**A LINGUISTIC ANALYSIS OF METAPHORS IN THE POETRY OF NIYI OSUNDARE**

**BY**

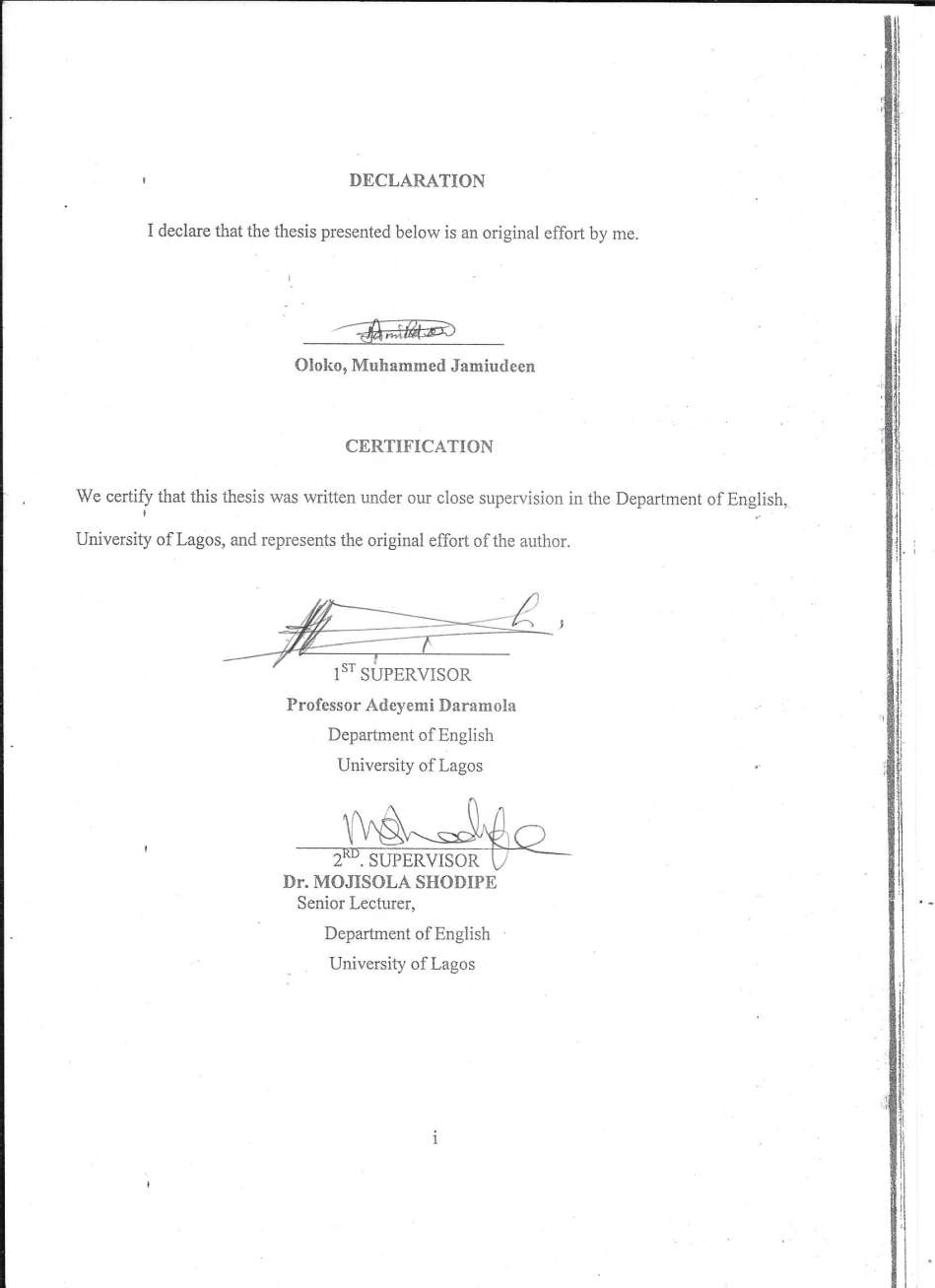
**OLOKO, MUHAMEED JAMIUDEEN**

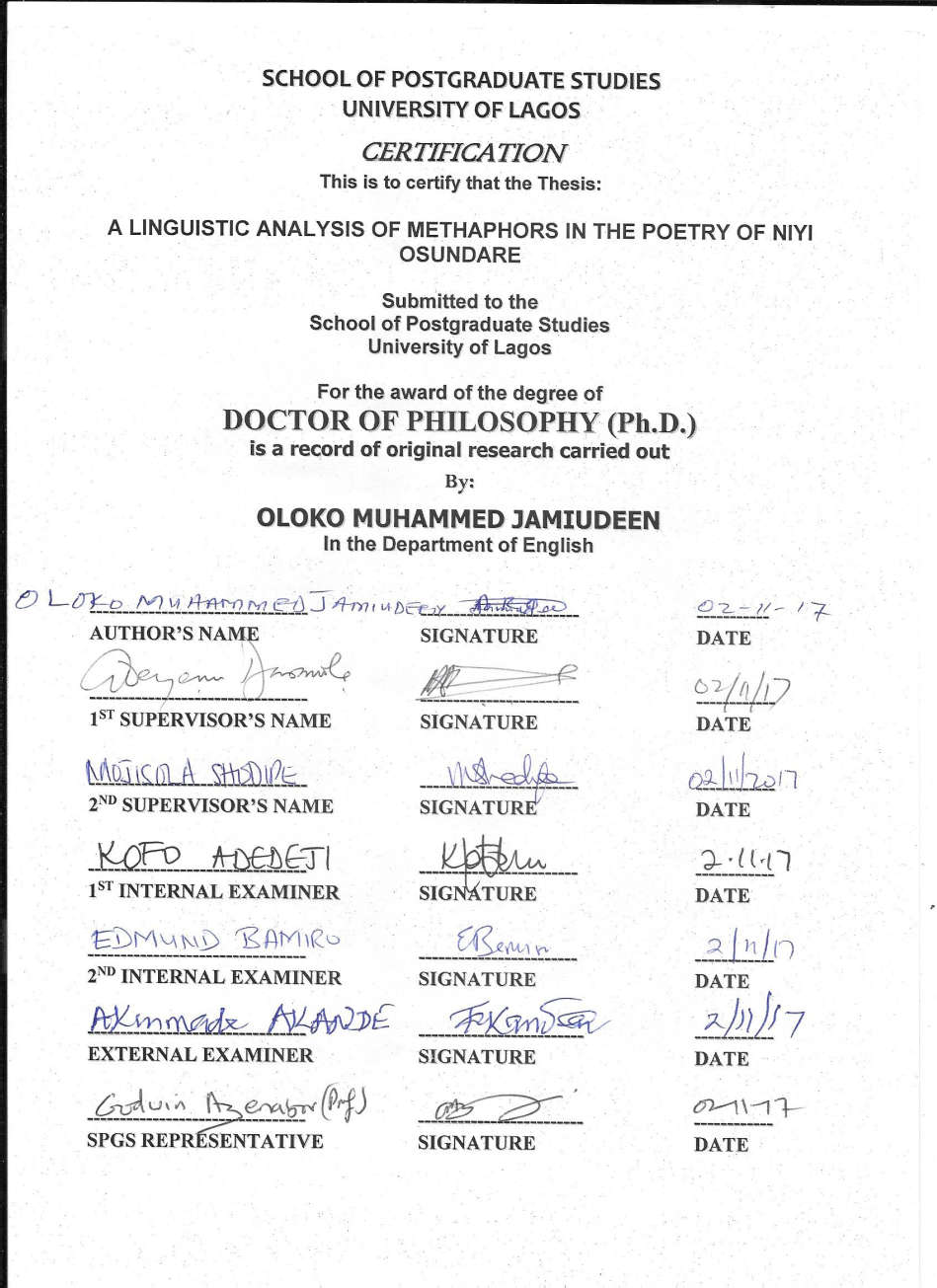
**B.A. (ED) English (Ilorin), M.A English (Lagos) Matriculation Number: 069013044**

**A thesis submitted to the School of Postgraduate Studies, University of Lagos,**

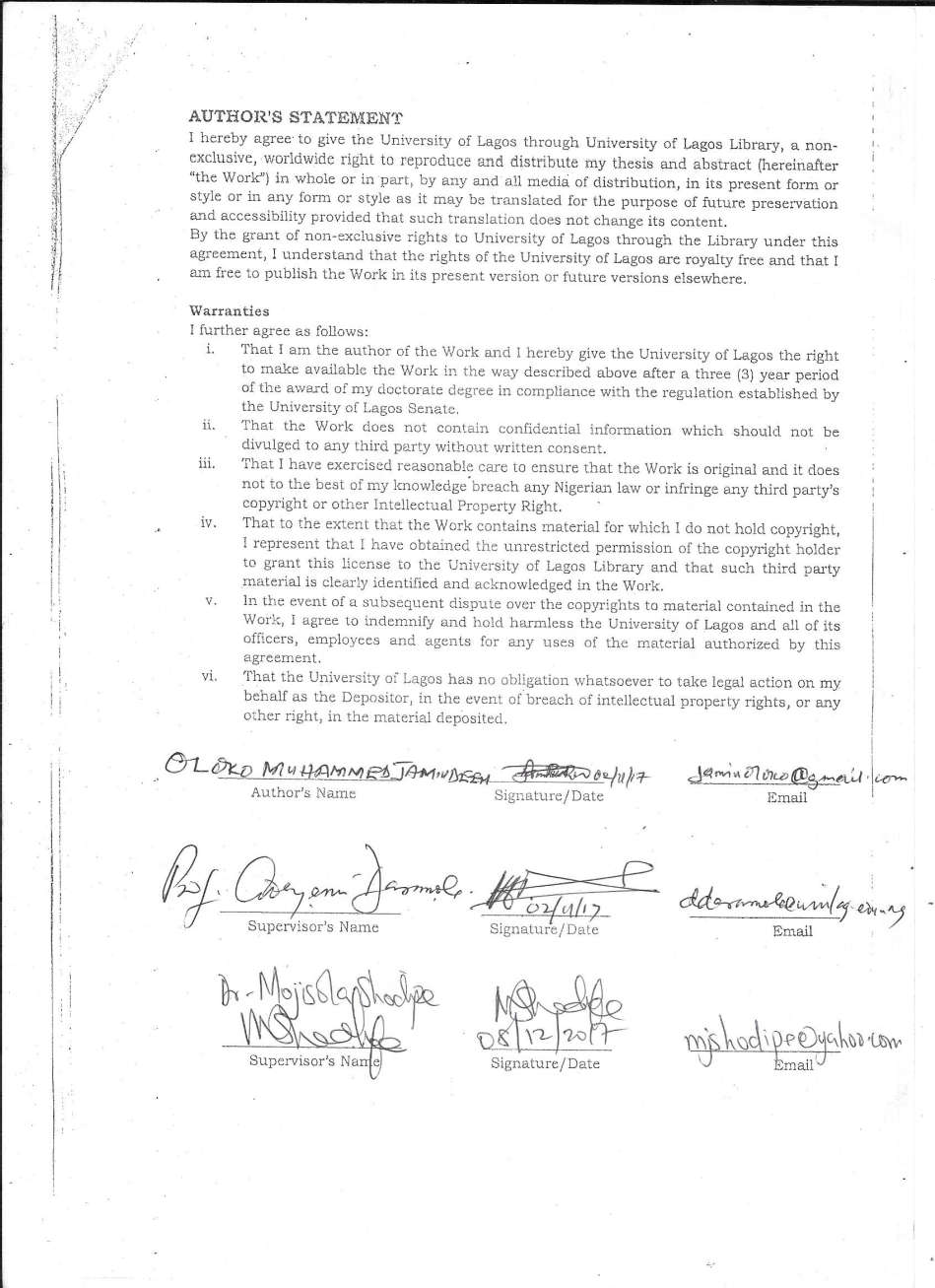
**in partial fulfilment of the requirements for the award of the Degree of Doctor of Philosophy (Ph.D.) in English.**

i

ii



iii



iv

## DEDICATION

This work is dedicated to my creator, Allah (SWA), the most beneficent and the most merciful and to my mother, Mrs Fatima Oloko and my late father, Raji Salami Oloko.

## ACKNOWLEDGEMENTS

The list of my appreciation is so long that abridging it is the best option in this situation where time and space will not permit me to mention all the people whose guidance, support and encouragement spurred me to commence and complete this work. First and foremost, I give all thanks and praise to Allah my creator who sustained me in completing this thesis.

I express my deep appreciation to my supervisors, Professor Adeyemi Daramola, my teacher and mentor for almost two decades and Dr Mojisola Shodipe, a humble and dedicated teacher for their painstaking supervision of my research work. I must quickly add that Dr Sola Osoba also played significant supervisory role before his disengagement from the institution. I thank you all for your warm and good-natured disposition.

My appreciation also goes to the following members of the Department of English, University of Lagos: Professor Segun Awonusi, my teacher and boss when he was the vice-chancellor, Tai Solarin University of Education, Ijebu-Ode, Dr Augustine Nwagbara and Dr Fola Nurein Alimi for the encouraging support received from them. I also owe a debt of gratitude to Dr Tunde Opeibi for making useful comments and observations on this work.

I must also thank members of the Department of English, Tai Solarin University of Education, Ijebu-ode most especially Dr Yomi Okunowo for making useful suggestions at the various stages of this work. I also say a big thank you to Dr Dele Sogbesan, my teacher in the then Ogun State College of Education who assisted in editing the thesis. Professor Alani Seriki, Dean, College of Humanities also deserves to be appreciated for his moral support and encouragement. The support of the University authorities in the course of the programme is also well acknowledged.

I also acknowledge the support of Professor Babalola Emmanuel Taiwo, Obafemi Awolowo University ( who was at TASUED briefly on sabbatical leave ), Professor Gabriel Osoba, Lagos State University and Professor Emanuuel Adedayo Adedun, Mountain Top University.

My sincere thanks go to my better half, Alhaja Sherifat Oloko for her moral support. Behind every successful man, they say, there is a woman. And to my children, Azeez Oloko (University of Lagos), Azeesat Oloko (Ogun State University), Hafeez Oloko (Federal University of

Agriculture), Hafsat Oloko and Azif Oloko, I appreciate your sacrifices and understanding during the period of my studentship and the writing of this thesis.

An adage in Yoruba says “Ti oba si baase, kini baala fela”, meaning “if there is nobody to prepare a delicious meal, there is nothing for a hungry man to eat”. I therefore extend my appreciation to Professor Niyi Osundare whose volumes of insightful poems constitute the primary sources of data for this study. Besides, he is also a source of inspiration to me since I met him in 2008. I thank him for given me the opportunity to interview him on three different occasions, which is a rare opportunity. At times he called from the United States of America (USA) to ask how far I have gone about my work. Thanks, sir, for your love.

Lastly, I commend my humble self for the dogged determination to complete this thesis and the Ph.Dprogramme. At this juncture, Chief Obafemi Awolowo’s wise saying that “it is not how long, but how well” readily comes to mind. I therefore once again appreciate the bountiful mercy of God. Above all, to Him be the glory.

## ABSTRACT

Poetic discourse has always been considered an important aspect of discursive practices that presents a scholarly approach to creative uses of language. Poetic discourse is considered to be comprehensively language-dependent; it relies mainly on the rhetorical and pragmatic configuration of linguistic elements for effective communication. In the rhetorical communication of a poet’s message, metaphor is an important device that is deployed deliberately to enhance the persuasive effect of the text by providing striking and vivid images which enhance the communicative meaning of a poetic work. Niyi Osundare is a world- renowned Nigerian poet who has published eighteen books of poetry; multiple plays, travelogues, and monographs, as well as numerous scholarly articles and essays. The choice of metaphor in the investigation of Osundare’s creative use of language is motivated by the predominance of this literary device in his poetry. The problem of using a foreign language to express African realities, coupled with the problem of translation, constitutes a serious challenge to African writers. The “language question” has thus been a recurring issue in African literature whereby writers creatively explore the resources of the English language for the adequate expression of African thoughts and ideas. In addressing this problem therefore, this study investigates Osundare’s artistic deployment of a ‘foreign’ language to convey the African indigenous and world view to a global audience while imbuing his poems with a unique bilingual expressiveness and emotive content. The thrust of this study is to undertake a linguistic analysis of metaphors and how they function in communicating meaning for readers’ accessibility. This research also examines the aesthetic significance of Osundare’s poetry in terms of the poet’s skillful manipulation of textual features in the unique structuring of his poetry, and by implication, in structuring the message. The poems which are selected for analysis in this study were chosen for their topicality as well as their political, economic and cultural significance. Furthermore, most of these works are quite definitive of Osundare’s poetic style as they are overwhelmingly relevant in their metaphoric and linguistic import. The analysis of Osundare’s poetry in this study is carefully backgrounded against Halliday’s (2004) theoretical model of grammatical metaphor which explains meaning in terms of the ideational and interpersonal metafunctions of Systemic Functional Linguistics (SFL). The findings of this study show that Osundare successfully uses English language to convey his message to the global audience and yet flaour his poems with nativeness and novelty through his bilingual creativity. The study also provides evidence of the emergence of some categories of metaphors that are not commonly discussed in Osundare’s poetry. The study contributes immensely to the understanding of linguistic analysis of Osundare’s poetry. Another significant contribution of this study is that the work linguistically situates Osudare’s use of metaphor in the political, economic, social and cultural life of the Nigerian people. The work also showcases the interface between foreign and indigenous languages thereby ‘‘tackling the language question’’ in African literature. The study thus concludes that for African literature to continue to enjoy large audience which cut across local and international readership, ‘the gradualist’ approach which advocates a de-anglicization and Africanization of the English language should be sustained until the recurring issue of language question is permanently resolved.

Keywords: poetry, metaphor, language, linguistics, rhetoric.

## TABLES OF CONTENTS

**TABLES**

1. Summary of Processes in Text 1 108
2. Clausal Analysis of the Processes in Text 1 109
3. Summary of Processes in Text 2 114
4. Clausal Analysis of the Processes in Text 2 115
5. Summary of Processes in Text 3 128
6. Clausal Analysis of the Processes in Text 3 129
7. Summary of Processes in Text 4 141
8. Clausal Analysis of the Processes in Text 4 142
9. Summary of Processes in text 5 154
10. Clausal Analysis of the Processes in Text 5 155
11. Summary of Processes in text 6 166
12. Clausal Analysis of the Processes in Text 6 167
13. Clausal Analysis of Mood Structure in Text 1 182
14. Clausal Analysis of Mood Structure in Text 2 184
15. Clausal Analysis of Mood Structure in Text 3 194
16. Clausal Analysis of Mood Structure in Text 4 202
17. Clausal Analysis of Mood Structure in Text 5 213
18. Clausal Analysis of Mood Structure in Text 6 220
19. Clausal Analysis of Thematic Structure in Text 1 238
20. Clausal Analysis of Thematic Structure in Text 2 239
21. Clausal Analysis of Thematic Structure in Text 3 246
22. Clausal Analysis of Thematic Structure in Text 4 254
23. Clausal Analysis of Thematic Structure in Text 5 265
24. Clausal Analysis of Thematic Structure in Text 6 269

CONTENTS

Declaration i

Certification ii

Author’s Statement iii

[Dedication iv](#_TOC_250059)

[Acknowledgements v](#_TOC_250058)

[Abstract vii](#_TOC_250057)

Table of Contents viii

[CHAPTER ONE](#_TOC_250056)

* 1. [Introduction 1](#_TOC_250055)
  2. [Background to the Study 1](#_TOC_250054)
  3. [Osundare and his Works 8](#_TOC_250053)
  4. [The Significance of Language in Osundare’s Poetry 15](#_TOC_250052)
  5. [The Research Problem 19](#_TOC_250051)
  6. [Aim and Objectives of the Study 22](#_TOC_250050)
  7. [Research Questions 24](#_TOC_250049)
  8. Significance of the study 25
  9. [Scope and Delimitation of the Study 25](#_TOC_250048)
  10. [Conceptual Clarifications 26](#_TOC_250047)
  11. [Theoretical Framework 28](#_TOC_250046)

1.10.0 Systemic Functional Linguistics 28

* + 1. [Grammatical Metaphor 28](#_TOC_250045)

1.10.2 Ideational and Interpersonal Metaphors 38

[CHAPTER TWO](#_TOC_250044)

* 1. [Literature Review 50](#_TOC_250043)
  2. [Forms of Literature and African Poetry 50](#_TOC_250042)
  3. [The Concept of Metaphor 55](#_TOC_250041)
  4. [Types and Functions of Metaphors 61](#_TOC_250040)
     1. [Anthropomorphic Metaphors 61](#_TOC_250039)
     2. [Animal Metaphors 62](#_TOC_250038)
     3. From Abstract Phenomenon to Concrete Metaphors 64
     4. Syaesthetic Metaphor 65
     5. [Organic Metaphors 67](#_TOC_250037)
     6. Telescoped Metaphors 67
     7. [Alimentary Metaphors 69](#_TOC_250036)
     8. [Cultural Metaphors 70](#_TOC_250035)
     9. [Academic Metaphors 72](#_TOC_250034)
     10. Technology Metaphor 73
  5. Stylistics in Literary Analysis and Linguistics 76
     1. [Stylistic Variant Forms 86](#_TOC_250033)
     2. Stylistic Deviant Forms 88
        1. [Kinds of Deviation 91](#_TOC_250032)
     3. [Foregrounding 94](#_TOC_250031)

[CHAPTER THREE](#_TOC_250030)

* 1. [Methodological Framework 96](#_TOC_250029)
  2. [Multi Stage Sampling Method 96](#_TOC_250028)
  3. [Research Instrument 96](#_TOC_250027)
  4. [Sources of Data. 97](#_TOC_250026)
  5. [Data Collection Procedure 97](#_TOC_250025)
  6. [Data Presentation 102](#_TOC_250024)
  7. [Method of Data Analysis and Interpretation. 102](#_TOC_250023)

[CHAPTER FOUR](#_TOC_250022)

* 1. Textual Analysis and Findings 106
  2. An Analysis of Structural Properties of Metaphors of Transitivity 106
     1. [Identification of Metaphors of Transitivity in Text 1 108](#_TOC_250021)
     2. Clausal Analysis of the Processes in Text1 109
     3. [Identification of Transitivity in Text 2 112](#_TOC_250020)
     4. Clausal Analysis of the Processes in Text2 115
     5. [Identification of Transitivity in Text 3 127](#_TOC_250019)
     6. Clausal Analysis of the Processes in Text 3 129
     7. [Identification of Transitivity in Text 4 139](#_TOC_250018)
     8. [Clausal Analysis of the Processes in Text 4 142](#_TOC_250017)
     9. [Identification of Transitivity in Text 5 153](#_TOC_250016)
     10. Clausal Analysis of the Processes in Text 5 155
     11. [Identification of Transitivity in Text 6 165](#_TOC_250015)
     12. Clausal Analysis of the Processes in Text 6 167
  3. Analysis of Metaphors of Mood in the Texts 179
     1. Clausal Analysis of Mood Structure in Text 1 182

4.2.2. Clausal Analysis of Mood Structure in Text 2 184

* + 1. Clausal Analysis of Mood Structure in Text 3 194
    2. Clausal Analysis of Mood Structure in Text 4 202
    3. Clausal Analysis of Mood Structure in Text 5 213
    4. Clausal Analysis of Mood Structure in Text 6 220
    5. [The Pronominal System in the Texts 233](#_TOC_250014)
  1. Analysis of the Thematic Structure in the Texts 237
     1. Clausal Analysis of Thematic Structure in Text 1. 238
     2. Clausal Analysis of Thematic Structure in Text 2 239
     3. Clausal Analysis of Textual Structure in Text 3 246
     4. [Clausal Analysis of Thematic Structure in Text 4 254](#_TOC_250013)
     5. Clausal Analysis of Thematic Structure in Text 5 265
     6. Clausal Analysis of Thematic Structure in Text 6 269
  2. [Cohesion in the Texts 280](#_TOC_250012)
     1. [Lexical Cohesion 282](#_TOC_250011)
     2. [Grammatical Cohesion 290](#_TOC_250010)
  3. Style as Deviation in Niyi Osundare’s Metaphorical Expressions 310
     1. [Graphological Deviation 310](#_TOC_250009)
        1. Punctuation 311
        2. Capitalization 315
        3. Hyphenation 319
        4. Jumbling of words 321
        5. Visual Symbolism 323
     2. [Phonological Deviation 324](#_TOC_250008)
        1. Alliteration 325
        2. Onomatopoeia 330
        3. Pattern Repetition 332
     3. [Grammatical Deviation 334](#_TOC_250007)
        1. Ellipsis 335
        2. Parallelism 340
     4. Lexico-semantic deviations 343
        1. Symbols 344
        2. Coinages and neologism 349
        3. Selection Restriction Rule 351
        4. Category Rule Violation 353
  4. A Summary of Major Findings 357

[CHAPTER FIVE](#_TOC_250006)

* 1. [Conclusion 359](#_TOC_250005)
  2. [A Summary of Major Findings 359](#_TOC_250004)
  3. [Contributions to Knowledge 365](#_TOC_250003)
  4. [Conclusion and Recommendations 367](#_TOC_250002)
  5. [Direction for Further Research 369](#_TOC_250001)

Appendices

Appendix 1: Presentation of Texts ( the poems-primary source of data) 370

Appendix: Text of Interview with the People’s Poet- Niyi Osundare. 378

[References 391](#_TOC_250000)

## CHAPTER ONE

## INTRODUCTION

## Background to the Study.

Poetic discourse has always been considered an important aspect of discursive practices that presents a scholarly approach to creative uses of language. Poetry, particularly, provides a fertile research platform for literary creativity, demonstrating the great communicative and manipulative potentials of the English language in a second language situation. English usage in a second language context as is the case in Nigeria has shown that African writers such as Niyi Osundare have acquired sufficient skills to creatively deploy this language to describe and express the socio-economic, socio-political as well socio-cultural worldview of their people. One significant point to note is that the numerous texts produced in English by Nigerian writers and their effects on the Nigerian populace confirm the fact that writers such as Osundare have demonstrated their bilingual creativity and communicative competence.

Commenting on Osundare’s revolutionary agenda and the aesthetic nature of his poetry, Ogundele in his review of Niyi Osundare as a trickster writes:

Poetry of New Orality, the literary movement started in Nigeria in early 1980s, was motivated as much by the felt need for a new national political order by the search for a new kind of poetic.

As such it had two main components: an exclusive focus on contemporary social-political situations refracted through the abstract, secular myths of Marxism; and second, a variety of demotic modes and

styles designed to communicate instantly and affectively.

One of the practical dimensions of the movement’s aesthetics, which in fact embodied its spirit, was the revival of

public poetry performances in the manner of, well, the ‘old orality’. In time, these performances became festival occasions and political events rolled into one. (2011:1).

Niyi Osundare, Ogundele remarked, is one of the earlier and major voices of this movement. He noted that Osundare’s involvement in performance poetry is an attempt to fulfill his social responsibility of connecting with his people as his people-oriented poetry is fulfilled through performance. The orality character and performance structures of his poetry explain why in many of his poems he employs techniques and resources from African oral tradition.

Osundare represents a generation of African writers and the new Nigerian poetic tradition who take delight in mass public participation in their poetry. Described as the “people’s poet” (Na’ Allah, 2003), Osundare employs and reinvents familiar socio-cultural memes to project the socio-cultural worldview of his people. Osundare’s poetry is an infusion of cultural process in an artistic manner. The rich cultural heritage of the Yoruba race is treated as of great value in most of his works. Osundare makes conscious efforts to preserve Yoruba speech culture even in foreign language. He is a poet who thinks, feels and imagines things in Yoruba and yet expresses them in English. Okunowo (2012:10) says, “Osundare’s poetry seamlessly co-hosts Yoruba and English, with an obvious Yoruba semiotic structure that communicates across boundaries”. Thus, we examine in this study the unique characteristics that make the description of Osundare as “a Yoruba poet who writes in English”.

Additionally, the work does not involve merely the analysis of the poetry of this second generation poet in Nigeria, but also its application to social meaning in the Nigerian political environment. Osundare’s poems are not only associated with events, the environment and culture but it is also associated with economy and politics. His adamant rejection of a corrupt political system resulting in economic depression, class segregation, social injustice and the oppression of the downtrodden masses is firmly established in his poetry. As a social crusader, he is concerned about the reconstruction of the Nigerian political and economic systems for the purpose of bringing about a peaceful society and a level playing ground for all.

Niyi Osundare is a world-renowned Nigerian poet. He has published eighteen books of poetry; multiple plays, travelogues, and monographs; articles and essays. In this study, the choice of metaphor as a major focus in the linguistic analysis of his poems is informed by the assumption that metaphor is the dominant language in his poetry. Metaphor is regarded as a major window of poetic creativity. It is “the descriptive application of qualities from one thing to another” Moody (1979:20). The literary idea of metaphor is what is being projected in this research work.

Metaphor is creatively employed by Osundare to make his message more vivid, concrete and persuasive and to arouse an emotional response in the reader. It is a predominant literary device in Osundare’s poetry that serves as a platform for commenting and projecting the socio-political, socio-economic and socio-cultural ideologies of his country, Nigeria. His comments on these ideologies are in two folds. First, to promote a just and equitable society and second, to condemn social injustice and class conflict in the Nigerian society.

Niyi Osundare is a prolific African writer who uses metaphors from different fields of human endeavour. His deep knowledge of metaphors is demonstrated in his poetry as he employs this literary device as the major window of his poetic creativity. Topical issues such as politics, economics, culture, history and the concept of time constitute sources of Osundare’s metaphors. Buttressing this assertion, Ogungbemi (2016:519) remarks that “metaphors are linguistic armories deployed by Osundare to question and address socio-political issues in Nigeria and beyond”. Dare (2010:399) also observes that:

Osundare draws imagery and metaphors from nature, the Yoruba mytho-poesies, the bucolic environment,

the linguistic science, the natural science etc… For instance, the use of imagery and metaphors from nature by Osundare is more intensively and extensively exemplified in

the ‘eye’ of the earth, whose prodigious poetic energy, verbal amplitude and fecundity creativity have been well - documented.

A good insight into the way these metaphors and images are deployed will contribute significantly to the understanding and appreciation of Osundare’s poetics.

In the analysis of the various metaphorical expressions in Osundare’s poems, resources from Halliday’s (2004) grammatical metaphor that are concerned with the ideational and interpersonal metafunctions of Systemic Functional Linguistics (SFL) are adopted as the theoretical model. Thus, these metafunctions correspond to transitivity and mood analysis to account for the communicative strategies adopted by the poet to deliver his message to a global audience. The

study also employs relevant stylistic devices since stylistics is an aspect of linguistics and more importantly plays a significant role in the application of linguistics to literature. A major interesting aspect of this study is the implications of the linguistic analysis for English language acquisition and usage as English as Second Language ( ESL) in Nigeria. This is demonstrated in Osundare’s works as he successfully uses non-indigenous language to express his socio-cultural worldview as well as communicate his message to his audience. The study proposes that the mixture of specific cultural memes and language use, particularly in creative endeavours in modern African literature, is capable of charting a new way of examining the language of creative expression in African literature. The work is thus perceived as emerging with new possibilities, making relevant contributions to this area of knowledge in African literature.

Over the years, the application of linguistics to literature has generated a lot of controversies. This was what prompted linguists, especially Freeman, to come up with a linguistic concept known as ‘linguistic stylistics’ to end the controversies between these two fields of study. Stylistics to most linguists involves the application of linguistics to the study of literature. This thesis therefore integrates the two disciplines - linguistics and literary studies. This method of analysis is quite rewarding as it is not restricted to the investigation of the linguistic and stylistic features but also involves the explication of the literary techniques employed by Osundare in his poetry. This is predicated on the fact that his works are rich and innovative in both linguistic and literary devices and, of course, focus on a new stylo - linguistic perspective in African poetry that provides a challenge for linguistic and literary critics.

The question of what should constitute ‘’African literature’’ has long been argued for over 50 years; starting from African writers gathering at Makerere University in 1962. It was this inquiry that incited the “language question’’ in African literature (Okunowo, 2012:2). African writers and scholars in African literature have engaged in serious debates on which language African literary artists should adopt in writing African literature. While a group argued that African writers have no business using foreign languages to write African literature, another group held a contrary opinion. The first group known as the accommodationist and led by Leopold Sedar Senghor was of the opinion that the promotion of African languages as the language of African literature will be an effort in futility and would result in African literature going into extinction. This group thus favoured the use of foreign language to write African literature. The middle group was the group Ogungbemi *et al* (2016:27) referred to as “the gradualists, the dwellers of the middle of the road who advocated a de-anglicization and Africanization of the English language”. The third group, regarded as the radicalist group in which Ngugi wa’Thiongo, Chinua Achebe, Wole Soyinka and Obi Wali were leading voices, promoted the use of African indigenous languages to write African literature. Unfortunately however, African scholars and writers in African literature have achieved little or nothing in the development of African languages which they claimed are sufficient enough to promote African literatures and cultures. Buttressing the assertion that the language question is a serious issue in African literature, Osundare opined in an interview that “…yes, it is true. I don’t remember any conference of African literature I have attended for the past thirty years in which the issue of language has not been raised. I think it is just as it should be as the Yoruba say ‘tí iná ò bá tán láso,èjè kíí tán ní èkánná’. ‘As long as you have lice in the edge of your cloth, you must have blood stains on your

finger nails’ (Personal interview, 2016). Thus, the “language question” has remained a recurring issue in African literature.

From the foregoing, it can therefore be argued that the language question poses a challenge to an African writer who faces the dilemma of overcoming the problem of interface between his first language and the second language. Osundare buttresses this claim as he laments that “mediating all this (Yoruba thoughts, words, and rhythms) in English is a problem which has long become a challenge…” (Osundare, 2000: 30). In fact, he confessed in an interview that “at the personal level, I enjoy myself tremendously when writing in Yoruba (personal interview, 2016). Thus, at one end, an African writer wants to discharge his duty as the voice of his people through his writing in a language not culturally rooted into that society. At the other end, the writer wants to “talk back” (Ashcroft et.al. 1989) to a global audience in order to correct centuries of misrepresentations of Africa by European scholars. Moreover, “the language of postcolonial literature provides a fertile creative contact zone within which language-culture in contact could be studied” (Okunowo, ibid). It is on this premise that the study examines how African literary works illustrate how European languages as second languages (L2) co-function with African languages in expressing African realities. Hence, we attempt to demonstrate in this study how Osundare deals with the issue of ‘language question’ in his poetic works.

This thesis describes and explains how Osundare has successfully used both indigenous and foreign languages to express the socio-economic, socio-political as well as the socio-cultural issues of contemporary life in Nigeria - an achievement that has earned him international

recognition as one of the foremost African poets.

## Osundare and His Works

Niyi Osundare is one of the foremost African renowned poets. He was born in Ikere-Ekiti, Ondo State, Nigeria in 1947. He graduated with B.A. (Hons) in English and Literature from the University of Ibadan and thereafter proceeded to Leeds and Toronto Universities where he obtained masters and doctorate degrees respectively. He was an English teacher in various Nigerian universities and overseas. Osundare, Professor of English and former Head of the Department of English, University of Ibadan, was not only a poet but also a teacher of Stylistics and a columnist with *Newswatch Magazine* and *Sunday Tribune Newspaper*. His experiences as a witness to political, economic and social corruption and disorder in Nigeria, and indeed, in the entire continent of Africa greatly informed his poetic communication.

Osundare has published about fourteen volumes of poetry and has won numerous prizes both home and abroad. These prizes include the Commonwealth Poetry Prize for 1986, the Noma Award in 1991. Others include ANA/ Cadbury poetry prize, BBC Arts award, and Tchcaya U Tansi Award for African poetry. Osundare’s published works include *Songs of the Market place* (1983) *Village Voices* (1984), *The Eye of the Earth* (1986), *Moonsongs* (1988), *Songs of the Season* (1990), *Waiting Laughters* (1990), *Selected Poems* (1992) *Midwife* (1993), *The word is an Egg* (19199), *Tender Moment* (2006), *Days* (2007), *City Without People* (The Katrina poems) (2011) and *Random Blues* (2011). His other works include plays ((*Two Plays, 2005*)) and a book of essays (*Thread in the Loom*, 2002).

Niyi Osundare belongs to a new generation of Nigerian poets who broke the mysticism of the previous poetic aura in Nigeria. This generation of writer rejects the obscure diction of the older generation such as Wole Soyinka and Chrisopher Okigbo and re-presents it in a form that has attracted large audience and public participation. Members of this new generation of writers came into literary prominence in the late 1970s and early 1980s in Nigeria and other parts of Africa. Notable members of this generation of Nigerian poets include Tanure Ojaide, Odia Ofeimun, Femi Fatoba, Niyi Osundare, and Biodun Jyifo. Niyi Osundare however stands out among his contemporaries as his work indicate, illustrate and project the accomplishment of contemporary Nigerian poetry in English. Acknowledging this fact, Stewart Brown (2003:104) writes:

If Ofeimun is the voice of the harlequin, the goad, the wit puncturing

the pomposities of Nigeria’s rulers with ironic barb and bells, then Niyi Osundare is the high priest of the alternative vision…

He is the poet whose lyrical and critical intelligence seems to offer both an alternative politics and a notion of poetics which suggest

a real way forward for Nigerian-indeed African-poetry in English.

Osundare’s poems are both revolutionary and transformative. His poetry is revolutionary because of his Marxist posture and adamant rejection of a corrupt political system in Nigeria. He makes his poetry transformative by dissociating it from the socioeconomic processes that make it elitist. He also eschews the obscurity and arcane language of the pre-civil war poets. Osundare is a poet who is concerned about the plight of the masses and the Nigerian society. These major concerns of Osundare are aptly described by Killam (2003:136) thus:

…Coincidence with this search for an appropriate poetic model is his desire to revitalise poetry and prompt his audience to action…

His principal concerns are with the larger issues of Nigerian public life as they affect and compromise the wellbeing of society as a whole.

And these concerns are apparent from the first publication.

Osundare’s first publication, *Songs of the Market Place* (1983) is popularly regarded as his poetic manifesto. In this collection, Osundare fulfils his pledge of making his poetry accessible to the generality of the people. It is in this volume that he declares and spells out his intentions and outlines the goals of his poetry:

poetry is

Not the esoteric whisper Of an excluding tongue. Not a claptrap

For a wondering audience. Not a learned quiz.

Entombed in Grecoroman lore

Poetry is

a lifespring

which gathers timbre

the more throats it plucks harbinger of action

the more minds it stirs Poetry is

man meaning to

man *‘Poetry is’ SMP p. 4*

This collection contains all kinds of poems and a wide range of topics. Most of the poems in this volume assert and reinforce Osundare’s connection with his agrarian roots and nature.

The second volume of Osundare’s poems, *Village Voices* was published in 1984. Most the poems in these collections centre on social inequality, embesslements of public funds, political corruption and injustice. *Village Voices* is a volume that portrays the activities, concerns and attitude of peasant farmers. Osundare in this collection employs proverbs, imagery and songs and lyrics that reflect the agrarian life style of the ordinary people.

*The Eye of the Earth* is Osundare’s third collection and was published in 1986. In this volume, Osundare celebrates the natural world and the peasant tradition of the people of Ikere, Osundare’s home village. *The Eye of the Earth* is a carefully structured collection and rich in original imagery. Osundare’s major concern in this volume of poems is the presentation of an intimate, simple, African relationship with nature. He presents the earth as a metaphor and a sacred entity that should not be destroyed. Osundare’s felicitous use of language as well as his commitment to social change is perhaps why the volume is regarded as his most accomplished work for a long time.

In *Moonsongs* (1988), Osundare exhibits his skill as a performer poet by citing his involvement of oral tradition in his poetry. The communal and participatory element in the poetry is well entrenched in this volume. The moon as a metaphor functions as an object of illumination and also symbolizes the right kind of vision desired by the poet.

Most of the poems in *Moonsongs* were written after Osundare regained consciousness from the injury he sustained when thugs attacked him in Ibadan. This was a life experience that created a stylistic change in his poetry. It is observed that this volume is more complex than the previous three volumes. The moon is presented by the poet as ‘‘a complex masks’’ to indicate the complex phases of the moon. The poet also refers to the moon as ‘‘a mask dancing’’ to talk about the different appearances of the moon and its positive and negative activities in the society. Beyond the rays produce by the shining moon, its benefits to man are enormous. The complex nature of this collection prompted critics to allege Osundare that that he has abandoned poetry for the masses. It is on this note that Killam (2003:141) observes that:

…The poems of *The Eye of the Earth* and *Moonsongs* are structurally

and linguistically more complicated and make a greater demand on the reader. To be fully understood and appreciated, the volumes probably require a thorough grounding in Yoruba cosmology. Osundare’s increasing

poetic complexity seems inevitable: as a poet finds an authentic strophe, he or she discovers how to make the craft sustain the vision.

Nonetheless, *Moonsongs* is a volume that enjoys wide review and criticism from critics and scholars. This is due to the fact that the collection draws strongly on social and cultural traditions

and represents a fine balance between lyricism and profundity.

*Songs of the Season* (1990) is a product of Osundare’s weekly poetry column in *Sunday Tribune*. It was a project he launched in 1985 to popularise written poetry through the mass medium of the newspaper. It is a satiric volume that is encompassed by a political purpose. For Osundare, written poetry has remained an alienated enterprise in Nigeria. The need to make written poetry accessible to the generality of the people prompted him to embark on this laudable project that eventually provides him a space in the literary world. The poems in this volume are simple, accessible, topical, relevant and artistically pleasing.

*Waiting Laughter* published in 1990 is regarded by Osundare in the subtitle as ‘‘a long song in many voices’’. *Waiting Laughters* is ‘a long song in many voices’. The song contains four movements that all relate to the themes implied in the title-waiting and humour. The volume is embedded with rhythm, motifs, imagery and various types of repetition. This volume is a remarkable publication of Osundare’s poetry for two reasons. First, it won the 12th edition of Noam Award. Second, it marks a new direction in the growth of Osundare’s literary career.

In *Midlife* (1993), Osundare presents the passage of man from birth to adulthood and death. This volume was inspired by Osundare’s desire to mark his arrival into midlife when he clocked the age of forty in 1987. Osundare exhibits his literary creativity in this volume with the way he merges resources from traditional African poetry with that of English poetry. As Ogundele (2011:11) remarks, ‘‘it is in this volume that Yoruba mythological figures and deities first make their emphatic entry’’.

*The word is an Egg* (1999) is a harvest of idioms, proverbs, images and densely metaphorical. The volume is the most mythic and even more mythic and mystical as it combines all the ritualistic features of *Waiting Laughters* and *Midlife. The Word is an Egg* is a reflective volume on the autonomy and power of words making words enact or correspond to the dynamic processes of the natural and social environments. The poet compares word to an egg as it can make or mar, build or destroy man. Only through the word it is possible to articulate the myriad meanings of experience and convert this experience into comprehension.

*Tender Moment* (2006) was published after Hurricane Katrina devastated his New Orleans home. The poems in this collection are a testimony of Osundare’s affirmation of life and his strong belief that the creative spirit can never be destroyed. The poems are sensuous, daring and characteristically lyrical. The message of love dominated the entire poems and the langugage densely metaphorical.

In *Days* (2007), Osundare presents the significance of ‘day’ in the life of man. Everyday is a character, vibrant and fabulously human. The plot of the poems is enhanced by myth and music. Each day tells its own story in a lyrical and powerful evocative voice that has become the hall mark of Osundare’s poetic style.

*City Without People*: The Katrina poems (2011) is a collection that gives account of the hurricane that swept through the Gulf of Coast and devastated Osundare’s New Orleans home. The violent storm destroyed Osundare’s library, manuscript and other valuable possession and the storm nearly took his life. The poems are also Osundare’s appreciation to his sympathisers in

the United States and other parts of the world. In the preface to the book entitled ‘Beyond the Invisibility of pains’, Osundare expresses his appreciation and gratitude thus:

In many ways, the poems in this book are a kind of ‘thank you song’ for the hundreds of people here in the United States and other parts

of the world who reached out to me and my family with inspiring love, generosity, and compassion. They brought a new, urgent resonance

and poignancy to that famous Yoruba saying, *Enia laso mi* (People are my clothes). It was they, indeed, who made sure that Katrina never had the last word.

