these places where women would understand you.(pg.5)
107. Well do as you please.
108. Just pay the price(pg.7)

In the examples below, we observe how she consistently uses the imperative to lengthen the distance that Lakunle wishes to close. It is expected that with Lakunle's social status and intentions to bring change, Sidi would accord him some respect. However, she displays her dislike for Lakunle and warns him not to interfere in her affairs. This attests to her rejection of Lakunle's proposals.

109. No, don't !(pg.9)
110. Be silent you!(pg.12)
111. Be quiet !(pg.12)
112. Let me be.

113. Don't touch me.(58)

#### **4.4. Implications of the Linguistic Choices in Context.**

Leech (1989: 6) states that “context is any background knowledge assumed to be shared by speaker and hearer and which contributes to hearer’s interpretation of what a speaker means by a given utterance.” In Systemic Functional Grammar, context is realized under three socio-semantic variables of field, tenor and mode of discourse. The tenor, on which this discussion hinges, refers to the social relationships between those participating in a particular discourse. In Soyinka’s *The Lion and the Jewel*, the language, specifically the linguistic choices and clause structures, aptly reveal the position of the characters and construct social relations. The cultural orientations of the characters create a context for the interpretation of the text. The stylistic use of the linguistic choices in context helps to unravel different interpersonal relationships embedded in the text.

Soyinka’s stylistic use of the linguistic devices, identified in the dialogues of the interlocuters, reflects the perceptions on tradition and modernity. The lexical and grammatical categories or structures examined under context reflect positive and negative attitudes and perception about the two cultures.

Lakunle’s frustrations and antagonism towards the indigenes of Ilujinle are expressed in the way he perceives and addresses the people and the culture. Words such as *rogue, witch, illiterate, village, savage, barbaric, archaic, excommunicated* are deleterious and demonstrate Lakunle’s view of the tradition as unappealing. This stance hinders him from having a cordial relationship with the rest of the characters. This kind of perception makes his friendship with Sidi impossible even though he has affections for her.

Soyinka further presents Lakunle as being fanatical about modernity as his fury is targeted at the tradition. He portrays a negative view of the customs of the people of Ilujinle through the choice of linguistic items in his utterances. In the extracts below, he denigrates the tradition and shows how unappealing the culture is. He uses words such as “goat”, “spider”, “dog”, and “camel”, to symbolize his perception of a primitive culture.

The reference to animals and other objects generates a feeling of disrespect among the interlocutors. An example is shown below:

114. I have told you not to carry loads on your head. But you are as stubborn as **an illiterate goat**.

Much as Lakunle proves his admiration for Sidi, he does not hide his impatience for her.

The noun phrase, “an illiterate goat”, which is used to compliment Sidi, evokes an image of an arrogant and primitive person. He sees her behaviour to be exactly as is depicted by a common thing, “goat”. It is unexpected for Lakunle to refer to the woman he desires to woo as “an illiterate goat”. This is rather demeaning and quite insulting. Sidi’s failure to accept the modern lifestyle proposed by Lakunle makes him to consider her as a primitive and narrow-minded person. He does not accord Sidi any respect with such comparison.

Nonetheless, Lakunle is able to speak to Sidi in this manner due to the social distance that exists between them, in terms of education. Lakunle projects himself as a learned person and sees Sidi as an illiterate. In Lakunle’s bid to close the social distance created by cultural differences, his status as the only educated person in the village, interferes and affects his relationship with the beautiful young girl, Sidi.

Further, “pig”, which is another animal, is used by Lakunle to refer to Sidi and her people. The pig is well noted for its filth and likelihood to go back to the mud from which it was

washed. Lakunle further distances himself from the other characters by placing more value on himself and condemning the indigenes of Ilujinle. He says;

115. For that, what is a **jewel** to **pigs**?(pg.3)

There is a vast difference in the objects of reference in the clause above. Lakunle considers the people of Ilujinle as **pigs**. His disregard for the tradition manifests in the utterance he makes. Such stylistic use of the noun “pig”, suggests to us a people dwelling in their primitive culture and making light of the enlightenment that modernity holds out to them through Lakunle. This is what he claims is a “jewel”. Lakunle has just been informed about the people’s view on his ideology. The contempt of the people in the village for his ideals makes him feel they are inferior and thus he projects himself above the characters on the side of tradition.