The poems in this volume are also a tribute to New Orleans, a city which insists on its own right to life, liberty, and the pursuit of happiness.

*Random Blues* also published in 2011 first appeared on December 3, 2006 in *Lifelines*, Osundare’s weekly poetry column in Nigeria’s Sunday Tribune. Osundare got the inspiration to compose the songs in this volume from the poems of Langston Hughes’ ‘Hard Daddy’ and Michelle Cliff’s ‘Within the Veil’ when he was teaching African-American literature to a group of students at the University of New Orleans. In the poems of this volume, Osundare presents two colours of the blues, the light and the dark colours which represent both the positive and negative aspects of man’s life. He however concludes prophetically that no matter how dark the blues, the door to the house of hope is never permanently closed.

## The Significance of Language in Osundare’s Poetry

Since this study is an exploration of the aspect of language which projects the accessibility and aesthetics of Osundare’s poetry from the perspective of metaphor, it is therefore imperative to

examine language itself which is considered as the most important tool of communication among human beings. Commenting on the importance of language to man, Osoba (2006:1) opines that:

If most linguists agree that a child reared outside the human community is incapable of using language until he acquires

or learns it, that is to say language is non-instinctive, then one can deduce that the origin of language may be rooted in the origin

of the human community. This presupposes that where two human beings stay together, a language is often bound to evolve if they had not got any already or come in contact…

The statement above implies that language is part of human nature, that is, language is human. Language is the most frequently used among all the means of communication available to man. All human societies and institutions are made possible only by man’s possession of language.

Yule, in his own contribution, says “in most religions, there appears to be a divine source that provides humans beings with language. If human language did emanate from a divine source, we have no way of reconstructing that original language” (1985:1).

Daramola (2006:356), defining language, writes:

Language is a PROCESS for the production of MEANING by at least two PEOPLE which may occur either as SPOKEN or WRITTEN and which FUNCTIONS in CONTEXTS of SITUATION and CULTURE”.

In this definition, Daramola explains why meaning is emphasized and described as the most important word; the whole essence of language, he says, is for its expression.

Language is also viewed as a dynamic set of sensory symbols of communication and the elements used to manipulate them. Language can also refer to the use of such systems as a general phenomenon. Strictly speaking, language is considered to be an exclusively human mode of communication. While one can claim that other animals do communicate among themselves and their means of communication sometimes referred to as animal language, the fact remains that they do not possess the ability to make use of all the properties that linguists use to define language.

Vajda Edward, in Wikipedia, comments on language thus:

In western philosophy, language has long been closely associated with reason, which is also a uniquely human way of using symbols. In ancient Greek philosophical terminology, the same word, logos, was used as a term for either language or speech and the philosopher Thomas Hobbes used the English word ‘speech’ so that it similarly could refer to reason. More commonly though, the English word

‘language’, derived ultimately from lingual, Latin for tongue, typically refers only to expressions of reason which can be understood by other people, most obviously by speaking (Wikipedia , 2009: 12).

Language as a general phenomenon lives, moves from place to place, and changes with time. When a language ceases to change or develop, it is categorized as a dead language. If, however, a language is in a continuous state of change, it is known as a living language or modern language. As also stated in (Wikipedia 2009: 1), “each living language is constantly changing as

speakers easily adapt it to new circumstances”.

Human beings are known to be creative animals and language serves as the most important tool for this creativity. Commenting on the significance of language to human beings, Ezeigbo (2008:2) states that:

The most important gift God gave human beings

over and above all other creatures he created is the power of language, the ability to speak and use language.

The power of language was denied all creatures except human beings. Language is a formidable weapon.

Writers make creative use of language. Words are potent.

Words are a powerful tool in the literary arsenal of the writer.

From the above statements, it can be deduced that language is the prime tool of literature. It is the formidable weapon that creative artists as well as literary critics use for creativity.

Language, for a versatile literary artist such as Osundare, opens up a window of unending linguistic creativity to generate meanings within the imagination of the writer. Osundare is a poet who strongly believes that language must be sufficiently capable of generating layers of meanings to the reader. He demonstrates this in most of his works as we see a creative use of language domiciled in Yoruba cultural worldview expressed in English. This is so because Osundare is not only a Yoruba thinker, his primary source of imagination is within the Yoruba cultural setting. Buttressing this assertion, Ogundele (2011:4) noted that culture as well as the rituals and the mundane practices and realities are some of the perennial subjects dramatized in Osundare’s poetry.

Osundare is a poet who uses simple language to deliver his message, thereby making his poetry accessible to his readers. His style is predominantly African oral poetic technique in which cultural and moral values are well entrenched for the attainment of self realization and self expression The poet employing metaphor as a literary device has been able to effectively use language to address a global audience and generate meanings. He exhibits great skills in the manipulation of Yoruba and English languages and this explains why he thinks, feels and imagines things in Yoruba and yet expresses them in English. This bilingual creativity is why he is described as “a Yoruba poet who writes in English” (Arnold, 1992:147). Like other Nigerian writers, his innovations and creativity have brought about the use of new lexical items, coinages, catch phrases and rhetorical strategies that have now been added to the inventory of Nigerian English. This great poet, using English as a second language, has successfully applied and deployed the resources of a non- native language to communicate meaning.

Significantly, Osundare effectively uses the English language to reflect and transmit the cultural, political, religious and socio- economic realities of his society. Operating within this linguistic context, Osundare has thus achieved his mission as the voice of the down-trodden in his country, Nigeria and a prophet of hope for the African continent.

## The Research Problem

One of the major challenges facing African writers is the problem of using foreign languages to express and understand African realities. Using non-indigenous languages to express African sensibilities is a problem on its own because there is no one-to-one correspondence between a

third pattern world view and the value system of African people and those of European cultures. This linguistic situation is a major challenge to an African writer who, in an attempt to reach a global audience, struggles between his first language and the second language. In addressing this problem, the study examines how Osundare uses metaphors and bilingual creativity to interface between the two languages of Yoruba and English. The use of metaphor is a critical aspect of language use in Osundare’s poetry. It is important to investigate, therefore, how the use of metaphor by Osundare contributes to a global understanding of African thought.

The problem of translation also poses a challenge to African writers. This problem which still remains a big issue in African literature has not been given adequate attention in Osundare’s criticisms. Most often African writers face the dilemma of making provision for African semiotics within the domain of western semiotics. Given this consideration, the study examines how Osundare deals with this challenge in his poetic works.

The “language question” has also been a recurring issue in African literature. Some critics have accused African writers of conspiring with the Western world to destroy African languages and cultures by employing European languages to write African literature. Such critics argued that if care is not taken, African indigenous languages, cultures and literatures will go into extinction. The debate thus rages on as a group of critics maintained their stand that African indigenous languages should be the medium of expressing African literature. Contrary to this opinion is the argument of another group that holds the view that using indigenous languages to express African realities is the quickest way of killing African literature. This is predicated on the fact

that African literatures and cultures may not reach the global audience. This study, therefore,

considers it imperative to examine this “language question” which, for some time, has been underestimated or neglected by previous works on Osundare's poetry. In addressing this problem therefore, the study demonstrates how Osundare uses English as a second language to convey his message to the global audience and yet flavours his poems with nativeness and novelty through the medium of code-switching and code-mixing.

Furthermore, over the years, Osundare’s poetry has continued to supply research efforts with abundant research materials. However, as far as we know, it is not common in the literature to find an overwhelming account of linguistic descriptions of metaphorical language in his poetry. Except for a few that are available such as Jolayemi’s (2003) “Stylistic Analysis of Niyi Osundare’s *Village Voices”* where he established the poet’s foregrounded use of metaphorical language and Ogungbemi’s (2016) ‘’Metaphor as Discourse Strategies in Osundare’s poetry’’ in which the author adopted contextual models; none of Osundare’s criticisms has given attention to the linguistic analysis of metaphor in his poetry using Halliday’s model of grammatical metaphor to determine his stylistic literary idiolects. It is in an attempt to fill this gap in literature that this linguistic method of analysis which is complemented with the use of insights from literary principles is adopted. This approach will enable us subject his poetry to an in-depth interpretation for a better understanding of his thematic concerns and mission. This method also avails us the opportunity to investigate Osundare’s creative manipulation of Yoruba and English languages to communicate his message to a global audience.

This study therefore arose from the need to address the gaps mentioned above which to the best of our knowledge have either been overlooked or have been investigated in only a few previous

studies and which we therefore considered not to have been adequately researched. Thus, in this study, we carried out a linguistic investigation of Osundare’s poetry in order to understand the significant expressions that have come to be associated with his literary works.

## Aim and Objectives of the Study

We have stated earlier that this study is a linguistic exploration of the aspect of language that projects the accessibility and aesthetics of Osundare’s poetry from the perspective of metaphor to determine the communicative style of Osundare. African writers, as earlier stated, operate within the linguistic context of African and European languages. This linguistic situation constitutes a major challenge to an African writer in using the two languages to communicate his message to a global audience. In order to overcome this challenge, Niyi Osundare writes in English but weaves Yoruba structures and semiotics into English expression.

The study considers, therefore, the fact that for a versatile literary artist such as Osundare, language opens up a window of unending linguistic creativity to generate meanings within the imagination of the writer. One can therefore assert that literature, as an exploitation of language and exploration of experiences in society, is a linguistic and social action. The study attempts to establish the fact that a linguistic study of Osundare’s poetry cannot be carried out effectively and successfully without considering the composition of his poetry within the Yoruba socio- semiotic-linguistic life, as well as assess the extent to which metaphorical language has been effectively deployed to communicate Osundare’s message and establish his communicative style.

The aim of this study is, therefore, to undertake a linguistic analysis of the devices of language in Osundare’s poetry from the perspective of metaphor with a view to identifying the communicative style of the poet.

The major objectives of the study are also summed up as follows:

* + 1. To examine the significance of metaphors as unique a language device in Osundare’s poetry.
    2. To determine how Osundare uses metaphorical language to deal with the problem of using a foreign language to express African realities, the problem of translation and the recurring issue of ‘’language question’’ in African literature.
    3. To identify the structural properties of metaphors as a communicative style in Osundare’s poetry and explicate their functional implications using Halliday’s SFL model.
    4. To identify the categories of metaphors in Osundare’s poetry and their relevance in generating meaning for readers’ accessibility.
    5. The goal of the study is to explore Osundare’s deployment of literary techniques and resources from African oral forms in communicating and enhancing his socio-cultural message.
    6. To examine how Osundare uses metaphors and bilingual creativity to interface between the two languages of Yoruba and English.
    7. The description of how Osundare uses coinages and innovations to create new words and metaphorical expressions that are peculiarly domesticated to capture specific aspects of Nigerian culture and ways of life.

## Research Questions

The following are the research questions we seek to answer in this study and which will highlight further our major preoccupation in this work:

* + 1. Why are metaphors so significant and relevant in Osundare’s poetry and how do they serve as unique language devices in his poetry?
    2. How does Osundare use metaphorical language to deal with the problem of using a foreign language to express African realities, the problem of translation and the recurring issue of ‘’language question’’ in African literature.
    3. How can the structural properties of metaphors be identified as communicative style in Osundare’s poetry and how can their functional implications using Halliday’s SFL model be explicated?
    4. To what extent can the categories of metaphors be identified in Osundare’s poetry and what are their relevance in generating meaning for readers’ accessibility?
    5. To what extent can Osundare’s deployment of literary techniques and resources from African oral forms be explored towards the enrichment of his socio-cultural message?
    6. How does Osundare use metaphors and bilingual creativity to interface between the two languages of Yoruba and English?
    7. How does Osundare’s use coinages and innovations to create new words and metaphorical expressions that are peculiarly domesticated to capture specific aspects of Nigerian culture and ways of life.

## The Significance of the Study

This study provides both political and economic significance that would expand the information base of Osundare’s revolutionary agenda of a new political order, economic reconstruction and a reformed socio-cultural value. This marxist action of Osundare in educating and enlightening his audience to assert their humanity and restore their dignity as a people is very significant to this study. The study therefore serves as a valuable reference material to social critics, political commentators, economic analysts, linguists, university lecturers, students and the general public.

Furthermore, with the emergence of some categories of metaphors that are not found to be discussed often in Osundare’s criticisms, it is believed that the study would expand the information base of figurative language in poetic discourse.

## Scope and Delimitation of the Study

This study is primarily concerned with a linguistic analysis of metaphors in Osundare’s Poetry. Although Osundare is an established literary artist through his numerous works (poetry, drama, essays and articles on African literature and culture), the major focus of this study is to examine

the significance of metaphor as a dominant language in his poetry from the linguistic perspective.

Osundare has over fourteen volumes of poems; an attempt to investigate all of them will hinder a thorough and detailed analysis which may affect the results of the study. It is in view of this constraint that the study is focused on an analysis of only five of these published volumes out of which eight very long poems are selected as primary sources of data. However, in order to avoid a kind of “touch and go” analysis or mere commentary, the poems are subjected to in-depth linguistic and literary analysis. Some of his other poems are also used occasionally to reinforce the discussion.

In the investigation of these poems, the focus is mainly on the linguistic and contextual descriptions of the structural properties of metaphors and their functional implications. The scope of the analysis covers the employment of stylistic approach with the adoption of Systemic Functional Linguistics as the major theoretical model.

## Conceptual Clarifications

**Metaphor**: This is a trope or rhetorical figure of speech in which one entity is implicitly compared with another one.

**Poetry**: It is a composition written in verse. It makes use of language in a special way and relies heavily on imagery and precise choice of words.

**Corpus:** It refers to a collection of written or spoken texts.

**Imagery**: A language that produces pictures in the minds of the people.

**Aesthetic**: This is concerned with the beauty of the work of art.

**Trope**: A word or phrase that is used in a way that is different from its usual meaning in order to create a particular mental image or effect.

**Meme**: A meme is an idea or style that carries cultural symbols and practices and which spreads quickly among people.

**Rhetoric**: Rhetoric, in a broad sense, refers to the effective use of language skillfully for persuasion, or for literary expression. Rhetoric thus essentially entails a functional application of language for communication and persuasion. By implication, rhetoric deals with the tailoring of language towards attaining effective utilitarian and aesthetic effects.

**Linguistic Stylistics**: This is the application of linguistics to the study of literature.

**Lexicogrammar**: This is concerned with the way language is worded. It involves both the structuring of words (grammar) and the individual words themselves. These are reflected in the constituent of any clause in English.

**Metafunction**: This refers to the three basic functions of language, that is, ideational, interpersonal and textual functions. The metafunction is Halliday’s linguistic approach to the study of language.

## Theoretical Framework

* + 1. **Systemic Functional Linguistics (SFL)**

## Grammatical Metaphor

In this study, Halliday’s grammatical metaphor within Systemic Functional Linguistics constitutes our major theoretical model for the analysis of data. Halliday’s Systemic Functional Linguistics (henceforth, SFL) contains relevant analytical categories that are found adequate and suitable to investigate the devices of language in Osundare’s poetry from the perspective of metaphor. SFL is a model of grammar which relates language to its social function. It is in view of this that we considered Halliday’s SFL (1985,1994, 1996,2004) which incorporates grammatical metaphor, as a suitable theory for this study because it contains functional orientation that describes poetic language as a resource organized according to the functions it has evolved to serve and the meaning of the message.

Linguists have approached the study of English from different points of view. As some have tried to account for formal aspects of the grammar divorced from meaning, others have attempted examining words and sentences (language forms) and then asking for how the forms of the language represent meaning. For Halliday, the only approach to the construction of grammars that is likely to be successful will be one that recognizes meaning and use as central features of language and tackles the grammar from this point of view. It follows from this that Halliday’s grammar is semantic and functional (Bloor and Bloor, 1995:2).

Eggins and Slade in their own contribution assert that the most powerful aspects of the systemic approach is that language is viewed as a resource for making not just one meaning at a time, but several strands of meaning simultaneously ( 1994:48).

Systemic Functional Linguistics, according to Halliday, is a theory of meaning as choice by which a language, or any other semiotic system is interpreted as networks of interlocking options. Applied to the description of language, it means starting with the most general features and proceeding step by step so as to become ever more specific of a message. Halliday argues that what is presented here, however, is not systemic portion of a description of language, with the grammar represented as networks of choices, but the structural portion in which we show how the options are realized (Halliday, 1994: xiv). The language user selects therefore from among a large number of interrelated options available to him, which he uses in the context of speech situations.

The network of options proposed here by Halliday corresponds to certain basic functions of language. Thus, he identifies three basic functions of language which correspond to the grammatical structures adopted in this work. These are (a) ideational function (b) interpersonal function and (c) textual function. These functions are referred to as metafunctions and are discussed later in this section.

Beyond the clause is what Halliday regards as metaphorical expression from which he propounded grammatical metaphor. Metaphor in Halliday’s view, refers to a general term for a number of related figures having to do with verbal transference of various kinds

(Halliday,1994:341). Human speeches, according to him, are generally characterized by metaphor which he labels grammatical metaphors. For Halliday, the only examples of discourse without metaphor are in young children’s speeches and in traditional children’s rhymes and songs simply because they lack grammatical metaphors. This explains why Poetic discourse is predominately characterized by metaphor. Halliday’s concept of grammatical metaphor allows a writer to bring together a number of features of discourse which may initially look somehow different from each other. However, when the different kinds of meaning that come together in the lexicogrammar, and especially the basic distinction between ideational and interpersonal meaning are recognized, we can see that what looks like two different sets of phenomena are really instances of the same phenomenon arising in these two different contexts (Halliday 1994:366).

In Halliday’s veiw, metaphor is regarded lexicogrammatically as a combination of words and grammar for the realization of the desired meaning. The resources of lexicogrammar, according to him, are very significant in the creation and interpretation of a text. It is found that although the grammar does not extend its compositional organization beyond the rank of clause, the resources of lexicogrammar make two fundamental contributions beyond the upper grammatical units of the creation of logogenetic patterns and the marking of cohesion. Halliday explains further that the lexicogrammatical selections create logogenetic patterns at all ranks while lexicogrammar has evolved textual resources for creating cohesive links that have the ability to transcend grammatical units and indicate semantic relationships in the unfolding texts. (Halliday, ibid).

Cohesion, for Halliday, is in two folds: First, the system of conjunction for marking textual transactions in the unfolding text and second, the system of reference, ellipsis and substitution and lexical cohesion for manipulating textual statuses of elements in the flow of information. According to Daramola (2015:111), cohesion is a typical example of the textual metafunction. “By its text-forming potential, it makes provision for texture. It then becomes an important component to both ideational and interpersonal meanings because through it they become actualized”.

In Halliday’s consideration of the lexicogrammar and semantic strata, he considers the clause as the upper bound of the lexicogrammatical system (the stratum of wording) whiles the text is viewed as the upper bound of the semantic stratum (the stratum of meaning). This attests to the fact that language is stratified into an ordered series of levels or strata that are related by realization. These structures and functions of language constitute the core strata of what Halliday referred to as Systemic Functional Linguistics.

In Halliday’s grammatical metaphor, the clause is considered as a multifunctional construct in the grammar, one that realizes three different semantic units, one for each metafunction: ideational, interpersonal and textual ( Halliday, 2004:588). The relationships that exist between the three semantic units which are derived from the three metafunctions and which are mapped onto the clause bring about the unification of the three metafunctional strands of meaning. It should be noted however that though the metafunctions are interrelated, the patterns are distinct for each metafunction as illustrated in the following sections.

## The Ideational Function

The ideational metafunction deals with those aspects of grammar and semantics which are involved in the representation of the world and its experience. The grammatical system that constructs experience as a configuration of processes, participant, and circumstances is Transitivity (Halliday, 1994:343). A major principle of Transitivity analysis is to uncover who or what does what to whom or what. The ideational function can be observed in the poet’s expression of content, that is, his experience of the outer world and the inner world of his own consciousness. The ideational function has the sub – components of the experiential and the logical (Gregory, 1987:97). It is argued that within semantics the experiential and the logical are linked because there is a greater systemic interdependence between these two than between other pairs.

In the experiential sub-component of the ideational function of language, the speaker or writer, through this function embodies in language his experience of the phenomena of the real world; and this includes his experience of the internal world of his own consciousness: his reactions, cognitions and perceptions and also his linguistic acts of speaking and understanding (Halliday, 1996:58).

In the logical sub-component is the expression of certain fundamental logical relations such as are encoded in language in the form of co-ordination, apposition, modification and the like. The notion of co-ordination for example as in sun, moon and stars can be derived from an aspect of the speakers experience. This and other such relations, however, are realized through the medium

of a particular type of structural mechanism (that of linear recursion) which takes them, linguistically, out of the domain of experience to form a functionally neutral, ‘logical’ component in the total spectrum of meanings (Halliday, ibid).

The ideational function involves the examination of the combination of choices of form and context to arrive at the message. In poetic discourse, the message and the context of situation are considered; and how the poet’s communicative competence acts as a device for correlating content and form with social functions in the bilingual situation of a Nigerian poet of English expression is examined. This communicative competence, according to Akere (1979:22), is the writer’s ability to use sentences appropriately in acts of communication. “This message could also be projected through recurring images, myths, metaphors, descriptions, authorial comments, etc” (Osoba, 1998:45). For instance, in Osundare’s *Village Voices,* the poet makes distinctive use of a wide range of images by exploring the animal kingdom for a wide range of metaphors. In *‘New Birth’* he writes:

I am a snake just sloughed the burden of bygone years I stand

resplendent in my skin A new rain has fallen

carrying last year’s debris in virile rivulets

to meet the might ocean … (p. 43)

From the above discussion of the two sub-functions of the ideational function, it can be summed up that the experiential function is largely concerned with content or ideas while the logical function is concerned with the relationship between ideas.

## The Interpersonal Function

The interpersonal function enables the users of language to participate in communicative acts with other people, to take on roles and to express and understand feelings, attitudes and judgments. Here, according to Halliday (1996:58-59), the speaker is using language as the means of his own intrusion into the speech event: the expression of his comments, his attitude and evaluation 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. The set of communication role is unique among social relations in that it is brought into being and maintained solely through language. Halliday explains further that the interpersonal element in language extends beyond what we might think of as its rhetorical functions. In the wider context, language is required to serve in the establishment and maintenance of all human relationships; it is the means where social groups are integrated and the individual is identified and reinforced. In Halliday’s opinion, since personality is dependent on interaction which is in turn mediated through language, the interpersonal function in language is both interactional and personal. This, according to him, is also significant for certain forms of literature.

Gregory (1987:98), reviewing Hailiday’s interpersonal function of language, explains that the interpersonal mode of meaning is seen to be reflected in structures that permeate the clause. He emphasizes that in English, modalities, including sweet words (e.g. the system of key) can also be expressed by intonational contours mapped on to the clause as a whole. The rationale behind this mode of expression is that interpersonal meanings represent the speaker’s ongoing intrusion into the speech situation.

In the interpersonal function, language is manipulated by poets for the expression of social roles- establishing and maintaining social relations and seeking to influence the attitudes and behaviour of others. Osundare’s communicative prowess in the manipulation of language to perform social roles is established in his poetry. Abiola Irele comments on Osundare thus:

Osundare has taken a major step towards resolving the difficulty that, despite its undoubted appeal from volume to volume, his poetry Has so acutely raised, that is, of communicating a social vision

That is not compromised either by the simplifications of a naïve commitment, Or by a misguided refusal to engage in the complexities of poetic language (Irele, 2002: xx).

The interpersonal structure considers the writer – reader relationship in terms of formality, politeness, accessibility (e.g. whether language is simple or technical) in the situation which the language mirrors.

## Textual Function

The textual function of language, in the view of Halliday (1996:58-59), is concerned with the creation of a text. It is a function internal to language, and for this reason is not usually taken into account where the objects of investigation are extrinsic; but it came to be specifically associated with the term ‘functional’ in the work of Prague scholars who developed Buhler’s ideas within the framework of linguistic theory. Halliday asserts that it is through this function that language makes links with itself and with the situation, and discourse becomes possible because the speaker or writer can produce a text and the listener or reader can recognize one. A ‘text’, according to him, is an operational unit of language, as a sentence is a syntactic unit, it may be spoken or written, long or short, and it includes as a special instance a literary text, whether haiku or Homeric epic. It is the text and not some super-sentence that is the relevant unit for stylistic studies; this is a functional semantic concept and is not definable by size. In Halliday’s opinion, the textual function is not limited to the establishment of relations between sentences; it is concerned just as much with the internal organization of the sentence, with its meaning as a message both in itself and in relation to the context.

Textual metafunction examines the qualities that make the poetic work a text and not a disjointed piece of discourse. These qualities are enhanced with the use and ordering of appropriate items in a logical and cohesive manner. Commenting on Osundare’s choice of words as linguistic resource to achieve creativity in his works, Na’Allah (2003: xxviii) writes:

I have not seen anyone writing on Osundare who has not shown an obsession with the beauty

of his words and the meaning these words carry for society.

Textual metafunction as Daramola (2015:111) states complements the ideational and interpersonal metafunctions by creating what is commonly referred to as relevance, that is, relevance to the environment, both situational and cultural. He states further that through the texual metafunction, language is imbued with the potential not to just to create text, but to relate itself to both the context of situation and to the preceding and the succeeding text.

Ellis (1987:144-145), in his contribution to the textual function of language, explains that the textual function is alone among the functions of systemic grammar in having devoted to it, outside the systemic model, a whole new discipline, a branch of linguistics generally which goes under the names of text grammar, discourse analysis, etc. He posits further that systemic grammar is least among what we might term the deep grammar school of linguistics in its treatment of the other functions, and in its perspective of integrating the textual with them. What explains these singularities, in Ellis opinion, is the fact that, as Halliday puts it, the textual function is an enabling function in relation to the other functions which are directly extra- linguistic in their extrinsic functions.

Jones (2003:3) also acknowledges Osundare’s use of logicality and cohesiveness which are important elements that bring about textuality in any given text, when he comments thus:

His unifying intelligence, like that of the English metaphysical poets before him,

is capable of yoking seemingly contrary ideas

to produce a new insight into a familiar subject.

Jones explains that Osundare demonstrates the above assertion in one of his poems in his seemingly lighthearted tribute to Donne where he says the “legs” of a pair of compasses become Donne’s legs, which at first bare his licensed hands and no doubt rove over the contours of his mistress, then soberly and “now trousered” enable the reformed man to pursue his priestly functions. The wit, says Jones, lies in capturing all of these suggestions in a single image:

Then

your compass legs (now trousered) completed the circle (SMP. 16).

The textual function of language is no doubt significant in the production of a logical and cohesive piece of discourse that constitutes a ‘text’ as a poetic work. It is text that assists us in explaining language either in its spoken or written form. This is predicated on the fact that the role of the text is significant because the entire work of linguistics is the establishment of meaning. Every use of language is therefore textual because it is meaningful.

## 1.9.2 Ideational and Interpersonal Metaphors

In Halliday’s concept of metaphor adopted in this study, two main types of grammatical metaphors in the clause are identified. These types which he labels in terms of his model of semantic function are ideational metaphors and interpersonal metaphors. Within the ideational metaphors are metaphors of transitivity and within the interpersonal metaphors are metaphors of mood. The ideational metaphors perform the ideational functions while the interpersonal

metaphors take the role of the interpersonal functions. The textual effects of ideational and interpersonal metaphors are also very significant and need to be given attention. This is hinged on the fact that “the textual pattern is an effective resource in the rhetorical development of scientific discourse, *and linguistics itself being a scientific approach to the study of language.* (Emphasis mine). There is thus a gain in textual meaning in the shift from the congruent mode of realization to the metaphorical mode (Halliday, 2004: 642). It is on this premise that along with our discussion on ideational and interpersonal metaphors, we equally examine the textual metafunction as a tool for organizing the messages contain in the ideational and interpersonal metaphors in the selected poems that serve as our data for this study.

In applying these metaphorical concepts in our data analysis, a discourse model is adopted where emphasis is not merely on grammaticalness but also on appropriateness of form and corresponding situation. Thus, the discourse model is projected with three components that account for situational variables in the poems being investigated: transitivity, mood, and textual structure. These three grammatical structures also correspond to message structure, writer-reader structure and cohesive structure in the analysis of the poems under review. A discourse framework which is designed for this work is represented diagrammatically thus:

## A Discourse Framework

DISCOURSE FRAMEWORK

METAPHOR OF

TRANSITIVITY

METAPHOR OF

MOOD

TEXTUAL

MECHANISM

MESSAGE

WRITER-READER

COHESION

As earlier mentioned, grammatical metaphors are identified into two major types: ideational and interpersonal. Within the ideational metaphors are the metaphors of transitivity while metaphors of mood are realized in the interpersonal metaphors. The textual mechanism serves the purpose of co-ordination. These are taken in turns in the subsequent sections.

## Ideational Metaphors: Metaphors of Transitivity

From an ideational point of view, the difference in meaning relates most directly to the question of what is constructed as a quantum of change in the flow of events (Halliday, 2004:597). In the ideational function, the clause is considered in its experiential function, its guise as a way of representing patterns of experience. This experience is constructed as a configuration of processes, participants and circumstances through the grammatical system known as Transitivity.

This grammatical category of transitivity is what Halliday propounded as metaphors of

transitivity within the ideational metaphor. Metaphors of transitivity are regarded as a component of the ideational metaphor and the ideational metaphor performs the ideational functions. The concept of transitivity in Halliday’s grammatical system is a powerful tool in the analysis of meanings expressed in the clause.

The transitivity structure corresponds to the message structure in the discourse model provided above. Transitivity is regarded as a property of clauses used to specify the different types of **processes** and the attendant circumstances. It should be noted that the term ‘process’ as used in the context of this study is slightly different from everyday usage. According to Bloor and Bloor (1995:110), the term process is used in two senses: First it is to refer to the part of the clause that is realized by the verbal group and second, to refer to what is ‘going- on’ in the whole clause. The participant is another important term in Transitivity. The **participants** are the entities involved in the process. These two terms, that is, processes and participants are the linguistic representations describing events and the people or things involved. The third entity of the group is **Circumstance**. The Circumstance is the name given to the elements in the clause that carry a semantic load but are neither process nor participant. It is realized by an adverb or a prepositional phrase.

In the transitivity structure, Halliday identifies three major processes and three minor processes. The three major processes are Material, Mental and Relational, while the three minor processes are Verbal, Existential and Behavioural. ‘‘The minor processes are subsidiary process types, located at each of the boundaries of the major processes. For instance, behavioural shares the

characteristics of material and mental; verbal shares that of mental and relational; while existential shares the characteristics of relational and material’’ (Opeibi, 2004: 59).

In this section of the study, these different processes are discussed in significant details with adequate illustrations.

1. **Material processes** involve ‘doing words which could be referred to as action type clauses.

The process usually has an obligatory participant as Actor, that is, the performer of the action. What undergoes the action is referred to as Goal, which is optional. An example from our corpus with the clause containing *murder* is shown below:

|  |  |  |
| --- | --- | --- |
| We | Murder | truth |
| Actor | Material process | Goal |

1. **Mental Processes** are processes that do not involve material action but phenomenon that could best be described as states of mind or psychological events. These processes tend to be realized through the use of verbs such as *think, know, smell, hear, feel, see, want, like, hate, please,* etc. In a clause consisting of a mental process, the participant who experiences the process is labeled *senser* and that which is experienced is given the label *phenomenon.* Consider the example below:

|  |  |  |
| --- | --- | --- |
| I | have heard | the thuds of sleepy boots |
| Senser | Mental process | Phenomenon |

1. **Relational processes** are those typically realized by the form of the verb ‘be’ such as *is, are, was, were* or some verb of the same class named *copular verbs* such as *seem, become,* and *appear*. They may also be realized sometimes by verbs such as *have, own, possess.* Example:

|  |  |  |
| --- | --- | --- |
| Theirs | is | the rithmetic of deceit |
| Senser | Relational process | Phenomenon |

In the relational process is another common type whose function is to ascribe an attribute to some entity and it is labelled Attributive process. An additional function for Relational process is identifying which is also labelled Identifying process. On the one hand, the attributive mode is always realized as a nominal group containing an attribute and a carrier of that attribute. The identifying mode on the other hand comprises the *identified* and *identifier* in which one item expresses a meaning that plays the role of defining the identity of another. Consider this from our corpus:

|  |  |  |
| --- | --- | --- |
| but his mind | squats | like a hungry dog |
| Identified | Material process | Identifier |

1. **Verbal Processes** refer to a situation where the words of the *sayer* (the person who produces the utterance) are transported in line with the perspective of the speaker or writer who is reporting the speech. What is being uttered is labelled *Quoted/Reported*. The third participant in the speech process is referred to as the *Receiver.* Example:

|  |  |  |  |
| --- | --- | --- | --- |
| Olosunta | spoke | first | the riddling one |
| Sayer | Verbal process | Complement | Quoted |

1. **The Existential process** has only one participant labelled Existence. It has two main forms of grammatical realizations. The first form contains a copular verb and an empty *there* as subject while the second contains a copular verb, the Existence as subject and usually a circumstantial Adjunct. Example:

|  |  |  |
| --- | --- | --- |
| There | Are | only a dozens of reference |
| Subject | Verbal process | Phenomenon |

1. **Behavioural Process** is the discrete classification of processes. It is the grey area between Material and Mental processes and has only one participant labelled *Behaver.* Behavioural process is realized by verbs such as cough*, sing, look, watch etc.* Consider the example below:

|  |  |  |  |
| --- | --- | --- | --- |
| I | will sing | my own song | The way that pleases the ears of my heart |
| Actor | Behavioural process | Phenomenon | Circumstantial adjunct |

## Interpersonal Metaphor: Metaphors of Mood

Halliday’s grammatical metaphor also accommodates metaphors of an interpersonal kind in the expression of mood and modality. The mood in SFL expresses the role relationship between the participants in any speech event. The system of mood, however, deals only with the syntactic structure of the sentence and not necessarily with what the speaker is doing.

The clause, in Halliday’s Metaphor of Mood, is divided into two parts: the Mood and the Residue. While the Subject and Finite constitute the Mood, the rest of the function in the clause constitutes the Residue (Predicator, Compliment, and Adjunct) (Bloor and Bloor, 1995:45-46). In the mood structure, the Verbal Groups realize the functions of Finite and Predicator. The Finite is that part of the Verbal Group which carries the agreement (person and number) while the Predicator is the reminder of the Verbal Group and is realized by the lexical verb. The Finite features in the mood position while the Predicator features in the residue. It should be noted, however, that where the verbal group consists of one word, the Finite and Predicator are said to be fused (Bloor and Bloor: Ibid). This is indicated in the mood structure as Finite/Predicator. Consider these examples from our corpus:

Example 1:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| I | have | Touched | foreheads | foraged | by grit and grime |
| Subject | Finite | Predicator | Complement | Predicator | Circumstance (goal) |
| MOOD | | R E S I D U E | | | |

Example 2:

|  |  |  |
| --- | --- | --- |
| the earth | receives | these green fruits |
| Subject | Finite/Predicator | Complement |
| MOOD | | RESIDUE |

The mood function in any clause is realized by making choices from the mood system. It should be noted however that not all clauses have mood. Where clauses contain mood, an obligatory choice is made between indicative and imperative which are regarded as the two major moods. If however indicative is chosen, an obligatory choice is made between declarative and interrogative. Each choice precludes the other, meaning that you cannot have a clause which is simultaneously declarative and interrogative, or imperative and declarative, and so on (Bloor and Bloor, ibid). The interrogative mood is what is further categorized as modality. Modality, according to Halliday (2004:618), refers to the area of meaning that lies between ‘yes’ and ‘no’- the intermediate between positive and negative polarity. The mood system is realized in the expression of attitudes, possibilities, familiarities, and proposition.

declarative

Indicative

MOOD interrogative

Imperative Source: Bloor and Bloor, 1995:45

Consider this example of the Mood system from our corpus:

|  |  |  |
| --- | --- | --- |
| The politician | Has | two mouths |
| Subject | Finite | Complement |
| MOOD | | RESIDUE |

## Theme

As earlier mentioned, there is need to examine the textual function (labeled as textual mechanism in our discourse model ) as the tool for organizing messages in the ideational and interpersonal metaphors. It is on this premise that we attempt an explication of Theme in this section. In SFL, Theme forms part of the textual metafunction. The textual metafunction has to do with the organization of the clause as a message for meaning encoding in the communication process. In Halliday’s functional grammar, two parallel and interrelated systems of analysis that concern the structure of the clause are identified. The first type is called information structure and involves constituents that are labeled *Given* and *New*. The second is called Thematic structure and

involves constituents that are labeled *Theme* and *Rheme* (Bloor and Bloor, 1995:68). It is worthy of note that the way information is structured in communication is an extremely important aspect of a metafunctional grammar (Opeibi, 2004:61).

In order to communicate effectively, the speaker must bring to the hearer’s attention some elements of shared knowledge. This shared information which is usually found at the beginning of a clause is labeled Given information. Most clauses also include information that serves as the focus of the speaker’s message and is considered New and this is found in the second part of the clause. These two elements constitute what Halliday refers to as *information unit*.

The Thematic structure is similar to information structure and it operates at the level of the clause. The first part of the clause contains the Theme which is considered as ‘the idea represented by the constituent at the starting point of the clause’. This has been expressed by Halliday as ‘the point of departure of the message’. Simply put, a clause begins with the realization of the Theme. This is followed by the realization of the Rheme, which serves as the rest of the message.

Example:

|  |  |
| --- | --- |
| The rocks | rose to meet me |
| Theme | Rheme |

From the above, it can be inferred that in many clauses there is a parallel equivalence between *Theme* and *Given* on one hand, and between *Rheme* and *New* on the other (Bloor and Bloor 1995; Morley, 1995; Halliday 1985; 1994; 1996; 2004; Opeibi, 2004).

Other elements of the thematic structure are topical theme, textual and interpersonal themes, unmarked and marked themes, simple and multiple themes. The Topical Theme in any clause is the first constituent that is part of the meaningful structure of the clause. It always represents the a participant, circumstance or process and it is always realised by one of the following elements: Subject (S), Predicator (P), Complement (C), or Circumstantial Adjunct (A).

A Textual Theme is when speakers in a conversation are commenting on the previous speaker’s text. However, when speakers address listeners directly by using a name or a term of affection, it is referred to as Interpersonal Theme.

A Theme is said to be unmarked when a subject is in the Theme position in a declarative clause. Other elements that are frequently found in Theme position are said to be ‘marked’. When a clause has one Thematic constituent, it is said to have a simple Theme. A Theme is said to have multiple Theme structure when the clause has more than one Theme.

In conclusion, the choice of SFL for our analysis is because of its functional orientations as the investigation of the language of poetry will benefit more from a functional approach.

## CHAPTER TWO

## LITERATURE REVIEW

This chapter is a review of scholarly works that are relevant to this study. The review of relevant literature in this section covers important concepts employed in the study such as language, metaphor, literature and linguistics. The contributions of scholars to these disciplines such as Yule 1985; Fish 1996; Widdowson 1996; Birch 1989; Halliday 1973, 1978, 1985, 1994; Ullman

1977; Cuddon 1979; Black 1979 etc, are quite significant.

The chapter also contains a description of stylistics as the major approach adopted for the analysis and interpretation of data. Each of the concepts within the stylistic approach is handled in the sections that follow.

## Forms of Literature and African Poetry

“The word “literature” is derived from the Latin word “littera-letter and it has different meanings depending on the usage and the context in which it is being applied” (Ezeigbo, 2008:5). At the general level, we can refer to literature as any material in the written form, or any other material whose features can be used for literary appreciation. It can also be referred to as works of art in any of the three genres of literature: prose, poetry and drama.

Literature, according to Augustine (2011:2), has been found over the centuries to have certain important kind of value for human beings. One of these kinds of values has to do with the medium which literature employs: the medium of language. Literature helps to preserve the precision and vitality of language. It is also meant to be enjoyed and gives room for relaxation.

“Fundamentally, he says, literary works give aesthetic pleasure; while the writer communicates; he delights, pleases and entertains”. The reading of good literature, according to Augustine, can bring a man more closely in contact with the ‘real world’. It can equip him to lead his life among his fellows with an adequacy, satisfaction and understanding he would not otherwise have known. By narrating important experiences in a synthetic manner, literature offers examples of bad things to avoid and good things to employ as models of behaviour. Literature has three major forms, namely: poetry, drama and prose fiction. These three genres are briefly examined below.

Frank Kermode *et al* (1973:608) quoted the Romantic poet, William Wordsworth, as defining poetry as “the spontaneous overflow of powerful feelings and locates its origin in emotions recollected in tranquility”.

Poetry, according to Ezeigbo (2008:6), is “a composition written in verse. It uses language in a special way and relies heavily on imagery, metaphor, precise choice of words”. Poetry can also be described as a rhythmical form of words expressing an imaginative, emotional or intellectual experience. It is a patterned form of verbal or written expression of ideas in concrete, imaginative and rhythmic terms. Poetry is the earliest form of literature as it has been produced by every civilization in history. This is perhaps why it is considered as the most prestigious among the three genres of literature. It does not command however the readership and popularity enjoyed by the prose fiction, the novel.

Drama - another name for a play - is the only form of literature that is associated with stage performance. It is a composition in prose or verse that presents a story in dialogue and action primarily meant to be acted on stage. The writers of this genre are known as dramatists or playwrights. The playwright’s task is the representation of human action. One major feature of drama that distinguishes it from other genres of literature is that a play imitates an action.

Prose fiction is the presentation of human experiences in narrative form. Of all the three genres of literature (prose, poetry and drama), prose is the commonest and probably the most popular. “Prose often employs the language of everyday usage, imitating the speech mannerisms that obtain in the society or community being mirrored in the work of art” (Ezeigbo, 2008:7). The novel is an extended piece fiction. It is a fictitious account of life told in a narrative prose of some appreciable length. The length distinguishes it from short story or the novella. A novel (fiction) involves invented characters with invented sayings and doings. The characters in the novel move, speak and think in a world which often seems very real.

Of all the three genres of literature discussed above, poetry, by far, is the most remarkable for its fondness for imagery, symbols and other forms of figurative language. It has been observed that “Unlike prose narrative and drama, poetry makes less use of plot and characterization. However, what poetry lacks in those elements of literature, it gains in linguistic creativity” (Osoba, 1998:5).

The works of the first generation of Nigerian poets such as Wole Soyinka and Christopher Okigbo are considered highly sophisticated as they are characterised by complex syntactic structures, foreign phrases, allusion to obscure persons and places and exploration of private themes. However, new generation poets such as Niyi Osundare, Tanure Ojaide, Harry Garuba, Femi Fatoba and Kofi Anyidoho avoid the obscurity, difficult and unfamiliar language of the pre-civil war generation of Nigerian poets. Commenting on the efforts of Osundare in making poetry accessible to the generality of the people, Killam (2003:136) writes:

Like the novelist Chinua Achebe in *Anthills of the Savannah* (1987), Osundare wrestles with the problem of making literature accessible and available to the masses and dissociating it from the

socio-economic processes that make it elitist. He does this by drawing on the oral tradition of his agrarian roots.

Osundare is very passionate in the use of Yoruba language, translations of Yoruba oral material, and his own coinages based on the tradition of his rural background. These creative usages amply illustrate his literary derivation and his creative abilities. Osundare’s primary source of imagination is within Yoruba cultural setting and this is why his manipulation of language is domiciled in Yoruba cultural world expressed in English.

Osundare has contributed immensely to the growth and development of African poetry. This Ikere - born poet gave African poems back to Africa as his poetry is embedded with indigenous African ingredients and African tradition of total theatre. Modern African poems contain elements of modern drama which are embedded in the exploration of African tradition of the

total theatre where songs, mime, drumming, dance and dialogue are synthesised on stage. Osundare, Ojaide and Anyidoho are regarded as modern poets and hence their poetry is a total theatre performance. These poets involve audience participation in most of their works. ‘‘This new generation of poets have demonstrated what it means for modern African poetry to get fulfilled through songs and performance and unfilled in being read or recited’’ (Na’ Allah, 2003: 314). According to him, Yoruba musical rhythm, for instance, is the blood that flows in Osundare’s vein, as it does in African traditional drumming, fluting and dancing. Ojaide, in his own contribution, says Osundare like his contemporaries adopts voices of village singers and sings about the common problems of ordinary persons. Although he still speaks and writes in the colonial language, he strives to reduce the gap between him and the ordinary African (Ojaide, 1996:17).

Osundare’s significant contributions to the development of African poetry started with the two collections of *Songs of the Market Place* and *Village Voices.* These two works indicate both his poetic manifesto and his poetic attitude. In this first volume *Songs of the Market Place,* he declares that his artistic mission is to make his poetry accessible to the generality of the people and fulfill his social obligation. Hence, he makes it clear from the beginning of his poetic career that his poetry was distinct from that of his predecessors such as Soyinka, Okigbo and Clark whom he accused of being too difficult and whose poetry can be regarded as the euro-modernist type of modern African poetry. Thus, he makes creativity, accessibility, audience consciousness, relevance and meaning the focus of his poetic agenda. His work can be seen therefore as illustrating and projecting the accomplishments of contemporary Nigerian poetry in English.

This revolutionary poetic agenda was the primary focus of the poetry of his generation as well as a much welcome development in African poetry.

## The Concept of Metaphor

Metaphor is considered significant in this research work and several scholars have offered useful insights which the study finds very beneficial. It is on this premise that the views of scholars on metaphor are reviewed in this section.

Metaphor is a literary device that makes the description of an object more concrete and vivid. It is at the heart of the figurative composition of the work of art. Metaphor is a product of imagination and is considered as a major window of poetic creativity. It is a creative use of language that elicits imagination. Thus a good writer arrives at metaphor through the power of imagination.

Richards (1974) cited by Jolayemi (2003:233) gives three main descriptions of metaphor. First, he explains that:

A metaphor may be illustrative… providing a concrete instance of relation which otherwise would have to be stated in abstract terms.

His second description of metaphor is that:

It is the supreme agent by which disparate and hitherto

uncommon things are brought together in poetry for the sake of the effects upon attitude and impulse which spring

from their collocation and from the combinations which the mind then establishes between them.

Lastly Richards says:

A metaphor is a semi-surreptitious method by which a great variety of elements can be brought into the fabric of experience.

Moody (1979:20) defines metaphor as “the descriptive application of qualities from one thing to another”.

Fatiregun (1981), explicating the concept of metaphor, opines that a metaphor is like a simile but the only difference being that the words introducing the comparison (e.g. as … as, is like, etc.) are omitted in the expression and yet the two objects of comparison are given identical description. For illustration, he quotes Shakespeare’s Macbeth thus:

Life is but a walking shadow,

a poor player that struts and frets his hour upon the stage and is heard no more. (P. 38)

In this metaphorical expression, life is compared to a walking shadow and a man is described as a poor player.

Ogungbemi (2016:159 ) likens metaphor to linguistic armouries. In his opinion, metaphors exist on the border of two worlds. First it is that of the literary imagination and our everyday reality, and second, they act as intermediary tools of communication between these worlds. He says further that the richness of metaphoric images lies in their ambivalence, allowing the possibility of multiple interpretations.

Ullman (1977) cited by Jolayemi (2003:201) also refers to metaphor as similarity of senses and a condensed comparison positing an intuitive and concrete identity. Cuddon (1977) views metaphor as a figure of speech in which one thing is compared implicitly with another.

Kittay (1987:2) in his own contribution asserts that:

the new closer relation brings a new focus to the study of metaphor.

Metaphor is plumbed not for its affective and rhetorical efficacy, but

for its cognitive contribution. From our own work-centered perspective, if metaphor is to be prized, it must do work, and the work that most interests philosophers is that which is cognitively meaningful.

Kittay acknowledges the significant contributions of Greek philosophers, especially Plato and Aristotle, to the concept of metaphor. He describes Plato as a master of metaphor and Aristotle as a prosaic writer who contributed significantly to the concept of metaphor in his writings both on poetics and on rhetoric. Kittay (ibid) quoted Aristotle as commenting on metaphor thus:

But the greatest thing by far is to be a master of metaphor.

It is the one thing that cannot be learnt from others; and it is also

a sign of genius since a good metaphor implies an intuitive perception

of similarity of dissimilar. Through resemblance, metaphor makes things clearer.

Searle is another great scholar whose valuable contribution to metaphor is seen in his adaptation of speech-act theory to the problem of metaphor in his stimulating paper titled “Metaphor: Formulating the Problem”. In this contribution, Searle (1979:92-93) contends that for the speaker to communicate using metaphorical utterances, ironical utterances and indirect speech acts, there must be some principles according to which he is able to mean more than, or something different from what he says, whereby the hearer, using his knowledge of them, can understand what the speaker means. He explains further that the distinction between the sentence meaning and the metaphorical utterance meaning is systematic rather than random or ad hoc. He posits that part of the task of the users of a language is to explain how metaphorical utterances differ from literal utterances and the starting point is to arrive at a characterisation of literal utterances.

Lakoff and Johnson (1980:3), writing on the concept of metaphor, opines that:

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish-matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristics of language alone, a matter of words rather than thought or action. For this reason, most people think they can get

along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language

but in thought and action. Our ordinary conceptual system,

in terms of which we both think and act, is fundamentally metaphorical in nature.

Lakof and Johnson (ibid) assert that our conceptual system plays a central role in defining our everyday reality. They contend that if we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

The contribution of Halliday to the concept of metaphor is also very significant. Halliday (1994:341) describes metaphor as variation in the use of words, especially with reference to transferred meaning. He emphasises the fact that the essence of metaphor is in the lexical selection of lexico-grammatical rather than simply lexical. Many metaphors, according to him, can be located in lexical expressions, there are however some variations accompanying them. In Halliday’s opinion, metaphor is lexicogrammatically a combination of words and grammar in order to realize the desired meaning. He stresses the fact that the upper bound of the lexicogrammatical system is the clause while the upper bound of the semantic stratum is the text.

As earlier mentioned, above the clause is what Halliday regarded as metaphorical expression which he labeled grammatical metaphor. Grammatical metaphor allows a writer to bring together a number of features of discourse which may initially look somehow different from one another. However, when the different kinds of meaning that come together in the lexicogrammar, and especially the basic distinction between ideational and interpersonal meaning are recognised, one can see that what looks like two different sets of phenomena are really instances of the same phenomenon arising in these two different contexts (Halliday 1994:366).

Tenor and vehicle are two concepts that need also to be considered in metaphor as they are the major factors on which a metaphor operates. Tenor is on the one hand, the object that is being compared in the message; it is the line of thought, idea or image under discussion that is being compared. Vehicle, on the other hand, is the object that is used for comparison. Put succinctly, tenor refers to what we are talking about while the vehicle is the object of comparison. A careful reading of the poems in Osundare’s published collection reveals the effective use of these two metaphorical concepts - Tenor and vehicle. For instance, in the last stanza of *New Birth* in *Village Voice*s, the poet writes:

A new river is here

beckoning boatmen for new boats. A new moon enlightens the sky dismissing the tired darkness

of yesternights (p.43).

In this poem, the birth of a new child serves as the tenor and carries three vehicles: ‘river’, ‘boats’, and ‘moon’. As convention demands, the three lexical items do not collocate with ‘birth’. However, a close examination of these concrete nouns shows that they are all objects that move. The flowing of the river suggests movement, the boat moves when it is propelled over water using the oars. The appearance and disappearance of the moon suggests a kind of movement. The interpretation of all this is living or being alive. One can conclude that the adjective ‘new’ that modifies ‘river’, ‘boats’ and ‘moon’, indicates new river, new boats and new moon and meaning something that is new or young and that is alive. ‘New river’, ‘new boats’ and ‘new moon’ therefore represent a ‘new birth’, ‘a new beginning’.

Each of the metaphors identified above is fully examined in the following sections and attempts are made in our data analysis to account for the uses of these varieties of metaphors in the selected poems of Osundare under review.

## Types and Functions of Metaphors

There are many types of metaphors and the commonly identified types are an extended metaphor, epic or Homeric metaphor, a mixed metaphor, a dead metaphor, a synecdoche metaphor, an active metaphor, an absolute metaphor, an experiential or learning metaphor, a complex metaphor and compound or loose metaphor. However, from the available literature six main types of metaphors have been identified. These are anthropomorphic, animal, synaesthestic, concrete to abstract, organic and telescoped metaphors (Ullmann, 1977).

Apart from the six common types of metaphors identified above, there are some metaphors which are not found to be discussed often in Osundare’s poetry. These metaphors are derived from our own coinages and are labelled cultural metaphors, alimentary metaphors, academic metaphors and technology metaphors. These metaphors are discussed with examples from the poems of some of the renowned African poets in the subsequent sections.

## 2. 3. 1 Anthropomorphic Metaphors

Anthropomorphic metaphors are used to compare objects and animals with human qualities. According to Jolayemi (2003:201), one of the early scholars who identified this type of transfer was Gimbattusta vico - an Italian philosopher, who in Ullmann (1977:100) writes that ‘‘… the

greater part of expressions referring to inanimate objects are taken by transfer from the human body and its parts, from human senses and human passions’’.

A striking example of anthropomorphic metaphor is noticeable in Tanure Ojaide’s *Measuring Time* :

Turn, turn, turn; the world knows little

of the delirium the sun dresses with a huge mask

*The Endless Song, p.38*

The anthropomorphic metaphor in the above extract ‘is the sun dresses with a huge mask’. The sun is presented here as possessing human attribute of dressing with a huge mask.

## 2. 3. 2 Animal Metaphors

These metaphors derive their images from the animal kingdom. In most cases, these metaphors which have human beings as intangible objects and as tenors respectively carry vehicles from the animal kingdom. A good example of animal metaphor can be found in J. P Clark’s *Streamside Exchange:*

CHILD

River bird, river bird Sitting all day long On hook over grass River bird, river bird Sing to me a song Of all that pass

And say

Will mother come back today

BIRD

You cannot know

And you should not bother, Tide and market come and go And so shall your mother

Animal metaphor identified in the above lines is ‘bird’ as the metaphor derives its image from the animal kingdom.

This type of metaphor is also found in Tanure Ojaide’s *The Fate of Vultures* where ‘eagle’ and ‘vulture’ are derived from animal kingdom:

…the gasping eagle, shorn of proud feathers sand-ridden, mumbles its own dirge

gazing at the Iroko

It can no longer ascend…

Pity the fate of flash millionaires

if they are not hurled into jail, they live

in the prison houses of their crimes and wives and when they die, of course, only their kind shower praises on vultures

*The Fate of Vultures,* pp. 11-12

## From Abstract Phenomena to Concrete Metaphors

In this category of metaphors, abstract ideas and experiences are translated into concrete and tangible terms. A good example of this category of metaphor is found in the following short piece from Remi Raji’s *Bound to Remember:*

no water runs where the Niger flows

no fish swims where the Benue berths…

my spirit is grieved, my grief is long like the rivers i will not forgive I will not forget

i will be like god vengeance of truth

i will be thunder in the kidneys of liars

Raji : *Bound to Remember,* p.34

The metaphorical expression in the above lines, ‘i will be thunder in the kidneys of liars’ translates abstract idea into concrete one. ‘i will be thunder’ is an abstract phenomenon while ‘kidney of liars’ is concrete.

Another example of this type of metaphor is observable in Osundare’s *Forest Echoes,* where a celebration of the earth is found, especially the poet’s metaphorical description of the forest as containing ‘‘a thousand wonders’’ which charms the nose with a “universe of budding herbs and ripening roots:

A green desire, perfumed memories, a leafy longing lure my wanderer feet to this forest of thousands wonders

A green desire for this petalled umbrella

of simple stars and compound suns. Suddenly, so soberly suddenly,

the sky is tree high

and the horizon dips into an inky grove like a masquerade scribing loric fear

in the lines of festival streets. P.3

Such metaphors can also be found in *Village Voices* such as mountain of distance; fang of facts; my coiling words as shown in the following lines:

I wear courage like a shield

and shout mountains of distance into plains of touch

rid of daunting echoes …(p2)

I will not only give legs to my coiling words

I will also give them the fang of facts … (p. 7)

The above examples show that the metaphorical use of language helps tremendously to concretise abstract ideas and experiences in poetry.

## Synaesthetic Metaphors

Synaesthetic metaphor is the type which is on transpositions from one sense to another. There are five commonly known senses, namely, sound, smell, taste, sight and touch. Thus, this change or movement occurs from these five commonly identified senses. A metaphor may therefore move from sound to sight, from touch to sound, from taste to sight, etc. *Night Rain* by J.P Clark is a good example for illustration:

What type of night it is I do not know

Except that like fish Doped out of the deep

I have bobbed up bellywise From stream of sleep

And no cock crow

It is drumming hard here And I suppose everywhere

Droning with insistent ardour upon Our roof thatch and shed

And thro’ sheaves slit open To lightning and rafters

I cannot quite make out overhead Great water drops are dribbling Falling like orange or mango

Senanu and Vincent, p. 203

The synaesthetic metaphors in the above lines are ‘And no cocks crow’, (sound) ‘it is drumming hard here’ (sound), ‘droning with insistent ardour’ (sound), ‘our roof thatch and shed’ (touch). Here, The metaphor, ‘droning with insistent ardour’ transposes from the sense of sound to the sense of touch -‘our roof thatch and shed’.

## Organic Metaphors

Organic metaphor is also referred to as functional-structural metaphors. The vehicle of this type of metaphor is symbolic, and it carries implicit tenor (Cuddon, 1977). This type of metaphor is identifiable in following lines:

They can polish your name with their vanities, they can carry you on their huffed shoulder; you can stand on a mountain of idolatry

Ojaide: *The Wanderer’s Victory*

Organic metaphor in the above extract is ‘mountain of idolatry’. Here, the vehicle of (mountain) carries implicit tenor (idolatry).

## Telescoped Metaphor

In telescoped metaphor, the vehicle of one metaphor becomes the tenor of another. A striking example of this type of metaphor is found in Remi Rji’s *Black Laughter:*

How many pebbles of a dog’s laughter must fill the pestilent gulfs

of playful god?

How many ponds of wheeling laughter Must drown the merry tantrums

of mirthful tyrants?

When will the blue wind whisper

into the faceless horizon of famished bones into voidant valleys of cremated carcasses?

Raji: *Black Laughter*, p.34

In the above lines, the metaphor, ‘pebbles of a dog’s laughter’ which is the tenor develops to become the vehicle,. the pestilent gulfs of playful god’. Also, the tenor ‘ponds of wheeling laughter’ ‘develops to become the vehicle, ‘drown the merry tantrums of mirthful tyrants’. In the last line, the tenor. ‘blue wind whisper into the faceless horizon’ develops to become the vehicle, ‘voidant valleys of cremated carcasses’.

A good example of this type of metaphor is the poem *New Birth* exemplified in section 2.3. In this poem, ‘New Birth’ as the tenor has given rise to three vehicles: ‘new river’, ‘new boat’ and ‘new moon’. From this example, it is found that the vehicle of one metaphor develops into the tenor of another.

Another striking example of this type of metaphor from *Moonsong* is:

…The moon plundered the gold drained the diamonds

and bartered its silvery ore (p.36).

The ‘moon’ which functions as the tenor has given rise to three vehicles here: ‘plundered the gold’, ‘drained the diamonds’, ‘battered its silvery ore’

As earlier mentioned, there are some metaphors which we observed are not normally discussed in Osundare’s critical works. These categories of metaphors, in our own coinages, are labelled and explained as follows:

## Alimentary Metaphors

These are metaphors derived from African local foods. *The Eunuch’s child* is a striking example of this type of metaphorical usage in *Village Voices* where ‘yam’ is identified as a stable food in Africa. In this satirical poem, the poet writes:

The eunuch’s child lives in a land beyond the seas he will mount the saddle of the waves, someday and bring him back

in a galloping boat

Oh! if only yam would grow in Europe we would buy a million barns

with our oil billions

and import white princess to pound for our kings. (p. 54)

The poet directs his satirical comments on the people who, as a result of their love for materialism, allowed themselves to be manipulated by the politicians. Thus, Osundare condemns the destruction of our economy with the importation of what the country can comfortably produce because the political leaders are corrupt and lack economic vision. The

consequence is that the country now depends on developed nations which dictate and control our economy; thereby making the masses suffer abject poverty.

In *Harvest Call,* ‘otili’, ‘pakala’, ‘aroso’ ‘geregede’ are good examples of Alimentary metaphors as shown in the following lines:

But where are they? where are they gone:

aroso, geregede, otiili, pakala\*\*

which beckoned lustily to the reaping basket…

## Cultural Metaphors

They are derived from African traditional life and lore, rural setting, mythology, historical events and places. A striking example is the opening stanza of Okot p’Bitek’s *Songs of Malaya* in which the poet adopts the traditional African greeting and salutation pattern:

Song of Malaya

Sister Prostitutes Wherever you are

I salute you

Wealth and Health To us all

I Kabiru

Welcome ashore

You vigorous young sailor,

I see you scanning the horizon In search of dry land

I hear your hearth drumming Tum – tum-tu-tu-tum…

That time bomb Pulsating in your groin Surely weighs you down Oh…oh!

Senanu and Vincent, 156-157

The following extracts also indicate the living pattern of a rural setting in Nigeria: We have drunk tonight of a spell

Deeper than the owl’s or Bat’s That wet of wings may not f Bedraggled up on the Iroko

Except that fish Doped out of the sleep

I have bobbed up bellywise From stream of sleep

Clark: *Night Rain*

In this poem, the description of a typical night scene in a poor rural home depicts the culture of Ijaw people in the Eastern part of Nigeria.

The use of this type of metaphorical language is also found in many of Osundrae’s poetry as demonstrated in the following poems:

This is Oke Ubo Abusoro

The distant forest which shames the lazy leg Where the oro tree hawks lofty fruit…

Forest echoes, TE, p. 5

Here, ‘Oke Ubo Abusoro’ is a sacred place where cultural and historical events take place. ‘Oro’ is a traditional worship in Yoruba land. It is a traditional festival and a purely cultic oral performance among the Yoruba people.

I hail from a line of drummers And understand perfectly

The language of the leather.

Bata speaks with two elegant mouths

*A Dialogue of the Drums* p. 6

At least three metaphors are identifiable in the above extract: ‘the language of the leather’, ‘Bata speaks’ and ‘with two elegant mouths’. *Bata* is a traditional drum that depicts Yoruba culture and the language of the drum can be understood only by those who are well groomed in the culture of the people:

## Academic Metaphors

These are identified from the academic system. A striking example is the metaphor of paper in the poem, *Publish or Perish*:

Papers,

pillar of our cardboard tower scaffold of our building nation pulp text of our collective wisdom.

(SM, p. 26)

In the above lines, ‘paper’ is a metaphor which symbolises success or failure in the academic system.

Another academic metaphor is found in the poem the *Excursion* where the poet beams his search light on the decay academic system, especially in the nation’s universities and other tertiary institutions. He also descends heavily on members of the public generally.

In the university corridors students talk about threadbare gurus recycling worn traditions dreading change like despots. (P 13)

The metaphorical phrase, ‘threadbare gurus’, refers to the university lecturers and dons who recycle ‘worn traditions’ (another metaphorical phrase) and are not ready for change and change is something that is permanent in human life. In the streets, we encounter the masses who cry out against the ruling class that lacks vision and humanistic sympathy, one that stocks ‘dissident throats’ (metaphor) with ‘bullets from foreign friends’.

## Technology Metaphors

These are derived from science and technology. For instance we identify Technology Metaphor in Soyinka’s Telephone Conversation:

Telephone Conversation

The price seemed reasonable, location Indifferent. The landlady swore she lived Off premises. Nothing remained

But- self confession. ‘‘Madam’’, I warned

‘‘I hate a wasted journey-I am African’’ Silence, Silenced transmission of

Pressurised good-breeding. Voice, when it came Lipstick coated, long gold-rolled

Cigarette-holder pipped. Caught I was, foully.

‘‘HOW DARK?’’…I had not misheard… ‘‘ARE YOU LIGHT OR VERY DARK?’’ button B. Button A. Stench

Of rancid breath of public hide-and-speak. Re both. Red pillar-box. Red double-tiered

Ominibus squelching tar. It was real! Shamed’’… Sonyinka: *Telephone conversation*

The title of this poem is derived from Technology, that is, ’Telephone’.

Technology Metaphor is also found in Niyi Osundare’s *Nigerian Railway* in the volume *Songs of the Market Place:*

## Nigerian Railway

dark sna ky str

uc tures

tor tuous milli

pede on legs

of iron

crawl ing

wear ily fromswamptosavannah (p.30)

The title of this poem is also derived from Technology, that is, ‘Railway’ ditto to the word iron which features in line 8 of the poem.

The different types of metaphors discussed and exemplified in this section feature prominently in Osundare’s poetry. In the introductory part of this work, the fact was made that metaphor is a predominant literary device that is creatively used by Osundare as demonstrated later in this study. Osundare’s great achievement in the use of metaphorical language is summed up by Mowah (1970) who, as a result of being influenced by the poet’s use of metaphors, writes in the opening page of his allegorical and metonymic novel thus:

Gratitude / Acknowledgement To

Niyi Osundare for 1989 and

for the wallet of metaphors (1997:6).

Jeyifo (2003:611) also concludes that “Osundare within this “revolution” of poetic diction has kept his metaphorical and semantic range copiously and manifoldly wide”. These assertions are fully established in our data analysis in chapter four of the thesis.

## 2. 4 Stylistics in Literary and Linguistic Analysis

Stylistics, no doubt, plays a significant role in the application of linguistics to literature. It is in view of this, therefore, that a detailed discussion of stylistics as an approach to the linguistic study of literary data becomes imperative. Leech and Short (1981:13) simply defined stylistics as an exercise in describing what use is made of language. To them, we normally study style because we want to explain something, and in general, literary stylistics has, implicitly, the goal of explaining the relation between language and artistic function. They viewed style as a relational concept and thus contended that the aim of literary stylistics is to be relational in a more interesting sense than that already mentioned, that is, to relate the critic’s concern of aesthetic appreciation with the linguist’s concern of linguistic appreciation. They also describe stylistics as the linguistic study of style. Style is related both to literary and linguistic study.

In the view of Fish (1996:95), stylistics was born out of a reaction to the subjectivity and imprecision of literary studies. He claims that for the appreciative raptures of the impressionistic critics, stylists purport to substitute precise and rigorous linguistic descriptions and to proceed from those descriptions to interpretations for which they can claim a measure of objectivity. To Fish, stylistics in short, is an attempt to put criticism on a scientific basis.

The purpose of stylistics, according to Widdowson (1996:138), is to investigate how the resources of a language code are put to use in the production of actual messages. Stylistics, he says, is concerned with the patterns of use in given texts. He emphasizes further that the user of a language acquires two kinds of knowledge: knowledge of the rules of the code and knowledge of the conventions, which regulate the use of these rules in the production of messages. He explains that the first kind ensures that what he or she says is grammatical and the second kind ensures that what he or she says is appropriate. Both kinds of knowledge are essential if the user of the language is to enter into effective communication with his fellows. Widdowson (ibid) sums up stylistics thus:

Stylistics then is the study of the social functions of language and is a branch of what has come to be called sociolinguistics. It aims to characterise texts as pieces of communication.

It is not part of its purpose to provide a means of discovering the different social functions of language. It is technological rather than scientific in that it works on data provided by others. Texts are assumed to be given.

Lyons (1981:295), in his own definition of stylistics says the discipline is the study of stylistic variation in language and of the way in which this is exploited by their users. According to him, the term ‘stylistics’ is restricted to literary stylistics which is the study of literary texts.

Stylistics, as described by (Lawal 2003:25), is one of the relatively recent branches of applied linguistics with a special bias for both descriptive and analytical approach to the factors of language use. He posits that stylistics is concerned with the analysis and description of the

linguistic features of texts in relation to their meaning. Lawal went further to explain the contributions of the famous Swiss linguist, Ferdinand de Saussure to the development of sociolinguistics in language studies. Saussure, according to Lawal, made a distinction between “langue” and “parole” where ‘langue’ refers to the code or system of rules common to speakers of a language while “parole” describes the actual use of the language by people to perform basically social functions. Literature performs these social functions as it takes on the higher order functions of enhancing, seducing, entertaining and educating the people. Of all genres of literature, Poetry demands more stylistic attention than the others. Hill (1967:391) buttresses this assertion when he comments that “Poetry, more than any kind of literature develops and heightens stylistic structures … the figures and images of poetry are stylistic derives of content”.

The concept of style is synonymous to stylistics. Stylistics is regarded as the study of style. Style, according to Fowler (1981:15) , is a property of all texts and not just literary texts which may be said to reside in the manipulation of variables in the structure of a language or in the selection of optional or ‘latent’ features. Fowler opines that as a theoretical prerequisite to stylistic study, it is assumed that there are both constant and variable features within the language as a whole. To Fowler, the consonants are the rules of the language which make styles and dialects within one language possible. He stressed further that one consonant, for English, is the complex set of rules determining the orders and position in which phonemes can occur. For instance, /Ʒ/ and / / (as in *measure* and *sing*) cannot occur at the beginning of words, except in quotations from foreign languages.

Fowler (ibid) expatiates further that lexis is perhaps the level of linguistic form at which variables can be treated with the greater freedom and are of most significance for stylistic study. This level, he says, differs from grammar and phonology in comprising an inventory of items which is indefinitely extensible. He contends that perhaps more important for stylistics is the fact that while grammar and phonology consist of finite sets of items which are the possession of all users of a language, the vocabulary of the whole language is more extensive than that of any one speaker or any one register. Register in the opinion of Fowler is a set of contextual features bringing about a characteristic use of formal features while style is the sum of the resultant formal characteristics.

Style-study, according to Osundare (2003:18), is a relational enterprise because it entails the study of texts aiming at establishing their similarities with other texts (comparative stylistics), or their differences from them (contrastive stylistics).

For Ogungbemi and Ebiarede (2016:30), “what passes as style to a reader is the effect created by the linguistic structures used by the writer and their deployment within a work of art. Thus, analyzing the formal features of a work of art will yield interesting facts about a writer’s style”.

The extent to which linguistics can be applied to literature has generated much controversy. The practitioners of these two fields of study claim that they are not reconcilable because they are two different entities that operate at different levels. While the operation of literary criticism is based on aesthetics, values and purpose, linguistic analysis operates at all levels of linguistic descriptions: phonology, syntax and lexico-semantics. For a very long time, this dispute has been

a thorn in the flesh of linguists and literary critics. However, the application of linguistics to literature have over the years been proved and practised by many linguists. Foremost among them is Roger Fowler. He provides answer to the big question he raised that ‘can linguistics be applied to literature?’

… I believe that linguistics can very appropriately and revealingly

be applied to literature, I want to re-orient the issue, in different terms. The solution is, it seems to me, to simply theorize literature as language, and to do this using the richest and most suitable linguistic model (Fowler, 1996:199)

Fowler posits that this great task can be achieved if a linguistic model is properly and adequately designed. First, he suggests that such a linguistic model should be comprehensive in accounting for the whole range of dimensions of linguistic structure, particularly pragmatic dimensions. It should also be capable of providing an account of the functions of given linguistic constructions, particularly the thought-shaping (Halliday’s ideational) function. It should also acknowledge the social basis of the formation of meaning (Halliday’s social semiotic). Fowler submits that the requisite linguistics for our purpose, unlike most other artificially restricted forms of linguistics, should aim to be comprehensive in offering a complete account of language structure and usage at all levels of linguistic descriptions.

The relevance of stylistics in literary analysis is more pronounced and practised in poetic works than the other literary genres. It should be noted that form is the proper object of study of stylistics and a poem (like any utterance) has form, which is invariant and repeatable. A poem, as

a completely structured text, needs to be described properly. In the opinion of Halliday, the task

of the description of text can best be achieved with the use of theories and methods developed in linguistics, the subject whose task is precisely to show how language works. Here, Halliday is establishing the fact that linguistics as a discipline should form part of literary analysis. For him, literature, as Spitzer had argued many years earlier, is made of language (Birch, 1989: 142).

The argument that linguistics and literature should be seen as mutual complements is also supported by Roman Jackobson (1996:33) who observes that:

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I believe that the poetic incompetence of linguistics of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us…definitely realize that a linguist deaf to the poetic function of language and a literacy scholar indifference to linguistic problems and uncoversant with linguistic methods are equally flagrant anachronisms.

The above observation clearly indicates that linguistics and literacy work are inseparable. Indeed, as Hollander stated, quoted by Jakobson (ibid) ‘there seems to be no reason for trying to separate the literary work from the overall linguistics’.

The language/literature feud according to Oladeji (1987:15) can be attributed to the attitude of the traditional literary critics and the linguist in which each concentrates on only one aspect of literary language, to the exclusion of the other – the critic with the intuitive and impressionistic, the linguist with the objective, scientific and empirical. The result of this extreme polarization of

views, he stressed, is an analysis that yields no insight into the total meaning or understanding of the text.

Gboyega (2003:2) also buttresses the assertion that linguistic analysis and literary criticism are interwoven and so have to work together. He wonders how a student of literature can understand the phonological aspects of poetry such as meter, rhythm, rhyme, stress without adequate knowledge of linguistics. He noted that even though critics have always had their approach to the study of meter in poetry, the advent of linguistics has boosted the critic’s approach rather than hamper it. Gboyega buttresses the point further that the concept of cohesion– the extent to which the different components of language employed in an utterance or in a text, combine to form a unified whole has been an aspect of linguistics which the literary critic needs to use in order to appreciate literature. He cited Leech (1969:14) as exploring this further in his analysis of Dylan Thomas “This Bread I Break”. To Leech, ‘an appraisal of a work of art is incomplete without a consideration of the inter-relatedness of the words, their sequence and relations. He adds that linguistic description and critical interpretation are distinct and complementary ways of “explaining” literature. This in essence means that the two have different features but for one to work, the other must give it a hand’.

Halliday is another linguist who asserts that analysis of literature is at its most creative essence when it is a linguistic analysis. This assertion places Halliday in the structuralist tradition that asserts the effectiveness of linguistics as a science. He posits that “the most direct move in the analysis of a text is to give it a structural interpretation … structures are less abstract; they are so

to speak ‘nearer’ the text’’ (Halliday,1994:xxvii).

Signaling that the controversy generated in the application of linguistics to the study of literature would rage on if nothing was done to arrest the situation, Freeman, came up with a linguistic concept known as “LINGUISTIC STYLISTICS”. Freeman (1970:120) agrees with Leach’s view that “linguistics should not set out to replace literary criticism and vice versa because linguistic stylistics is an activity that has been in existence and which is distinct from the act of criticism itself but not irrelevant to it”.

The statistical approach to style is also significant in the discussion of stylistics in literary analysis; more so that this approach is so relevant in this modern age of ICT compliant. Statistical methods in language research are techniques that are adopted by analysts to describe and summarize language behaviour of individuals or groups. They play significant role in reducing the confusion that may likely be created in the complexity of language. They are also used to investigate relationships among various aspects of language learning or differences in the overall language behaviour of groups. Although such studies may not necessarily provide complete answer to the problem of understanding language, they systematically reduce any confusion that may be created to manageable proportions.

Lyons’ comment on statistical studies in language research is also worthy of note:

Most linguists are in general agreement about the principal differences between the scientific and non-scientific study of language. The first and most important of these is that

linguistics is empirical, rather than speculative or intuitive: it operates with publicly verifiable data obtained by

means of observation or experiment (Lyons,1981:38).

Fowler (1981:24) submits that “it is evident that the linguistic discussion of style will be much dependent on frequencies of occurrence of variable linguistic features, and that, as has often been suggested, the results may conveniently be presented by statistical, or at least numerical methods”. Statistical method of analysis, according to Osoba (1998:34), is of immense benefit in determining the style of an author. This method, he said, involves the collation and counting of the number of simple, compound, complex, active or passive sentences, nominal, verbal or adverbial groups and even the frequency of occurrence of figures of speech like metaphor, simile, paradox, etc in the work of the author. Osoba remarks further that statistical information would help establish the stylistic characteristics of the text or its author.

Crystal and Davy (1969:22) contributions to this type of empirical approach to the study of style is also significant. The approach according to them:

… enables us to quantify the use of language

in a text grading the stylistic features in terms of the extent to which they characterize a variety as a whole, and attempting to make descriptive and explanatory statements of a more general nature.

Summarily, the merit of stylistic approach to the study of style is that it is scientific, fact-finding and leads to precise description.

This far, different definitions, forms and approaches to style and stylistics have been provided. However, one important thing that they all have in common is that “…they involve in some form or another an analysis of the linguistic structure of texts” (Thorne, 1970:185). This is based on the conclusion that all these approaches are interrelated.

In view of the relevance of the above discussion so far to the present study and in order to avoid the pitfall of a one-sided approach, this thesis integrates the two disciplines of linguistics and literary studies. This method of analysis is quite rewarding as it goes beyond the linguistic analysis of Osundare’s poetry to include the explication of the literary techniques employed by the poet in his poetic work. It is obvious, today that stylistic analysis goes beyond mere collation and counting of materials because of strong linguistic approaches.

Osundare employs metaphors in his poetry for stylistic effects. As exemplified in this study, the application of stylistic features such as graphology, phonology, syntax and lexico-semantics provide the clarity and diction of Osundare’s poetry in significant details. For instance, the adoption of a combination of phonological features such as rhythm, alliteration, assonance, and consonance provides a kind of oral-auditory imagination in Osundare’s poetry. A typical example is the fast-paced rhythm in *Harvest Call* which reflects excitement and happiness that characterise harvest time and yam festival respectively. It is on this premise, and in order to examine Osundare’s poetry beyond ordinary literary criticism, that we attempt a linguistic analysis of metaphor in his poetry.

Having examined, in some details, some perspectives on style and stylistic theory, we shall now proceed to examine specific approaches, methods and procedures of studying style.

## Stylistic Variant Forms:

One unique characteristic of language is its unlimited variety. According to Lawal (2003:27) “variety and variability are therefore inevitable features of language which is a unique, human attribute employed as a tool in widely differing circumstances for performing a multiplicity of social functions”.

Lyons (1981:290-291) observes that one way of approaching the phenomenon of stylistic variation is by considering the fact that a language system frequently provides its users with alternative means of saying the same thing. Since this is a matter of choice between lexemes, we can talk about synonymy. However, synonymy, in most cases, is rarely complete, and hardly ever absolute. Lyons explains further that two words or phrases may be descriptively equivalent, and yet differ in terms of social and expressive meaning. Such incompletely synonymous expressions, he says, may be referred to as stylistic variants.

The approach to the study of style involves a method in which the speaker or writer selects his choice of lexical items from variant and competing forms. This selection is carried out with regard to the paradigmatic and syntagmatic relations in the linguistic elements which is predicated upon the selection and possibilities and constraints within each language. A writer or speaker therefore selects from these lexical possibilities any item that matches his message and situation. For instance, the following lines from Ojaide’s ‘The arrow flight’ in *The Fate of*

*Vultures* readily come to mind when considering the fact that there are collocational and concatenational possibilities and constraints in every language which predetermine the types of syntactic patterns a writer or speaker can freely select from:

But let them not confuse Muscles with metal Fanfare with fame

There is a terrible divide, a gaping hole into which the king falls when stroked

beyond the propriety of his robes … (p. 16)

In this extract, we identify at least three metaphors: ‘muscles with metal’, ‘a gaping hole’, and ‘propriety of his robes’. In these metaphors, there is a clear evidence of unusual collocation of some lexical items. ‘Muscles’ for instance collocates with ‘metal’ but ‘muscles’ does not share in any syntagmatic relation with ‘metal’.

Osundare also achieves this kind of communicative competences by drawing unexpected parallels between unrelated objects. A striking example is in ‘A Dialogue of the Drums’, where Osundare writes:

I hail from a line of drummers and understand perfectly the language of the leather …

Bata speaks with two elegant mouths (p. 5)

Three metaphors which are characterised with unusual collocation are identifiable in the above lines as indicated in the language of the leather, ‘Bata speaks; and ‘with two elegant mouths’. For

instance, ‘language’ does not share any syntagmatic relation with ‘leather. Thus, the poet has employed unusual tropes to foreground his message.

From the foregoing, stylistic variants may be viewed as expressions which share all their entailments but differ in acceptability or appropriateness to specific contexts. The language user makes certain choices from an array of possible elements and their combinations to convey a particular attitude, mood and intention relevant to the particular situation (Lawal, 2003:28).

## Stylistically Deviant Forms

The concept of deviation is important to the study of literary texts. To be stylistically distinctive, a feature of language must deviate from some norm of comparison. According to Windowson (1996:141), literature and in particular poetry, contains a good deal of language which is grammatically and semantically deviant. Since deviation is especially characteristic of poetic language, it provides a platform for the selection of those linguistic features which are of literary significance.

Deviant and figurative expressions are found in all kinds of language use. Howeer, whereas these occur randomly in ordinary discourse, they figure as part of a pattern in literature. To Widdowson (1975:47) what is crucial to the character of literature is this organization of its language into patterns over and above those required by the actual language system. Thus what is distinctive about a poem is that its language is organized into a pattern of recurring sounds, structures and meanings which are not required by the phonology, syntax or semantics of the

language code which provides it with its basic resources.

Fowler examines stylistic deviation from another perspective when he argues that the frequency of occurrence of any linguistic form in a text is significant only by comparison with its frequency in other texts: it is the degree of deviation which gives it value (Fowler, 1981:22). According to him, ‘‘the total for a single text could be considered meaningless, and would continue to be meaningless if it were found to be the same as the total for all other texts. The assumption behind such an argument is that usage in one text is significant only by comparison with usage outside it’’ (Fowler, ibid).

Mukarovsky (1970:43) defines stylistic deviation as ‘‘…an aesthetically purposeful distortion of standard language: to varying degrees, different kinds of literature make a business of violating the rules of grammar’’. This statement by Mukarovsky implies that stylistic deviation occurs when a speaker or writer deliberately distorts standard language.

Osundare (1982:7), contributing to deviant stylistic forms as a mark of creativity, comments quite remarkably thus:

In some respect the relationship between the choices made by the writer and that made for him by language is not deterministic … the remarkable writer is one who has been able to bend, if not break, the pre-set rules of

language, the linguistic outlaw who has flouted its hallowed thou-shall-nots. Every language has within its system a loophole, an elastic edge for the adventurous user to widen and stretch. Not infrequently, language users ignore or even

reject the choice forced on them by language ... substitute

their own choices, thus liberating their styles and language itself in the process.

The statement cited above implies that a poet has the liberty to break the rules of a language and is therefore referred to as a norm breaker. However, he is also expected to follow the two major dimensions of the language norms of accuracy (grammatical correctness) and appropriateness (social acceptability); in this case, he is referred to as the norm maker.

Niyi Osundare is a poet who manipulates language norms in his poetry. He can be regarded as a norm breaker and a norm maker. As a norm breaker, for instance, Osundare flouts the rule in “thou-shall-nots”. Here, a morphological rule is violated by pluralising what would otherwise have been a sentence. This is a good example of grammatical deviation. This statement can be analysed grammatically thus: Thou shall not - Subject + Predicator . As a norm maker, the use of variety of sentence types and the impact the choices have on the reader of Osundare’s poetry contributed significantly to artistic communication in most of his works. “The declarative sentence for instance, performs different interrelated functions in poetic discourse. It is found to be the most suitable type for stating, reporting and itemizing series of events” (Osoba, 1998:101). A typical example is Osundare’s *Village Voices* where he declares and spells out his intentions to pitch his tent with the masses and be the voice of the underprivileged in his country Nigeria:

Let me be

a grass in the meadow matching heads with others

to repeal oppressive storms

with stalls steeled by sheared resolve.

Let me be

an active grip

in the hand of equal fingers. *A Grass in the Meadow, VV* P.62

The above lines, no doubt, conform to the two major dimensions of the language norm: ‘accuracy’ and ‘appropriateness’. All the aforementioned tasks which stylistic analysis must undertake clearly indicate the significant role of stylistic deviant forms in the stylistic analysis of literary texts.

## Kinds of Deviation

Deviations can be categorised across different linguistic levels which include graphology, phonology, grammar, lexical and semantics. The diagram below shows a tripartite model of linguistic components which corresponds to the different levels of linguistic deviations adopted in this study:

|  |  |  |
| --- | --- | --- |
| REALIZATION | FORM | SEMANTICS |
| Phonology | Grammar and  Lexicon | Denotative |
|  | Cognitive  Meaning |

Source: Leech. Linguistic Guide, 1981:37.

## Graphological Deviation:

At the graphological level of linguistic deviation, the breaking of rules of visual patterning, capitalisation, spacing, punctuation etc occurred. Graphology in the view of Crystal and Davy (1969:69) is ‘‘… a language’s writing system or orthography, as seen in the various kinds of handwriting and typography’’. A striking example of graphological deviation can be seen in Niyi Osundare’s *Soweto* where a deviant use of capital and small letters occur:

First

Now

SHARPVILLE

SOWETO SMP p. 48

The poet employed this orthographic device to compare the European city of Sharpville and the black township of South Africa to show the level of social segregation during the apartheid era.

## Phonological Deviation:

Phonology, according to Abrams (1981:95), “is the study of the elementary speech sounds”. Phonological deviation therefore occurs when one uses the sound patterns of language that deviate from the ordinary language sound patterns. A poet makes use of certain phonological features to produce phonic and sound effects. These phonological features which are considered in our analysis of phonological deviation in Osundare’s poetry include rhythm, alliteration, assonance, and onomatopoeia.

## Lexical Deviation

Lexical deviation results when a new word is coined, or a word is unusually converted, or a new word is formed through affixation. It involves the over-use of a word in a line or when there is collocation clash or the introduction of strange lexical items. This aspect of deviation displays the worst violations of selectional rules. For instance, the word ‘‘Executhieves’’ in Niyi Osundare’s *What the Earth Said is* clearly a deviation from the norms of writing. This is a coinage that reflects a kind of artistic trappings. It is otherwise referred to as a poetic license that a poet enjoys to make his message beautiful and colourful.

## Grammatical Deviation

Deviation at the grammatical level is when a writer creates a point of departure from the grammatical rule of a language. Grammatical deviation has to do with language that lacks normal logical transitions. It involves an expression or a passage that contains repetitive structures and apparently uncontextualized presentation. Devices in grammatical deviation include ellipsis and parallelism.

## Semantic Deviation

Semantic deviation is a kind of deviation which prompts the readers to prefer a figurative interpretation to a literal one in literary expressions. A striking example is in Keats' celebrated paradox "Beauty is truth, truth beauty*”.*

## Foregrounding

Foregrounding can be referred to as the creative use of language in such a way that the means of communicating the message is given prominence than the message itself. This implies that the message is pushed to the background while the medium through which the message is communicated becomes object of attraction.

<

Mukarovsky (1976:42) submits that “the violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilisation of language; without this possibility there would be no poetry”. He argued further that the function of poetic language comprises maximal foregrounding of an utterance (i.e. the de-automatization of an utterance). Foregrounding

according to him, is an important feature of poetic language and in literary discourse in general, foregrounded elements are active “carriers” of information.

Foregrounding in the view of Lawal (2003:45) has to do with three types of stylistic appeal, which are imaginative or intellectual, emotional and sensor. Both intellectual and emotional appeals are often achieved through such rhetorical devices as symbolism, metaphor, litotes and paradox. Others in this category include synecdoche, metonymy and oxymoron. Lawal posits further that a special and most common type of sensory appeal (to hearing) is often effected through the use of such sound devices as pun, assonance, onomatopoeia and alliteration, among others. He concludes that all this depends on a threshold of captivating choice and patterning of language elements.

In Osundare’s poetry, there are instances of foregrounding which attract readers’ attention because they are not the normal day-to-day use of the language. A striking example is the breaking of a morphological rule to create a kind of coinage in the poem, *They Too are the Earth*, where the word “Executhieves” is foregrounded:

Native executhieves holding forth for alien wolves (p.46).

“Executhieves” is a product of morphological dislocation. The orthographic and semantic super- imposition on the word “executives” produces a new word “executhieves”.

## CHAPTER THREE

## METHODOLOGICAL FRAMEWORK

There are several sampling methods and data gathering procedures that can be adopted in carrying out a linguistic research of this nature. In this chapter, the methods adopted in collecting and analysing data as well as the research instrument and sources of data are presented.