116. The greedy **dog!** Insatiate **camel** of a foolish, doting race;  
Is he at his trick again? (pg.19)

Lakunle’s ego, hatred and to an extent jealousy, is revealed in referring to the bale, who is the leader of the community, as a “greedy dog” and “insatiate camel”. These phrases are attributes which give more information about Baroka and give a cue of how Lakunle feels towards Baroka. The linguistic items vividly paint a gloomy picture of the Bale and make him less important. Such a culture of polygamy is looked down upon by Lakunle. The remarks about the African polygamous marriage system through his use of the negative adjectives “greedy”, “insatiate”, and “doting” is quite derogatory. This comes to buttress the assertion that he classifies the bale and his people as inferior beings, practicing a primitive culture. The symbolic use of animals in showing the similarities that lie in the culture of the people reflects Lakunle’s perception of a people devoid of civilization.

It is Lakunle's fervent desire to have the people of Ilujinle change their old ways to modern ways. He is so much against the tradition of taking bride price from prospective husbands and the practice of polygamy among the people. The resistance to change that he encounters in the community, chiefly from Sidi, makes him to develop a negative attitude towards the people of Ilujinle. It is the tradition for a woman to assume her matrimonial duties such as taking care of the home by fetching firewood, carrying pots of water, cooking for the whole family and the ultimate is to bear children, which also is the pride of couples. Howbeit, Lakunle thinks otherwise and draws Sidi's attention to an end to all these laborious tasks once she accepts him in her life.

Lakunle's dislike for the culture is based on his view of it as distasteful and burdensome, depicted in the action verbs in his proposal to Sidi. He explains that his intention to marry Sidi is not just for her to "carry", "cook", "scrub" or "bring forth children by the gross". He believes that the tradition overburdens the women in the name of being industrious.

The use of the verb "buy", is suggestive of the exchange of something valuable or money in return for another thing. The verb is skilfully used to downplay the payment of bride price, suggesting that it is similar to the exchange of a commodity. He defends his disregard for the culture by explaining that bride price makes the men to have full control of the women and to infringe on their rights.

Lakunle's use of the verb "collecting" well positions him to speak disgustingly of Sadiku. Even though Sadiku takes delight in playing the role wooing Sidi for Baroka, Lakunle snares at it. The verb form, clearly suggests that this has become Sadiku's habit. As such, he speaks to her in a manner that condemns and downplays her role as the head wife of the bale. Lakunle's disrespect towards Sadiku is triggered by his effort to project modernity and persuade Sidi. This attitude rather makes him lose respect from Sadiku as well.

He says all this in order to make Sidi realize the distastefulness of the traditional way so he can lure her into modernity.

Lakunle's failure to easily convince and bring change to the indigenes of Ilujinle is largely due to his inability to establish a good interpersonal relation with the people of Ilujinle. He is rendered powerless because on the contrary, the tradition is perceived by the people of Ilujinle as being simple and easy. It seems to be without any complexities. It is not surprising that it affords the people much delight. For instance, Sadiku tells him,

117.       “A—a—ah. It is true what they say then. You are going to convert the whole village so that no one will ever pay the bride-price again. Ah, you're a clever man. I must admit that is a good way for getting out of it, but don't you think you'd use **more time and energy that way than you would if.....**” (pg.36)

The contrast achieved with the comparatives, “more” and “than” at the end of the speech is to show the distinction between two ideas proposed by Sadiku. She perceives that comparatively, it would take a very long time for Lakunle to transform the community than to get money to marry Sidi. She buttresses the fact that the people have no affection for modernity and Lakunle would face a lot of resilience. This is an invitation for Lakunle to abandon his ideals and adopt the simple and easy way of the traditional life. This is further observed when she says:

118.       “Why don't you do what other men have done? Take a farm for a season. One harvest will be enough to pay the price, even for a girl like Sidi. Or will the smell of the wet soil be too much for your delicate nostrils?”

This suggestion is offered by Sadiku, ostensibly to tease Lakunle and draw his attention to his vain mission. She perceives Lakunle as lazy and wanting things on a silver platter. The view that Lakunle is only wasting time in his bid to convince Sidi indicates lack of interest in Lakunle's modern ways.