## Multi - stage Sampling Method

The multi - stage sampling method adopted in this study for the collection of data involved three stages. At the first stage, all the published collections of Osundare, numbering fourteen were collected and subjected to critical review. At the second stage, the selected poems which were referred to as texts and considered relevant to the study were chosen as primary and secondary texts. They were collected and collated from a critical and analytical reading of the texts. Six poems were selected and employed as the major research data for the study and were referred to as primary texts. Additionally, fourteen poems which were selected and used occasionally to strengthen our analysis and reinforce our discussions were labelled as secondary texts. At the third stage, the poems were grouped according to their titles, year of publications and size.

## Research Instrument

The selected poems of Niyi Osundare that served as the primary and secondary sources of data were employed as the research instrument for this study. The poet’s works are good representative materials for analysis because of their relevance in the investigation of language.

## Sources of Data

There were two main sources of data employed for this study: the primary sources and the secondary sources. The primary sources were the selected six poems (primary texts) while the secondary sources included other poems of the poet. Other secondary sources of data were largely derived from relevant linguistic and literary texts (including literary theories and criticism). Journals, Critical essays and the Internet were also sourced and reviewed. The relevance of these works lies in the fact that they constituted basic conceptual and analytical guides that were used in carrying out our theoretical focus and effective analysis.

In addition to the collection of data from written texts and documents, the method of gathering relevant information involved an oral interview at three different occasions with the author of the poems, Niyi Osundare. Consultations and discussions with experts in the field of linguistics and literary studies were also carried out.

## Data Collection Procedure

As earlier stated, the language of postcolonial literature provides a fertile creative resource within which language-culture in contact could be studied. Since Niyi Osundare belongs to this generation of poets, his poetic works are no doubt very relevant in this research work. The postcolonial writers were preoccupied with re-writing the history of Africa that the European writers had misrepresented as well as projecting a new image for the continent. Additionally, they were hard on African leaders who took over the mantle of leadership for their unpatriotic attitudes. One is not surprised then to see many of Osundare collections focus on political,

economic and cultural issues. *Songs of the Market Place* and *Village Voices* can be regarded as political poetry and the development is heightened in *The Eye of the Earth* while socio-cultural issues become prominent in *Moonsongs* and *The Word is an Egg*.

It is for the above reasons that the poems from these collections were selected as primary texts for this study. These selected works are presented in order of their year of publication, title, number of lines and number used for analysis thus:

## Table 1: Primary Texts

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Serial Number | Year of Publication | Title of Poem | Title of  Collection | No of Lines |
| 1 | 1983 | Nigerian Railway | Songs of the Market Place | 11 |
| 2 | 1983 | Rithmetic of Ruse | Songs of the Market Place | 28 |
| 3 | 1984 | The Politician’s Two Mouths | Village Voices | 23 |
| 4 | 1986 | What the Earth Said | The Eye of the Earth | 39 |
| 5 | 1986 | The Rocks Rose to  Meet Me ( I ) | The Eye of the Earth | 51 |
| 6 | 1988 | Moonsongs XXII | Moonsongs | 19 |
| Total |  | | | 171 |

**Table 2: Secondary Texts**

The other poems of Osundare that were occasionally used to further enhance this research work are also presented in this table thus:

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Serial Number | Year of Publication | Title of Poem | Title of Collection | | No Lines | of | No used Analysis | for |
| 1 | 1990 | for Chief Samuel Fal Adeniran | Songs Season | of the | 20 | | 5 | |
| 2 | 1993 | What the River Said | Midlife | | 31 | | 9 | |
| 3 | 1999 | Serpent of Silence | The Word is an Egg | | 7 | | 7 | |
| 4 | 2006 | Bulb Eyes | Tender Moment | | 7 | | 7 | |
| 5 | 2007 | Monday (stanzas 5  & 6) | Days | | 8 | | 8 | |
| 6 | 2011 | Random Blue 4  (stanzas 1 & 7) | Random Blues | | 12 | | 12 | |
| 7 | 2011 | Katrina Taught Me | City People | Without | 13 | | 13 | |
| 8 | 1983 | Publish or Perish | Songs | of the | 14 | | 12 | |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  |  | (stanzas 1, 10 & 11) | Market Place |  |  |
| 9 | 1984 | A Dialogue of the Drums | Village Voices | 15 | 7 |
| 10 | 1984 | New Birth | Village Voices | 18 | 15 |
| 11 | 1986 | Harvest Call I & IV | The Eye of the Earth | 31 | 24 |
| 12 | 1986 | Forest Echoes  (stanza 1) | The Eye of the Earth | 10 | 10 |
| 13 | 1988 | Excursion stanzas 1,  3 & 10 | Songs of the Market Place | 17 | 16 |
| 14 | 1988 | Moonsongs 1(stanzas 1,2, 3 & 8 | Moonsongs | 38 | 36 |
| Total |  | | | 241 | 181 |

From the above tables, it is shown that six poems were selected from the primary texts and fourteen from the secondary texts. The primary texts served as the primary instrument of data for the study while the secondary texts were used to reinforce our analysis and discussions.

Our data for the analysis were collected and collated from a critical and analytical reading of these texts.

## Data Presentation

The poems which served as data were first presented before being grouped into tables and organised into clauses in first section of analysis in Chapter 4. However, owing to the nature of the analysis in the second section of this Chapter, the poems were only presented without being grouped into clauses. Thereafter, the various concepts that highlight the features of the texts were identified and described.

For effective and thorough investigation, metaphors in the poems were categorised into different types e.g. Anthropomorphic Metaphors, Animal Metaphors, Synaesthetic Metaphors e.t.c. The study however took a step further to identify and describe other metaphors that Osundare uses in his works to communicate his message and highlight the context of his discourse e.g. Natural Metaphors, Alimentary Metaphors, Academic Metaphors, Cultural Metaphors and Technology Metaphors (cf. 2.2).

## Method of Data Analysis and Interpretation

In this study, the method adopted for the analysis of data was largely descriptive and interpretative. The major focus was on the written texts sourced from the poems of Niyi Osundare, a renowned African poet. Thus, the poems which served as the data for the study were subjected to systematic descriptive analysis by the use of linguistic and literary principles. Since the major focus was the use of written texts, an extensive library research was carried out in

order to gather relevant information and data. Apart from an extensive reading and studying of the poems being investigated, relevant materials written by renowned scholars as well as numerous publications that provided relevant information for this study were also consulted.

In the analysis of data, Systemic Functional Theory (SFT) and stylistic approaches were employed and complemented with insights from literary principles. This method of analysis was adopted with the aim of identifying and examining the language devices and the stylistics of Osundare’s poetics.

In the application of Halliday’s SFT (1985, 1994, 2004), a metaphorical analysis which corresponds to Halliday grammatical metaphor was adopted. This model was chosen because Halliday’s concept of grammatical metaphor allows a writer to bring together a number of features of discourse which may initially look somehow different from one another. Halliday posits in this grammatical model that when the different kinds of meaning that come together in the lexico-grammar, and especially the basic distinction between ideational and interpersonal meanings are recognised, we realise that what originally looked like two different sets of phenomena are really instances of the same phenomenon arising in these two different contexts (Halliday 1994:3).

SFT was also considered relevant to this study because it contains functional orientation that enables us to describe poetic language as a resource organised according to the functions it has evolved to serve and the meaning of the message. Here the study accounts for the ideational and interpersonal metafunctions of which analytical tools correspond to metaphors of transitivity and

metaphors of mood. The third metafunction, that is, the textual function, serves as the tool that is used to organise the message in the ideational and the interpersonal metafunctions and this corresponds to Theme/Rheme and information focus. This grammatical model was employed to explore the poet’s choice of words and expressions and their functions.

The method adopted in the analysis of metaphors of transitivity included quantitative data technique. Here we accounted for the frequency of occurrence of linguistic features especially material, mental, relational and verbal processes in the transitivity structure which we presented in tables and pie charts. In the investigation of how the messages of metaphors of transitivity and mood were organised into texts, we accounted for the number of topical and non topical themes which were also presented in tables. The inclusion of this dimension complements our efforts in determining the language patterns of Osundare. This method of analysis also brings about detailed fact finding and precise description.

From the standpoint of stylistic approach, the study focused on the stylistic concept of deviation for the analysis of linguistic features that are of literary significance in the poems and which revealed the foregrounding of the poet’s message. The consideration of insights from literary principles also gave us the opportunity to reveal how Osundare projects African culture, values and philosophy.

In summary, the components of linguistic analysis in terms of functional theory of transitivity, mood and textual structure coupled with the investigation of stylistic deviations which were complemented with literary exploration of Osundare’s poetry played significant role in

interpreting and understanding the message of this African renowned poet and determined his unique style.

## CHAPTER FOUR

* 1. **TEXTUAL ANALYSIS AND FINDINGS TEXTUAL ANALYSIS 1**

## An Analysis of Structural Properties of Metaphors of Transitivity Introduction

In the previous sections, we have discussed in some details some relevant background information and concepts that have significant effects on the analytical framework adopted in this research work. In this section, an attempt is made to undertake a linguistic analysis of Osundare’s poetry from the perspective of metaphor. Hence, Halliday’s grammatical metaphor within the **Systemic Functional Linguistics** is employed for the analysis of data. Two main types of grammatical metaphor in the clause are identified by Halliday: ideational metaphors and interpersonal metaphors. These are used for the description and explanation of metaphor as discourse strategies in the texts being investigated for the purpose of establishing Osundare’s communicative style.

Specifically, we attempt this linguistic analysis in relation to ideational and interpersonal metaphors as realised in the grammatical metaphors of transitivity and mood, and the textual metafunction as realised in Theme and Rheme respectively (cf. 1.9).

For the purpose of presenting an explicit and systematic description in our analysis, we organise the texts being investigated into clause structure. This is followed by the identification and

description of the various concepts that highlight the features of the texts. Here we concentrate on metaphors of transitivity as realized by the processes (Material, Mental, Relational, Verbal, Existential and Behavioural) which are the constituents of the verbal group. For the explication of interpersonal metaphor, we focus on metaphors of mood, which is realized in the expression of attitudes, possibilities, familiarities, and proposition. For the textual structure, we utilise the various mechanisms that serve the purpose of co-coordinating and organizing the messages contained in the interpersonal metaphors and the metaphors of mood.

In this chapter, six poems selected from different volumes of Osundare’s works constitute the texts that were considered as the subject of analysis. The poems used as primary texts in this section were analysed along the major themes of Osundare’s poetry which include socio- political, socio-economic and socio-cultural issues. Other poems of the poet found relevant to the study were also used as secondary texts to reinforce and enhance our analysis and discussions.

## Clausal Presentation of Text 1 (Nigerian Railway)

In order to syntactically organise this poem into clause structure for effective analysis, a stylistic option of orthodox orthographic structuring of the poem is carried out using nominal and verbal ellipsis:

1. Dark snaky structures tortuous millipede [ is crawling ] on legs of iron
2. [ and it is ] crawling wearily

from swamp to savannah

## Identification of Metaphors of Transitivity in Text 1

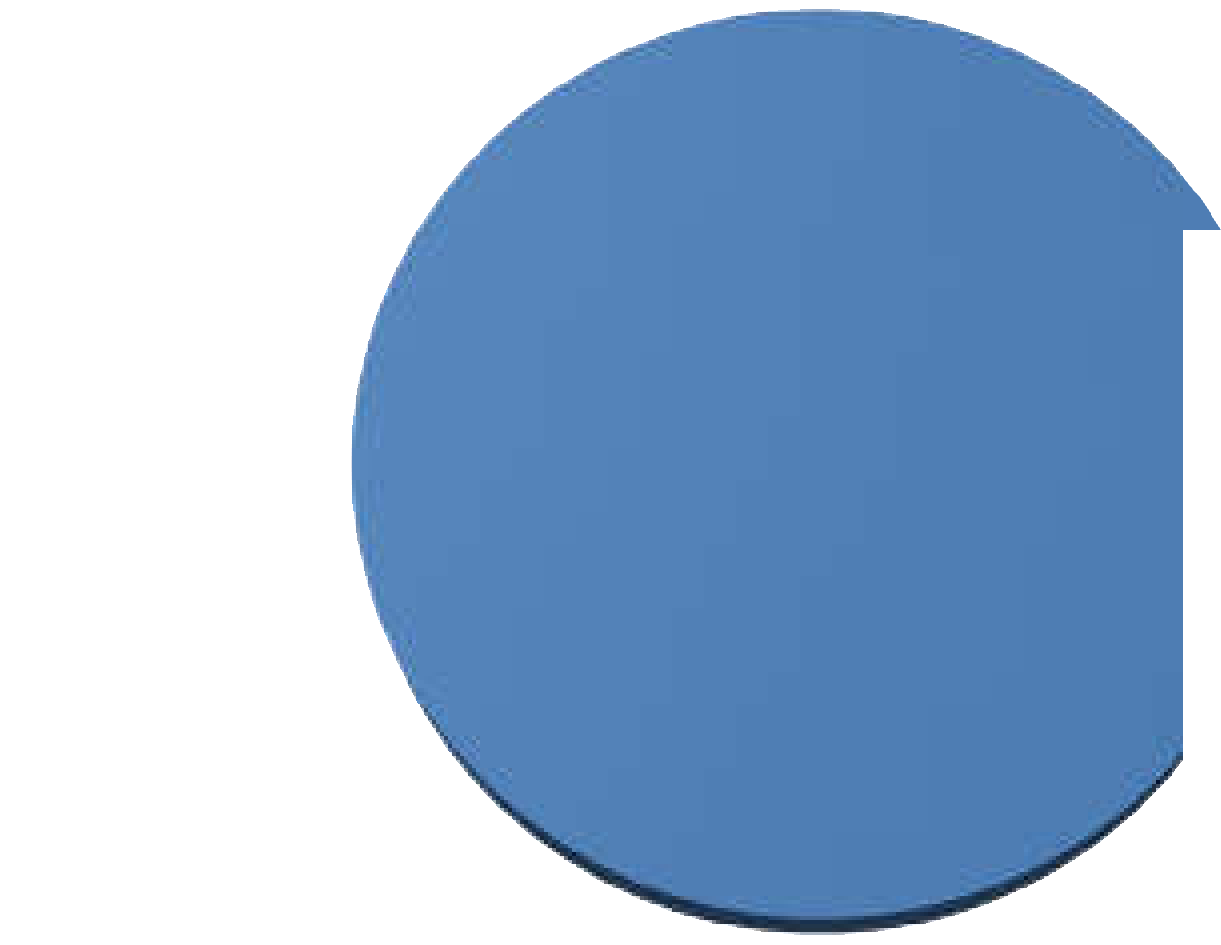
1. is crawling …(material)
2. is crawling … (material)

## Table 1

**Summary of Processes in Text 1**

|  |  |  |
| --- | --- | --- |
| Processes | No of occurrence | % |
| Material | 2 | 100 |
| Mental | Nil | Nil |
| Relational | Nil | Nil |
| Verbal | Nil | Nil |

# Material Mental Relational Verbal



The diagram provided above is a pie chart representing summary of processes in text 1. This shows the predominant occurrence of the material process as the other processes (mental, relational and verbal) do not feature at all in the poem. This is an indication that the poem is an action oriented poem and also projects the intention of the poet. This statistical information enables us to determine the numerical strength of each of the processes in the poem and provides a precise description of the of poet’s message.

## Clausal Analysis of the Processes in Text 1 Table 2

1.

|  |  |  |  |
| --- | --- | --- | --- |
| Dark snaky structures tortuous | millipede | is crawling | on legs of iron |
| Circumstantial adjunct | Actor | Material process | Goal |

2.

|  |  |  |  |
| --- | --- | --- | --- |
| And | it | is crawling | wearily from swamp to savannah |
| Circumstance | Actor | Material process | Goal : Circumtantial |

## Discussion of Transitivity in Text 1

In order to effectively carry out the analysis of this poem and provide the meaning of the poet’s message, our first task was the adoption of the stylistic option of orthodox orthographic

structuring of the poem as shown in the clausal presentation of the text in Section 3.3.1.1. This

re-arrangement enables us to arrive at the thematic import of this poem as basically on socio- economic issue. In this poem, the poet presents the dysfunctional image of the Nigerian Railway Corporation (NRC) in which the physical layout of the poem represents its subject matter.

In the first clause of the poem, the poet uses the millipede as a metaphor of tardiness to present the dull and sluggish movement of the train from the Northern part of Nigeria to the South. In this clause, a description of Nigerian railway is provided in the circumstantial adjunct - **Dark snaky structures tortuous** while **millipede** serves as actor. The material process **is crawling** tells the slow and sluggish movement of the train. The goal – **on legs of iron** which completes the clause indicates the objects the train uses for its movement.

In clause 2, the poet provides information on the destination of the train. This is conveyed in the goal as circumstantial - **wearily from swamp to savannah,** indicating the movement of the train from the Northern part of the country to the southern part**.** With the use of stylistic explanation, the two elements **and** (circumstantial adjunct) and **it** (actor) which are originally left out in the text, provide a cohesive link of the poem structurally and semantically.

The graphological presentation of this poem and the physical outlook of a train clearly reveal Osundare’s poetic style in which he creatively and stylistically presents the NRC long history of decaying and degenerating infrastructure. Here the poet presents the high level of corruption in NRC which has rendered this transportation system useless. This issue of corruption in the NRC and by extension other sectors of Nigerian economy is one of the contributing factors to economic depression in the country. The awkward structure of the poem which translates to the

worrisome and slow movement of the Nigerian train can be regarded as a representation of the slow development and growth of the Nigerian economy as a result of corruption and undedicated work force.

## Clausal Presentation of Text 2 (Rithmetic of Ruse)

The following is the presentation of the clause structure of *Rithmetic of Ruse* which constitutes text 2 of our data.

1. We murder truth
2. and burn sophisticated candles in search of illusion
3. A calculated cloud is let down
4. by satanic computers coughing cataclysms in algebraic quantum.
5. Theirs is the ‘rithmetic of deceit
6. Powers hunters wallowing through wiles to a minus throne
7. cooking numbers for a gullible mass
8. They have fractioned a fragmented whole
9. and the splinters will smother

them in their thousands

1. men born with long crowns have miscounted those

they claim to rule

1. the cows enfranchised by them will freely impale them
2. on their wavering horns leaving us with our search for the fragments of truth.
3. Power prostitutes now going to labour will deliver

a townful of monsters to jolt our anaesthesia of conscience

1. before they put fangs in our lying throats.

## Identification of Transitivity in Text 2

1. murder…( material )
2. burn … ( material )
3. is … ( relational )
4. coughing …( verbal )
5. is … ( relational)
6. wallowing…(verbal)
7. cooking … (verbal)
8. have fractioned …(material)
9. will smother …(material)
10. born…have miscounted…claim…to rule…(material, material, material, material) 11.enfrachised…will (material, relational)

12.leaving…(verbal)

13 going.. to labour…will deliver (verbal, material, material)

14. put…(material)

## Table 3

**Summary of Processes in the Text.**

|  |  |  |
| --- | --- | --- |
| **Processes** | **No of occurrence** | **%** |
| Material | 12 | 60 |
| Mental | Nil | Nil |
| Relational | 3 | 15 |
| Verbal | 5 | 25 |

Material Mental Relational Verbal

The above diagram is a pie chart representing summary of processes in text 2. This shows that the material process occurs more frequency than the other processes (mental, relational and verbal) in this poem. What can be inferred from this is that the action type clauses dominate the transitivity structure of this poem. This enables the poet to describe events and the people or things involved in the poem.

## Clausal Analysis of the Processes in Text 2 Table 4

1.

|  |  |  |
| --- | --- | --- |
| We | Murder | Truth |
| Actor | Material process | Goal |

2.

|  |  |  |  |
| --- | --- | --- | --- |
| And | burn | sophisticated candles | in search of illusion |
| Adjunct(circumstantial) | Material process | Phenomenon | Circumstantial adjunct |

3.

|  |  |  |
| --- | --- | --- |
| A calculated crowd | Is | let down |
| Senser | Relational process | Phenomenon |

4.

|  |  |  |  |
| --- | --- | --- | --- |
| By | satanic computer | Coughing | cataclysm |
| Adjunct | Senser | Verbal Process | Phenomenon |

|  |
| --- |
| in algebraic quantum |
| Circumstantial |

5.

|  |  |  |
| --- | --- | --- |
| Theirs | is | the rithmetic of deceit |
| Senser | Relational process | Phenomenon |

6.

|  |  |  |
| --- | --- | --- |
| Power hunters | wallowing | through wiles |
| Senser | Verbal process | Phenomenon |

|  |
| --- |
| to a minus throne |
| Circumstance |

7.

|  |  |  |
| --- | --- | --- |
| Cooking | numbers | for a gullible mass |
| Verbal process | Phenomenon | Circumstance |

8

|  |  |  |
| --- | --- | --- |
| They | have fractioned | a fragmented whole |
| Actor | Material process | Goal |

9.

|  |  |  |  |
| --- | --- | --- | --- |
| And | the splinters | will smoother | them |
| Adjunct | Actor | Material process | Goal |

|  |
| --- |
| in their thousands |
| Circumstance |

10.

|  |  |  |
| --- | --- | --- |
| Men | born | with long crowns |
| Senser | Material process | Circumstance |

|  |  |
| --- | --- |
| Have miscounted | those they claim to rule |
| Material process | Phenomenon |

11.

|  |  |  |
| --- | --- | --- |
| The cows | enfranchised | by them |
| Goal | Material process | Circumstance (Actor) |

|  |  |  |  |
| --- | --- | --- | --- |
| Will | freely | Impale | them |
| Relational process | Circumstance | Material process | Phenomenon |

|  |
| --- |
| on their wavering horns |
| Circumstantial adjunct |

12

|  |  |  |
| --- | --- | --- |
| Leaving | us | with our search for the fragment of truth |
| Material process | Actor | Circumstantial adjunct |

13.

|  |  |  |
| --- | --- | --- |
| Power prostitutes | now | going to labour |
| Actor | Circumstance | Material process |

|  |  |  |
| --- | --- | --- |
| Will deliver | a townful of monsters | to jolt |
| Material process | Goal | Material process |

|  |
| --- |
| our anaesthetial of conscience |
| Phenomenon |

14.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Before | They | put | Fangs | on our lying throats |
| Circumstance | Actor | Material process | Goal | Circumstance |

## Discussion of Transitivity in Text 2

The major theme of this poem is based on socio-political issue in which the poet expresses his intense feelings on Nigerian political elections of 1979.

A stylistic consideration of this poem which enables us to quantify the transitivity system in the corpus indicates the predominance of the verbs in the material process. This is reflected in the nature of the poem as action - oriented poem and indicates the intention of the poet. The poet begins his emotional outburst by identifying the bane of Nigerian politics which is lack of truth. The material process in the first clause of the poem- **murder**- indicates ‘deceit’ which is in line with the theme of rigging that characterised political elections in the third Republic of Nigerian political history. The pronominal - **we** - serves as the Actor and identifies the participants in this act. The abstract noun – **truth -** which serves as the Goal expresses the actual action carried out by the participants. Here, **murder** which means ‘kill plus intention’ is used as a metaphor to portray the deliberate and wicked manner in which Nigerian politicians sacrifice truth for falsehood. In ‘murder truth’, abstract idea is being translated into concrete and tangible terms. This type of metaphor is referred to as ‘from Abstract Phenomena to Concrete Metaphor’. This introductory clause sets the tone of the poet’s message.

In the next clause, the poet uses another material process – **burn –** an action word which is followed by a phenomenon – **candles –** the object that receives the action, reiterating the issue of “deceit” that has become a normal routine in Nigerian politics. This is confirmed in the circumstantial adjunct- **in search of illusion-** that follows the phenomenon. The two lexical

items, ‘truth’ and ‘candles’ in the first and second clauses are metaphors of ruse and deceit which constitute the thematic trend of the poem. The murdering of the truth and the burning of candles in search of illusion indicate the deceptive nature of Nigerian politicians and the gullibility of the people.

In the third clause, the senser - **A calculated cloud –** is realized as the subject, **is** - as a relational process and the phrasal verb – **let down** – as the phenomenon. The senser in this clause, **A calculated cloud** – is a visual image, an object that can be seen clearly in the sky. The cloud image is an indication of political corruption as what the politicians always present to the people is far from the truth. The intentional use of figures to defraud the people is metaphorically captured in a ‘calculated cloud’. The politicians have let down the cloud to conceal the truth, that is, cover **the sky of truth**- another metaphorical expression.

Another senser is realised in clause 4 – **satanic computers** – with **coughing** – serving as the verbal process and **cataclysms** as phenomenon while **algebraic quantum** functions as the circumstantial adjunct. Satanic computer is a metaphor for the falsification of figures during the 1979 elections in Nigeria. The verbal process ‘coughing’ constitutes a nuisance to the auditory organs. *Cough* indicates an ailment that causes irritation and danger for ‘satanic computers’ which is the metaphorical object being described here.

In clause 5, the pronoun, **Theirs** is a senser referring to the politicians who are professionals in the falsification of election results, thereby deceiving the masses with their unpatriotic action.

This is confirmed in the phenomenon – **the rithmetic of deceit** – preceded by the relational process **– is.**

The determination to gain political power through dubious means by Nigerian politicians is revealed in clause 6. These political harlots are whom the poet referred to as **power hunters** (metaphorical expression) in the senser. Their action is contained in the verbal process **wallowing** while the means of achieving this features in the phenomenon - **through wiles -** and the circumstantial adjunct - **to a minus throne –** which indicates their destination.

The poet’s outcry on the political corruption that is threatening the existence of Nigeria as a sovereign nation is carried into the next clause. The manipulation and falsification of election results by the politicians are revealed in clause 7. The verbal process – **cooking** - is here taken as a gustatory image that appeals to the sense of taste. When food is cooked, the quality is known through the sense of taste. We are told therefore what the politicians are cooking, that is, numbers - as indicated in the phenomenon, referring to election figures that have been manipulated. The picture created here is that of an environment ‘consumed’ by silence just as the cooked numbers are ‘eaten’ by a gullible mass. Unfortunately, the people who are supposed to defend their votes and resist this political manipulation are themselves naive. This is confirmed in the circumstantial adjunct - **for the gullible mass** – power hunters are the ones cooking numbers for a gullible mass. The inability of the people to rise against this evil plaguing the society is as a result of political ineptitude, ignorance and confused orientation.

The next clause is a continuation of the poet’s lamentation of political corruption that has eaten deep into our political system. The senser in clause 6 ( power hunters ) changes to actor – **They**

- in clause 8 as a result of the material process ‘‘**have fractioned** which indicates real action carried out on the Goal - **fragmented whole**. This pronominal word, ‘They’ is used to replace power hunters (a metaphorical expression) to avoid needless repetition. The metaphorical expression, ‘Fractioned a fragmented whole’ informed us of the politicians dubious means of changing election figures for their selfish interests. In this expression, ‘fractioned a fragmented whole’, the employment of ‘tactile image’ is noticeable. Here, the poet uses sense image to influence the thinking of the reader to tactfully incite them against their oppressors.

The material process in clause 9 conveys in strong terms what will happen to these political harlots – **will smoother** – suggesting that they will be dismantled soonest- **in their thousands** ( circumstantial ), an action that would be carried out by the Actor - **the splinters.**

Clause 10 contains two material processes, ‘born’ and ‘have miscounted’. The first material process is indicating the actors in this clause – **men**- serving as senser because the material process is not performing a real action. The circumstantial elements – **with long crowns** – show the status of these men. The second material process – **have miscounted** – however indicates action being carried out by them while those that are affected by this action are mentioned in the phenomenon - those **they claim to rule**. This clause is a continuation of the poet’s condemnation of the corrupt politicians and their political manipulations.

Clause 11 is an example of a complex clause having three different processes – 2 material processes and 1 relational process. The two material processes are – **enfranchised** and **impale -** while **is –** functions as relational process. It is significant to note the structural feature of this clause in the positioning of the Goal – **the cows** – at the subject position and the actor - **them** - featuring as the circumstantial elements. The positioning of the Goal at the initial point in the clause serves to surprise and shock the reader on the turn of event as the poet predicts that the same cows enfranchised by these men would eventually destroy them. How this will be done is contained in the circumstantial elements – **on their wavering horns.**

In the next clause (clause 12), the reader is informed that when the poet’s prediction becomes a reality, the people will be left with no other option than to search for ‘the truth’. This is confirmed in the circumstantial adjunct - **with our search for the fragment of truth** – is another circumstantial adjunct in this clause while - **us** - serves as the Actor and **leaving** as the material process.

Clause 13 is another complex clause containing three material processes. The first material process is – **going to labour,** having **power prostitutes** as actor and **now** as circumstance. In the metaphorical expression, ‘power prostitutes’ the politicians are being compared with prostitutes in the shameless manner in which candidates solicit people’s vote for the sake of transient power. The second part of the clause contains another material process – **will deliver** – indicating the action that will be carried out by the actor. Another metaphorical expression in the clause – **a townful of monsters**, which serves as Goal, shows what the actor will deliver (‘Monsters’ is

used here as animal metaphor). The third material process -**to jolt** – further stresses the demonic

activities of these unpatriotic politicians who will not stop in the falsification of election results but also attempt to destroy - **our anaesthetial of conscience** (phenomenon).

The final clause (14) concludes the idea being expressed in the previous clause with the pronominal word **they** serving as actor, **put** as material process, **fangs** as Goal and **on our lying throats** as circumstance.

In the above analysis, we have identified and described certain linguistic features of the texts analysed to explain the role of metaphors as Osundare’s predominant choice of figurative language. The identification and description of these linguistic features in Osundare’s metaphorical expressions that further project his unique style, justify the assertion that his poems are embedded in linguistic elements and perform social functions. Stylistically, Osundare displays uniqueness in the way and manner he deploys metaphors in his poems. This communicative strategies no doubt make his writing style distinct from his contemporaries.

## Clausal Presentation of Text 3

1. The politician’s mouth has two edges like E*simuda’s* sword
2. it is murder both ways
3. Is it not the politician who sees a snake
4. and hails an earthworm
5. he prostrates for a vote
6. but his mind squats like a hungry dog
7. Alas, a thin membrane covers the belly
8. we cannot see the inside of a lying wolf
9. When the man of power tells you his tale
10. ask him to wait till you bring a sieve
11. whoever believes what the politician says his ear is blocked by the carcass of truth
12. A politician tells you to wait

**13** and you heed his words

1. ah! friend,

your soul will tell you the biting pains of folly

1. The politician has two mouths

both sharp like the white man’s razor

## Identification of Transitivity in Text 3

1. has… is ( relational )
2. is … (relational )

3.. is…sees… ( relational, mental)

1. hails… ( material )
2. prostrates… ( material)
3. squats ( material )
4. covers…( material )
5. see … ( mental )
6. tells… (verbal)
7. ask..wait…bring ( verbal, material, material )
8. believes…says..is…blocked ( mental, verbal, relational, material )
9. tells…(verbal, material )
10. heeds ( material)
11. will tell ( verbal )
12. has ( relational )

## Table 5

**Summary of Processes in Text 3.**

|  |  |  |
| --- | --- | --- |
| Processes | No of occurrence | % |
| Material | 9 | 41 |
| Mental | 3 | 13 |
| Relational | 5 | 23 |
| Verbal | 5 | 23 |

Material Mental Relational Verbal

A summary of processes in text 3 is what is presented in the pie chart presented above. The predominant use of material process shows the different activities that are carried out by a typical politician in a contemporary Nigerian society.

## Clausal Analysis of the Processes in Text 3 Table 6

**1**

|  |  |  |
| --- | --- | --- |
| The politician’s mouths | has | two edges |
| Senser | Relational process | Phenomenon |

|  |
| --- |
| like Esimuda’s sword |
| Circumstance |

2.

|  |  |  |
| --- | --- | --- |
| It | is | murder both sides |
| Senser | Relational process | Phenomenon |

3

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Is it not | the politician | who | Sees | a snake |
| Relational process | Senser | Carrier | Mental process | Phenomenon |

4.

|  |  |  |
| --- | --- | --- |
| And | hail | an earthworm |
| (adjunct) | Material process | Phenomenon |

5.

|  |  |  |
| --- | --- | --- |
| He | prostrates | for a vote |
| Actor | Material process | Goal |

6.

|  |  |  |
| --- | --- | --- |
| but his mind | squats | like a hungry dog |
| Identified | Material process | Circumstance |

7.

|  |  |  |  |
| --- | --- | --- | --- |
| Alas | a thin membrane | Covers | the belly |
| Circumstance | Actor | Material process | Goal |

8.

|  |  |  |
| --- | --- | --- |
| We | cannot see | the inside |
| Senser | Mental process | Phenomenon |

|  |
| --- |
| of a lying wolf |
| Circumstantial (adjunct) |

9.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| When | the man of power | tells | you | his tale |
| Circumstance | Sayer | Verbal | Goal | Identifier (circumstancial) |

10.

|  |  |  |
| --- | --- | --- |
| ask | him | to wait |
| Verbal | Receiver | Material process |

|  |  |  |  |
| --- | --- | --- | --- |
| Till | You | bring | a sieve |
| Circumstance | Actor | Material process | Goal |

11.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Whoever | Believes | what | the politician | Says |
| Senser | mental process | Circumstance | Phenomenon | Verbal |

|  |  |  |  |
| --- | --- | --- | --- |
| his ear | is | blocked | by the carcass of truth |
| Actor | Relational process | Material process | Circumstance |

12

|  |  |  |  |
| --- | --- | --- | --- |
| A politician | tells | You | to wait |
| Sayer | Verbal | Goal | Material process |

13.

|  |  |  |  |
| --- | --- | --- | --- |
| And | you | Heed | his words |
| Adjunct | Actor | Material process | Goal |

14

|  |  |  |  |
| --- | --- | --- | --- |
| ah! Friend | your soul | will tell | You |
| Circumstance | Sayer | Verbal | Goal |

|  |
| --- |
| the biting pains of folly |
| Circumstance |

15.

|  |  |  |
| --- | --- | --- |
| the politician | has | two mouths |
| Senser | Relational process | Phenomenon |

|  |  |
| --- | --- |
| both sharp | like the white man’s razor |
| Circumstance | Circumstance |

## Discussion of Transitivity in Text 3

This text titled: ‘’**The Politician’s Two Mouths**’’ is another attempt by Osundare to satirise Nigerian political system and lambast the country’s political leaders. In this poem, Osundare declares a revolution against the political class. His hatred for the destruction of the nation’s political system is found in this poem.

The poem begins with the identification of the object of discussion - **The Politician’s Mouths –** serving as senser and is realized as the subject of the clause. The relational process - **has** – indicates what the subject possesses-**two edges** (phenomenon) describing the character of the

subject which implies deceit and falsehood. ‘The politician’s mouth’ is being compared to a sword that has two edges - **like Esimuda’s sword** – it features as circumstance. This clause is a metaphorical expression which can be interpreted as referring to our politicians as liars who cannot be trusted.

In the second clause, ‘the politician’s mouths’ are regarded as killers – **It is murder both sides**

**–** where **it** serves as senser, **is** - relational and **murder both sides -** as phenomenon.

Clauses 3 and 4 carry further the message in clause 1, that is, the description of the character of the politician, re-emphasizing the poet’s criticism of our political leaders as dubious and untrustworthy people. In clause 3, the real identity of the subject which was partially mentioned in clause 1 is now fully revealed in the senser – **the politician** – introduced by the relational process – **is it not.** The relative pronoun - **who** serves as the carrier linking the senser with the phenomenon – **snake,** and **sees** as the material process. Clause 4 begins with an adjunct – **and** - joining the two clauses together follows by the material process – **calls** and – **earthworm-** as the phenomenon. The rhetorical expression in these clauses reinforces the disgust of the poet’s for Nigerian politicians.

In clause 5, the poet uses the material process – **prostrates** – to express what the Actor (**He**) does to lure people into voting for him – **for a vote** (goal). Clause 6 completes the circle of information being conveyed in the 5th clause presenting the politician as a pretender when aspiring for political office. This is confirmed in the clausal elements – **but his mind**

(identified), **squats** (material process) **like a hungry dog** which is a metaphorical expression serving as circumstance.

The fronting of the circumstance – **Alas** – in clause 7 is to alert the people to be weary of these unfaithful political leaders. The information is contained in the Actor – **a thin membrane**, the material process – **covers** and the Goal – **the belly**. The message is carried to the next clause (8) where we have - **we** as senser, **cannot see** as mental process, **the inside** as phenomenon and **a lying wolf,** another metaphorical expression as circumstance.

In clauses 9 and 10, the poet’s criticism of the politicians continues. Clause 9 begins with a circumstance – **when**, while the action in the clause is conveyed through the verbal process – **tells**, having the doer of the action – **the man of power** as sayer, **you** – as goal and **his tale** - as circumstance. The 10th clause contains a verbal process – **ask**, two material processes – **to wait** and **bring** with only one actor - **You** and a receiver **him**.

Clauses 11- 13 bring to the climax the poet’s declaration of a revolution against the political class. Clause 11 begins with a serious warning to the reader, with the choice of the mental process – **believes** preceded by the senser – **whoever.** A verbal process - **says** - is used by the poet to warn the reader not to listen to the sweet words of **the politician** (phenomenon). The poet then goes on to say that whoever is so naïve and allow himself to be deceived, definitely **his hear** (actor) **is blocked** (relational + material process) by **the carcass of truth,** a metaphorical expression serving as circumstance. Clause 12 is a continuation of the warning. The clause begins with a sayer – **politician**, having **tells** as verbal process and **to wait** as material process

with the pronominal item **you** serving as the goal. The warning is further carried to the next clause. In this clause (clause 13), the pronominal word – **You** which functions as the goal in the previous clause now changes to actor with **heed** featuring as the material process while **And** serves as the adjunct.

Clause 14 states clearly the consequence of the action of the reader if he fails to heed the poet’s warning. The choice of the verbal process – **will tell**, and the attendant consequence of the action of the actor – **your soul** is very significant. What the reader will experience is mentioned in the circumstantial elements – **the biting pains of folly.**

The final clause once again reiterates the characteristic nature of **the politician** (senser) as a person who displays a double standard behaviuor – **two mouths** (phenomenon) in his relationship with the people. The destructive nature of his mouth is contained in the two circumstantial elements **both sharp like white man’s razor,** where his two mouths are compared with razor.

The analysis carried out in this section reveals the style of Osundare in the use and organization of language, specifically metaphors in his poetic corpus. Stylistically, we have demonstrated the peculiarity and quality of these poems by describing and explaining the ‘how’, the ‘what’ and the ‘why’ of the linguistic features contained therein.

## Clausal Presentation of Text 4

1. I have heard

the thud of sleepy boots plodding toilwards in dreary dawns

1. I have seen

busy hands rouse a slumberous yard into a hive of humming demons

1. I have shaken

hands calloused by wood and steel

1. I have touched

foreheads foraged by grit and grim

1. I have seen

heavy roaster and light pockets

1. I have seen

Penuried lives, spent, in ghetto dungeons

1. I have seen

foreman soulless like their whistling whips

1. I have seen

native executhieves hold forth for alien wolves

1. I have seen

labouring mouth famished like desert basin

1. I have seen

factorylords roll in slothful excess

1. I have heard

backs creak on heartless machines

1. I have felt

lungs powered with asbestos death

1. I have seen

lives snuffed out like candles in the storm

1. And the earth
2. the earth receives these green fruits
3. with dusty tears
4. the earth receives them
5. saying
6. behold these seeds planted so soon
7. in the season before the rains
8. let them sprout in the mouth
9. of daring struggle
10. let them bloom
11. and kill the killer pests

## Identification of Transitivity in Text 4

Below is the presentation of the various verbs and their corresponding processes that we have identified in the clauses above.

1. have heard …plodding ( mental, material)
2. have seen …rouse ( mental, material )
3. have shaken …calloused ( material, material )
4. have touched ( material)
5. have seen (mental)
6. have seen (mental)
7. have seen ( mental)
8. have seen ( mental)
9. have seen ( mental)
10. have seen ( mental)
11. have heard…creak (mental, material)
12. have felt…powered ( mental, material)
13. have seen…snuffed (mental, material)

14.

15. receives (material)

16.

1. receives (material)
2. saying ( verbal) 29.behold ( mental)

20.

21. Let (material)

22.

1. let (material)
2. kill ( material)

## Table 7

**Summary of Processes in Text 4.**

|  |  |  |
| --- | --- | --- |
| Processes | No of occurrence | % |
| Material | 13 | 50 |
| Mental | 12 | 46 |
| Relational | Nil | Nil |
| Verbal | 1 | 3.8 |

Material Mental Relational Verbal

The diagram presented here is a pie chart representing summary of processes in text 4. This shows the predominant occurrence of the material process in the poem. While the material process takes half of the whole percentage of processes in the poem, the mental process takes 46 percent. The inference one can draw from this statistical information is that through the material process, the poet expresses his experience and reaction to man inhumanity to man. As will be

seen later in the discussion of this text, the predominant use of the material process enables the poet to carry out the linguistic acts of speaking out against the oppression of the masses by the ruling class.

## Clausal Analysis of the Processes in Text 4

**Table 8**

1.

|  |  |  |
| --- | --- | --- |
| I | have heard | the thuds of sleepy boots |
| Senser | Mental process | Phenomenon |

|  |  |  |
| --- | --- | --- |
| Plodding | toilwards | in dreary dawns |
| Mental process | Adjunct | Circumstantial circumstance |

2.

|  |  |  |
| --- | --- | --- |
| I | have seen | busy hands |
| Senser | Mental process | Phenomenon |

|  |  |  |
| --- | --- | --- |
| Rouse | a slumberous yard | into a hive of humming demons |
| Material process | Goal | Circumstance |

3.

|  |  |  |
| --- | --- | --- |
| I | have shaken | Hands |
| Actor | Mental process | Goal |
| Calloused | by wood and steel |  |
| Mental process | Circumstantial (Goal) |  |

4.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I | have touched | foreheads | Foraged | by grit and grime |
| Actor | Mental process | Goal | Material process | Circumstantial(Goal) |

5.

|  |  |  |
| --- | --- | --- |
| I | have seen | heavy roaster and light pockets |
| Senser | Mental process | Phenomenon |

6.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I | have seen | penuried lives | Spent | in ghetto dungeons |
| Senser | Mental process | Phenomenon | Material process | Goal |

7.

|  |  |  |  |
| --- | --- | --- | --- |
| I | have seen | foreman | soulless like their whistling whips |
| Senser | Mental process | Phenomenon | Adjunct Circumstance |

8.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I | have seen | native executhieves | hold forth | for alien wolves |
| Senser | Material process | Phenomenon | Material process | Circumstance |

9.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I | have seen | labouring mouths | Famish | like desert basins |
| Senser | Mental process | phenomenon | Mental process | Circumstance |

10.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I | have seen | factorylords | roll | in slothful excess |
| Senser | Mental process | Phenomenon | Material process | Circumstance |

11.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I | have heard | backs | creak | on heartless machines |
| Senser | Mental process | Phenomenon | Material process | Circumstance |

12.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I | have felt | lungs | powered | with asbestos death |
| Senser | Mental process | Phenomenon | Material process | Circumstance |

13.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| I | have seen | lives | snuffed out | like candles | in the storm |
| Senser | Mental process | Phenomenon | Material process | Circumstance | Circumstance |

14

Circumstance (Actor)

And the earth

15.

|  |  |  |
| --- | --- | --- |
| the earth | receives | these green fruits |
| Actor | Material process | Goal |

16.

Circumstance

with dusty tears

17.

|  |  |  |
| --- | --- | --- |
| the earth | receives | them |
| Actor | Material process | Goal |

18.

Verbal process

Saying

19.

|  |  |  |  |
| --- | --- | --- | --- |
| behold | these seeds | Planted | so soon |
| Mental process | Actor | Material process | Adjunct |

20.

|  |  |  |
| --- | --- | --- |
| in the season | before | the rains |
| Circumstance | Circumstance | Goal |

21.

|  |  |  |  |
| --- | --- | --- | --- |
| let | Them | sprout | in the mouth |
| Material process | Goal | Material process | Circumstance |

22.

Circumstance ( Goal)

of daring struggle

23.

|  |  |  |
| --- | --- | --- |
| let | them | bloom |
| Material process | Goal | Material process |

24

|  |  |  |
| --- | --- | --- |
| and | kill | the killers pests |
| Circumstance ( adjunct) | Material process | Goal |

## Discussion of Transitivity in Text 4

The poem has socio-political message as its major theme and it discusses the subject of oppression, hardship, suffering, exploitation, and neocolonialism being perpetrated unabated by the Nigerian political leaders. Using metaphor as a predominant figurative language, Osundare expresses his concern over the destruction of mother earth and the maltreatment of the masses as well as workers in factories and industries. In this poem, as Opeibi remarked, “the poet gives serious consideration to the inhuman treatment of the masses, the down trodden, labourers (the earth), and the material ‘‘well-being’’ of workers in factories and industries against the oppressive capitalist regimes that operate” (2006: 609).

With the clausal analysis of the transitivity system in this poem, the predominant use of the verbs in the material process is observable as recorded in the previous texts. As a socio-political discourse which is intended to express the concern of the poet on the oppressive attitude of rulers on the one hand and to spur people to revolt against their oppressors on the other, the verbal elements that express ‘doing’ are generously deployed.

In the first clause, the personal pronoun – **I** (the subject of the clause) serves as the senser, **Have heard** – functions as the mental process while the metaphorical expression- **the thud of sleepy boots**- serves as phenomenon. **Plodding -** which is an action word functions as a material process indicating the suffering and hardship being experienced by the people and this information is confirmed in the circumstantial adjunct, **toilward** while **dreary dawns** – is a circumstance and stresses the effects of inhuman treatment meted on the people by their oppressors.

In clause 2, ‘‘earth’’ which is a metaphor for the exploration of the land is personified as **I** and functions as the senser and the object that is being oppressed while **have seen** serves as the mental process and **busy hands** as the phenomenon. The material process **rouse** indicates the kind of labour and hard work the poor workers are being subjected to while **a slumberous yard** functions as the goal and expresses the result of the hard labour the workers are experiencing. The metaphorical expression **into a hive of humming demons** which serves as the circumstancial adjunct describes these oppressors that are tormenting the workers as devil reincarnation. The intention of the poet is to show a graphic picture of the oppression and arouse the anger of the people to rise against these blood suckers.

In clause 3, the personal pronoun **I** changes from senser to actor as a result of the material process **have shaken** indicating the action carried out by the actor where **hands** as the receiver of the action functions as the Goal. The expression ‘has shaken hands’ indicates the poet’s personal contact with the oppressed which enables him to share the experience of the terrible and

pathetic condition these poor people are being subjected to. The sorrowful and inhuman

treatment the workers are subjected to is further confirmed in the material process **calloused** with the circumstantial adjunct **by wool and steel** serving as the Goal.

The fourth clause is the continuation of the poet’s encounter with the oppressed when he declares that “I have touched foreheads foraged by grit and grime”. The personal pronoun **I** functions as actor and the performer of the action and thus serves as the subject of the clause. The action performed by the actor is indicated in the material process **have touched** and **foreheads** functioning as the goal and the object of the sentence. The hardship the people are being subjected to is further emphasized in the action word **foraged** which is another material process in this clause. **By grit and grime** which features in the circumstantial adjunct functions as goal and it reiterates the issue of man’s inhumanity to man which is a source of concern for the poet.

Clause 5 of the poem expresses further the issue of oppression. The clause begins with the repetition of the expression in clause 2, **I have seen** where the pronominal item **I** remains as the actor and **have seen** as the mental process and **heavy roaster and light pockets** as phenomena. The expression “heavy roaster and light pockets” indicates the exploitation of the workers by their oppressors to deliberately impoverish them, an attitude that is vehemently condemned by the poet. Here again, as mentioned in clause 2, the poet is indirectly sensitizing the people to fight for their rights.

In clause 6, **I** as the senser functions as the subject of the clause and indicates the involvement of the poet in the event being presented. **Have seen** serves as the mental process and **spent** as the material process. **In ghetto dungeons** is the circumstance and it describes the kind of poor

accommodation the workers can afford while their bosses (the oppressors) live in mansion. This expression, “in ghetto dungeons” suggests the poor living condition of the workers.

Clauses 7-13, contain the same information provided in the previous clauses where the poet presented the pathetic condition of the oppressed, that is, the workers. In all the clauses, **I** remain the senser. The fact that the poet himself, through psychological and emotional journey, saw, heard and felt the oppression is presented in the mental processes of **I have seen** in clauses 7-10; **I have heard** clause 11; I **have felt** in clause12; and **I have seen** in clause 13. The phenomenon in these clauses are: soulless foremen in clause 7; *native executhieves*- in clause 8; *labouring mouths* in clause 9; *factory lord* in clause10; *backs* in cluase11, *lungs* in clause 12; *lives* in clause 13. Also in these clauses are the following circumstances: their whistling whips – clause 7; *alien wolves* – clause 8; *desert basins* – clause 9); *in slothful excess* - clause10; *on heartless machines* – clause 11; *with asbestos death* - clause12; *in the storm* – clause 13.

Clauses 15 – 24 mainly contain the response of the earth as the personified earth is made to talk and cry out against the oppression and inhuman treatment being perpetrated against it. The poet also presents the determination of the earth to revenge and revolt against its oppressors. This is indicated in the verbal element, **saying** in clause 18 where the earth is calling on what was planted on it, that is, the seeds (clause 19) to grow very fast and destroy their oppressors (clause 24).

The response of the earth begins in clause 15 and runs through clauses 16 and 17 where the personified **earth** functions as Actor and also in clause 19 where it is used as “these seeds”. This

is also applicable to clauses 21 and 23 where the earth also serving as the Actor is replaced with a pronominal word, “them”. In clauses 15, 17, 21, 23 and 24, “these green fruits”, “them”, and “the killer pests” function as the Goal. The implication of the predominant use of material processes (active verbs) in this poem is that the poet as a Marxist is sensitizing the masses, being represented by the earth to revolt against their oppressors, whom he referred to as “the killer pests”. In conclusion, the poet predicts mass action leading to social revolution should the social injustice, class segregation and the oppressive attitudes of the rulers against the down-trodden masses continue unabated.

## Clausal Presentation of Text 5 - XXII (Moonsogs)

1. Ikoyi
2. The moon here

is a laundered lawn

1. its grass the softness of infant fluff:
2. silence grazes like a joyous lamb,
3. doors romp on lazy hinges

6 the ceiling is a sky

weighted down by chandeliers of pampered stars

1. Ajegunle
2. Here the moon is a jungle,

sad like a forgotten beard with tensioned climbers

and undergrowths of cancerous fury:

1. cobras of anger spit in every brook 10.and nights are one long prowl

of swindled leopards

11.The moon is a mask dancing…

## Identification of Transitivity in Text 5

1. Nil
2. is…(relational) 3.Nil

4 .grazes…(material)

1. romp…(material)
2. is…(relational)
3. Nil
4. is, sad… (relational, mental)
5. spit…(material)
6. are…(relational) 11.is… (relational) **Table 9**

**Summary of Processes in Text 5**

|  |  |  |
| --- | --- | --- |
| Processes | No of occurrence | % |
| Material | 4 | 50 |
| Mental | Nil | Nil |
| Relational | 4 | 50 |
| Verbal | Nil | Nil |

# Material Mental Relational Verbal

This is another diagram of a pie chart that gives a summary of processes in the poem, *What the Earth Said* which constitutes text 5. The two processes, material and mental have equal number of occurrence indicating that they both perform relevant linguistic functions than the other two processes (mental and verbal) in the poem. This statistical data enables us to see the difference in the linguistic choice of Osundare in this poem compare to the other there poems earlier examined where the material process occurs frequently more than the other processes.

## Clausal Analysis of the Processes in Text 5 Table 10

1.

|  |
| --- |
| Ikoyi |
| Actor |

2.

|  |  |  |
| --- | --- | --- |
| The moon here | is | a laundered lawn |
| Senser | Relational process | Phenomenon |

3.

|  |  |
| --- | --- |
| its grass | the softness of infant fluff |
| Senser | Circumstance |

4.

|  |  |  |
| --- | --- | --- |
| Silence | grazes | like a joyous lamb |
| Actor | Material Process | Circumstance |

5.

|  |  |  |
| --- | --- | --- |
| Doors | romp | on lazy hinges |
| Actor | Material Process | Goal |

6.

|  |  |  |  |
| --- | --- | --- | --- |
| the ceiling | is | a sky | weighted down by chandeliers of pampered stars |
| Senser | Relational | Phenomenon | Circumstantial adjunct |

7.

|  |
| --- |
| Ajegunle |
| Actor |

8.

|  |  |  |  |
| --- | --- | --- | --- |
| Here | the moon | is | a jungle |
| Adjunct | Senser | Relational Process | Phenomenon |

|  |  |  |
| --- | --- | --- |
| Sad | like a forgotten beard | with tensioned climbers |
| Mental process | Phenomenon | Circumstance |

|  |
| --- |
| and undergrowths of cancerous fury |
| Circumstance adjunct |

9.

|  |  |  |
| --- | --- | --- |
| cobras of anger | spit | in every brook |
| Actor | Material Process | Phenomenon |

10.

|  |  |  |  |
| --- | --- | --- | --- |
| And | nights | are | one long prowl |
| Circumstance | Senser | Relational Process | Phenomenon |

|  |  |  |  |
| --- | --- | --- | --- |
| the moon | Is | a mask | Dancing |
| Senser | Relational | Phenomenon | Circumstantial adjunct (verbal) |

## Discussion of Processes in Text 5

Stylistically, we have attempted the quantification of this poem as shown in table 5 above. This gives the summary of the verbal elements employed by the poet in communicating his message. In the first relational verb of this poem- **is -** the poet brings the theme of the poem to our attention, that is, the comparison of two cities in Lagos, South-West Nigeria. ‘The moon’ at Ikoyi’ is compared with ‘the laundered lawn’ at Ajegunle with this relational verb ‘is’ in the second clause in which **the moon** serves as the senser. The poet likened the moon at Ikoyi to a very smooth lawn while the moon at Ajegunle is likened to a jungle. Here, the poet is comparing and contrasting Ikoyi with Ajegunle thereby bringing to our attention the fact that the former has good amenities that provide comfort for the residents which the latter lacks. ‘Laundered lawn’ and ‘jungle’ are metaphors as they represent the attractive sight of Ikoyi in contrast with the ugly scene of Ajegunle. The inference one draws from the poet’s message is the comparison of the life of affluence of the rich and the deplorable condition of the poor in the Nigerian society.

In clauses 3 - 6, the poet provides the vivid picture of Ikoyi as God’s own place. The grass planted there, the doors and ceiling used to complete the buildings are all imported materials. This is a clear demonstration of class stratification where the people in power and the wealthy people plunder the wealth of the nation for their selfish interest.

In clause 3, the kind of grass planted in Ikoyi is described in the circumstance element - **the softness of infant fluff** where **its grass** which is pointing back to Ikoyi is the senser. Here, the poet projects the nocturnal landscape of Ikoyi and associates its physical setting with a moral judgment upon the calm indifference of its residents.

Clause 4 is a material clause which is still describing the city of Ikoyi. It has the material process- **grazes** with **Silence** as actor and **like a joyous** as circumstance.

Clause 5 contains another material process **romp** which gives another description of the kind of special building material – **doors -** as actor), that is found in Ikoyi.

The description of Ikoyi which shows the life of affluence in this God’s own city is completed in clause 6. Here, the object of description - **the ceiling** functions as senser and the relational verb **is** serves as the relational process with the metaphor, **a sky** functioning as phenomenon. The beautiful decoration of ‘the ceiling’ is given in the circumstantial adjunct - **weighted down by chandeliers of pampered stars.**

The social amenities in Ajegunle as presented in Clauses 7-11 are in sharp contrast with that of Ikoyi. The scene described in Ajegunle is a clear indication of the political corruption that worsened the economic plight of the common people. Clause 8 begins the contraction of Ajgunle with Ikoyi. The poet uses the verb **sad** as a mental process to show the unhappiness of the personified moon in contrast with the happy and joyous moon in Ikoyi. **The moon** which functions as actor is **like a forgotten beard** (phenomenon) unlike the moon in Ikoyi which is compared to a laundered lawn. The description of the moon in clause 8 is completed in the circumstantial adjunct - **with tensioned climbs and undergrowth of cancerous fury.**

Clause 9 is a continuation of the description of Ajegunle in which **cobra of anger** serves as the actor, **spits** as material process and **in every brook** as the phenomenon. The material process deployed in the clause along with the participant (the cobra of anger) and the attendant phenomenon (in every brook) show clearly the unattractive and ugly outlook of Ajegunle, where the residents are living in parlous condition as a result of social frustration.

Clause 10 is a relational clause which concludes the information the poet provided on Ajegunle. The phenomenon - **one long prowl** – identifies the characteristic nature of **nights**, which functions as senser in the clause. Night in Ajegunle is a horrible time for the residents as no power is available to illuminate the environment unlike Ikoyi where the people enjoy uninterrupted power supply.

In the last clause (11), **the moon** serves as the senser, **is** as relational**, a mask** which is being compared to a mask (a costume which is used by a masquerade) functions as **phenomenon** while

**dancing** is a **circumstantial adjunct.** The poetic style of Osundare is once again exhibited in this clause in the way he uses the aphorism ‘‘the moon is a mask dancing’’ to refer to the different appearances of the moon and its engagement in positive and negative activities in the society. Here the poet projects the moon as a metaphor that changes its role and its character every now and then just as the physical moon goes through different phases in its movement. The moon seems to acquire different meanings as it shines over Ikoyi, the residential area of the rich and big people in Lagos, and over Ajegunle, the suburb of the city where the poor and the less privileged live under terrible condition.

The comparison of these two cities is a presentation of class conflict by Osundare. Unlike the early generation poets such as Soyinka, Okigbo and Clark-Bekederemo whose major pre- occupation is the conflict between Western and African influences, emergent poets such as Osundare, Tanure Ojaide and Femi Fatoba are now pre-occupied with class conflict. It is this class conflict that is the major concern of Osundare in these two areas of Lagos. In this poem, Osundare presents the contradictions of the Nigerian society, a society that is consumed by corruption, social injustice and class segregation. The poets draws a parallel line between these two cities which indicate the sense of social conflict that opposes two areas of contemporary life in Nigeria, that is, the privileged and the less privileged in our society. This is shown in terms of the different appearances of the moon as it reflects the atmosphere and prevailing mood of life in these two cities of Lagos over which it shines.

## Presentation of Text 6 (The Rocks Rose to Meet Me)

1. The rocks rose to meet me

like passionate lovers on a long – awaited tryst.

1. The rocks rose to meet me

3 their peaks cradled in angles mists.

1. *Olosunta*\* spoke first the eloquent one

whose mouth is the talking house of ivory

1. *Olosunta* spoke first

the lofty one whose eyes are balls of the winking sun

1. *Olosunta* spoke first

The riddling one whose belly is wrestling ground for god and gold

1. ‘’You have been long, very long, and far’
2. said he, his tongue one flaming flash of unburnable gnomes

‘’Unwearing wayfarer,

1. your feet wear the mud of distant waters
2. your hems gather the bur of fartherest forest;
3. I can see the westmost sun

in the mirror of your wandering eyes’’ 12.so saying, he smiled

1. the trees swaying their leafy heads

in the choreography of his moving lips

1. so saying, the sun lifted the wrinkle of clouds from the face of a frowning sky
2. *Olosunta* spoke first
3. the elephant hand which hits the haughty man in the hand
4. and his testicles leak to the wondering earth like overripe oro fruits in a thunderstorm
5. *Olosunta* spoke
6. his belly still battle ground of god and gold.
7. The god I have killed

since wisdom’s straightening sun licked clean the infant dew of fancy

1. The gold let us dig,

not for the gilded craniums of hollow chieftains

time’s undying sword awaits their necks who deem this earth their sprawling throne.

1. with the gold let us turn hovels into havens paupers into people (not princess)
2. so hamlets my hear the tidings of towns
3. so the world may sprout a hand of equal fingers.
4. Yield your gold, lofty one.

But how dig the goal without breaking the rock?

## Identification of Transitivity in Text 6

1. rose…to meet (material… material)
2. rose…to meet (material… material)
3. cradled… (material)
4. spoke…is (verbal… relational)
5. spoke… are (verbal… relational)
6. spoke…is (verbal… relational)
7. have been…(relational)
8. said…(verbal …material)
9. wear. (material) 10.gather…(material)
10. see..(mental)
11. saying…smiled (verbal… material)
12. swaying…(material)
13. saying…lifted (verbal… material)
14. spoke… (verbal)
15. hits…(material)
16. leak..(material)
17. spoke… (verbal)
18. battle…(material)
19. have killed…licked (material…material)
20. let…dig…awaits…deem (material…material…material…material)
21. let…turn (material…material)
22. may hear…(mental)
23. may sprout…(material)
24. yield…dig…(material…material)

## Table 11

Summary of Processes in Text 6

|  |  |  |
| --- | --- | --- |
| Processes | No of occurrence | % |
| Material | 25 | 64 |
| Mental | 2 | 5 |
| Relational | 4 | 10 |
| Verbal | 8 | 21 |

# Material Mental Relational Verbal

This diagram, a pie chart representing summary of processes in text 6 presents frequencies of occurrence of verbal elements in the poem. The pie chart shows the dominance of the material process over the mental, relational and verbal processes.

## Clausal Analysis of the Processes in Text 6 Table 12

1.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| The rocks | rose | to meet | me | like a passionate lover on a long-awaited tryst |
| Actor | Material | Material | Goal | Circumstantial adjunct |

2.

|  |  |  |  |
| --- | --- | --- | --- |
| The rocks | rose | to meet | Me |
| Actor | Material process | Material Process | Goal |

3

|  |  |  |
| --- | --- | --- |
| their peaks | cradled | in ageless mists |
| Actor | Material Process | Goal: circumstantial |

4.

|  |  |  |  |
| --- | --- | --- | --- |
| Olosunta | spoke | First | the eloquent one |
| Sayer | Verbal process | Goal | Receiver |

|  |  |  |
| --- | --- | --- |
| whose mouth | is | the talking house of ivory |
| Identified | Relational process | Circumstantial |

5.

|  |  |  |  |
| --- | --- | --- | --- |
| Olosunta | spoke | First | the lofty ones |
| Sayer | Verbal process | Goal | Quoted |

|  |  |  |
| --- | --- | --- |
| whose eyes | are | balls of winking sun |
| Identified | Relational | Circumstantial |

6.

|  |  |  |  |
| --- | --- | --- | --- |
| Olosunta | spoke | First | the riddling one |
| Sayer | Verbal process | Goal | Quoted |

|  |  |  |
| --- | --- | --- |
| whose belly | is | wrestling ground for god and gold |
| Identified | Relational | Circumstantial adjunct |

7.

|  |  |  |  |
| --- | --- | --- | --- |
| You | have been | long | very long and far |
| Senser | Relational process | Identifier | Circumstance |

8.

|  |  |  |
| --- | --- | --- |
| Said | he | his tongue |
| Verbal process | Sayer | Receiver |

Quoted

one flaming flash of unburnable gnomes unwearying wayfarer

9.

|  |  |  |  |
| --- | --- | --- | --- |
| your feet | wear | the mud | of distant waters |
| Actor | Material process | Goal | Circumstance |

10.

|  |  |  |  |
| --- | --- | --- | --- |
| your hems | gather | the bur | of fartherest forests |
| Actor | Material process | Goal | Circumstance |

11.

|  |  |  |  |
| --- | --- | --- | --- |
| I | can see | the westmost sun | in the mirror of your wandering eyes |
| Senser | Mental process | Phenomenon | Circumstance |

12.

|  |  |  |  |
| --- | --- | --- | --- |
| So | saying | He | Smiled |
| Adjunct: circumstance | Verbal process | Actor | Material Process |

13.

|  |  |  |  |
| --- | --- | --- | --- |
| the trees | swaying | their leafy heads | in the choreography of his missing lips |
| Actor | Material process | Goal | Circumstance |

14.

|  |  |  |  |
| --- | --- | --- | --- |
| So saying | the sun | Lifted | the wrinkle of clouds |
| Circumstance as process: verbal | Actor | Material process | Goal: Circumstance |

|  |
| --- |
| from the face of a frowning sky |
| Circumstance |

15.

|  |  |  |
| --- | --- | --- |
| Olosunta | spoke | First |
| Sayer | Verbal Process | Goal |

16.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| The elephant hand | which | hits | the haughty man | in the head |
| Actor | Adjunct | Material | Goal | Circumstantial as goal |

17.

|  |  |  |  |
| --- | --- | --- | --- |
| And | his testicles | leak | to the wandering earth |
| Adjunct | Actor | Material process | Goal: Circumstance |

|  |
| --- |
| like overripe oro fruits in a thunderstorm |
| Circumstance |

18.

|  |  |  |
| --- | --- | --- |
| Olosunta | spoke | First |
| Sayer | Verbal Process | Goal |

19.

|  |  |  |  |
| --- | --- | --- | --- |
| his belly | still | battle ground | of god and gold |
| Actor | Material process | Goal | Circumstance |

20.

|  |  |  |  |
| --- | --- | --- | --- |
| The god | I | have killed | since wisdom’s straightening sun |
| Identifier | Actor | Material process | Goal: Circumstantial |

|  |  |  |
| --- | --- | --- |
| licked clean | the infant dew | of fancy |
| Material process | Goal | Circumstance |

21.

|  |  |  |  |
| --- | --- | --- | --- |
| The gold | let | us | Dig |
| Identifier | Material process | Actor | Material process |

|  |  |
| --- | --- |
| not for the gilded craniums | of hollow chieftains |
| Goal | Identifier |

|  |  |  |  |
| --- | --- | --- | --- |
| time underlying | sword | Awaits | their neck |
| Circumstantial Adjunct | Actor | Material process | Goal |

|  |  |  |  |
| --- | --- | --- | --- |
| who | deem | this earth | their sprawling |
| Circumstance | Material process | Goal | Circumstantial |

22.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| with the gold | let | us | turn | hovels into havens |
| Circumstantial adjunct | Material process | Actor | Material proc | Circumstantial as goal |

|  |
| --- |
| paupers into people not princess |
| Circumstance |

23.

|  |  |  |  |
| --- | --- | --- | --- |
| So | hamlets | may hear | the tidings of town |
| Adjunct | Senser | Mental process | Phenomenon |

24.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| So | the world | may sprout | a hand | of equal fingers |
| Adjunct | Actor | Material process | Goal | Circumstance |

25.

|  |  |  |
| --- | --- | --- |
| Yield | your gold | lofty one |
| Material process | Actor | Goal |

|  |  |  |  |
| --- | --- | --- | --- |
| but how | dig | the gold | without breaking the rock |
| Adjunct | Material process | Goal | Circumstance |

## Discussion of Transitivity in Text 6

The thematic pre-occupation of this poem is basically social-cultural as the belief of the Yoruba people in the supernatural forces constitutes the message of the poem.

In Clauses 1 and 2, the poet presents the rock as a metaphor of supernatural force that the people worship. This massive stone in the poet’s native town of Ikere is presented as a powerful fetish

priest advancing towards the poet/devotee. This object of worship features in the actor- **the rock** while its advancement is presented in the two material processes of these clauses- **rose** and **to meet.** The pronominal word- **me** which serves as the goal shows the poet as the beneficiary of the action of the actor.

Osundare’s linguistic choice is displayed in this poem in his creative use of language in expressing the aesthetic aspects of nature. This is evident in his presentation of the rock as a benevolent and protector of his devotee, in the circumstantial adjuncts in clauses 1 and 3 - **like a passionate lover on a long-awaited tryst** and **ageless mists.**

Clauses 4 and 5 are continuation of the poet’s delightful and fanciful description of the rock as the entity to whom the verbalisation is addressed. This is presented in the position of the receiver in these two clauses: **the eloquent one; the talking house of ivory; the lofty one; balls of the winking sun.** The personified rock is named here as Olosunta which functions as the sayer in these clauses. The human attribute bestowed on Olosunta is presented in the verbal process- **spoke.** Olosunta is a massive rock in Ikere-Ekiti which is worshipped yearly by the people during the Olosunta festival, a very popular traditional festival in Osundare’s home village.

In clause 6, Olosunta is presented as being reputed to be a repository of gold. This is indicated in the identified, relational and circumstantial elements of the clause- **whose belly is a wrestling ground for god and gold.**

In clauses 7-14, there is a change of actions being performed by an entity to another entity. In the

previous clauses (1-6), the poet is our informant giving us information about the rocks but in

these clauses (7-14), the rock now assumes the role of an entity that is performing specific actions. Hence, the discourse strategy now changes from reported speech to direct speech. We observe that the rock is performing the role of a supernatural god who is a determiner of man’s fate. The effect of this communicative strategy on the audience is to show the link between the supernatural world and the world of the living. In Yoruba cosmology, man at the centre of the universe must pay necessary homage to the cosmic forces above him for the stabilization and effective functioning of his universe. This invariably involves rituals, sacrifices, conceptualization and symbolization of beliefs. A striking example of this belief in religious life of the traditional people can be seen in clause 7 when the deified god (the rock) expresses his feeling on his subject (man) of being too far from him. This is indicated in the senser- **you** which refers to man while the feeling of the god is expressed in the relational process-**have been**, the identifier- **long** and the circumstance- **very long and far**- ‘you have been long, very long and far’.

In clause 15, the communicative style again changes to reported speech as we have in clauses 1-

6. The rock is again presented as a metaphor of supernatural force; a comic force who is above man.

In clause 16, Osundare presents the other side of nature. Contrary to the fanciful and delightful description of the rock presented in the previous clauses, the poet presents the fearful and sometimes terrifying power of this supernatural force which he unleash on the insolent mortal that fails to show respect and pay homage to him. The rock is presented as **the elephant hand** in

the actor while the material process, **hits** indicates the action carried out by the rock. The goal-

**haughty man** indicates the receiver of the action while the circumstantial element- **on the head**

shows what happens to the haughty man as result of his not been faithful to the god.

The trend of discussion in the last clause is carried to clause 17 which contains material process indicating the effect of the action of the god in clause 16. The effect of the action of this supernatural being on his perceived enemy (man) is contained in the actor and the material process- **his testicles leak.** The information on where the testicles leak to as well as what they are being compared to is provided in the goal and attendant circumstance- **to the wandering earth** and **like overripe oro fruits in a thunderstorm.**

Clauses 18 – 20 provide information through the persona, on the poet’s removal from his rural culture through formal education and his attempt to return like a prodigal son to his native terrain and its imposing rocks. In clause 19, the information that the poet still recognizes nature’s divinity is provided in the actor- **his belly**; the material process-**still**; the goal- **battle ground** and the attendant circumstance-**of god and gold**- ‘his belly still battle ground of god and gold’. The actor- **I** and the material process – **have killed** in clause 20 confirm the lamentation and complaint of the god in clause 7 that the poet/devotee has abandoned him for long and the subsequent regrets of his action.

Clauses 21-24 are declarative where we see that the poet as a child has now fully grown up into adulthood. Unfortunately however, he has lost his childhood traditional and cultural identity owing to the destruction of the beautiful things of life that the nature held for him as a child. The persona also laments the lost of the agrarian life style of the people as well as their traditional

agrarian skills with the attendant effects of dependence on imported food resulting into impoverishment of the community and by extension, the country. Thus, we see the persona calling on the people to stop the destruction of nature and the restoration of its values and divinity as indicated in the identifier- **the gold**; material process- **let**; the actor-**us;** another material process – **dig** and the goal -**not for the gilded craniums** in clause 21- ‘the goal let us dig not for the gilded craniums’. The persona warns that the wrath of the gods would be visited on whoever refuses to listen to his call to stop the destruction of nature. The warning is contained in the attendant circumstance of this clause- **time’s undying sword awaits their necks who deem this earth their sprawling throne.** The persona’s appeal for a halt to the destruction of mother earth is continued in the last clause (25). Here, the persona laments that the abundant God-given resources hidden in the earth has led to its being over-exploited and laid waste by self centered individuals who are only interested in the gold and not the god. Hence, he condemns in strong terms the destruction of the earth for material well-being and yearns for a natural environment in order to reawaken wonder and joy.

## Analysis of Metaphor of Mood in the Texts

In this section, our focus is on the examination of how the poet uses the **Mood System** as a discourse strategy to function as social interaction. The interpersonal structure in SFL deals with the interactional and personal aspects of grammar. The interactional sub-component deals with how a speaker socially interrelates with others to establish channels of communication as well as regulate and instrumentally influence the behaviour of others for the purpose of getting things done. Systemic grammarians have accounted for this area through the system of mood of the clause (Morley, 1985:61).

The clause is divided into two parts by Halliday: the **Mood** and the **Residue.** The mood is made up of the subject and finite while the Residue is the rest of the functions in the clause (Predicator, Compliment and Adjuncts) (see Bloor and Bloor, 1995: 45 ; Halliday 1994).

**The Mood system** also deals with the relationship between the writer and the reader through interpersonal roles in literary works. In using the mood system, the writer chooses between the **Indicative** and the **Imperative moods.** In the indicative mood, the writer is at liberty to choose between the declarative and the interrogative. This choice of selecting between these two sub- components of the indicative mood would reflect the attitude of the writer to the reader and how his message should be received. When a writer chooses the declarative mood, he becomes the informant while his reader plays the role of the informed. The declarative mood performs different interrelated functions in poetic discourse where the poet assumes the position of the informant and the reader, the recipient of the information. However, in the choice of the interrogative: the reader is expected to be the informant; the writer becomes the enquirer who is to be informed (Halliday, 1985:235). Apart from the yes/no interrogative, Halliday introduces further option- ‘wh’ interrogative which contrasts with yes/no interrogative (Halliday, 1994: 134). `

The imperative mood consists of a sentence used to issue directives, give orders or command. Succinctly put, the imperative is used to express politeness and wish, make a request or call attention to important events.

The selected poems which constitute our texts for analysis in the following sections consist of both indicative and imperative moods. However, a careful examination of these poems indicates that the declarative mood of the indicative sub-system is most frequently used.

The poet also employs the interrogative mood as a discourse device for creating dramatic and rhetorical effect. The rhetorical question is the common type of interrogative in Osundare’s poetry where unlike in conventional questions, an answer is not provided.

The imperative mood also features prominently in these texts. In most cases in the selected poems, the imperatives are directed to the reader as a means of establishing rapport between him and the poet. Osundare employs the imperative mood to serve a variety of functions in his poetry.

In the sub-sections that follow, our analysis of the mood system is patterned along clause structure, that is, the six texts (Texts 1, 2, 3,4,5 and 6) are analyzed clause by clause.

## Clausal Analysis of Mood Structure in Text 1 Table 13

1.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Dark snaky structures tortuous | millipede | is | crawling | on legs of iron |
| Circumstantial adjunct | Subject | Finite | Predicator | Complement |
| RESIDUE | MOOD | | RESIDUE | |

2.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| And | it | is | Crawling | wearily from swamp to savannah |
| Adjunct | Subject | Finite | Predicator | Complement |
| RESIDUE | MOOD | | RESIDUE | |

## Discussion of Mood Structure in Text 1

The stylistic re-structuring of this poem indicates that the mood system is basically the declarative mood in which the poet stands as the informant and the reader as the recipient of the information. It is important to mention here that the use of language in this context is the provision of information by the informant to his audience (the reader) on the socio-economic situation of Nigeria.

In this extract, the poet uses the poem to interact with his audience. Here, the poet supplies the audience relevant information that will educate and sensitize them on one of the major factors that is causing economic depression in the country, which is, corruption.

In the first clause, the fronting of one of the functional elements of the residue, the adjunct- **Dark snaky structures tortuous** is significantly positioned at the beginning of the clause to give a description of the object that is being discussed, the train. The physical appearance of the train is compared to **millipede,** the subject of the clause which constitutes the mood with the finite **is**. Here, the poet avoids using pronominal items as subject to focusing on the real object that constitutes the subject of discourse. The choice of the nominal item, ‘millipede’ as subject provides a striking effect on the audience as it gives a clear picture of the long, awkward and sluggish nature of the train. This obviously contributes to the understanding of the poet’s message by the audience. The slow movement of the train and its sluggishness is further confirmed in the second residual element of the clause - **crawling on legs of iron.**

In clause 2, the pronoun, **it** now becomes the subject and the mood with the finite **is**. It refers back to millipede mentioned in the preceding clause. The clause is a declarative statement as it informs the audience about the slow movement of the train from the far north down to the swampy south of Nigeria. This is confirmed in the residual element of this clause - **crawling wearily from swamp to savannah.** The interpretation of the poem is basically the level of corruption in Nigeria Railways that renders this transportation system unproductive and unprofitable. The level of corruption in Nigeria Railways is generalisable to all sectors of the

nation’s economic system.

## Clausal Analysis of Mood Structure in Text 2 Table 14

1.

|  |  |  |
| --- | --- | --- |
| We | Murder | Truth |
| Subject | Finite/Predicator | Compliment |
| MOOD | RESIDUE | |

2.

|  |  |  |
| --- | --- | --- |
| And | burn | sophisticated candles |
| Adjunt | Finite/Predicator | Complement |
| R E S I D U E | | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| in search of illusion | | | | | | |
| Circumstantial adjunct | | | | | | |
| R | E | S | I | D | U | E |

3.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| A calculated cloud | | | | is | let down |
| Subject | | | | Finite | Complement |
| M | O | O | D | | R E S I D U E |

4

|  |  |  |
| --- | --- | --- |
| Power hunters | wallowing | through wiles |
| subject | Predicator | Complement |
| MOOD | | RESIDUE |

5.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Thiers | is | | the rithmetic of deceit | | |
| Subject | Finite | | Complement | | |
| M O O | | D | R E | S I D U | E |

6.

|  |  |  |
| --- | --- | --- |
| Power hunters | wallowing | through wiles |
| Subject | Predicator | Complement |
| M O O D | R E S I D U E | |

|  |
| --- |
| to a minus throne |
| Circumstance |
| R E S I D U E |

7

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Cooking | numbers | | | | | | for a gullible mass |
| Predicator | Complement | | | | | | Circumstance |
| R | E | S | I | D | U | E | |

8

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| They | | | | have | fractioned | | | | a fragmented whole | | |
| Subject | | | | Finite | Predicator | | | | Complement | | |
| M | O | O | D | | R | E | S | I D | | U | E |

9.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| And | the splinters | will | smoother | Hem |
| Adjunct | Subject | Finite | Predicator | Complement |
| RESIDUE | M O O D | | | RESIDUE |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| in their thousands | | | | |
| R | E | S | I D U | E |

10

|  |  |  |
| --- | --- | --- |
| Men | born | with long crowns |
| Subject | Fine/Predicator | Circumstance |
| MOOD | | RESIDUE |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| have | miscounted | | | | those they claim to rule | | |
| Predicator | | | | | Complement | | |
| R | | E | S | I | D | U | E |

11.

|  |  |  |  |
| --- | --- | --- | --- |
| the cows | enfranchised | by | them |
| Subject | Predicator | Adjunct | Complement |
| MOOD | R E S I D U E | | |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Will | freely | | | | impale | | | Them |
| Finite | Circumstance | | | | Predicator | | | Complement |
| R E | | S | I | D | | U | E | |

|  |
| --- |
| on their wavering horns |
| R E S I D U E |

12

|  |  |  |
| --- | --- | --- |
| Leaving | us | with our search for the fragment of truth |
| Circumstance | Predicator | Circumstance |
| R E S I D U E | | |

13.

|  |  |  |
| --- | --- | --- |
| power prostitutes | now | going to labour |
| Subject | Adjunct | Predicator |
| RESIDUE | R E S I D U E | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| will deliver | a tow | nful | of monsters | | | to jolt |
| Predicator | Complement | | | | | Predicator |
| R | E | I | D | U | E | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| our anaesthetial of conscience | | | | | | |
| R | E | S | I | D | U | E |

14

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Before | they | put | fangs | on our lying throat |
| Circumstance | Subject | Finite/Predicator | Complement | Circumstance |
| RESIDUE | MOOD | | RESIDUE | |

## Discussion of Mood Structure in Text 2

As expressed in 4.3, most of the selected poems that constitute our texts for analysis contain largely the declarative mood of the indicative subsystem.

The analysis of the mood system in this section is an attempt to examine how the poet uses language to interact and perform social functions. In this poem, it is found that the choice of the declarative as the predominant mood structure portrays the poet as the informant and the reader

as the recipient of the information. The poet’s choice of language reveals his level of interaction and relationship with his audience. This communicative style implicates Osundare as the people’s poet as he does not distance himself from his audience. For him, “humanity comes first, hand in hand with a clear visionary thrust: for the poem or story that has no “eye” can only stumble into sterility and darkness…” ( Osundare, 1998:4).

From the very first clause (clause 1), the poet establishes social interaction with his readers even though he is the informant. **We**, as the subject here highlights the social relationship between the poet and his readers in which he identifies with them in the struggle. The information is contained in the predicator and the complement – **murder truth** – a metaphorical phrase. The elements that constitute the information are directed at the audience (the readers) which must be in the environment of the discourse. The interpersonal function of the clause is obvious in which it is assumed that the poet and the readers exchange meaning in this particular context. This clause thus establishes the interactive context that gives the immediate picture of the exchange that is about to begin. The important piece of information of the consequence of the action of the informant and the informed (murder truth) is suspended and carried to the next clause. Hence in clause 2, the informant states clearly that they have all embarked on a fruitless journey by **burning sophisticated candle** (predicator + compliment). This is confirmed in the circumstantial adjunct - **in search of illusion.** All the elements in this clause are found in the residual structure.

Clause 3 now reveals why the entire populace have embarked on a journey of no return. The subject of the clause - **A calculated cloud –** highlights the dubious action of the politicians in

which the cloud image illustrates a clever attempt by the politicians to prevent the public from seeing the truth by intentionally falsifying figures to defraud them. The other elements of the mood structure (i.e the residue) complete the information of this clause which is the fact that politicians have let down the cloud to cover ‘the sky of truth’.

In clause 4, the fronting of one of the functional elements of the residue is observable. Here, the adjunct-**by**-is significantly positioned at the beginning of the clause to identify the instrument being used by the politicians to falsify election results - **satanic computers,** serving as the subject of the clause and follows closely by a verbal element – **coughing**, which functions as predicator indicating the irritating and dangerous action the ‘satanic computers’ are manipulated to perform. The remaining part of the residue -**algebraic quantum**- specifies what the ‘satanic computers’ will produce, that is, ‘fake results’. This is contained in the residual element of the clause.

Clause 5 begins with a plural subject - **Theirs**, follow by a finite - **is.** The information in this clause is completed by the noun phrase - **the rithmetic of deceit**, serving as the complement which features in the residue. The identity of the subject who is involved in this rithmetic of deceit in this clause is not immediately known until we get to the next clause.

Clause 6 thus begins with a subject – **power hunters**, mentioning the actors of ‘the rithmetic of deceit’. The activities of this group of people are stated in this clause and the next two clauses (clauses 7 and 8). First, they want to get to the position of authority at all cost. This is confirmed in the predicator in clause 6 - **wallowing through wiles** (complement) and **to a minus throne**

(residue). They also engage in dubious activities such as falsifying figures in order to gain political power – **cooking numbers** (predicator + adjunct). Unfortunately, they always have their way because the electorates are so naive and ignorant of their political power. Hence, the clause ends with the circumstantial adjunct- **for a gullible mass.** The unpatriotic activities of the politicians are further described in clause 8. The subject -**They -** still refers to these ‘power hunters’ who are putting together invalid and unrealistic figures as the election results. This claim is contained in the predicator – **fractioned** and the complement – **a fragmented whole**, which all feature in the residue. These three clauses therefore give us the picture of the event, the participants, and the interaction between these entities.

The adjunct – **And** – in clause 9 is yet another fronting of one of the functional elements of the residue. It helps to join two different ideas together in clauses 8 and 9. The mood element in this clause consists of the subject – **the splinters** and the finite – **will**. It is a statement in which the informant is predicting the doom of these power hunters as nemesis will soon catch up with them

– **in their thousands** ( circumstantial adjunct as residue).

In Clause 10 , the informant also attempts to further reveal the action of these people who are bent on forcing themselves on the ‘ gullible mass’- **have miscounted those they claim to rule** (predicator + complement). Here, they are referred to as -**Men born with long crowns -** contain in the mood structure and the residual elements of the clause.

Clauses 11 and 12 are both declaratives reinforcing the prediction of the informant on the disastrous end of these shameless political harlots as they will be put to death by fixing on a

sharp stake. The two clauses reiterate the prediction of the informant in clause 9. What will eventually destroy these heartless politicians is mentioned in the subject of the clause – **the cows. ‘**Cows’ in this instance is a metaphor for ‘the people’ whose votes were not allowed to count, though they exercised their voting rights-**enfranchised** (predicator) but the election figures were manipulated. The informant therefore predicts that these people (the cows) will one day rise against these political manipulators when eventually they overcome their naivety and ignorance- **with our search for the fragment of truth.**

Clauses 13 and 14 are also declaratives as they function congruently as statements. Clause 13 begins with the subject – **power prostitutes** – a metaphor, equating Nigerian politicians to prostitutes who are not mindful of their shameless actions. These people employ all means including violence to gain political power. This is confirmed in the predicator – **will deliver** – and the compliment – **a townful of monsters** – in clause 13. ‘Monsters’ which is animal metaphor indicates one of the dangerous and destructive weapons the politicians use in getting political power. The assertion that the politicians always manipulate election results in order to force themselves on the electorates is further confirmed in the mood (**they put)** and residual elements of the last clause (**fangs on our lying throats) – they put fangs on our lying throats** (predicator, complement and circumstance). This last clause summarizes the tone of this poem. While one can conclude on one hand that a kind of social relationship between the poet and his audience is firmly established, on the other hand, the hostility between the duo and the politicians is very obvious as they live like cat and mouse in the same social environment.

## Clausal Analysis of Mood Structure in Text 3 Table 15

1.

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| The politician's mouth | | | has | two edges | | | like Esimuda’s sword | | | | |
| Subject | | | Finite | Complement | | | Circumstance | | | | |
| M | O | O | D | R | E | S | | I | D | U | E |

2.

|  |  |  |
| --- | --- | --- |
| It | Is | murder both ways |
| Subject | Finite | Complement |
| M O O D | | R E S I D U E |

3.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Is it not | the politician | who | sees | a snake |
| Finite | Subject | Subject | Predicator | Complement |
| M O O D | | | R E S I D U E | |

4.

|  |  |  |
| --- | --- | --- |
| And | Hails | an earthworm |
| Adjunct | Predicator | Complement |
| R E S I D U E | | |

5

|  |  |  |
| --- | --- | --- |
| He | Prostrates | for a vote |
| Subject | Finite/Predicator | Complement |
| MOOD | | RESIDUE |

6.

|  |  |  |  |
| --- | --- | --- | --- |
| But | his mind | squats | like a hungry dog |
| Adjunct | Subject | Finite/Predicator | adjunct (circumstantial) |
| RESIDUE | MOOD | | RESIDUE |

7.

|  |  |  |  |
| --- | --- | --- | --- |
| Alas | a thin membrane | Covers | the belly |
| Mood adjunct | Subject | Finite/Predicator | Complement |
| RESIDUE | MOOD | | RESIDUE |

8.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| We | cannot | see | the inside | of a lying wolf |
| Subject | Finite | Predicator | Complement | adjunct (circumstantial) |
| MOOD | | R E S I D U E | | |

9.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| When | the man of power | Tells | you | his tale |
| Mood Adjunct | Subject | Finite/Predicator | Complement | Identifier |
| RESIDUE | MOOD | | RESIDUE | |

10.

|  |  |  |  |
| --- | --- | --- | --- |
| Ask | him | to wait | Till |
| Predicator | Complement | Predicator | Circumstance |
| R E S I D U E | | | |

|  |  |  |
| --- | --- | --- |
| You | bring | a sieve |
| Subject | Finite/Predicator | Complement |
| MOOD | | RESIDUE |

11.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Whoever | Believes | What | the politician | Says |
| Subject | Finite/Predicator | Circumstance | Complement | Predicator |
| MOOD | | R E S I D U E | | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| his ear | | Is | Blocked | | by the carcass of truth | |
| Subject | | Finite | Predicator | | Adjunct (circumstantial) | |
| M O O | D | | R E | S I D U | | E |

12.

|  |  |  |  |
| --- | --- | --- | --- |
| A politician | Tells | You | to wait |
| Subject | Predicator | Complement | Predicator |
| MOOD | R E S I D U E | | |

13.

|  |  |  |  |
| --- | --- | --- | --- |
| And | you | Heed | his words |
| Adjunct | Subject | Predicator | Complement |
| RESIDUE | MOOD | R E S I D U E | |

14.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Ah! Friend | your soul | Will | tell | You |
| Adjunct (circumstantial) | Subject | Finite | Predicator | Complement |
| RESIDUE | MOOD | | RESIDUE | |

|  |
| --- |
| the biting pains of folly |
| Adjunct (circumstantial) |
| R E S I D U E |

5.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| The politician | | | | Has | two mouths |
| Subject | | | | Finite | Complement |
| M | O | O | D | | RESIDUE |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| both sharp | | | like the white man’s razor | |
| Conjunctive adjunct | | | Adjunct (circumstantial) | |
| R | E S | I D U | | E |

## Discussion of Mood Structure in Text 3

In the analysed text above, the poet uses the poem to interact with his immediate audience – the reader. His politically motivated message is meant to sensitize the people and prompt them into action against the oppressive political class.