Soyinka proves a total rejection of Lakunle's ideology through the linguistic choices the characters make. He metaphorically uses words to reveal the notion of confusion and destruction held by Sidi, Sadiku and Baroka on modernity. Expressions such as "no meaning", "nonsense" and "madness" characterize their speeches in their encounter with Lakunle. Their actions and sayings, to a great extent, show how unappealing the modern ways Lakunle makes frantic efforts to introduce to them is. For instance, Sidi says, "your big loud words, your ragged books", to confirm her dislike for modernity. Modernity seems senseless to Sidi. We observe that she considers Lakunle's utterances as being complicated and frivolous. His ideals are unpleasant and unrealistic. The adjectives "loud" and "big", which are both quantifiers, suggest to us that Lakunle has elevated himself to a pedestal that is baffles the people in the community. He is thus considered as one who only makes noise and disturbs the peace of others. He has become such a nuisance because his loud ideals seem illusive. Sidi is unable to comprehend what he keeps telling her because they are above her level. It is obvious that this strategy by Lakunle to demonstrate his ambition rather creates doubts in Sidi's mind and she makes light of his talks. Lakunle's failure to communicate meaningfully to Sidi results in the several banter and at the end, he fails to win her heart.

It is clear that the whole community sees his actions as being repulsive and causing that state of confusion. Sidi therefore distances herself from Lakunle because his ways are odd to her. There is consistent use of the word "mad" in making reference to Lakunle's actions and deeds. The repetition of the word creates a bad image of Lakunle as thus ridicules him.

Madness is attributed to modernity and as such Lakunle is not regarded with any seriousness.

Sidi informs him that:

119.           “Away with you. The village says you are **mad**,  
                  And I begin to understand.  
                  I wonder that they let you run the school  
                  You and your talk. You’ll ruin your pupils too  
                  And then they’ll utter **madness** just like you.”(pg.10)

Sidi finds education worthless and believes that the outcome would be of no value to those Lakunle trains. She despises Lakunle on the basis that education has made him behave strangely. She further expresses fears for the future since it is possible for Lakunle’s pupils to behave in like manner. With this, Sidi demonstrates a disagreement in their lines of thought concerning education. The same opinion of madness associated with modernity is held by Sadiku as she observes a change in Sidi’s behaviour. She confronts her and questions:

120.           “But Sidi, are you well? Such nonsense never passed  
                  your lips before. Did you not sound strange, even in your own hearing?  
                  Is this your doing, you popinjay? Have you driven the poor girl mad  
                  at last? Such rubbish... I will beat your head for this!”(pg.21)

One observes how Sadiku shows so much surprise at Sidi’s attitude. She is quick to associate it with Lakunle and becomes furious at Lakunle, accusing him for Sidi’s absurd behaviour. To Sadiku, Sidi’s recent strange behaviour could be attributed to her involvement with Lakunle. Her uninterrupted questions show her astonishment at the way Sidi speaks differently from what she has always been. She does not like the fact that she sounds like Lakunle who happens to be the only school teacher. This portrayal of Lakunle’s behaviour as unattractive by the people is reaffirmed by Baroka when Sidi enquires about his servants.

121. “No, **the madness** has not gripped them—yet.”(pg.39)

The noun phrase “the madness” is the focus in Baroka’s utterance. He indicates his condemnation of modernity by associating it with madness. The whole concept of modernity is unappealing to him. In view of this, he disassociates himself from issues related to modernity and registers his fear for its future implications. He notes that the madness is orchestrated by the school teacher who represents modernity. It is his wish that his servants are not taken by what is rapidly eating into the fibre of their tradition.

The sentence types also reveal Sidi’s perception of modernity as valueless and disgusting. This is observed in the emotional statements she makes. For instance, she tells Lakunle:

122. My name is Sidi. And now, let me be.

My name is Sidi, and I am beautiful. (pg.20)

This statement does not function to offer information but to communicate Sidi’s emotions. Her disdain for modernity is reflected in this statement because she registers her displeasure in being given a new name. It is to remind Lakunle of what she stands for and reiterate her traditional values. Sidi’s taste for tradition makes her to abhor the modern names Lakunle imposes on her. Lakunle’s bid to christen Sidi, by calling her names such as Ruth, evokes Sidi’s wrath and indicates her rejection of these names.

The extract below indicates the opposition Lakunle faces in wooing Sidi. Using the imperative structure, “don’t” at the time Lakunle tries to express his affection through kissing, buttresses Sid’s inclination to her culture. This is what empowers her to speak rudely to Lakunle. To her, kissing is “unhealthy”, and “unclean”.

123. “No, don’t! I tell you I dislike

This strange unhealthy mouthing you perform.

Every time, your action deceives me

Making me think that you merely wish  
To whisper something in my ear.  
Then comes this licking of my lips with yours.  
It's so unclean. And then the sounds you make- 'Pyout!'  
Are you being rude to me?"(pg.9)

The adjectives, *strange* and *unhealthy*, used to qualify *kissing*, further present modernity as unattractive and makes Sidi to distance herself from Lakunle.