In our analytical account of the poem, we describe the text clause by clause in terms of the mood system. The analysis attempts to establish the linguistic choices of Osundare which further project his language style in terms of how he uses language to interact with his audience. However, since there is no immediate feedback from the audience/readers, it is assumed that they share the knowledge of the poet’s message.

Clause 1 is a declarative that conveys information to the reader on the character of the politician. The poet is providing information for the audience by creating the atmosphere for the interaction to commence. The clause which has **The politician’s Two Mouths** as the subject identifies the object of discussion. In the residual structure, **two edges** serves as the complement while **like Esimuda’s sword** function as circumstance. The pronominal word – **It** in the second clause performs the same function with ‘The politician’s Two Mouths’ in clause 1 as the subject of the

clause. These two mood elements, ‘The politician’s Two Mouth and It’, when linked with the

residual elements in the two clauses show a strong sense of obligation that commits both the poet and his audience to a common course of action. Here we see the poet discharging his duty as an informant to his audience by keeping them informed of what they do not know about this enemy (the politician) pretending to be a friend.

In Clauses 3 and 4 the poet uses a rhetorical question to expose the politician as a deceitful person. This is confirmed in the two complements of these clauses where the poet claims that when **the politician** (subject) sees **a snake** (complement), he calls it **an earthworm** (complement). These two clauses though carry one idea; it is however observed that while clause 3 consists of both the mood structure and residual elements, clause 4 is a moodless clause. Clause 4 is although a moodless clause, it is still able to convey the poet’s message and firmly established the use of language as an instrument of social interaction.

The poet provides further information to his audience on who the politician is in clauses 5 and 6. The 5th clause begins with the subject – **he** referring to the politician who begs the people for votes to fulfill his political ambitions. Clause 6 shows the kind of relationship the politician establishes with the people and his attitude towards them. He sees them as ‘electoral instruments’ that can be used and dumped because he is not prepared to fulfill his electoral promises to them. Unlike the poet who establishes a cordial relationship and good interaction with his audience, the politician is very far from the people because he is not faithful to them as - **his mind** (subject) **squats** ( predicator) **like a hungry dog** (circumstance).

In clause 7 which is an explanative clause, the poet appears stronger again in his condemnation of the politician. This message continues in the next clause (clause 8). In fulfilment of his commitment to the people, he warns them to be weary of the politician whom he describes as ‘a wolf’.

Clauses 9 and 10 further convey the poet’s sense of faithfulness, honesty and trustworthiness to his audience as he is advising them to distance themselves from this dangerous and terrible human being – **the man of power** which serves as the subject of the clause. These clauses are imperative clauses that request the people to be politically conscious and put an end to the already corrupt political system.

In Clauses 11 – 14, the tone of condemnation continues. We see the poet using language to interact with his audience by demonstrating the attitude of friendship as he continues to expose the politician as a person they should not trust. Clauses 11, 12 and 13 reveal the very subjects of the exchange – **whoever**, **his ear, a politician** and **you.** As mood elements, they further highlight the content of the interaction. The other elements of the mood structure (i.e**.** the structure of the residue) supply the rest of the information as the poet warns his audience not to be deceived by the politician. Clause 14 suggests doom for the audience should they ignore his warning and advice. This is reiterated in this declarative clause which has **your soul** as the subject and the action the soul will carry out with the attendant effect on the actor is expressed in the other elements of the clause - **will tell** (Finite + predicator) **you** (complement) **the biting pains of folly** (circumstance). This strategy is meant to elicit emotional reaction from the audience.

Clause 15 which concludes the tone of condemnation in this poem has **the politician** as the subject. The clause which is also a declarative reiterates the poet’s condemnation of the politician. Here he fulfils his commitment to his audience as an informant thereby establishing writer – reader relationship.

## 4.2.4 Clausal Analysis of Mood Structure in Text 4 Table 16

**1.**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | | | Have | | Heard | | the thud of sleepy boots | | |
| Subject | | | Finite | | Predicator | | Complement | | |
| M | O | O | | D | R | E S | | I D | U E |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Plodding | Toilwards | | | | | | in dreary dawns |
| R | E | S | I | D | U | E | |

2.

|  |  |  |  |
| --- | --- | --- | --- |
| I | Have | Seen | busy hands |
| Subject | Finite | Predicator | Complement |
| M O O D | | R E S I D U E | |

|  |  |  |
| --- | --- | --- |
| Rouse | a slumberous yard | into a hive of humming demons |
| Predicator | Complement | adjunct (circumstancial) |
| R E S I D U E | | |

**3**.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| I | have | Shaken | hands | calloused | by wood and steel |
| Subject | Finite | Predicator | Complement | Predicator | Circumstancial |
| MOOD | | R E S I D U E | | | |

4.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| I | Have | Touched | Foreheads | Foraged | by grit and grime |
| Subject | Finite | Predicator | Complement | Predicator | Circumstance (goal) |
| MOOD | | R E S I D U E | | | |

5.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | have | | seen | | | heavy roasters and light poets | | |
| Subject | Finite | | Predicator | | | Complement | | |
|  |  | |  | | |  | | |
| M O O | | D | R | E S | I | D | U | E |

6.

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | have | seen | penuried lives | | | | spent | | | in ghetto dungeons |
| Subject | Finite | Predicator | Complement | | | | Predicator | | | Adjunct (circumstantial) |
| MOOD | | R | | E | S | I | D | U | E | |

7.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | have | Seen | foreman | | | | soulless like their whistling whips | | |
| Subject | Finite | Predicator | Complement | | | | Adjunct (circumstantial) | | |
| MOOD | | R | | E | S | I | D | U | E |

8.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | have | seen | native executhieves | | | hold forth | | | for alien wolves |
| Subject | Finite | predicator | Complement | | | Predicator | | | Adjunct (circumstantial) |
| MOOD | | R | | E | S | I | D | U | E |

9.

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | have | Seen | laboring mouths | | | | famish | | | | like desert basin |
| Subject | Finite | Predicator | Complement | | | | predicator | | | | Adjunct (circumstantial) |
| MOOD | | R | | E | S | I | | D | U | E | |

10.

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | have | seen | factory lords | | | | roll | | | | in slothful excess |
| Subject | Finite | predicator | Complement | | | | Predicator | | | | Adjunct (circumstantial) |
| MOOD | | R | | E | S | I | | D | U | E | |

11.

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | have | heard | backs | | | | creak | | | | on heartless machines |
| Subject | Finite | predicator | Complement | | | | Predicator | | | | Adjunct (circumstantial) |
| MOOD | | R | | E | S | I | | D | U | E | |

12.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| I | have | Felt | lungs | | powered | | | | with asbestos death |
| Subject | Finite | Predicator | complement | | Predicator | | | | Adjunct (circumstantial) |
| MOOD | | R | | E | S | I | D | U | E |

13.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| I | have | Seen | lives | snuffed out | like candles | In the storm |
| Subject | Finite | Predicator | Complement | Predicator | Circumstance | Circumstance |
| MOOD | | R E S I D U E | | | | |

14

|  |  |
| --- | --- |
| And | the earth |
| Circumstance | Subject |
| RESIDUE | MOOD |

15

|  |  |  |
| --- | --- | --- |
| the earth | receives | these green fruits |
| Subject | Finite/Predicator | Complement |
| MOOD | | RESIDUE |

16.

|  |
| --- |
| With dusty tears |
| Circumstance |
| R E S I D U E |

17.

|  |  |  |
| --- | --- | --- |
| The earth | receives | Them |
| Subject | Finite/Predicator | Complement |
| MOOD | | RESIDUE |

18

|  |
| --- |
| Saying |
| Predicator |
| R E S I D U E |

19.

|  |  |  |  |
| --- | --- | --- | --- |
| Behold | these seeds | planted | so soon |
| Predicator | Subject | Finite/Predicator | Circumstance |
| RESIDUE | MOOD | | RESIDUE |

20.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| in the season | before | | | | | | the rains |
| Circumstance | Circumstance | | | | | | Complement |
| R | E | S | I | D | U | E | |

21.

|  |  |  |  |
| --- | --- | --- | --- |
| Let | them | sprout | in the month |
| Predicator | Complement | Predicator | Circumstance |
| R E S I D U E | | | |

22.

|  |
| --- |
| of daring struggle |
| Circumstance |
| R E S I D U E |

23.

|  |  |  |
| --- | --- | --- |
| let | them | Bloom |
| Predicator | Complement | Predicator |
| R E S I D U E | | |

24.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| And | kill | | | | | | the killers pests |
| Circumstance (adjunct) | Predicator | | | | | | Complement |
| R | E | S | I | D | U | E | |

## Discussion of Mood Structure in Text 4

In this section, our analysis of the mood system, such as we did in the previous texts, focuses on how the poet uses language to serve the purpose of establishing ties and maintaining social roles as well as attempting to influence the attitude and behaviour of others. In this text, the poet is the informant but he employs the poem as his mouthpiece to preach his Marxist philosophy. Here, the Earth assumes the role of a man as it is made to talk, see, feel, and speak out against the oppression in the society, especially in the industries and factories where the workers are

subjected to hard labour under harsh conditions with meager remuneration. Hence, the Earth is the poet in this instance, interacting with the listeners/readers who constitute the audience.

The opening clause of the text is a declarative which begins with the assertive **I** as the subject. It is an active mood with the mood elements consisting of the subject – **I** and the finite - **have** in the present form. From this very first clause, we see the poet fully prepared to provide the listeners/readers with very vital information and share his experience with them. It is right from the beginning of the poem that the poet sets out to maintain social interaction between him and his readers. In the residual elements of the clause, the poet attempts to let his audience know what the victims of oppression experienced.

Clauses 2-13 follow the same pattern with the first clause in the presentation of the message. This is perhaps due to the fact that these clauses contain the same message of the lamentation of the mother earth to its exploitation and destruction by man.

In clause 2, we found the personified ‘earth’ **I,** again functioning as the subject, the one who perceives and sees the oppression. In this clause, we observe the unfriendliness, cruelty, and danger as contained in the residual elements of the clause. The implication of this is that there is the lack of social interaction between the oppressed and the oppressors.

In clauses 3 and 4, the personal pronoun **I** also functions as the subject to express the reality of the untold hardship and inhuman treatment meted out on the persona by his oppressors. This is confirmed in the rest of the clauses which constitute the residue. A situation where the poet

shares the same experience with his audience brings both of them together in the sense of common identity.

Clauses 5 and 6 are continuation of the theme of oppression. Here, the use of the personal pronoun **I** as the subject suggests the sense of a true witness account of the experiences expressed in the poem. The poet deliberately makes the highest order of man’s inhumanity to man the focus of information in the residual elements of these clauses in order to arouse the emotion of the people on the magnitude of the evil being perpetrated against them.

In Clauses 7 – 13, the message of the informant is the same as these declarative clauses convey the pathetic situation of the common people in their different places of work. In all the clauses, the pronoun-**I** remains the subject in the mood structure. The inhuman treatments the oppressed were subjected to by the ruling class are realised in the residual elements of these clauses. The choice of the mood system employed by the poet in this text is basically to inform the people about the oppressive activities of the ruling class in order to influence their attitude and behaviour so that they can rise up against their oppressors and liberate themselves.

Clauses 14-24 contain the response of the personified ‘earth’ to the exploitation it has been subjected to as well as the oppression of the down-trodden masses. This section of the poem also contains the message of revenge and revolt and the level of action to which the poet attempts to bring his audience.

Clause 14 begins this response of the mother earth to the exploitation and oppression of both the earth and the masses with the fronting of the circumstance-**And** which serves as the residual element of the clause and **the earth** (subject) which functions as the mood.

In clauses 15 and 17, ‘the earth’ which features in the residual element of clause 14 as a moodless clause now takes on the function of a subject thereby making them (clauses 15 and 17) mood clauses. Clause 16 now functions as a moodless clause where the whole expression in the circumstance – **with dusty tears** serves as residue. The ‘earth’ which is used here as a metaphor is made to take an active role as the receiver of the oppressive activities of its oppressors. ‘The earth’ is also seen here performing its role as an informant thereby maintaining social interaction with the audience.

Clauses 18 – 24 are all declaratives that state the details of the poet’s message in this section of the poem. In these clauses, the reaction of the earth to the issue of oppression and exploitation as well as the message of mass action against the oppressors is clearly stated. It is interesting to note that the elements that function as subject in clause 19 - **these seeds** is non - personal. The poet deliberately makes the subject non - personal to further exhibit the sense of common identity and social ties among all the entities that are subjected to oppression and exploitation. ‘These seeds’ is used as subject to make it the focus of attention instead of the earth. Here, we see the earth not only crying out on the extreme wickedness being perpetrated against it but also protecting the seeds that are planted in it. The mood structure in this clause is therefore seen as serving the purpose of establishing ties and maintaining social roles among all those affected by this social injustice.

Clauses 20-24 are although moodless clauses, they still convey a very important message of the poet. Here, the poet calls on the people to be united to avenge their sufferings on their oppressors (‘‘the killer pests’’). The poet is thus seen fulfilling his role as a social crusader and using language as a tool of social interaction by sensitizing the masses to fight for their right.

## 4.2.5 Clausal Analysis of Mood Structure in Text 5 Table 17

1.

|  |
| --- |
| Ikoyi |
| Subject |
| M O O D |

2.

|  |  |  |
| --- | --- | --- |
| The moon here | Is | a laundered lawn |
| Subject | Finite | Complement |
| MOOD | | RESIDUE |

3.

|  |  |
| --- | --- |
| its grass | the softness of infant fluff |
| Subject | Circumstance |
| RESIDUE | RESIDUE |

4.

|  |  |  |
| --- | --- | --- |
| Silence | Grazes | like a joyous lamb |
| Subject | Finite/Predicator | (adjunct) circumstantial |
| MOOD | | RESIDUE |

5.

|  |  |  |
| --- | --- | --- |
| Doors | romp | on lazy hinges |
| Subject | Finite/Predicator | Complement |
| MOOD | | RESIDUE |

6.

|  |  |  |  |
| --- | --- | --- | --- |
| the ceiling | is | a sky | weighted down by a chandeliers of pampered stars |
| Subject | finite | complement | Circumstance |
| MOOD | RESIDUE | | |

7.

|  |
| --- |
| Ajegunle |
| Actor |
| MOOD |

8

|  |  |  |  |
| --- | --- | --- | --- |
| Here | the moon | Is | a jungle |
| Adjunct | Subject | Finite |  |
| RESIDUE | MOOD | | RESIDUE |

|  |  |  |
| --- | --- | --- |
| Sad | like a forgotten beard | with tensioned climbers |
| Predicator | Complement | Circumstance |
| RESIDUE | | |

|  |
| --- |
| and undergrowth of cancerous fury |
| Circumstance |
| RESIDUE |

9.

|  |  |  |
| --- | --- | --- |
| Cobras of anger | spit | in every brook |
| Subject | Finite/Predicator | Complement |
| MOOD | | RESIDUE |

10.

|  |  |  |  |
| --- | --- | --- | --- |
| And | nights | are | one long prowl |
| Circumstance | Subject | Finite | Complement |
| RESIDUE | MOOD | | RESIDUE |

11.

|  |  |  |  |
| --- | --- | --- | --- |
| The moon | Is | a mask | dancing |
| Subject | Finite | Complement | Circumstance |
| MOOD | | RESIDUE | |

## Discussion of Mood Structure in Text 5

The analysis of the mood system in this section shows the kind of rapport that exists between the poet and his audience on the one hand, and the moon and Ikoyi/Ajegunle on the other. In the poem analysed above, the poet in his usual poetic style deliberately chooses two different cities in Lagos and compare and contrast them to provide striking information on the conflict of social class in our society.

Clause 2 is a declarative clause, functioning also as a statement. **The moon here** which functions as subject establishes a kind of interaction with Ikoyi which is the object of discourse. The informant (the poet) completes his information to his audience in this clause by informing them that the moon that shines on Ikoyi is **a laundered lawn** – the complement. In this clause which serves as the commencement of the interaction, the tone of friendliness, comfort is immediately conveyed, that is, the moon in Ikoyi is friendly with the people living there.

Clause 3 which is also a declarative clause provides further information on Ikoyi. **Its grass** which is in the subject position further describes Ikoyi. The poet is comparing the grass in Ikoyi to **the softness of infant fluff.** This further attests to the interaction between the moon and Ikoyi.

Clause 4 which is another declarative clause shows the effects of the friendly interaction between the moon and Ikoyi as the environment is not only attractive but also provides comfort for the residents. In this clause, Osundare again exhibits his poetic style by intentionally personifying the subject of the clause, **silence.** Here, the word ‘silence’ is used as if it is a young sheep that is

feeding on grass.

In clause 5, the personification of the subject of the clause, **doors** is also noticeable. The subject (**door**) and the complement - **on lazy hinges** establish the context of using language to interact. This clause is also a declarative clause.

In clause 6, the tone of comfort and good living in Ikoyi continues. The circumstantial element in this clause - **weighted down by chandeliers of pampered stars** gives complete information on the beautiful and expensive decorations of the house in Ikoyi to show that this city is the residential area of the rich and the privileged in Lagos. This is as a result of the interaction of the moon with Ikoyi over which it shines.

Clause 8 further projects the use of language for social interaction as we see the personified moon interacting with another city in Lagos, Ajegunle. However, the tone of unfriendly interaction of the moon with Ajegunle comes into focus in contrast with the pleasant situation presented in the preceding clause. The fronting of the predicator, **sad** further shows a different meaning that the moon seems to acquire. The moon assumes a different role in Ajegunle where social frustration pervades the entire city as a result of the unfriendly activities of the moon.

The effects of the negative attitude of the moon on Ajegunle are further projected in Clause 9. Using language as a medium of social interaction, the poet associates the physical setting of Ajegunle with frustration, anger, poverty and the impoverishment of its residents.

In clause 10, the fronting of the circumstantial adjunct, **and** indicates the continuation of the information given in clause 9 on the predicament of the residents of Ajegunle. The poet

deliberately makes these problems being encountered by the residents of the city the focus of information in order to arouse the action of the people on the magnitude of their problems.

Clause 11 brings into focus the fact that the moon performs different social interactions with man. The declarative statement ‘‘the moon is a mask dancing’’ indicates the characterization of the moon as it plays different roles and exhibits several appearances. Here, the poet uses the moon to achieve two things. First, apart from performing its natural function, the moon also provides substantial benefits to man (the people of Ikoyi). Second, the negative aspect of the moon is presented as an agent of oppression and brutality to the residents of Ajegunle.

The poetic style of Osundare is revealed in the employment of his linguistic choice of the mood system to present the sense of social conflict that opposes two different areas of contemporary life in Nigeria. The aim of the poet is to draw the attention of the world to the evil effects of social class. Like in ‘’the eye of the earth’’, Osundare uses the moon as his mouth - piece to preach against class discrimination and social injustice in the society and hence, we see the personified moon interacting with man. The poet’s choice of using the moon as a metaphor for creative inspiration further reveals his communicative style.

## 4.2.6 Clausal Analysis of Mood Structure in Text 6 Table 18

1.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| The rocks | rose | to meet | me | like a passionate lover on long-awaited tryst |
| Subject | Pred. | Pred. | Complement | Circumstantial adjunct |
| MOOD | R E S I D U E | | | |

2.

|  |  |  |  |
| --- | --- | --- | --- |
| The rocks | rose | to meet | me |
| Subject | Predicator | Predicator | Complement |
| MOOD | R E S I D U E | | |

3.

|  |  |  |
| --- | --- | --- |
| Theirs peaks | cradled | in ageless mists |
| Subject | Finite/Predicator | Complement |
| M O O D | | R E S I D U E |

4.

|  |  |  |
| --- | --- | --- |
| Olosunta | spoke | first |
| Subject | Finite/Predicator | Complement |
| M O O D | | R E S I D U E |

|  |  |  |  |
| --- | --- | --- | --- |
| The eloquent one | whose mouth | is | the talking house of ivory |
| Vocative | Subject | Finite | Adjunct (circumstantial) |
| R E D I D U E | M O O D | | R E S I D U E |

5.

|  |  |  |
| --- | --- | --- |
| Olosunta | spoke | first |
| Subject | Finite/Predicator | Complement |
| M O O D | | R E S I D U E |

|  |  |  |  |
| --- | --- | --- | --- |
| the lofty one | whose eyes | are | balls of winning sun |
| Vocative | Subject | Finite |  |
| R E D I D U E | M O O D | | R E S I D U E |

6.

|  |  |  |
| --- | --- | --- |
| Olosunta | spoke | first |
| Subject | Finite/Predicator | Complement |
| M O O D | | R E S I D U E |

|  |  |  |  |
| --- | --- | --- | --- |
| the riddling one | whose belly | is | wrestling ground for god and gold |
| Vocative | Subject | Finite |  |
| R E D I D U E | M O O D | | R E S I D U E |

7.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| You | have | been | long | very long and far |
| Subject | Finite | Predicator | Complement | Adjunct (Circumstance) |
| M O O D | | R E S I D U E | | |

8.

|  |  |  |  |
| --- | --- | --- | --- |
| Said | He | his tongue one flaming flash | of unburnable gnomes unwearying wayfarer |
| Pred | Subject | Complement | Adjunct (circumstantial) |
| MOOD | | RESIDUE | |

9

|  |  |  |  |
| --- | --- | --- | --- |
| your feet | wear | the mud | of distant waters |
| Subject | Finite/Predicator | Complement | Circumstance |
| M O O D | | R E S I D U E | |

10

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| your hems | gather | the bur | | | of fartherest forests | |
| Subject | Finite/Predicator | Complement | | | Circumstance | |
| M O O D | | R | E S | I D | | U E |

11

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| I | Can | see | the westmost sun | in the mirror of your wandering eyes |
| Subject | Finite | Predicator | Complement | Adjunct (Circumstantial) |
| M O O D | | R E S I D U E | | |

12.

|  |  |  |  |
| --- | --- | --- | --- |
| So | saying | he | smiled |
| Adjunct | Predicator | Subject | Predicator |
| R E S I D U E | | M O O D | |

13.

|  |  |  |  |
| --- | --- | --- | --- |
| the trees | swaying | their leafy heads | in the choreography of his missing lips |
| Subject | Finite/Predicator | Complement | Circumstance |
| MOOD | | R E S I D U E | |

14.

|  |  |  |  |
| --- | --- | --- | --- |
| so saying | the sun | lifted | the wrinkles of clouds |
| Predicator | Subject | Finite/Predicator | Complement |
| RESIDUE | MOOD | | RESIDUE |

|  |
| --- |
| from the face of a frowning sky |
| Circumstance |
| R E S I D U E |

15.

|  |  |  |
| --- | --- | --- |
| Olosunta | spoke | first |
| Subject | Finite/Predicator | Complement |
| MOOD | | RESIDUEE |

16.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| the elephant hand | which | hits | the haughty hand | in the head |
| Subject | Mood adjunct | Finite/Predicator | Complement | Circumstantial |
| M O O D | | | R E S I D U E | |

17.

|  |  |  |  |
| --- | --- | --- | --- |
| And | his testicles | leak | to the wandering earth |
| Adjunct | Subject | Finite/Predicator | Complement |
| R E S I D U E | MOOD | | R E S I D U E |

|  |
| --- |
| like overripe oro fruits in a thunderstorm |
| Circumstance |
| R E S I D U E |

18.

|  |  |  |
| --- | --- | --- |
| Olosunta | spoke | first |
| Subject | Finite/Predicator | Complement |
| M O O D | | R E S I D U E |

19.

|  |  |  |  |
| --- | --- | --- | --- |
| his belly | still | battle ground | of god and gold |
| Subject | Finite/Predicator | Complement | Circumstance |
| M O O D | | R E S I D U E | |

20.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| The god | I | have | killed | since wisdom’s straightening sun |
| Complement | Subject | Finite | Predicator | Circumstance |
| RESIDUE | M O O D | | R E S I D U E | |

21.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| The gold | let | us | dig | not for the gilded craniums of hollow chieftain |
| Complement | Predicator | Subject | Predicator | Complement |
| R E S I D U E | | MOOD | | R E S I D U E |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| time’s undying sword awaits their necks who deem this earth their sprawling throne | | | | | | |
| Circumstance | | | | | | |
| R | E | S | I | D | U | E |

22.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| With the gold | | | let | us | | | | turn | hovels into havens |
| Adjunct | | | Predicator | Subject | | | | Predicator | Complement |
| R | E S | I D U E | | M | O | O | D | | RESIDUE |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| paupers into people not princess | | | | | | |
| Circumstance | | | | | | |
| R | E | S | I | D | U | E |

23.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| So | hamlets | may | hear | the tiding of towns |
| Adjunct | Subject | Finite | Predicator | Complement |
| RESIDUE | M O O D | | R E S I D U E | |

24.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| So | the world | may | sprout | a hand | of equal fingers |
| Adjunct | Subject | Finite | Predicator | Complement | Circumstance |
| RESIDUE | M O O D | | R E S I D U E | | |

25.

|  |  |  |
| --- | --- | --- |
| Yield | your | gold |
| Finite/Predicator | Subject | Complement |
| MOOD | | RESIDUE |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| but how | dig | | the | gold | | | | without breaking the rock |
| Adjunct | Predicator | | Complement | | | | | Circumstance |
| R | | E | S | I | D | U | E | |

## Discussion of Mood Structure in Text 6

The linguistic choice of Osundare in this poem suggests that the declarative mood is predominantly used in communicating his message. The tone of the poem reveals direct and intimate interaction between the poet and the persona.

The use of language for social interaction is clearly shown right from the beginning of the poem in clauses 1-2. Here we see the persona advancing towards the poet in a friendly manner. The pronominal item **me** which features in the complement position of the clause stands for the poet whom the personified **rock (**actor) is embracing. The movement of the rocks features in the predicator- **rose to meet.** The friendly attitude of ‘the rocks’ is presented in the circumstantial

adjunct- **like a passionate lover on a long-awaited tryst.** This also confirms the existence of direct and intimate interaction between the poet and the fetish god (the rocks).

In clause 3, the characteristic nature and humility of the fetish god features in the actor - **their peaks**; predicator - **cradle** and circumstantial adjunct- **in ageless mists**.

Clauses 4-6 are all declaratives and vocative. In these clauses, the characteristic nature of the persona is clearly stated. We also see the elements that function as subjects in these clauses - **Olosunta** depicts a certain kind of African who was born in a rural culture but has now been removed from the simple life of the village as a result of formal education. We may equally identify the persona with the poet himself which further indicates a kind of social ties among the duo.

In clause 7, the fronting of the pronoun **you** in the mood structure of the clause which refers to the fetish priest and his worshipper and the concern of the priest on his worshipper, as indicated in the residual element of the clause, further establish ties and maintain social roles among the duo.

The fronting of the verbal element - **said** in the mood structure of clause 8 is significantly positioned at the beginning of the clause to further emphasize the personified rock as the informant speaking for the poet. The mood element - **he** (subject) indicates the personification of the rocks. The other part of the mood elements - **his tongue one flaming flash** (complement) **of unburnable gnomes unwearying wayfarer** (circumstantial adjunct) further provide information

on the powerful fetish priest.

In clauses 9-10, the pronominal-**your** which features with the nominal elements-**feet** and **hems** as subjects are anaphoric to the rocks in the previous clauses. The other elements of the mood structure (the structure of the residue) supply the rest of the information on the subjects of these clauses (the rocks).

In clause 11, which is declarative, the personal pronoun - **I** functions as the subject of the clause. It is an active mood that features the assertive **I.** The mood element in this clause consists of the subject and the Finite which is not fully realized in the predicator. Like the two previous clauses (9-10), the residual structure of the mood element supplies the rest of the information on the subject. Here, the fetish priest is happily and joyfully welcoming his worshiper back to his fold after being away for a long period (clause 7).

In cause 12, the pronoun **he** as subject and the predicator - **smiled** immediately establish the context of using language for social interaction and also further buttress the claim of the happiness of the fetish priest seeing his fateful once again as explained in the previous clause.

Clauses13 and 14 are declaratives with non-personal entities as subjects- **the trees** and **the sun** respectively. These items are intentionally used to make them the focus of attention in the clauses. The residual structures of these clauses provide information on the characteristic nature of the subjects.

In clauses 15-17, the address of the fetish priest continues. This time it is directed at his devotee who fails to show proper respect to him - **the haughty hand** (complement-clause16). And in the

next clause (clause 17), we see the fetish priest unleashing his terrifying power on the insolent mortal who refuses to respect and pay homage to him. The pronominal word - **his** together with the nominal item- **testicles,** which serves as the subject of the clause, indicates the insolent mortal as the receiver of the action of the angry god. In this poem, we observe the use of language for social interaction performing dual roles - either to establish social ties or strain relationship between the addresser and the addressee. While in the previous clauses (1-12) a kind of cordial relationship exists between the priest god and his devotee, a strain relationship is observed between them in clauses 16 -17.

In clause 19, the pronominal word – **his** which features in the mood structure of the clause is a reference to the priest god (Olosunta) in clause 18. The residue provides information on the abundant natural resources that are deposited in the rocks.

Clause 20 which is a declarative clause has the assertive **I** as the subject. The mood elements of the clause consists of the subject – **I** and the finite - **have** in the present form. The residual structure gives information on the destruction of the rocks (the environment) by man.

In clauses 21-25, the poet warns on the destruction of the environment and the consequences of this action if continued. In clause 21, the fronting of the complement – **the gold** in the residual element of the clause serves as information focus, indicating the subject of discourse. The mood structures in this clause and the next clause (22) have the first person plural pronoun- **us** as the subject. The use of language for social interaction is again observed here as this pronominal word connotes collective responsibility. The warning and appeal to stop the destruction of the

environment are directed not only to the audience, but also to the poet himself and the persona. Clauses 23-24 tell us the positive results of heeding the warning of the poet. In the last clause (25), the mood element contains the pronominal item- **your**, referring to man, the exploiter of gold. Here, the poet gives a final warning and caution that man should not see in the environment only the wealth but also preserve nature and its wonder.

## 4.2.7 The Pronominal System in the Texts.

The pronominal system in a poetic discourse expresses the role relationship between or among the poet and the reader. The system consists of personal, collective, possessive and demonstrative pronouns such as I, my, you, your, we, our, their, theirs, they, us, this, these e.t.c. These elements bring about interpersonal communication between the poet and the reader or between him and some being, objects or the poet himself. The employment of these pronominal items by a poet usually makes a significant contribution to the overall effect of the poetic discourse.

## Personal Pronouns

There are two sets of personal pronouns a poet can use when composing a poem. He can decide to express his message using the first person singular I, me, my, mine. Also, he may choose to use the first person plural such as we, ours, us. In this pronominal system, the poet and the reader relationship is created. The poet, for instance, may decide to create some nameless participants by using the first person collective pronouns ‘we’ thereby conveying a kind of experience in a poem. In this case, the writer and the reader are made to have a sense of common identity and

action. This contributes significantly in creating an illusion of reality in the poems. In the following extracts from our corpus, we demonstrate the use of personal pronouns to show the range of relationship the poet wants to establish with the audience:

( i ) We murder truth

and burn sophisticated candles in search of illusion

*Rithmetic of Ruse*

( ii ) Alas, a thin membrane covers the belly we cannot see the inside of a lying wolf

*The Politician’s Two Mouth*

( iii ) I have heard

the thud of sleepy boots plodding toilwards in dreary dawns

*What the Earth Said*

( iv ) …on their wavering horns leaving us with our search for the fragments of truth.

The Politician’s Two Mouth

( v ) The rocks rose to meet me

You have been long, very long, and far’ said he, his tongue one flaming flash The gold let us dig,

*The Rock Rose To Meet Me*

## Possessive and Third person Pronouns

The possessive pronoun is a pronoun used to indicate ownership, possession or origin etc. The possessive can be singular or plural. The third person pronoun refers to a third entity in a poetic discourse. These pronouns establish relationship between the poet, the reader and others. In this relationship, the writer addresses some human and non-human beings. The following extracts exemplify this point:

( i ) Theirs is the rithmetic of deceit

Powers hunters wallowing through wiles …

Rithmetic of Ruse

(ii ) They have fractioned a fragmented whole

and the splinters will smother them in their thousands

Rithmetic of Ruse

( iii) I have seen

foreman soulless like their whistling whips.

*What the Earth Said*

1. time’s undying sword awaits their necks
2. its grass the softness of infant fluff Moonsongs

## Demonstrative Pronouns

The demonstrative pronoun refers to the thing or item being indicated. Examples:

( i ) the earth receives these green fruits with dusty tears

( ii ) behold these seeds planted so soon

in the season before the rains

What the Earth Said

(iii) who deem this earth their sprawling throne.

*The Rock Rose To Meet Me*

From the above samples of analysis, it is found that the personal plural pronouns entail a sense of collective responsibility. These pronouns as demonstrated in these texts suggest that both the poet and the audience share in the same experience and concerns. We therefore see the poet and the people identifying with common experiences, actions or events.

We are also able to establish the fact that the personal singular pronoun ‘I’ is made the subject of particular verbs in the texts. The functions of these verbs in the texts position the poet as a sincere and truthful messenger of the people. The use of the first personal pronoun ‘I’ also shows that the poet is a true witness of the experiences expressed in some of the poems, his active involvement in the activities embedded in the poems and his close association with the audience.

Other pronominal items such as **they**, **theirs**, **you** and their variants are also found performing special function in producing social- political, socio- economic and social – cultural messages in which the poet, the audience, and others are positioned.

## Analysis of Theamatic Structure in the Texts

In this section of our analysis, we focus on how the messages of the ideational and interpersonal metaphors in the poems earlier analyzed are organized into texts in order to further reveal the linguistic choice and communicative style of Osundare. In organizing messages into text, Theme and Rheme are regarded as the two major elements of the clause. In our discussion of theoretical framework in section 1.9.2, we stated that Halliday gives a simple explanation of Theme in English as the starting point of the message and it is the ground from which the clause takes off. In other words, his assertion is that the Theme is the element which serves as the point of departure of the message. “In simple terms then, a clause begins with a realization of the Theme. This is followed by the realization of the Rheme, which can be explained as being the rest of the message” (Bloor & Bloor, 1995:72).

Halliday also identified another interrelated system of analysis that concerns the structure of the clause which is referred to as information structure and involves constituents that are labeled Given and New. Although the thematic structure and information structure are similar, Theme/Rheme is speaker oriented while Given/New is listener oriented. In many clauses, there is a parallel equivalence between Theme and Given on the one hand, and Rheme and New on the other. In a sense, the Given information is located within the Theme and the New within the Rheme (see Bloor & Bloor 1995; Daramola, 1992, Opeibi, 2004).

In the textual analysis of texts in this section, we provide additional information on how we organize the message of the poet to make it textual for reader’s understanding.

## Clausal Analysis of Thematic Structure in Text 1 Table 19

1.

|  |  |  |
| --- | --- | --- |
| dark snaky structures tortuous | millipede | is crawling on legs of iron |
| Theme (1) | Theme (2) | Rheme |

|  |  |  |
| --- | --- | --- |
| And | it | is crawling wearily from swamp to savannah |
| Theme (1) | Theme (2) | Rheme |

## Discussion of Thematic Structure in Text 1

The first clause of the text has a multiple theme structure. The first Theme is a non-topical Theme - **Dark snaky structures tortuous** and it is marked. The second Theme – **millipede** is a topical Theme and is conflated as subject. It is an unmarked Theme which serves as the information focus. The rest of the message is developed in the Rheme where information is provided on the action carried out by the subject, **is crawling on legs of iron**.

Clause 2 is also a multiple Theme. The adjunct, **and** is the textual Theme which a non-topical Theme and is marked. The second Theme- **it** is a topical Theme and functions as subject. It is an unmarked Theme. The Rheme encodes the rest of the message which contains information on

activity of the train and its destination.

## Summary of Topical and Non- Topical Themes in Text 1

|  |  |
| --- | --- |
| Non- Topical Themes ( marked) | Topical Themes (unmarked) |
| 2 | 2 |

* + 1. **Clausal Analysis Thematic Structure in Text 2 Table 20**

1.

|  |  |
| --- | --- |
| We | murder truth |
| Theme | Rheme |

2.

|  |  |
| --- | --- |
| And | burn sophisticated candles in search of illusion |
| Theme | Rheme |

3.

|  |  |
| --- | --- |
| A calculated cloud | is let down |
| Theme | Rheme |

4.

|  |  |  |
| --- | --- | --- |
| By | satanic computer | coughing cataclysms |
| Theme (1) | Theme (2) | Rheme |

5.

|  |  |
| --- | --- |
| Theirs | is the rithmetic of deceit |
| Theme | Rheme |

6.

|  |  |
| --- | --- |
| Powers hunters | wallowing through whiles to a minus throne |
| Theme | Rheme |

7.

|  |  |
| --- | --- |
| Cooking numbers | for a gullible mass |
| Theme | Rheme |

8.

|  |  |
| --- | --- |
| They | have fractioned a fragmented whole |
| Theme | Rheme |

9.

|  |  |  |
| --- | --- | --- |
| And | the splinters | will smoother them in their thousands |
| Theme (1) | Theme (2) | Rheme |

10.

|  |  |
| --- | --- |
| Men | born with long crowns have miscounted those they claim to rule |
| Theme | Rheme |

11.

|  |  |
| --- | --- |
| the cows | enfranchised by them will freely impale them on their wavering horns |
| Theme | Rheme |

12.

|  |  |  |
| --- | --- | --- |
| Leaving | us | with our search for the fragments of truth |
| Theme (1) | Theme (2) | Rheme |

13

|  |  |
| --- | --- |
| Power prostitutes | now going to labour will deliver a townful of monster to jolt our anaesthetial of conscience. |
| Theme | Rheme |

14.

|  |  |  |
| --- | --- | --- |
| before | They | put fangs in our lying throat |
| Theme | Theme | Rheme |

## Discussion of Thematic Structure in Text 2

In this sub-section, we identify and analyze the thematic structure of the texts based on the point earlier raised that there is a close semantic relationship between the thematic and information elements in the clause.

In clause 1, the Theme is **We** which is also conflated with the subject of the clause. It functions as Interpersonal Theme since it identifies those that carried out the action in this expression. It is foregrounded, since this is a declarative clause. **We** - which functions as a subject is a topical Theme while the metaphorical phrase **murder truth** features as the Rheme and constitutes the new information. The topical Theme is unmarked since it functions as subject.

The adjunct – **And** in clause 2 constitutes the Theme of this clause. The Theme is marked since, while the clause is declarative, it is not subject; hence it is foregrounded and this helps the audience to recognize it as thematic. The Rheme – **burns sophisticated weapon** completes the message and constitutes the new information the poet wants the audience to focus on.

Clause 3 has an unmarked Theme – **A calculated cloud** which conflates with subject. It is a prominent element in which the poet wants the audience to be vigilant on the intentional use of figures by politicians to defraud the people.

Clause 4 consists of multiple Themes with the adjunct - **by** functioning as the marked theme and the metaphorical phrase **satanic computer** as the topical Theme. The Thematic structure conveys the information on the instrument politicians use in falsifying election figures – ‘satanic computer’.

Clause 5 has the unmarked Theme, **theirs** which also functions as subject. It is a cataphoric reference to another unmarked Theme in clause 6 – **power hunters** which functions as the subject of the clause. It is an Interpersonal Theme since it identifies those that carry out the action which is contained in the Rheme - **wallowing through wiles to a minus throne.**

The Theme in clause 7 – **cooking numbers** is a marked Theme referring to falsified election figures politicians usually present to the people who are ignorant of this electoral fraud.

In clause 8, the plural pronoun – **they** which functions as the subject is realised as the Theme. It is an unmarked Theme.

Clause 9 has a two-part Theme. In the first part, the adjunct- **and** functions as the Theme an it is a marked Theme. The second part has **the splinter** as the Theme. It also functions as the subject which makes it an unmarked Theme. It is foregrounded since the clause is a declarative one. The Rheme - **will smoother them in their thousands** which tells us what ‘the splinters’ will do to these unpatriotic politicians, constitute the new information.

Clause 10 has the unmarked Theme, **men** which conflates with the subject. This Theme, ‘men’ refers to the politicians. The dubious activity of these men is contained in the Rheme - **born with long crowns have miscounted those they claim to rule.**

Another unmarked Theme, **the cows** is realized in clause 11 which also functions as subject. ‘The cows’ is used here metaphorically by the poet as animal metaphor to mean that the people the politicians are manipulating will eventually take a revenge against them. The rest of the message is encoded in the Rheme of the clause.

In clause 12, another two – part Theme occurs. The first Theme is **leaving** while the second one is **us.** The two Themes are marked. The rest of the message is contained in the Rheme of each of the clauses.

Clause 13 has **power prostitutes** (a metaphor for the politicians) as the Theme which also functions as subject. It is an unmarked Theme. The rest of the message encoded in the Rheme expresses how the power prostitutes will use ‘monsters’ (a metaphor) to terrorize the people.

Clause 14 consists of a two – part Theme. The adjunct – **before** serves as the marked Theme while **they** which functions as the subject is an unmarked Theme. The Rheme of the clause provides information on what the political fraudsters will do to the people – **put fangs on our lying throat.**

## Summary of Topical and Non- Topical Themes in Text 2

|  |  |
| --- | --- |
| Non- Topical Themes ( marked) | Topical Themes (unmarked) |
| 7 | 10 |

From the analysis and discussion of this text, the thematic analysis of the clauses shows the plural pronouns as the dominant Themes. The two plural pronouns – ‘**We’** and ‘**Us’** refer to the poet and the audience. Osundare deliberately makes the royal ‘**We’** and the personal **‘Us’** occur frequently as his linguistic choice to show a strong sense of obligation that commits both the poet and his audience to a common course of action. The referring pronoun ‘**They’** and the possessive ‘**Theirs’** refer to the politicians. One can therefore infer that the employment of these plural pronouns suggests a sense of collective responsibility in the message of the poet.

The Rhemes of the various clauses on the other hand, provide the details and explanations of the various actions of the participants. In the Theme – Rheme structure, we are able to gain an insight into the texture of the text. The Theme – Rheme structure also helps us to know the organization of the information in the text which enables us to understand the thematic focus, concerns and feelings of the poet.

## 4.3.3 Clausal Analysis of Thematic Structure in Text 3 Table 21

1.

|  |  |
| --- | --- |
| The politician’s mouth | has two edges like Esimuda’s sword |
| Theme | Rheme |

2.

|  |  |
| --- | --- |
| It | is murder both ways |
| Theme | Rheme |

3.

|  |  |
| --- | --- |
| Is it not the politician | who sees a snake |
| Theme | Rheme |

4.

|  |  |
| --- | --- |
| and | hails an earthworm |
| Theme | Rheme |

5.

|  |  |
| --- | --- |
| He | prostrates for a vote |
| Theme | Rheme |

6.

|  |  |  |
| --- | --- | --- |
| But | his mind | squats like a hungry dog |
| Theme (1) | Theme (2) | Rheme |

7.

|  |  |  |
| --- | --- | --- |
| Alas | a thin membrane | covers the belly |
| Theme (1) | Theme (2) | Rheme |

8.

|  |  |
| --- | --- |
| We | cannot see the inside a of lying wolf |
| Theme | Rheme |

9.

|  |  |  |
| --- | --- | --- |
| when | the man of power | tells you his tale |
| Theme (1) | Theme (2) | Rheme |

10.

|  |  |  |
| --- | --- | --- |
| Ask | Him | to wait till you bring a sieve |
| Theme (1) | Theme | Rheme |

11.

|  |  |
| --- | --- |
| Whoever | believes what the politician says his ear is blocked by the carcass of truth. |
| Theme | Rheme |

12.

|  |  |
| --- | --- |
| A politician | tells you to wait |
| Theme | Rheme |

13.

|  |  |  |
| --- | --- | --- |
| And | You | heed his words |
| Theme (1) | Theme (2) | Rheme |

14.

|  |  |  |
| --- | --- | --- |
| ah! friend | your soul | will tell you |
| Theme (1) | Theme (2) | Rheme |

|  |
| --- |
| the biting pains of folly |
| Rheme |

15.

|  |  |
| --- | --- |
| The politician | has two mouths |
| Theme | Rheme |

|  |
| --- |
| both sharp like the white man’s razor |
| Rheme |

## Discussion of Textual Structure in Text 3

The above clausal analysis shows how the poet organizes information in the clauses of the texts. In this sub-section, we attempt to provide further explanation on how the clauses in the poem function as messages vis-a vis the Theme and Rheme structure. It is observed that the poet gives some elements special status by positioning them as Theme.