Baroka's question at the end of the statement below, suggests his disagreement with Lakunle's odd behaviour. He makes mockery of his usual greeting by pronouncing it in a diminutive manner drawing Lakunle's attention to the fact that such courtesy has no relevance in Ilujinle.

124.           Guru morin guru morin, ngh-hn! That is  
                  All we get from 'alakowe'.  
                  You call at his house  
                  Hoping he sends for beer, but all you get is  
                  Guru morin. Will guru morin wet my throat? (pg.16)

Although Lakunle is the only teacher in the community, he does not command respect among the people. Lakunle's affection for Sidi is also not reciprocated even though he projects himself as a very important person with great ambition. Also, Sadiku and Baroka do not accord Lakunle any respect. The three characters demonstrate that they take exception to his modern ideals however, Lakunle adopts different ways to project himself above the others and tries to make them abandon their root.

The use of power in speech is evident analysing the tenor of the text. Interestingly, Baroka commands a lot of respect from Sadiku even when he continues to add to his harem. Baroka is able to stamp his authority in his interactions with Lakunle, Sidi and Sadiku. The power relation manifested between Baroka and Lakunle indicates the clash between tradition and modernity. For instance, Baroka speaks to prove his authority as a traditional leader. He demonstrates his power over all the other characters by expressing himself in a manner that make him domineering. He says to his guards “serve him a slap” when he gets irritable with Lakunle. This is a command that is expected to be obeyed by the guards.

Sidi is portrayed as being full of herself as she talks to prove her importance. She says:

125. “I am young and beautiful”.

This statement is not aimed at giving information but to demonstrate her pride. She has an overblown image of herself and this empowers her to speak with scorn to the other characters, especially Lakunle. She forces him to act the part of a drunk in the re-enactment of the stranger’s visit to the village. She further turns down Baroka’s proposal because she is obsessed by her beauty.

The verb forms which reflect past actions help to establish the contact among the characters. As well as that, the dialogues are marked with reprimands, warnings and name callings that indicate the relations. For instance Baroka says:

126. Akowe. Teacher wa. Misita Lakunle...

Guru morin guru morin, ngh-hn! That is all we get from ‘alakowe (pg.16)

The extract above indicates that there exists a contact between Lakunle and Baroka. Lakunle’s continuous exhibition of meanness is pointed out to him. Baroka’s familiarity with Lakunle results in the sarcastic comments he makes of him.

To conclude, this section looked at the stylistic use of the linguistic features and concludes that the nouns, verbs, adjectives and pronouns are used in a distinctive manner that helps the characters to effectively communicate their views. The linguistic choices made by the characters established different relationships. Further, the context within which they are used make the text what it means.

## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

#### 5.0. Introduction

This chapter of the study provides a summary of general and specific findings and conclusion on the study. The chapter further provides some recommendations for future research. The main aim of this research was to analyse the play, *The Lion and the Jewel*, by Wole Soyinka, from a stylistic perspective by exploring the stylistic values in the lexical choices and sentence types that are used to address the concerns of the writer. This research therefore sought to answer the following questions:

1. What stylistic effect do the linguistic choices create?
2. What meaning do the linguistic choices give the text?

#### 5.1 Summary of the Findings

The study reveals the variations in the linguistic choices made by the characters, Sidi, Lakunle, Baroka and Sadiku. There was a clear distinction of language use in terms of the lexical choices made by the characters in expressing their thoughts. The patterns that emerged from the lexical choices demonstrated the values and attitudes of the characters and their perception on tradition and modernity.

Under the lexical categories, different parts of speech such as nouns, verbs, adjectives and pronouns were distinctly used to highlight the clash between tradition and modernity. These lexical categories pointed to objects, perceptions, and attitudes that are associated with both traditional and modern lifestyles depicted in the text.

Proper nouns were used to give identity to people and places and to portray the characters' cultural background. Through the choice of lexical items, the characters were easily associated with either modernity or tradition. For instance, negative words such as "barbaric"

and “ignominious” are used by Lakunle. The researcher observed that the text was replete with common nouns and they referred to objects and animals that portray the lifestyle of the people. The abstract nouns reflected the concepts held by the characters. Concrete nouns that were familiar to the indigenous people were used for further clarification on concepts that were in the abstract or to explain foreign ideology.

More dynamic verbs were used to demonstrate the actions and activities of the characters.