The first clause of the text begins with a Topical text where the Theme - **the politician’s mouths** conflates with subject. This is an unmarked Theme which immediately focuses the attention of the audience on the poet’s message. The New information is encoded in the Rheme – **has two edges**.

Clause 2 contains a simple Thematic structure. The Theme is a pronominal element and is unmarked - **It.** The metaphor ‘murder’ is part of the elements that constitute the Rheme of the clause **– is murder both ways.**

In clause 3, the Theme in the unmarked interrogative is realized by the negative tag and the subject together - **is it not the politician.** The rest of the message is developed in the Rheme. This message which focuses on the description of the deceitful character of the politician continues in the next clause (clause 4) where the adjunct – **and** serves as a marked Theme.

Clause 5 is another simple Thematic structure. The Theme is **he** and it also functions as the subject. It is a marked Theme. The Rheme explains what the politicians do to deceive the people to vote for them.

Clause 6 has a two part Theme. The adjunct - **but** functions as a marked Theme while **his mind**

serves as the unmarked Theme. Other elements of the clause constitute the Rheme.

Clause 7 has a multiple Theme structure. The mood adjunct – **Alas** functions as the textual Theme. It is a marked Theme, since while the clause is an exclamative clause, it is not the subject and hence it is foregrounded and helps to recognize it as thematic. The topical Theme which also functions as subject , **a thin membrane** and is an unmarked Theme. The message is completed in the Rheme - covers the belly.

Clause 8 is the continuation of the information provided in the previous clause. The plural noun - **we** functions as the Theme, indicating a sense of common destiny where both the poet and the audience are at the receiving end of the deceitful actions of the politicians. It is unmarked Theme. The rest of the message is encoded in the Rheme which further explains how dangerous

the politicians are. This is confirmed in the message of the poet when he uses ‘a wolf’ as a metaphor, comparing a politician with a wild and dangerous animal.

Clause 9 is another multiple Theme structure. The mood adjunct - **when** functions as a textual Theme. It is a marked Theme. The second Theme is – **the man of power,** which identifies the person that carries out the action. It is an unmarked Theme, being a nominal group, it also functions as subject. The rest of the message is encoded in the Rheme.

The incomplete information provided in the previous clause is carried to the next clause (clause 10). The clause which is identified as a multiple clause begins with – **ask** as the Theme and it is a marked Theme. The singular pronoun – **he** serves as the unmarked Theme in the second Theme of the clause. The advice of the poet to the audience on what they should do if the politicians ask them to wait is provided in the rest of the message as the Rheme.

In clause 11, the interrogative pronoun – **whoever** serves as the Theme and it is a marked Theme. The rest of the message which constitutes the Rheme, contains the warning of the poet to the audience not to be deceived by the sweet words of the politicians.

Clauses 12, 13 and 14 are the continuation of the poet’s warning to the politicians. In these clauses that carry the same information, both marked and unmarked Themes are identified. The unmarked Themes include:

A politician - Clause 12

You - Clause 13

Your soul - Clause 14

Marked Themes in these clauses are as follows:

And - Clause 13

Ah! friend - Clause 14

The rhematic elements in each of the clauses encoded the rest of the message which expresses the warning of the poet to the people not to trust the politicians.

Clause 15 which concludes the poet’s message contains the nominal group - **The politician** as the Theme. This Theme which also functions as the subject can also be regarded as Interpersonal Theme, since it identifies the person involves in the action. The message is then completed with the description of the politician deceitful character.

## Summary of Topical and Non- Topical Themes in Text 3

|  |  |
| --- | --- |
| Non- Topical Themes ( marked) | Topical Themes (unmarked) |
| 6 | 11 |

In our analysis of the Theme – Rheme structure in the text, we presented the Theme as the prominent element and the Rheme as the information that serves as the focus of the poet’s message. This has enabled us to have the knowledge of the texture as well as how the clauses are

organised as messages of the poet in sensitising the audience and arousing the passion or the anger of the people, leading them to action.

## 4.3.4 Clausal Analysis of Thematic Structure in Text 4.

**Table 22**

1.

|  |  |
| --- | --- |
| I | have heard the thud of sleepy boots plodding toilwards in dreary dawns |
| Theme | Rheme |

2.

|  |  |
| --- | --- |
| I | have seen busy hands rouse a slumberous yard into a hive of humming demons |
| Theme | Rheme |

3.

|  |  |
| --- | --- |
| I | have shaken hands calloused by wood and steel |
| Theme | Rheme |

4.

|  |  |
| --- | --- |
| I | have touched foreheads foraged by grit and grim |
| Theme | Rheme |

5.

|  |  |
| --- | --- |
| I | have seen heavy roaster and light pockets |
| Theme | Rheme |

6.

|  |  |
| --- | --- |
| I | have seen penuried lives, spent, in ghetto dungeons |
| Theme | Rheme |

**7**.

|  |  |
| --- | --- |
| I | have seen foreman soulless like their whistling whips |
| Theme | Rheme |

8.

|  |  |
| --- | --- |
| I | have seen native executhieves hold forth for alien wolves |
| Theme | Rheme |

9.

|  |  |
| --- | --- |
| I | have seen laboring mouth famished like desert basin |
| Theme | Rheme |

10.

|  |  |
| --- | --- |
| I | have seen factorylords roll in slothful excess |
| Theme | Rheme |

11.

|  |  |
| --- | --- |
| I | have hear backs creak on heartless machines |
| Theme | Rheme |

12.

|  |  |
| --- | --- |
| I | have felt lungs powered with asbestos death |
| Theme | Rheme |

13.

|  |  |
| --- | --- |
| I | have seen lives snuffed out like candles in the storm |
| Theme | Rheme |

14.

|  |
| --- |
| And the earth |
| Theme |

15.

|  |  |
| --- | --- |
| the earth | receives these green fruits |
| Theme | Rheme |

16.

|  |
| --- |
| with dusty tears |
| Theme |

17.

|  |  |
| --- | --- |
| the earth | receives them |
| Theme | Rheme |

18.

|  |  |
| --- | --- |
| saying |  |
| Theme |  |

19.

|  |  |  |
| --- | --- | --- |
| behold | these seeds | planted so soon |
| Theme (1) | Theme (2) | Rheme |

20.

|  |  |
| --- | --- |
| in the season | before the rains |
| Theme | Rheme |

21.

|  |  |  |
| --- | --- | --- |
| Let | them | sprout in the mouth |
| Theme (1) | Theme (2) | Rheme |

22.

|  |  |
| --- | --- |
| of daring struggle |  |
| Theme |  |

23.

|  |  |  |
| --- | --- | --- |
| Let | Them | bloom |
| Theme (1) | Theme (2) | Rheme |

24.

|  |  |  |
| --- | --- | --- |
| And | kill the killer pests |  |
| Theme | Rheme |  |

## Discussion of Thematic Structure in Text 4

In this section, we also attempt the identification and explanation of the thematic structure in line with the assertion earlier presented that there is a close semantic relationship between the thematic information and elements in the clauses.

Clause 1 is a simple Thematic structure. The clause has the assertive **I** as the Theme which also conflates as subject. It is an unmarked Theme that constitutes the point of departure for the message. What happened to the victims of oppression represented by the assertive is contained in the Rheme.

Clauses 2 – 13 follow the same pattern like the previous clause in the organization of the thematic structure of the poem as well as the message of the poet, which is to paint a graphic picture of the oppression of the masses by the ruling class thereby propelling the people into action. In each of these clauses, the assertive **I** is fronted to function as Theme and subject respectively. All the Themes in these clauses are unmarked. The Theme in each of these clauses is as follows:

I - Clause 2

I - Clause 3

I - Clause 4

I - Clause 5

I - Clause 6

I - Clause 7

I - Clause 8

I - Clause 9

I - Clause 10

I - Clause 11

I - Clause 12

I - Clause 13

The message in each of these clauses is further developed in rhematic structure of the clauses. The message which is expressed in different ways presents the pathetic working condition of an average common man subjected to hard labour with inhuman treatment and meagre salaries. The message paints the picture of the oppressors who include the corrupt political leaders and their collaborators- ‘soulless foreman and factory lords’. The picture being painted here can be likened to what is happening in Nigeria, where the political leaders who constitute mainly the ruling class are oppressing and impoverishing the people.

Clauses 7 – 13 are declarative clauses containing the same message. Here, the informant conveys the pathetic situation of the common people in their different places of work. In all the clauses, the pronoun-**I** remains the subject in the mood structure. The inhuman treatments the oppressed were subjected to by the ruling class are realised in the residual elements of these clauses. The choice of the mood system employed by the poet in this text is basically to inform the people about the oppressive activities of the ruling class in order to influence their attitude and behaviour so that they can rise up against their oppressors and liberate themselves.

In clauses 14-24, the message of the poet changes from mere lamentation of the personified ‘earth’ to that of its response and the readiness to revenge. Clause 14 thus begins with this response in which the adjunct – **And** together with **the earth** function as the Theme. The Thematic presentation of the earth focuses the attention of the audience on this personified entity as the object of discourse. It is a marked Theme.

In clause 15, **the earth** functions as the Theme and also conflates as the subject. The main message the clause intends to convey is encoded in the Rheme – **these green fruits.** The Theme is unmarked.

In clause 16, the textual Theme is realized through the circumstantial adjunct – **with dusty tears.** It is marked and it foregrounds the information the poet wants the audience to focus on. It serves as a unit of information - the Given.

Clause 17 introduces **the earth** again as the Theme as realized in clause 15. It is a topical Theme which also functions as subject. The pronominal word - **them** serves as the Rheme as it points back to the Given information in clause 15, ‘these green fruits’.

Clause 19 has a multiple Theme Structure. The textual Theme is **Behold** while the topical Theme is **these seeds**. The predicator – Theme – **Behold** serves as the marked Theme while the topical Theme - **these seeds** plays the role of the unmarked Theme and subject. The adjunct – **so soon** is realized as a unit of information – Given.

In clause 20, the circumstantial entity – **in the season** is realized as the Theme of the clause. It is a marked Theme. The rest of the message is encoded in the Rheme.

Clause 21 has a two part – Theme. The predicator – Let functions as the marked Theme and **them** as topical Theme. The rhematic structure conveys the information. In clause 22, the circumstantial element – **of daring struggle** functions as the marked Theme.

Clause 23 is another two part-Theme. Like we have in clause 21, the predicator **Let** is realized as the marked Theme. The pronominal word- **them** functions as the topical Theme. The rest of the message is developed in the Rheme.

In clause 24, the adjunct - **and** functions as the textual Theme. The message is completed in the Rheme. It is the entity upon which the action is performed in the clause.

The table below shows the distribution of Topical and Non – Topical Themes in the clauses of the text analyzed.

## Summary of Topical and Non- Topical Themes in Text 4

|  |  |
| --- | --- |
| Non- Topical Themes ( marked) | Topical Themes (unmarked) |
| 8 | 17 |

From the analysis presented in this text, it is found that the personal pronoun **I** is the dominant Theme. This pronoun occurs thirteen times (13) in the text and it refers to the personified earth/the persona (the poet). The frequent occurrence of the personal pronoun shows that the poet is a true witness account of the various experiences narrated in the poem. In the first part of the poem where the personal pronoun is prominently used, the lamentation of the personified earth (the mouth piece of the poet) is observed. The poet speaking through the earth chooses the personal pronoun **I** to represent the earth itself, the poet and the people in narrating their experiences. Here, the poet discusses the theme of oppression and exploitation suffered by the people, the less-privileged, the down-trodden masses , the people whose condition of living symbolises the kind of humiliation the natural earth suffered in the hands of modern man. The concluding part of the poet’s message is the prediction of an inevitable revolution, revenge and retaliation against the oppressive class.

## 4.3. 5 Clausal Analysis of Textual Structure in Text 5 Table 23

1.

|  |
| --- |
| Ikoyi |
| Theme |

2.

|  |  |  |
| --- | --- | --- |
| The moon | Here | is a laundered lawn |
| Theme (1) | Theme (2) | Rheme |

3

|  |  |
| --- | --- |
| its grass | the softness of infant fluff |
| Theme | Rheme |

4

|  |  |
| --- | --- |
| Silence | grazes like a joyous lamb |
| Theme | Rheme |

5.

|  |  |
| --- | --- |
| Door | romp on a lazy hinges |
| Theme | Rheme |

6.

|  |  |
| --- | --- |
| The ceiling | is a sky weighted down by chandeliers of pampered stars |
| Theme | Rheme |

7.

|  |
| --- |
| Ajegunle |
| Theme |

8.

|  |  |  |
| --- | --- | --- |
| Here | the moon | is a jungle |
| Theme (1) | Theme (2) | Rheme |

|  |  |  |
| --- | --- | --- |
| Sad | like a forgotten bad | with tensioned climbs |
| Theme | Rhee | |

Rheme

and undergrowth a cancerous fury

9.

|  |  |  |
| --- | --- | --- |
| Cobras | of anger | spit in every brook |
| Theme (1) | Theme (2) | Rheme |

10.

|  |  |  |
| --- | --- | --- |
| And | nights | are one long prowl |
| Theme (1) | Theme (2) | Rheme |

11.

|  |  |
| --- | --- |
| The moon | is a mask dancing |
| Theme | Rheme |

## Discussion of Thematic structure in Text 5

In this section of our analysis, we also focus on how the message in the poem *Moonsong (xiv)* is organised into text. Clause 2 is a complex thematic structure as it contains two themes. The first

theme, ‘’the moon’’ is a topical Theme which also conflates as subject while the second theme, ‘’here’’ a non-topical theme. The first theme which is an unmarked Theme constitutes the object of discourse in this clause. What will happen to the moon is contained in the Rheme.

Clause 3 has the subject of the clause - **its grass** as the Theme and it is unmarked. The description of the item ‘grass’ is provided in the rhematic structure, **the softness of infant fluff.**

In clause 4, **silence** which functions as the subject of the clause is realized as a topical Theme. The action carried out by the item ’silence’ which makes it a metaphorical word is contained in the Rheme.

In clause 5, **the door** serves as the Theme and is also conflated as the subject. It is an unmarked Theme. The action of the door completes the information as realized in the new information, that is, the Rheme.

The subject in clause 6, **the ceiling** functions as the topical Theme and is unmarked. The rest of the message is encoded in the Rheme. Clause 8 has a multiple theme structure. The clause begins with the adjunct- **here** which functions as the textual Theme. It foregrounds important information the poet wants the audience to know, that is the subject of discourse which is Ikoyi. Since it is neither a nominal group nor a subject, it a marked Theme. The second Theme is **the moon** which serves as the topical Theme and is therefore unmarked. **Sad** is the third Theme of the clause and it is a marked Theme. The rest of the message which describe the characteristic nature of the moon is conveyed through the Rheme.

In clause 9, two Themes are noticeable, one is unmarked and the other marked. The subject, **cobras** functions as the unmarked Theme. The second Theme which serves as the textual Theme is realized through the circumstantial adjunct - **of anger** and it is marked. The information on the Themes is provided in the Rheme.

Clause 10 also comprises two Themes. The textual Theme is realized through the circumstantial adjunct - **and**. It is a marked Theme. The topical Theme – **nights** is marked. The rest of the message is found in the new information, the Rheme.

Clause 11 is a simple clause structure. **The moon** which is conflated as the subject is a topical Theme and hence is unmarked. The rest of the message which reveals the behaviour of the moon is conveyed in the Rheme.

## Summary of Topical and Non- Topical Themes in Text 5

|  |  |
| --- | --- |
| Non- Topical Themes ( marked) | Topical Themes (unmarked) |
| 5 | 11 |

**4.3.6 Clausal Analysis of Thematic Structure in Clause 6**

1.

|  |  |
| --- | --- |
| The rocks | rose to meet me like passionate lovers on a long-awaited tryst |
| Theme | Rheme |

2.

|  |  |
| --- | --- |
| The rocks | rose to meet me |
| Theme | Rheme |

3.

|  |  |
| --- | --- |
| Their peaks | cradled in ageless mists. |
| Theme | Rheme |

4.

|  |  |
| --- | --- |
| Olosunta | spoke first the eloquent one whose mouth is the talking house of ivory |
| Theme | Rheme |

5.

|  |  |
| --- | --- |
| Olosunta | spoke first the lofty one whose eyes are balls of the winking sun |
| Theme | Rheme |

6.

|  |  |
| --- | --- |
| Olosunta | spoke first the riddling one whose belly is wrestling ground for god and gold |
| Theme | Rheme |

7.

|  |  |
| --- | --- |
| You | have been long, very long, and far |
| Theme | Rheme |

8.

|  |  |  |
| --- | --- | --- |
| Said | he | his tongue one flaming flash of unburnable gnomes unwearying wayfarer |
| Theme (1) | Theme (2) | Rheme |

9.

|  |  |
| --- | --- |
| Your feet | wear the mud of distant waters |
| Theme | Rheme |

10.

|  |  |
| --- | --- |
| your hems | gather the bur of fartherest forest |
| Theme | Rheme |

11.

|  |  |  |
| --- | --- | --- |
| I | can see | the westmost sun in the mirror of your wandering eyes |
| Theme (1) | Theme (2) | Rheme |

12.

|  |  |
| --- | --- |
| so saying | he smiled |
| Theme | Rheme |

13.

|  |  |
| --- | --- |
| the trees | swaying their leafy heads in the choreography of his moving lips |
| Theme | Rheme |

14.

|  |  |  |
| --- | --- | --- |
| so saying | the sun | lifted the wrinkle of clouds from the face of a frowning sky |
| Theme (1) | Theme (2) | Rheme |

15.

|  |  |
| --- | --- |
| Olosunta | spoke first |
| Theme | Rheme |

16.

|  |  |
| --- | --- |
| the elephant hand | which hits the haughty man in the head |
| Theme | Rheme |

17.

|  |  |  |
| --- | --- | --- |
| And | his testicles | leak to the wondering earth like overripe oro fruits in a thunderstorm |
| Theme (1) | Theme (2) | Rheme |

18.

|  |  |
| --- | --- |
| Olosunta | Spoke first |
| Theme | Rheme |

19.

|  |  |
| --- | --- |
| his belly | still battle ground of god and gold |
| Theme | Rheme |

20.

|  |  |  |
| --- | --- | --- |
| The god | I | have killed since wisdom’s straightening sun |
| Theme 1 | Theme 2 | Rheme |

Rheme

licked clean since the infant dew of fancy

21.

|  |  |  |
| --- | --- | --- |
| The gold | let us dig | not for the gilded craniums of hollow chieftain |
| Theme (1) | Theme (2) | Rheme |

|  |
| --- |
| time’s undying sword awaits their necks who deem this earth their sprawling throne |
| Rheme |

22.

|  |  |  |
| --- | --- | --- |
| With | the gold | let us turn hovels into havens paupers into people not princes |
| Theme (1) | Theme (2) | Rheme |

23.

|  |  |  |
| --- | --- | --- |
| so | hamlets | may hear the tidings of town |
| Theme (1) | Theme (2) | Rheme |

24.

|  |  |  |
| --- | --- | --- |
| so | the world | may sprout a hand of equal fingers. |
| Theme (1) | Theme (2) | Rheme |

25.

|  |  |  |
| --- | --- | --- |
| Yield | your gold | lofty one but how dig the goal without breaking the rock |
| Theme (1) | Theme (2) | Rheme |

## Discussion of Textual Structure in Text 6

In this section, we also provide a detailed explanation on how language is organized as message through the Theme/Rheme structure.

In clauses 1-2,‘the rocks’ functions as the unmarked themes and subjects of the clauses respectively. The rest of the messages which contain the actions of the subject are developed in the Rheme. This metaphorization of ‘rock’ depicts the Yoruba belief in supernatural forces. The possessive and third person pronoun-**theirs** combined with the nominal word - **peaks** constitute the theme in clause 3. What happened to ‘their peaks’ is expressed in the Rheme.

Clauses 4-6 contain simple thematic structure. ‘The gods’ previously mentioned in clauses 1-2, now named as **Olosunta,** constitute the themes of these clauses which also conflated with the subject. These themes which are unmarked are foregrounded to focus the attention of the audience on the massive stone as a powerful fetish priest who speaks and carries out traditional activities like human priests in Yoruba cosmology. The rest of the message is conveyed in the Rheme of these clauses.

Clause 7 is another example of simple Theme structure. It has the subject pronoun- **You** referring to the worshiper of the priest as the Theme and is unmarked.

Clause 8 has a two-part Theme. The material process-**said** functions as the textual theme while the personal pronoun, **he** is the topical Theme. The complement and circumstantial elements that make up the Rheme serve as the rest of the message.

Clauses 9-10 are simple Theme structures having **your feet** and **your hems** which are also conflated with the subjects as topical Themes. Detailed information on the subjects of both clauses is contained in the Rheme.

Clause 11 contains another two-part Theme structure. The first person pronoun **I** functions as the topical Theme and the subject while the verbal elements, **can see** serves as the textual Theme. This topical Theme **I**, refers to the fetish priest (rocks/Olosunta) sympathizing with his worshiper while welcoming him back to his fold after being away for a long time (clause 7). The message of this clause and the two previous clauses (9-10) is completed by the observation of the priest on the effects of the long journey and tiredness of his worshiper.

Clauses12 and 13 are examples of simple Theme clauses. In clause 12, the adjunct-**so** functions as the textual Theme while the rest of the message is provided in the Thematic structure of the clause. Clause 13 has the nominal element- **the trees** as topical Theme and also functions as subject. The action of the subject (the trees) is encoded in the Rheme.

Clause 14 is a multiple Theme structure. The first Theme - **so saying** (circumstance as process) is the textual Theme while **the sun** serves as the topical Theme which is also conflated as subject. The message is completed in the Rheme.

Clause 15 is another instance of simple Theme structure. In this clause, Olosunta serves as the topical Theme and is unmarked. It is the subject of the clause. The action of Olosunta who is presented as a powerful god is encoded in the Rheme.

Clause 16 again demonstrates the choice of a simple Theme structure. The Theme of the clause - **the elephant hand** refers to the powerful god, **Olosunta** in clause 15. It is an unmarked Theme since the subject is the starting point of the clause. The new information which is contained in the Rheme is meant to attract the attention of the audience on the dual character of the persona. Here we see the fetish priest, who was initially playing the role of a protector suddenly becoming angry and unleashing his terrifying power on his perceived enemy.

Clause 17 is a two-part Theme structure. The first Theme is the adjunct- **and**, which serves as the textual Theme while the second Theme is **his testicles** functioning as topical Theme. The adjunct, **and** is deliberately fronted to link clauses 16 and 17 together as the effects of the action of the fetish priest in the previous clause (16) is carried to this clause as contained in the Rheme of the clause - **leak to the wondering earth like overripe oro fruits in a thunderstorm.**

Clauses18 and19 are simple clause structures. Like in clause 15, Olosunta also functions as the topical Theme in clause 18 and is unmarked. The textual Theme, **his belly** in clause 19 is making

reference to Olosunta in the preceding clause (18). The new information in the two clauses is contained in the Rheme of these clauses.

Clauses 20-25 are other good examples of multiple Theme structure. It is interesting to note the unique style of arrangement of the Themes of these clauses. In the first instance, all the first Themes are textual Themes and none of them functions as subject. Another observation is that all the given elements in the second Themes of these clauses are graphologically arranged to make them function as subjects. These Themes that also function as subjects are:

**I** - Clause 20

**Let us dig -** Clause 21

**The gold** - Clause 22

**Hamlets -** Clause 23

**The world -** Clause 24

**Your gold -** Clause 25

The rhematic elements in each of the clauses explain the rest of the message which indicate the warning and appeal to man to stop the destruction of the environment.

## Summary of Topical and Non- Topical Themes in Text 6

|  |  |
| --- | --- |
| Non- Topical Themes ( marked) | Topical Themes (unmarked) |
| 11 | 24 |

From the analysis carried out in this section of the study, we have been able to demonstrate the assertion that the Theme provides the environment for the rest of the message, that is, the Rheme in each of the clauses. The analysis has shown that it is in the Rheme that the entity upon which the actions that are performed in each of the clauses are developed. The analysis of the Theme - Rheme structure of the text clause by clause, enhances our knowledge of the texture of the text and also shows how the poet organizes information in his message to the audience (the readers). We are also able to understand how he reveals to us the nature of his underlying concerns. It is also found that the clause is embedded with features of a message which is organized to make it a communicative event.

From the foregoing, with the analysis carried out in this chapter coupled with the observations recorded, it is thus concluded that the Halliday’s grammatical metaphor within the ideational and interpersonal metafunctions (ideational - transitivity, interpersonal - mood and textual ) is suitable and appropriate for the analysis and investigation of poetic discourse.

## Cohesion in the Texts

Our analyses in the last three sections dealt extensively with the organization of language as message expressed in the Theme-Rheme structure, the textual metafunction in SFT. However, the textual function in SFT also deals with how language provides links within itself (which is

achieved through cohesive devices) and the features of the situation in which it is used, its contextual configuration. It is on this basis that we present in the following sections, how some lexico-syntactic items function as cohesive devices in the texts analyzed in the previous sections.

Cohesion refers to the relationship between elements of a text where proper interpretation and understanding of one element depends on another. As Osoba (1998:239) note “Cohesion accounts for how the literary discourse is held together lexically and grammatically as a text by means of cohesive device relating bits of text to one another”. The lexico-grammatical items identified in our corpus and which help to hold the poems as meaningful texts are categorized and considered in the following sections under two broad headings: Lexical cohesion and Grammatical cohesion. Apart from extracts taken from the primary texts as samples of analysis, our sources of data also include poems extracted from secondary texts to further reinforce our investigation and discussion.

## Lexical Cohesion

Lexical cohesion is described by Halliday and Hasan (1976:381) as ‘phoric’ cohesion that is established through the structure of the lexis, or vocabulary and hence (like substitution) at the lexico-grammatical level. Two forms of lexical cohesion - reiteration and collocation are found prominent in Osundare’s poems being investigated in this study.

## Reiteration

Reiteration involves the stating of a word again and again in the same or different forms. This is achieved through repetition, synonyms and near synonyms. In the poems being examined, the poet deliberately uses reiteration not only as a cohesive marker but also as a tool to sensitize the

readers and motivate them to action. This device operates both at the word and/or clausal levels. Examples of reiteration in our corpus are as follows:

## Repetition

“truth” in We murder truth

For the fragment of truth

“them” in The cows enfranchised by them will freely impale them

“search” in In search of illusion

leaving us with our search

*Rithmetic of Ruse, P19*

“politicians” in The politician’s mouth has two edges

Is it not the politician

whoever believes what the politician says A politician tells you to wait

The politician has two mouths

*The Politician’s Two Mouths, P57*

‘Paper for A & P

A University by its papers

In our papyrus soar into archaidemia It is Papers, Papers, Papers

Or nothing

*Publish or Perish* P.27 I have heard” in I have heard

the thud of sleepy boots plodding backs creak on heartless machines

“I have seen” in I have seen

busy hands rouse a slumberous yard heavy roaster and light pockets hands calloused by wood and steel heavy roaster and light pockets

penuried lives, spent, in ghetto dungeons foreman soulless like their whistling whips native executhieves hold forth for alien wolves laboring mouth famished like desert basin factorylords roll in slothful excesss

lives snuffed out like candles in the storm “the earth” in And the earth

The earth receives these green fruits the earth receives them

“let them” in let them sprout in the mouth let them bloom

*What The Earth Said,P46*

‘’moon’’ in The moon is here

here the moon

The moon is a mask dancing

*Moonsongs - XXII*

‘’Rocks’’ in The rocks rose to meet me

The rocks rose to meet me

like passionate lovers on a long – awaited tryst.

The rocks rose to meet me

their peaks cradled in ageless mists.

*The rocks rose to meet me,* P13 This device that is also found in other poems of Osundare includes:

“Green”, “song”, “No dumb”…, “I sing”, “I am a pod”… in *What the River Said*

Green green green

Green green green my ripping song No dumb earth around my ears

No dumb earth around my ears I sing in husk, I sing in seed

I sing in flower**,** I sing in flare

I sing in the moon’s own nest, full of eggs I am a pod of many seeds

I am a pod of many seeds

*What the River Said ,* Midlife p.30 “You moulded” in for Chief Samuel Fal Adeniran

Teacher, father, founder, pilgrim hand with a quarry of priceless clay,

You moulded obelisks, you moulded mansions,

You moulded obelisks which towered…

*for chief Samuel Fal Adeniran,* SOS P.63

The repetition of some words/phrases in invited commas is a linguistic choice of the poet for the purpose of laying emphasis on the subject of discourse. For instance, the word ‘sing’ is repeated

five times while ‘song’ appears once in the poem above (What the River Said).

## Synonyms or near Synonyms

Synonyms are words or expressions that have the same or nearly the same meaning. Examples:

‘rithmetic’ : calculated, fractioned, (mis) counted ,numbers ‘ruse’: illusion, deceit, wiles, gullible

*Rithmetic of Ruse,*P46

‘sword’: two edges ‘belly’ : inside ‘sharp’ : razor

The politician’s Two Mouths ‘humming demons’ : ghetto dungeons ‘Penuried lives’: labouring mouths

*What The Earth Said* ‘’laundered lawn’’ : softness of infant fluff ‘’tensioned climbers’’: cobra of angers

Moonsongs – XXII P. 42

‘’Passionate’’: lofty

*The Rocks Rose to Meet Me*

The synonyms and near synonyms in *Rithmetic of Ruse* foreground the use of figures (rithmetic) to deceive (ruse), those in ‘’sword and two edges’’, ‘’sharp and razor’’ in *The politician’s Two Mouths* indicate the hypocritical behaviours of Nigerian’s politicians while the synonyms in ‘’penuried lives’’ and ‘’labouring mouths’’ in *What The Earth Said* show the impoverishment of the common man in the society. ‘’laundered lawn’’: softness of infant fluff and ‘’tensioned climbers’’: cobra of angers in *Moonsongs* are pairs that indicate social conflict in the society.

## Collocation

Lexical collocation is the semantic relation which certain words have with one another because they keep an identical environment. Lexical elements that collocate in a poetic work relate harmoniously with lexical repetition or poetic reiteration to give the effect of cohesion. Lexical collocation contributes significant to the aesthetic and understanding of Osundare’s poetry with the use of the following devices in the poems analyzed in this chapter.

## Whole / part

Examples:

burn : candle

algebraic: rithmetic, numbers, fractioned cow : horns

‘’*Rithmetic of Ruse’’*

sword : edges politicians : votes tells : tales

sharp : razor

‘*’ The Politician’s Two Mouth’’*

wood : asbestos fruits : seeds season : rain

*What The Earth Said*

grass : grazes nights : silence

Moonsongs - XXII

Spoke: eloquent

*The Rocks Rose to Meet Me*

## Links:

Examples:

We: murder, burn, search

They: power prostitutes, power hunters Prostitutes: labour, deliver, monsters

*Rithmetic of Ruse*

Politician: prostrates, hungry dog man of power: tale

friend: soul, folly

The politician’s Two Mouths Foreheads : grit, grime

foreman: whistling whips

earth: green fruits, seeds, planted season: rains, month

*What The Earth Said*

Ikoyi: laundered lawn, silence grazes, pampered stars Ajegunle : jungle, sad, anger

*Moonsongs XXII*

Olosunta: the eloquent one, lofty one, the riddling one,

*The Rocks Rose to Meet Me*

1. **Converses** Examples: truth: deceit

fragments: whole

*Rithmetic of Ruse*

wood: steel heavy: light native: alien

*What The Earth Said*

joyous: anger

*Moonsongs XXII*

hamlets: towns

*The Rocks Rose to Meet Me*

The lexical elements of whole/part, links and converses analyzed involve the natural grouping of words together, which help in transmitting and reinforcing the message in an aesthetically appealing manner.

## Grammatical Cohesion

Grammatical cohesion, most importantly, is achieved through referential elements. In most cases, the relation of co-referentiality is realized by the devices of reference. Others include substitution, conjunction and ellipsis.

## Reference

Reference is the meaning relationship that links full lexical expression of an entity together or circumstance with the pro-form/substitutes which refers to it (Morley, 1985:76). Two main markers, anaphoric and cataphoric, by which reference and substitution are achieved in Osundare’s poetry, are discussed in this section.

## ( i ) Anaphoric Reference

It makes reference back to something which has already been stated. It makes use of substitute pro-forms and other markers to establish identity with the lexical element(s) in question. It may refer back to variety of different sizes and types of elements. (Morley ibid). The following examples are realised from the texts analysed:

‘They’ for A & P T ell me

Do you think they will accept this The A & P

Do you think they will?

*Publish of Perish, P. 24*

‘They’ and ‘them’ for ‘Power hunters’ in

Powers hunters wallowing through wiles to a minus throne

cooking numbers for a gullible mass They have fractioned

a fragmented whole

and the splinters will smother them in their thousands

‘They’ and ‘them’ for ‘men’ in

men born with long crowns have miscounted those they claim to rule

the cows enfranchised by them will freely impale them

‘They’ for ‘Power prostitutes’ in

Power prostitutes now going to labour will deliver

a townful of monsters to jolt our anaesthesia of conscience before they put fangs

in our lying throats.

*Rithmetic of Ruse,* P. 19

‘He’ and ‘his’ for ‘politician’ in

Is it not the politician who sees a snake

and hails an earthworm he prostrates for a vote

but his mind squats like a hungry dog ‘His’ and ‘him’ for ‘man of power’ in

When the man of power tells you his tale

ask him to wait till you bring a sieve

‘His’ for ‘whoever’ in

whoever believes what the politician says his ear is blocked by the carcass of truth

‘Your’ for ‘friend’ in

ah! friend,

your soul will tell you the biting pains of folly

*The Politician Two Mouths*

‘Them’ for ‘fruits’ in

the earth receives these green fruits with dusty tears

the earth receives them ‘Them’ for ‘seeds’ in

behold these seeds planted so soon in the season before the rains

let them sprout in the mouth of daring struggle

let them bloom

and kill the killer pests

*What the Earth Said*

‘’its’’ for ‘’the moon’’

The moon here

is a laundered lawn

its grass the softness of infant fluff

*Moonsongs*

‘’Their’’ for ‘’the rocks’’

The rocks rose to meet me

their peaks cradled in ageless mists.

*The Rocks Rose to Meet Me*

‘’its’’ for ‘‘A serpent of silence’

A serpent of silence wringles across my path I aim my pen

at its head My pen breaks

into a forest of singing trees A fountain

of sprghtly idioms

*Serpent of silence*, The Word, P.41

In all the examples above, the pronouns ‘they’, ‘them’, ‘him’, ‘his’, ‘your’ and ‘its’ are anaphoric references as they refer back to the different nouns in the poem. In *Rithmetic of Ruse*, ‘They’ and ‘them’ are in anaphoric reference to ‘Power hunters’, ‘power prostitutes’ and ‘men’. The pronominal items, ‘he’, ’him’ and ‘his’ in *The Politician Two Mouths* refer back to ‘politician’, ‘man of power’ and ‘whoever’. The pronoun ‘them’ points backward to the nouns, ‘fruits’ and ‘seeds’ in *What the Earth Said.* ‘Its’ is anaphoric reference to ‘the moon’ in *Moonsongs* as well as ‘serpent of silence’ in The *Word is an Egg.* The possessive pronoun ‘their’ in clause 3 refers to the already mentioned entity ( the rocks) in clause 2 of text 6 (*The Rocks Rose to Meet Me).* All these anaphoric elements contribute significantly to the explication and understanding of the poet’s message even when the reader does not probe into the context as these pronominal items easily link them back to the referred entity.

## Cataphoric Reference

Cataphoric reference is a relationship between the pro-form and forthcoming clauses or nominal groups. It is a referential item which is retrievable forward of the text. A typical example is used here for exemplification:

Theirs is the ‘rithmetic of deceit

Powers hunters wallowing through wiles To a minus throne

Cooking numbers for a gullible mass

*Rithmetic of Ruse*

In this extract, ‘theirs’ appears in the line before ‘powers hunters’. The delay in the manifestation of power hunters creates suspense and the curiosity to read on to find out the kind of people to which the pronoun refers. The use of cataphora in this extract foregrounds important issues in the poem. This device enables the reader to look forward for the details of the information suspended at the beginning of the text.

## Exophoric Reference

Exophora is a reference that takes us outside the text. We have exophoric reference when the information required for interpreting some elements in the text is not to be found in the text at all, but in the situation. According to Halliday and Hassan (1985:76) ‘‘The interpretation of an implant device is said to be exophoric when the source for its interpretation lies outside the context and can only be found through an examination of the context’’. The significance of the exophoric potential is that, in instances where the key to the interpretation is not readily available, in text or situation, the hearer or reader constructs a context of situation in order to supply it for himself. This is an essential element in all imaginative writing. In our discussion of anaphoric reference, we demonstrated how the use of pronouns such as **they**, **them** etc. function in the texts and operate on the shared knowledge of the context between the poet and the reader. These cohesive devices help in achieving unity within the text using the context of situation as exemplified below:

‘We’ in

We murder truth

and burn sophisticated candles

‘They’ in

‘Us’ in

They have fractioned a fragmented whole

‘Our’ in

leaving us with our search for the fragments of truth.

‘We’ in

before they put fangs in our lying throats.

Rithmetic of Ruse

We cannot see the inside of a lying wolf

‘You’ in

‘Your’

A politician tells you to wait and you heed his words

Your soul will tell you the biting pains of folly

The Politician Two Mouths

Oh Monday

January of the working week Your door is made of featherwood

‘Them’ in

And stubborn teek

Your fancy frames the winds into shadesome spheres; Jaunty your jamb

Your hinges oiled by the sweat of running days

Monday, Days p.5

‘Us’ in

let them sprout in the mouth of daring struggle

let them bloom

and kill the killer pests

*What the Earth Said*

with the gold let us turn hovels into havens

*The Rocks Rose to Meet Me*

In the above extracts, some of the pronominal words perform dual exophoric roles. For example, **we** in the first extract could refer to the entire populace, as everybody is involved in making ‘truth’ an illusion in the society while in the second extract, it could refer to the fact that nobody in the society can be trusted. It could also refer to only the people involved in murdering the truth in the first extract, and the politicians (in the second extract) who are fond of deceiving the people.

**Them** is another pronominal word that has double exophoras. It could probably refer to all plants generally, irrespective of their species. In another sense, it could refer to specific plants that the poet has in mind - **let them sprout in the mouth.**

**Us** and **we** in the first extract refer directly to the masses who at the receiving end of the political manipulations of the dubious politicians. In text 6, **us** refers to either the persona and the poet or both the persona, the poet and the audience.

**You ,** though a singular second person pronoun, is very fluid in its reference: it looks like a direct reference to the reader or as a broader reference to the entire populace.

**Your** in *The Politician Two Mouths* is also fluid in its reference like the pronominal word **You** in the same poem as it could refer to the reader or the electorates generally. In the poem Monday, **Your** also performs dual exaphora roles. Here, our attention is drawn to the notion of time. This pronominal word could refer to a specific day of the week and it could also refer to the economic life of man as Monday is regarded as the beginning of the working days for the people.

It is important to note that the meaning of what these pronominal items refer to are located outside these texts, in the context of the universe of discourse. Generally speaking, referential items serve as the major cohesive elements in the texts. Osundare uses this discourse strategy to send his social message to his readers and sensitize them in denouncing the evils of tyranny, corruption, exploitation, impoverishment, social injustice, and marginalization of the common man.

## Table 10: Summary of Referential Items in the Primary Texts

Texts No. of Occurrences

* 1. 1 time
  2. 10 times
  3. 10 times
  4. 3 times
  5. 1 time
  6. 3 times

The inferences one can draw from the statistical data presented above are that first, the referential items occur more frequently in texts 2 and 3 than the other texts presented in the table. Second, the use of these referential items, most especially anaphoric reference reduces the overall amount of information to be scanned by the reader of these poems. These devices (referential items) obviate the inclusion of lexical strings which do not contribute to new information content. Thus, they reduce the degree of redundancy in the message of the poet.

## Substitution

Substitution is a formal relationship; it is the structural mechanism for signally the connection between the full lexical expression and the pro-form/substitute. It should be noted that referential items, especially anaphora also perform the function of substitution; nevertheless, substitution

helps to give another form of anaphoric cohesion in the texts. Reference is thus a semantic relationship, whereas substitution is the relation of lexis and grammar. The following are examples of this cohesive device:

‘Number’ substituted for ‘algebraic’ in

Cataclysms in algebraic quantum Cooking numbers for a gullible mass

‘Men born with long crowns’ and ‘power prostitute’ substituted for ‘power hunters’ in

Powers hunters wallowing through wiles… men born with long crowns…

have miscounted those they claim to rule

Power prostitutes now going to labour will deliver

a townful of monsters to jolt our anaesthesia of conscience

*Rithmetic of Ruse*

‘Both ways’ substituted for ‘two edges’ in

The politician’s mouth has two edges like E*simuda’s* sword

it is murder both ways ‘Man of power’ substituted for ‘politician’ in

Is not the politician who sees a snake

and hails an earthworm When the man of power tells you his tale

‘Both sharp’ substituted for ‘two mouths’ in

The politician has two mouths

both sharp like the white man’s razor

*The Politician’s Two Mouth*

‘these seeds’ substituted for ‘fruits’ in

. the earth receives these green fruits with dusty tears

the earth receives them saying

behold these seeds planted so soon

*What the Earth Said*

‘a laundered lawn’ substituted for ‘the moon’

The moon here

is a laundered lawn ‘a jungle’ substituted for ‘the moon’

Here the moon is a jungle

*Moonsongs XXII*

‘Rocks’ substituted for ‘Olosunta’

The rocks rose to meet me

their peaks cradled in ageless mists.

*Olosunta*\* spoke first the eloquent one

whose mouth is the talking house of ivory

*The Rocks Rose to Meet Me*

## Conjunction

Conjunction is the type of grammatical cohesion used in relating sentences to each other in various types of logical relations. In the poems being investigated, especially the longer lines or stanzas, clauses and sentences are joined together with the use of various types of connectives which include, additive connector- **and**, **or;** adversative conjunction- **but** among others.

Examples from our corpus include:

## a. Additive Conjunction

‘and’ in

‘and’ in

We murder truth

and burn sophisticated candles

They have fractioned a fragmented whole

and the splinters will smother them in their thousands

*Rithmetic of Ruse*

‘and’ in

‘and’ in

Is it not the politician who sees a snake

and hails an earthworm

‘and’ in

A politician tells you to wait and you heed his words

*The politician’s Two Mouths*

‘and’ in

And the earth

the earth receives these green fruits

‘’and’’ in

behold these seeds planted so soon in the season before the rains

let them bloom

and kill the killer pests

*What the Earth Said.*

and undergrowths of cancerous furry and nights are one long prowl

‘’and’’ in

*Moonsongs, XXII,* MS p.42

and his testicles leak to the wondering earth

“and” in

like overripe oro fruits in a thunderstorm

*The Rocks Rose to Meet Me,The Eye* p.14

…With a wink and a wand

The farther I go from you, Onitemi\* The closer my leaning hearth

*Love from the Sky (I)* Tender Moment p.54

## b. Additive Conjunction (alternative)

‘‘Or’’ in

You have really touched me on my songless day

Or I would have counted all the rats

In your hidden shrub

Your uncle the Produce Buyer so fattened On ugly money he looks like

A bag of cocoa with a small ball for a head Or his brother the sanitary Inspector

Who can extract bribes from a corpse

*Not in my Season of Songs,* Village Voice, P.10

‘‘Or’’ in

Should I become your slave run your every errand

your chain golden iron around my neck

Or

Should I charm you with my songs lead you by the quiet waters

get your dream to yes my plea?