The preponderance of descriptive and gradable adjectives aimed at giving more information on the characters and their affinity to the two cultures at play. The adjectives further exposed the perceptions and emotions of the characters.

The stylistic use of the pronouns reflected the attitudes and opinions held by the characters.

The grammatical category focused on functions of sentences rather than the structures. The characters made use of declarative, interrogative and imperative sentences. The sentence types revealed attitudes and perceptions of the characters. The thematic functions of the sentence types used could be observed, for instance, in the way declarative sentences were used to ask questions whereas interrogative sentences were used to give information. The character at the centre of the conflict, Sidi demonstrates resilience to change of culture through the several questions she puts to Lakunle. The imperatives were used by her to prove her superiority over all the other characters, as she is referred to as the village belle.

## **5.2 Specific Findings**

Soyinka’s style of using variation in the linguistic choices among the characters has aptly proven that language is a resource for making meaning. The characters used different strategies to communicate their thought. The analytical tools used revealed the ideologies or perceptions infused in the lexical choices. The use of words such as *bride price*, *wedding*, *Christians*, and *outmoded*, indicates that the text borders on culture and change. The tenor, as

expressed in the dialogues of the characters indicates disrespect, ridicule and self-projection as they engage in turn taking. The sentence types and lexical choices established these interpersonal relationships among the four characters.

The use of unfamiliar words, names and ideas by Lakunle in his interactions with the people of Ilujinle makes the people to associate him with madness, leading to a total rejection of his ways. The people are unable to relate with his linguistic choices and ideals. Even though Lakunle is the most educated person in the village, he never gets respected because his language and lifestyle are alien to the people. We observe from the analysis that the choice of vocabulary was influenced by factors such as the characters' social status as well as level of education. For instance, the language used by Baroka proved his status as the custodian of the land. The lexical choices proved that he was much rooted in the culture. He commanded and made demands to project his authority. It was observed that Lakunle's status as the only teacher did not in any way influence the people of Ilujinle to readily accept his ideals. He was unable to effectively communicate to the people due to his verbose language. The context of the dialogues revealed the relationships among the characters and their attitudes of scorn, pride, desperation, authority, ridicule and disrespect. The subtle nuances of such meanings are observed in the context of their expressions.

### **5.3 Conclusion**

The stylistic use of the linguistic features portrayed the simple and sophisticated lifestyles portrayed by each of the cultures. Through the use of linguistic devices such as pronouns, there was the establishment of solidarity or hostility among the characters. We observe from the analysis that the availability of alternative lexical features made it possible for the characters to express their thoughts easily and to break the barriers of communication which could have been created by Lakunle. The use of these alternative words and phrases by the

people of Ilujinle in communicating also does not make it possible for Lakunle to penetrate the culture with expressions pertaining to the foreign language. The language used by Lakunle and the other characters proves that language and culture are closely related. Lakunle's determination to introduce modernity to the people resulted in his introduction of new vocabulary to the people. There was the evidence of the evolution of language over time as the characters interacted. We observe new words, coinages and additions to old linguistic features by the characters.

Lakunle, however, failed to convince Sidi and the other characters due to being verbose and using unfamiliar words, as well as emphasizing foreign concepts. In effect, he failed to relate with the indigenes. The fear of losing their culture made the people of Ilujinle so resilient.

The message of cultural alienation, and change and resilience was skilfully conveyed through the use of the linguistic features.

The linguistic choices made inform the style of Soyinka. The study confirms that the linguistic features adopted by the writer show the interrelationship between language and literature as employing a stylistics analysis to the text, was effective in communicating the themes effectively.

#### **5.4 Recommendations**

A stylistic study involves critical reading in order to identify the elements of style in a particular text. It is therefore recommended that this approach of linguistic analysis be incorporated in the teaching of Literature-in - English in Senior High Schools. This will make literature lessons more interesting and engaging, since there will be exploration and critical thinking to arrive at meaning. This way, students will also build their vocabulary power.

Students and writers must pay attention to their style of writing in order not to miscommunicate to their readers. They must use the appropriate structures and varied linguistic features to be able to come out with such stylistic phenomenon as observed in Soyinka's text. A comparative study of the stylistic patterns of Soyinka's dramatic texts could be carried out to examine how meaning is conveyed in the texts. This will give a holistic interpretation of how Soyinka employs stylistic devices in his texts to enhance meaning.

A further research could also consider using Halliday's Interpersonal Metafunction to explore how character traits are linked to the general meaning in the text.

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