*Puzzle*, Tender Moment p.32

‘‘Or’’ in

Shall I tell you then about the foolish man who died on a rainy day

and shouted to the world, ‘‘Can’t you see even God is weeping my death?’’

Or that precious man

Whose rags raised laughing dust in every streets, When asked: why so many holes in your garb, He said they were windows

In the house of his body

Human in every sense III, Midlife, P. 59

## Adversative Conjunction

‘but’ in

‘but’ in

he prostrates for a vote

but his mind squats like a hungry dog

Dark dawn NEPA gloom But eyes

Light up my room Like powerful bulbs How I long for the rest Of your absent body!

Bulb Eyes, Tender Moment p.51

The two co-coordinating conjunctions help in linking words, phrases and clauses thereby making the metaphorical expressions in the poem cohesive. For instance, the metaphorical phrases - **murder truth** and **sophisticated candles** are linked together with the co-coordinating conjunction ‘and’ in *Rithmetic of Ruse.* Of note is the superfluous use of ‘and’ in all the poems used for illustration here. The effect is to make the stanzas read like run-on structure bringing in one breath many different but related items.

## Ellipsis

In order to avoid needless repetition, we defer our discussion on ellipsis to the next chapter where a detailed discussion with sampled analysis is carried out under grammatical deviation in section 4.3.1. The foregoing analysis and explication show that these devices linguistically and semantically connected the messages of the poet and make the poems function as a text, rather than a piece of disjointed discourse.

The system of wording encoded in the transitivity system in Osundare’s poetry is linguistically significant. We can syntactically analyze meaning in texts only when the sentence structures and

types are understood. In our analysis of metaphor of transitivity, we observe the prominence of the verbs in material process which reflect the nature of the poems as action oriented poems and the intention of the poet.

The linguistic choice of Osundare suggests that the declarative mood is predominantly used than other elements of the mood system. This is another communicative style of Osundare’s that confirms the earlier assertion that his poems are audience-oriented. In most of the poems analysed, we notice how Osundare allows the texts to communicate messages between the poet and the reader/audience. This is a technique common in African orality. A striking example is in *Rithmetic of Ruse* where for instance, the poet deliberately makes the royal ‘we’ and the personal pronoun ’us’ occur frequently to indicate a strong sense of obligation that commits the poet and his audience to a common course of action. This is why Osundare is referred to as ‘The people’s poet’ by many critics of his poetic works.

Linguistically, in the examination of the mechanism of textuality in the analysed data texts, we observe the dominance of the ‘unmarked Themes’ over ‘the marked Themes’. This is due to the predominant use of the declarative mood which indicates the subject as the starting point of the clause. The way information is structured in communicating Osundare’s message makes his writing style distinct from his contemporaries. He does not only use simple language in his poetry but he also skillfully organises his message in a way that makes his poems easy for his reader/audience to understand. The poet himself points out that his mission right from the outset is to make his poetry accessible to the generality of the people as he writes in the first volume,

*Songs of the Marketplace*: Poetry is

Not the esoteric whisper Of an excluding tongue Not claptrap

For a wondering audience Not a learned quiz

Entombed in Grecoroman lore… Poetry

Is Man

Meaning To

Man

(pp. 3-4)

The above extract asserts Osundare’s mission as the people’s poet and in achieving his populist theme of social obligation.

Osundare’s linguistic choice is also revealed in the way he uses and organizes language, most especially how he deploys metaphors in his poetry. In most of the poems analyzed in this study, we observe the dual perspectives from which the poet views natural phenomena as well as the duality of his poetic voice. For instance, in *The Rocks Rose to Meet Me,* we notice the dual quality of Osundare’s voice through the dual character of his persona. First is the description of the beautiful aspects of nature in which he appreciates the divinity of nature and its fertile

richness and usefulness to man. Contrary to this fanciful and delightful description, however, is

the poet’s presentation of the fearful and sometimes terrifying power of this supernatural force which he unleashes on the insolent mortal that fails to show respect and pay homage to him. This duality of poetic voice further establishes Osundare’s poetic creativity and technique which likens him to a metaphysical poet.

In summary, the linguistic choice of Osundare, most especially his application of linguistic choice of metaphors of transitivity and mood, contributes significantly to turning his poetic texts into activities and relate the poems to the social bases of human interaction. Osundare through the language style adopted in his poetic works has successfully and convincingly proved that poetry is no longer a dormant text to be read, rather, it is an activity reflecting life.

## TEXTUAL ANALYSIS 2

**4. 5 Deviation as Style in Niyi Osundare’s Metaphorical Expressions**

In the introductory part of this study, the point was made that stylistics is an aspect of linguistics and that it involves the application of linguistic insights to the study of literature known as ‘linguistic stylistics’. Hence, the study also adopts a stylistic approach in the analysis of data. In this chapter therefore, we are concerned with the presentation of deviation style as another linguistic choice used by Osundare to communicate his message. The analysis and discussion of stylistic features in Osundare’s poetry is an attempt to examine the way language is organized to convey social message. In determining the manner of discourse adopted by Osundare in his poetry, we examine how features of language deviate from known norms of comparison. Osundare’s poetry displays deviations at the interrelated levels of linguistic description: graphology, phonology, grammar and leico-semantics. In this section, the sets of data investigated and analysed in the first section of analysis (textual analysis1) are also used here in order to sustain the analytical trend carried out in this previous section. However, some other works of the poet which serve as the secondary texts are also used for reference purposes.

## Graphological Deviation

At the graphological level of stylistic deviation, there is the occurrence of the breaking of rules of visual patterning, capitalization, spacing and punctuation. According to Crystal and Davy (1969:18), graphology refers to the study of “… a language’s writing system or orthography, as seen in the various kinds of handwriting and typography”.

Graphological features stand out as the most noticeable devices in any text. Though they sometimes appear as non-linguistic devices, they often perform communicative and artistic function in poetry (Osoba, 1998:47). We attempt to give graphological features adequate attention in this section in order to determine how they are used by Osundare to communicate his message in the selected texts. Some of the identified graphological devices are punctuation, capitalization, hyphenation, jumbling of words and visual symbolism.

## Punctuation

Punctuation marks are used to indicate pauses, questions, end of an utterance or sentences. It is also used to indicate voice pitch or stress which help the reader to understand the message of the writer. A graphological examination of Osundare’s works reveals the infrequent use of punctuations such as period, semi colon, comma and question mark. In text 1 (*Nigerian Railway)* which is based on socio - economic issues and categorized as technology metaphor as derivable from its title, we observe that the poem is thinly punctuated. For instance, the only punctuation mark noticeable is the full stop at the end of the poem. The sparing use of punctuation reflects the structuring of the poem as the poet uses broken words to convey his message as shown in the following lines of the poem:

dark snak

ky str uctures

tor tuous

mili

pede on

legs

of iron

fromswamptosavannah (p.30)

The poet deliberately uses broken words to indicate the complete breakdown of rail transportation system in Nigeria owing to fraud and corruption resulting into economic recession. The infrequent application of punctuation marks is also a discourse strategy by the poet to minimize the disturbance of the tempo of the poem. Osundare’s poetic style comes to play here as he deliberately violates punctuation rules to reflect the image of a millipede which depicts the slow and sluggish movement of the train.

In text 2 (*Rithmetic of Ruse*), the poet deviates consciously from the normal application of comma to create aesthetic effects in the poem. A close examination of this poem shows that commas are deliberately avoided completely as exemplified in the following lines of the third stanza of the poem:

They have fractioned a fragmented whole

and the splinters will smother them in their thousands

men born with long crowns have miscounted those they claim to rule

the cows enfranchised by them will freely impale them

on their wavering horns

leaving us with our search for the fragments of truth.

In the absence of commas, the poet uses run-on lines device to control the rhythmic movement of the text. The run-on lines can thus be considered as stylistic tools that have potential for pausal effects.

Text 3 (*The Politician’s Two Mouths*) provides another striking example of the violation of graphological rules. We observe that the poet deliberately avoids the use of another important punctuation mark, the full stop in the entire lines of the poem. Examine the following lines of the text:

The politician’s mouth has two edges like E*simuda’s* sword

it is murder both ways

Is it not the politician who sees a snake

and hails an earthworm he prostrates for a vote

but his mind squats like a hungry dog

Alas, a thin membrane covers the belly we cannot see the inside of a lying wolf

An irregular use of full stop is also noticeable in text 2 ( *Rithmetic of Ruse*):

We murder truth

and burn sophisticated candles in search of illusion

A calculated cloud is let down by satanic computers coughing.

Theirs is the ‘rithmetic of deceit

Powers hunters wallowing through wiles to a minus throne

cooking numbers for a gullible mass

It is observed in the poem above that while the first stanza contains full stop, there is obscene of this punctuation mark in the second stanza as convention demands.

Text 4 (*What the Earth Said*) is another striking example of deviant use of full stop. Except for the first stanza of this text, there is the absence of full stop in the entire lines of the first section of the poem. Example:

I have heard

the thud of sleepy boots plodding toilwards in dreary dawns.

I have seen

busy hands rouse a slumberous yard into a hive of humming demons

I have shaken

hands calloused by wood and steel I have touched

foreheads foraged by grit and grim

I have seen

heavy roaster and light pockets I have seen

Penuried lives, spent, in ghetto dungeons I have seen

foreman soulless like their whistling whips I have seen

native executhieves hold forth for alien wolves

The deviant use of full stop which is supposed to provide pauses for the text is a deliberate attempt by the poet to create an uninterrupted flow of the poem.

Another instance of graphological deviation in Osundare’s poetry is the omission of question mark. For instance in text 3, there is the absence of a question mark at the end of the words in the third line of the second stanza of the extract as shown below:

Is it not the politician who sees a snake

and hails an earthworm

Here, the poet intentionally deviates from the normal norm of inserting a question mark, as convention demands, to create suspense and arouse the expectation of the reader on the next line of action.

In many instances, Osundare applies a certain style where none of these punctuation marks is used in the entire lines of a poem. Consider this poem:

KATRINA TAUGHT ME

How

to live with nothing

to tease the breeze and forgive the wind

to treasure every moment as if it were the last to listen to the silence of the weary hearth

to cherish new friends

to keep old ones within embrace

to keep on the grass on rainy nights to read a book with absence pages

to count the teeth of the Water Dragon

to doubt those in power and their flaming tongue to hoist the World above the waters

to master every line in the poetry of pain

*Katrina Taught Me*, p.67 *City Without People*

The kind of graphological deviation displayed by Osundare in this poem is a reflection of the linguistic liberty of poetic resources.

## Capitalisation (Upper or Lower case)

Capitalization refers to the application of upper or lower case of letters in a written discourse. In the consideration of capitalization in Osundare’s poetry, we examine in our corpus how he engages in a deviant use of capital and small letters to deliver his message.

*Nigerian Railway* provides a good example of a deviant use of small letters at the initial positions

in each lines of the poem instead of capital letters. At the beginning of the poem, the adjective

dark is written in lower case in word initial position, rather than with the upper case as conventional demands - ditto to the other lines of the extract as shown below:

dark sna

ky str uctures …

tor tuous

milli

legs

pede on

of iron

crawl ing

wear ily fromswamptosavannah

The preference of the small letters to their capital form is a means of showing the poet’s disgust for the dysfunctional image of the *Nigerian railway* and the sense of clumsiness of the poem. If the words in the poem are to be rearranged as convention demands, the conventional pattern would be achieved in which the letters in the initial position in each lines of the poem are written in capital letters. The following rearrangement justifies the point being emphasized here:

Dark snaky Structure Tortuous Millipede on Legs of iron Crawling wearily

From swamp to savannah.

This new arrangement, however, has serious implications on the intended meaning of the poet as his intended message of tardiness, disorganization and corruption in Nigerian railway transportation system is lost. Thus, a poet does not deviate from the norms of a language without a purpose. The composition of the poem with the unusual breaking of the words into ‘unknown morphemes’ is a deliberate attempt by the poet to construct the shape of a snake and millipede and this construction has two different meanings. First, the snake, on one hand, represents the long physical appearance of the train, and on the other hand, it indicates the long journey of the train from savannah north to the swampy south of Nigeria. Second, the millipede depicts the slow and sluggish movement of the train from its point of departure to its destination. By implication, the degeneration and gradual destruction of Nigerian railways and by extension, Nigerian economic system is the thematic concern of the poet.

In text 5, the conventional rules guiding the use of capital letters are violated. For example:

Ikoyi

The moon here

is a laundered lawn

its grass the softness of infant fluff; silence grazes like a joyous lamb, doors romp on lazy hinges

the ceiling is a sky

weighted down by chandeliers of pampered stars

Ajegunle

here the moon is a jungle,

sad like a forgotten beard with tensioned climbers

and undergrowths of cancerous fury:

cobras of anger spit in every brook and nights are one long prowl

of swindled leopards

A unique peculiarity is noticed in the above extract as some of the lines of the poem begin with small letters instead of capital letters. There are foregrounded irregularities with some of the lexical items in the beginning of the lines such as ‘‘its grass’’, ‘‘doors rump’’, ‘‘the ceiling’’, ‘‘here the moon’’, ‘‘cobras of anger’’. One may infer here that the deviant application of capitalisation is as a result of the violation of the conventional use of punctuation marks, especially full stop.

The use of capitalisation is also found not to be consistent in text 4. For instance, we observe the unconventional use of small letters in word initial positions of the following lines of *What the Earth Said*:

the earth receives these green fruits – line 2 the earth receives them – line 4

behold these seeds planted so soon – line 6 let them sprout in the month …line 8

let them bloom… line 10

Owing to the fact that they appear in word-initial positions signifying new expressions, convention demands that’ t’ in definite article ‘the’, ‘b’ in ‘behold’ and ‘l’ in ‘let’ should be written in capital letters. The instances cited here is the poet’s demonstration of poetic license.

## Hyphenation

Hyphenation is another punctuation device that plays significant role in the understanding of written texts. Hyphenation is also regarded as a combing mark in that it fuses parts into a new whole. It is also used to indicate the breaking of a word between the end of one line and the beginning of another. The rules of hyphenation are sometimes violated by poets to create special effects to capture distinct ideas in their poetics. The following examples from text 1 show the absence of hyphenations where they are supposed to be applied: ‘‘sna’’ and ‘’ky’’ instead of ‘‘sna’’-

‘‘ky’’

‘‘str’’ and ‘‘uctures’’ instead of ‘‘struc’’-

‘‘tures’’ ‘‘milli’’ and ‘‘pede’’ instead of ‘‘milli’’-

‘‘pede’’

The unusual breaks paint a picture of the dysfunctional image of the rail system in Nigeria. This extra-stylistic application is used to provide an insight into the degeneration of this transport system as a result of corruption, maladministration and unpatriotic attitude of the work force.

Another striking instance of the violation in the application of hyphen in *Songs of the Market Place* occurs in the following lines of the extract:

‘‘Con-Gre-Gation’’ in

At the University Con-Gre-Gation (P.28)

‘‘Con –Tact’’ in

“South Africa postpones Namibia Independeceby hundred years” (she will keep by force

The land she got)

‘‘The O.A.U craves sanctions Prays the Western Con-Tact Group to do their job’’

*Namibia Talks,* P.49

In the above extracts, we observe the unconventional way in which a single word of ‘‘congregation’’ is broken into three - ‘’Con-Gre-Gation’’. Also the single word ‘‘contact’’ which is broken into two (con-tact) is a violation of the rules of hyphenation. The violation in ‘‘congregation ‘is to show the unhealthy rivalry, arguments and disagreement that characterize the gathering of academic and non-academic staff of a university. The unusual break of this word (congregation) indicates lack of cooperation and unity among members of the university community. Also in the second example, the deviant use of hyphenation in the word ‘‘contact’’ is to highlight the fact that the bilateral relationship between the Western and Black nations is a

ruse. It highlights an unequal partnership, that is, a situation in which one partner is cheating the other.

Other striking instance of the use of visual symbolism occurs in *Random Blues*. For example, Cape-to-Cairo is a deliberate violation of hyphenation rule to condemn the over ambition of man to have power and acquire all the wealth of this world.

Cape-to-Cairo in:

Give our love To Cecil Rhode

I say, give our love To Cecil Rhodes

The Cape-to-Cairo dream died a painful death Our feet stay poised for saner roads

*Random Blues 4*, p. 18 *Random Blues*

The thematic focus of the above extract can be likened to the popular saying, “vanity upon vanity is vanity”. If man’s ambition to have all the wealth of this world is compared to the long distance from Cape coast in Ghana to Cairo in Egypt, the ultimate end is death.

## Jumbling of Words

Jumbling of words is a graphological feature in Osundare’s poetry that is used to convey important messages in his poems. Of all the poems being analyzed in this study, this device is more prominent in text 1 (*Nigerian Railway)* than any other. A typical example is the jumbling together of ‘fromswamptosavanah’ in

crawl ing

wear ily fromswamptosavannah

This style of fussing words together as exemplified here is unacceptable in English morphological rules. However, the poet deliberately employed this graphological device to show the uninterrupted long journey of the train from the northern part of the country to the southern region.

The poem, *Random Blues* 4 provides another striking example of jumbling words together for stylistic and aesthetic effects and to communicate the poet’s message:

So the Big crocodile is gone

P.W.B is dead

I say the Big crocodile is gone

P.W.B is dead

See him trembling at heavensgate without a pass History weights him down like a load of lead

Random Blues 4, p.17 *Random Blues*

In this extract, two words, ‘heaven’ and ‘gate’ are jumbled together as expression of humour. The poem is a satire of the oppressive government of South Africa under P.W. Botha and the death of this tyrant President. The poet is generally passing ethical and moral judgment on the people in power all over the world who are fond of oppressing and impoverishing their people. The poet is seen here prophesying that when these tyrant leaders died, the gate of heaven would be closed on them. For any society or nation to progress and for her citizens to live a happy life,

her leaders should be God fearing and morally upright. Morals and good manners are essential factors in societies and in the perfection of nations.

## 5 Visual Symbolism

The physical formats of some of the poems analyzed clearly deviate from the accepted norm. For instance, the physical layout of *The Nigerian Railway* depicts the subject matter of the poem, that is, the sluggish, slow and wearisome movement of this means of transportation. The following lines of the poem clearly show the content of the poem as a reflection of its structure:

dark snak

ky str uctures

tor tuous

mili

legs

pede on

of iron

fromswamptosavannah (p.30)

The awkward structure of the poem conveys the tardiness of this transportation system. The unconventional arrangement of words in the poem visually depicts the long, slow, sluggish and tortuous movement of the train from the far North down the Southern part of Nigeria. The message of the poet is that Nigerian railway system is bedeviled with multifarious problems ranging from corruption, unpaid salaries and unpatriotic attitude of the workers, leading to the degeneration of this means of transportation.

Another striking example of visual symbolism is found in text 4 *(What the Earth Said)*:

I have heard

the thud of sleepy boots plodding toilwards in dreary dawns.

I have seen

busy hands rouse a slumberous yard into a hive of humming demons…

saying :

behold these seeds planted so soon in the season before the rains

let them sprout in the mouth of daring struggle…

The linear arrangement of the above extract shows a deviant use of visual symbolism. The visual device captures the sober and sympathetic mood of the poem as its thematic concern centers on oppression, hardship, suffering, exploitation and man-inhumanity-to man.

## Phonological Deviation:

Phonological deviation can occur when one uses the sound patterns of language that deviate from the ordinary language sound patterns. This kind of deviation also involves conventional poetic licenses such as elision, aphesis etc. In literary discourse, deviations are not just to be interpreted in isolation but to be seen as forming a meaningful pattern with other linguistic features both regular and irregular, to form a whole. It is on this note that we consider in this section, not only the deviant aspects of phonological analysis but other aspects that conform to normal norms.

Some of the features of phonology that reinforce Osundare’s message and which also contribute

significantly to impressive musical aesthetics in his poetry include rhythm, alliteration, assonance, pattern repetition and onomatopoeia.

## Alliteration

Alliteration is one of the most commonly used devices in poetic composition and is usually applied to consonants. The poet uses this device as phonological foregrounding to achieve aesthetic and thematic value. Apart from its musicality, alliteration also symbolizes a particular kind of mood, emotion or idea and deepens meaning. Alliteration is realized in Osundare’s poetry mainly by the use of plosives and fricatives and at times by approximant.

We found that in all the poems under review in this section, alliteration is realized mainly by plosives / b, p, k, t, /, fricatives / f, s, h / and the approximant /r / as exemplified below:

The physical layout of *The Nigerian Railway* owing to the violation of graphological rule is a major contributing factor why these alliterative sounds are rarely noticed in the poem. It is only in the last line of the poem that the alliteration of the sibilant /s/ is realized as the convention demands, if the poem is rearranged structurally as shown below:

from swamp to savannah.

The deployment of /s/ in this line of the poem, ‘fromswamptosavannah’ projects the graphic picture of the movement of the train across the length and breadth of Nigeria.

In text 2 (*Rithmetic of Ruse)* the repetition of the voiceless bilabial plosive / k/ does not share a phonological bond with the alveolar fricative /s/ in line 5 of the first stanza of the poem:

A calculated cloud is let down

by satanic computers coughing…

It is also observed that the voiceless bilabial plosive /p/ which occurred in line 1, stanza 4, in ‘power’ and ‘prostitutes’ has a different phonological realization with the plosive sound /g/:

Power prostitutes now going to labour will deliver…

It is equally observed that in line 5 of the second stanza of this poem, the underline words show phonological properties as they have the same sound patterns but do not share identical phonological environment:

men born with long crowns

Another instance of phonological deviation is found in text 3 (*The Polician’s Two Mouths*) line 1, stanza 6.

A politician tells you to wait

In the above extract, the alveolar lateral which occurred twice in the first line of the stanza, in ‘politician’ and ‘tells’ does not occurr at the initial position of the word. However, it helps in creating musically and reinforces the meaning of the poem.

In *The Rock Rose to Meet Me* ( text 6), the repetition of the approximant /r/ in ‘rocks’ and ‘rose’ does not share the same phonological bond with the bilabial nasal /m/ in ‘meet’ and ‘me’ in the first line of the text:

The rocks rose to meet me

In all the instances of phonological deviations identified and discussed above, it is observed that this type of mechanical sounds produced in the same lines disturb the easy flow of sounds acoustically if the poems are to be recited or sung. This kind of sound selection can be regarded as a poetic style of Osundare at the phonological level.

In contrast to the aforementioned alliterative sounds that do not share a common phonological bond, many of the sounds have identical phonological environment as exemplified below:

In *Rithmetic of Ruse,* the repetition of certain sounds is noticeable. For instance, the repetition of the alveolar fricative /s/ and the dental fricative /θ/ occurred in lines 10 and 11 of stanzas 3**:**

and the splinters will smother them in their thousands

This regularity of occurrence allows easy flowing of sound and also aid the rhythmic pattern of the poem.

*The Politician’s Two Mouth* provides another striking example of the repetition of the sibilant /s/ and the voiced alveolar stop /t/ in line 2, stanza 2 and line 2 stanza 3:

Is it not the politician who sees a snake

When the man of power tells you his tale

In *Moonsongs XXII,* the alveolar lateral /l/ appeared twice in the words ‘laundered’ and ‘lawn’ ( line 3, stanza 2). Also in the last line of the poem, the repetition of the bilabial nasal /m/ occurred in ‘moon’ and ‘mask’:

The moon here

is a laundered lawn

The frequent use of alliterative words is also evident in *The Rocks Rose to Meet Me*. For instance, in the last line of the first stanza, the voiced alveolar stops /g/ occurred twice in ‘god’ and ‘gold’. Moreso, the repetition of the labiodentals fricative /f/ in ‘fartherest’ and ‘forests’ is noticeable in line 7, stanza 2:

your hems gather the bur of fartherest forests

In the first and last lines of *What the Earth Said*, for example, the glottal fricative /h/ which appeared twice in ‘have’ and ‘heard’ and the voiceless velar plosive /k/ in ‘kill’ and ‘killer’ share a common phonological bond:

I have heard

and kill the killer pests

Other instances in which the alliterative sounds share a common phonological bond in ‘the eye of the earth’ are found in the following lines of *Harvestcall:*

And this Oke Eniju

where coy cobs rocked lustily…

(Finally) Ogbese Odo

Where cotton pods, lips duly parted By December ‘s sun…

But where are they?

where are they gone:

aroso, geregede,otili, pakala\*\* where are they

the yam pyramids which challenged the sun which beckoned lustily to the reaping basket? in busy barns…

the sun mellowed planting pageants…

from the unquenchable zeal of fattening yams a fiery pestle in his ripening hand….

in the reign of swollen roots

In these lines, the deployment of the plosive sounds /p/ and /k/ extol the virtues of the two ancient communities - *Oke Eniju* and *Ogbese Odo* where food crops are produced in abundance. The voiceless labio-dental /f/ and glottal /h/ fricatives as well as the approximant /r/ stress the importance of yam as a major food crop and pounded yam a staple food among the Ekiti people of the Yoruba extraction. However, the plosive sound /b/ evokes a feeling of anxiety on the sudden disappearance of food crops such as *aroso, otili, pakala* that were once in abundance for harvest as they ‘beckoned lustily to the reaping basket’ ready to be stored in ‘the busy barn’. What can be summed up in the use of alliterative sounds in this poem is that alliteration reinforces and portrays a pensive mood, anxiety and unpleasant situations in the society as a result of decline in food production and its consequences.

It is imperative to point out that this frequent use of alliterative words in all the poems contribute significantly to sound effects and create aesthetic value to these poems. Also, the repetition of alliterative words serves as the bedrock of the beauty of these poems and compliments their orality.

## Onomatopoeia

Onomatopoeia is another phonological device commonly used in poetry. The sound effects of onomatopoeic words suggest their meaning. This phonological device gives the ear an impression of sound that echoes the event being described by the poet (Murphy, 1980:40). Their application can be seen in all the poems under discussion.

In *Nigerian Railway*, onomatopoetic words noticeable in the poem include: dark, tortuous and crawling.

Here, dark and tortuous are used, on the one hand, as adjectives to describe the image of a millipede as a metaphor for tardiness. Crawling, on the other hand, echoes the sluggishness and clumsiness associated with the Nigerian railway. These onomatopoetic words are employed by the poet to present the picture of disorganization, corruption, and neglect which characterized the rail transportation system in Nigeria.

In *Rithemetic of Ruse,* the following onomatopoeic words are significant:

Ruse, burn, down, quantum, deceit, hunters, gullible, horns, monsters, fangs

The words in these examples echo the event being described. For instance, the word ‘ruse’ is suggestive of political election of 1979 that was characterized by rigging. This onomatopoeic word ‘Ruse’ denotes ‘deceit’, in line with the theme of rigging in this poem. In order to achieve this sound effect, the poet dropped the ‘A’ of Arithmetic in the title of the poem to read ‘Rithmetic of Ruse’. The sound is suggestive of the election that was marred with manipulations of election results.

Notable onomatopoeic words in *What The earth Said* include the following: boots, plodding, dawns, slumbrous, humming demons, calloused, ghetto dungeons, whistling, whips, wolves, creak, snuffed, bloom

Most of these words are used to depict the inhuman treatment of the down-trodden masses, especially factory workers by the oppressive capitalists. The words also echo the exploitation of the earth by man.

*Moonsongs XXII,* provides a good example of onomatopoetic effect of the resonant nasal sounds ‘ng’ in ‘laundered lawn’ and ‘jungle’. The sound is suggestive of the attractive sight of Ikoyi in contrast with the ugly scene of Ajegunle. The word ‘jungle’ is a metaphor for Ajegunle which is portrayed as an undeveloped city and a place inhabited by commoners, hoodlums, e.t.c. The image the poet presents of Ajegunle is that of a collective resentment and social frustration.

In *The Rocks Rose to Meet Me,* the following are some of the identified onomatopoetic words:

cradled, winking sun, riddling, wrestling ground, battle ground, hems, wandering, thunderstorm, swaying, killed, craniums, hollow,

Many words listed above echo and connote the event, person or thing described in the poem. For instance, the phrases ‘battle ground’ and ‘wrestling ground’ are suggestive of the over- exploitation of nature. The resultant effect is the destruction of the natural environment by some selfish and greedy people who are only interested extracting the gold and not preserving the divinity of the god.

## Pattern Repetition

Pattern repetition refers to the repetition of similar sound patterns in a poetic work. It a very important phonological tool that create musically in poetry. The following are examples from our corpus:

*What the Earth Said*

I have seen

heavy roaster and light pockets I have seen

penuried lives, spent, in ghetto dungeons I have seen

foreman soulless like their whistling whips I have seen

***Moonsongs XXII*:**

native executhieves hold forth for alien wolves I have seen

labouring mouth famished like desert basin I have seen

factorylords roll in slothful excess I have heard

backs creak on heartless machines I have felt

lungs powered with asbestos death I have seen

The moon here

is a laundered law here the moon

is a jungle

The moon is a mask dancing

Moonsongs, P.42

The rocks rose to meet me

like passionate lovers on a long – awaited tryst.

The rocks rose to meet me

their peaks cradled in ageless mists.

Olosunta\* spoke first the eloquent one

whose mouth is the talking house of ivory Olosunta spoke first

The lofty one whose eyes are balls of the winking sun

The riddling one whose belly is wrestling ground for god and gold

your feet wear the mud of distant waters your hems gather the bur

of fartherest forest;

so saying, he smiled

so saying, the sun lifted the wrinkle of clouds

so hamlets may hear the tidings of towns

so the world may sprout a hand of equal fingers.

The Rocks Rose to Meet Me, P.13

The repetition of pattern in the lines of these poems contributes significantly to their musicality, creates aesthetic effects and foregrounded the message for meaning encoding.

The brief analysis aspects of the phonological features of Osundare’s poetry so far has shown how the poet has effectively deployed alliteration, onomatopoeia and pattern repetition in the portrayal of art as social message.

## Grammatical Deviation

As earlier mentioned, deviation at the grammatical level is when a writer deviates from the grammatical rule of a language. This grammatical deviation is also referred to as syntactic

deviation. Thus, we shall henceforth be making reference to syntactic deviation in our discussion in this section.

Syntax has to do with the ordering or sequencing of words into phrases, clauses and sentences. When this rule of word-order is violated, it is called ‘stylistic deviation’. In our syntactic explication of the poems under review, we concentrate on how the poet deviates from syntactic norms and the stylistic effects. Thus, the violation of any core element in a basic syntactic pattern such as subject, predicate, object, the nominal phrase and verbal phrase shall be given adequate attention in our analysis in this section. For brevity and in order to provide a detailed analysis, we shall examine only ellipsis and parallelism.

## Ellipsis

Ellipsis is the omission of a word or a group of words from a sentence when the meaning is presumed to be understood. The major role of ellipsis is to avoid too many repetitions. When ellipsis is used in a written text, it is possible for the reader to recover the elliptical elements or statements from the preceding linguistic context. In poetry, the application of ellipsis brings about compactness which enables the reader to fill in the gap textually and imaginatively.

As the reader attempts to recover elliptical items, it becomes necessary for him to imaginatively reconstruct the poetry and this enables him to have a better understanding of the poem. As earlier mentioned, elliptical items may be a word or words and sometimes, a poet may decide to use nominal and verbal ellipsis to achieve poetic effects. The title of *Rithmetic of Ruse* as well as the first line of the second stanza of the poem clearly illustrates the point being raised here:

‘ ‘Rithmetic of Ruse

Theirs is the ‘rithmetic of deceit

Power hunters wallowing through wiles to a minus throne

cooking numbers for a gullible mass (p.19)

In the above extract, there is omission of letter ‘A’ of Arithmetic to make ‘Rithmetic’ rhyme with ‘Ruse’. The sound echoes the event being described. The title of the poem, ‘Rithmetic of Ruse’ is a metaphor for the falsification of election results that characterized the political elections of 1979.

The last stanza of Rithmetic of Ruse is a good instance of nominal ellipsis:

Power prostitutes now going to labour will deliver

a townful of monsters to jolt our anesthesia of conscience before they put fangs

in our lying throats.

SMP, P.19

The nominal group ‘power prostitutes’ in the first line of the poem is left out and replaced with the pronominal word ‘they’ in line 5. This is also regarded as anaphoric ellipsis. Here, the missing information can be retrieved from what has come up earlier in the text.

A striking instance of the use of verbal ellipsis and other grammatical elements is found in

*Nigerian Railway*. First, we consider the original text:

dark sna

ky str uctures

tor tuous milli

legs

pede on

of iron

crawl ing

wear ily fromswamptosavannah

SMP, P.30

Now, to recover the elliptical items, we imaginatively reconstruct the text as follows: 1.Dark snaky structures tortuous millipede

[ is crawling ] on legs of iron 2.[ and it is ] crawling wearily from swamp to savannah

The elliptical elements in the above extract are enclosed in brackets. The first sentence re- constructed has the verbal element - **is crawling** as the recovered items. In the second sentence,

the elliptical elements which we have now recovered are the adjunctive word - **and**, the pronominal item - **it** and the relational process - **is**.

*The politician’s Two Mouths* provides a good example of nominal ellipsis. In this poem, nominal ellipsis is noticeable in the third line of the poem to avoid needless repetition:

The politician’s mouth has two edges like Esimuda’s sword

it is murder both ways

VV, P.57

To recover the elliptical elements, the line is re-constructed thus:

The politician’s mouth is murder both ways

This is also applicable to *What the Earth Said* where some nominal elements are left out:

behold these seeds planted so soon in the season before the rains

let them sprout in the month of daring struggle

let them bloom

and kill the killer pests. TE, P.46

The first ellipsis noticeable is the nominal item, ‘the earth’, in the first sentence of the text. ‘These seeds’ as used in this context refers to the earth who is a persona making a response to the oppression and exploitation it has been subjected to as well as sending a message of revenge and

revolt. Here, ‘the earth’ is identified as a metaphor projecting the lushness of the green forest and the productivity of the land but is now being destroyed by a greedy few.

The application of ellipsis is also observed in the last sentence of the text where the adjunctive word **and** is used to replace the elliptical nominal item - **the earth.** However, with the use of stylistic interpretation we can decode the functionality and meaning of the text with the use of the word ‘let’ in the third and fifth sentences of the text. With the presence of the antecedents as markers (them) preceding the word ‘let’ in these sentences, we are still able to decode the anaphoric item, ‘them’ as referring to ‘these seeds/the earth’. When this kind of elliptical style is applied in poetic work, the reader’s imaginative prowess is required as this poetic style implies more than what is said in the poem.

In the poem *Moonsongs XXII*, nominal ellipsis is observed. This device is used to avoid the repetition of the nominal element, ‘’the moon’’.

its grass the softness of infant fluff sad like a forgotten beard

In the first sentence taken from the third line of the text, the pronominal item, ‘its’ functioning as antecedent is used to replace the nominal element ‘the moon’. In the second sentence taken from the third line of the second stanza of the poem, a syntactic problem is created here with the introduction of an adjectival word ‘sad’ at the beginning of the sentence. If the nominal element ‘the moon’ is introduced, the sentence could be syntactically rewritten as: ‘The moon is sad like a forgotten beard’. The poet’s choice of syntactic deviation with the use of the word ‘sad’ for

the nominal item ‘the moon’ at the beginning of the sentence is to show the unhappiness of the personified moon against the deplorable condition of Ajegunle and its residents.

Another instance of a conscious deviation of the use of ellipsis is found in the following lines of

*The Rocks Rose to Meet Me:*

so saying, he smiled

the trees swaying their leafy heads

in the choreography of his moving lips

so saying, the sun lifted the wrinkle of clouds from the face of a frowning sky.

TE, P. 13

The structure of the text is presented as follows: Line 1 = Adv + V

Line 2 = (S) V + Adj + N Line 3 = Pre + N +Adj + N Line 4 = Adv + (S) +V + N

Line 5 = Adv + N + Adj + N

Another syntactic problem is created in the above text with the underlined words ‘so saying’ showing that there is a nominal group (the rock) which ought to have been stated. As convention demands, the first sentence becomes grammatical if is rewritten as: ‘The rock smiled, saying…’

The omission of the nominal group, ‘The rocks’ has stylistic effects on sequential train of events in the entire stanza of the poem.

## Parallelism

Parallelism is another kind of over-regularity of a particular choice within a grammatical system. It is a structural repetition in which a variable element occurs. Parallelism occurs as the repetition of lexical items or featuring as the grouping of words from the same area of association in a text (Leech and Short, 1981:142). It is also defined by Yankson (1987:14) as ‘’the use of pattern repetition in a literary text for a particular stylistic effect’’. The following analysis shows instances of parallelism in our corpus:

They have fractioned a fragmented whole…

for the fragments of truth.

Rithmetic of Ruse, P.19

The lines consist of three parallel clauses with the repetition of the word ‘fragment’. This leaves this word parallel as exemplified below:

1. Phonetic parallelism - Phonetic parallelism occurs through assonance with the repeated /ai/ vowel in /fraigmented/ and /fraigments/.
2. Orthographic - fragmented, fragments. The only orthographic difference between the words lies in the presence of ‘ed’ in fragmented and ‘s’ in fragments respectively.
3. Morphological: fragment-ed, fragment-s. Both words are formed through affixation.

fragmented (Affixation) fragments (Affixation)

stem affix stem affix

root suffix root suffix

fragment ed fragment s

1. Grammatical: ‘fragmented’ and ‘fragments’, both are from different word classes. The difference is that while ‘fragmented’ is a past tense marker, ‘fragments’ is a plural marker in the parallel clauses.

Another striking instance of parallelism in Osundare’s poetry is found in the following lines of

*The Rock Rose to Meet:*

Olosunta spoke first

The lofty one whose eyes are balls of the winking sun Olosunta spoke first

The riddling one whose belly is wrestling ground for god and gold. TE, P.13

The above lines consist of two parallel clauses with the structure exhibiting consistent syntactic patterns which revolve around pattern repetition. The expression, ‘Olosunta spoke first’ is repeated in lines 1 and 4 while the syntactic arrangement of the clauses indicates an SVAC structure:

1. /Olosunta /spoke/ first /the lofty one whose eyes are balls of the winking sun/ S + V + A + C
2. /Olosunta/ spoke/ first/ the riddling one whose belly is wrestling ground for god and gold/ S + V + A + C

The analysis shows that the two clauses have the same structure. This is an indication of similarity in the patterns of the language used.

*What The Earth Said* provides another good example of structural repetition as shown in the following lines of the poem:

I have seen

native executhieves hold forth for alien wolves

I have seen

laboring mouth famished like desert basin I have seen

factorylords roll in slothful excess

TE, P. 46

Three parallel clauses are identifiable in this extract as follows:

1. / I / have seen / native executhieves/ hold forth for alien wolves/ S + V + O + C
2. / I / have seen / laboring mouth / famished like desert basin /

S + V + O + C

1. I / have seen / factorylords / roll in slothful excess S + V + O + C

In the above examples, structural repetition occurs in the three parallel clauses. This explains why the clauses have the same structural patterns. The employment of parallel structures by Osundare in his poetry is a clear demonstration of aesthetic resurgence and linguistic experimentation.

## Lexico -Semantic Deviation

Lexico-semantic deviation is the violation of some selectional rules at the lexical level to give another meaning. It involves bringing in of strange lexical items resulting in transference of meaning. In our lexico-semantic analysis of the poems being reviewed, we engage in the stylistic interpretation and evaluation of both the grammar and the structures of these poems in relation to the functional potential of linguistic conventions and norms. Some of the lexico-semantic properties to be examined in our corpus include symbols, coinages and neologism, selection restriction rule, category rule violation and compounding.

## Symbols

Symbol in poetry is the use of an object to represent another even when there is no meaningful relationship. In section 4.5.1.5, we examined visual symbolism and referred to this as the physical layout of a poem. However, what makes symbol a different from visual symbolism is

that while the former is anything that signifies something else, the latter has to do with the linear arrangement of a poem. In *Nigerian Railway,* the two words, ‘snaky’ and ‘millipede’ signify a range of reference. While the millipede symbolises the awkward and sluggish nature of the train, snaky gives the picture of the long physical appearance of this means of transportation. Hence, a ‘snaky millipede’ spiral shape which is presented in the poem is a symbolic representation of a disorganized and broken down system in the nation’s rail transportation system. The presentation of the poem in a ‘snaky millipede’ spiral shape makes the poem display the violation of some selectional rules at the lexical level. In fact, the entire lines of the poem violate structural rules, as convention demands. If the lexical items in each line of the poem are to be considered independent of other lines, the poem becomes structurally nonsensical but semantically meaningful literarily. Again, we present the poem for illustration:

dark snak

ky str uctures

tor tuous mili

legs

pede on

of iron

fromswamptosavannah

SMP,P.30

Structurally, lines 1-3 are supposed to be compressed to two lines to read:

dark snaky structures

While lines 4-7 should be compressed to 2 lines and restructured as:

tortuous millipede on legs of iron

The word in the last line compressed as one word should be separated as four words as follows: From swamp to savannah.

The poet’s attempt to compare the awkward arrangement of the poem to the level of clumsiness and disorganization in Nigerian Railway Corporation is the hallmark of this lexical deviation.

In Rithmetic of Ruse, ‘satanic computer’ is a symbol of evil as this object is associated with fraud and manipulation of election figures that characterized the general elections of 1999.

A calculated cloud is let down by satanic computers coughing

cataclysms in algebraic quantum.

The manipulations and falsification of the results of the elections resulted into chaos, violence and wanton destruction of lives and properties which eventually led to military intervention in Nigerian political system.

Another important symbol can be found in *The Politician’s Two Mouth* :

The politician’s mouth has two edges like E*simuda’s* sword

Alas, a thin membrane covers the belly

we cannot see the inside of a lying wolf

VV,P.57

The use of words such as ‘Esimuda’s sword’ and ‘lying wolf’ are symbolical as they are both associated with evil deeds. Apart from their symbolic meaning, they are words used to describe the politician as a liar, crook and untrustworthy person.

*Moonsongs 1 and XXII* provides another fine instance of the use of symbol in Osundre poetry. We read:

Pere o pere yojo l’orun Agbamuere

Spred the sky like a generous mat Tell dozing rivers to stir their tongues Unhinge the the hills

Unwind the winds

The moon and I will sing tonight Kiriji kiriji pepelupe

Moonsongs I, p.42 MS The moon here

is a laundered lawn… here the moon

is a jungle…

Moonsongs XXII, p.42 MS

In these poems, Osundare employs the moon as his source of inspiration in the opening of this poem, which is the first section of the volume. In Moonsong 1, Osundare demonstrates his

bilingual creativity in which the opening of the poem starts with a folksong and later moves into

an emotional invocatory song to the moon, interspersed with a refrain from the starting folksong. The entire poem is a mix of English and Yoruba Languages. ‘The moon’ in phase XXII’ is projected as a metaphor that engages in different activities in the society. The moon, on the one hand, is an object that symbolizes illumination and, on the other, it stands for the right kind of vision desired by the poet.

‘The earth’ in *What the Earth Said* symbolises the sacred earth that is being exploited by man for economic purpose. It also represents the people, that is, the down-trodden masses of the society.

In *The Rock Rose to Meet Me,* Osundare projects ‘the rocks’ and ‘Olosunta’ as symbols of tradition and culture. Olosunta is presented by the poet as an entity that is bestowed with supernatural power and gift of nature. Hence, Olosunta/the rocks are symbols of ‘god’ and ‘gold’. Olosunta is a huge imposing rock in Osundare’s home village of Ikere that is worshipped yearly during the popular Olosunta festival. The rock represents the entire community and the social-cultural system of the people. In the Dialogue of the Drum, Gbedu, bata, adan, omele are all symbols of Yorba culture because they are not ordinary musical instrument.

I hail from the line of drummer And understand perfectly

the language of leather

Bata which speaks with two elegant mouths Omele which caries a high-pitched

And Gangan which wasped its waste… I have thrilled royal steps

With gbedu majestic accents

*A Dialogue of the Drum,* P.6

In this poem, Bata which is a metaphor of ritual music has a metaphysical significance in Yoruba culture. To dance to bata ritual music, one of the rules that the dancer must strictly adhere to is not having bata (shoes) on. It is the traditional belief of the Yoruba people that bata drum is made of a special kind of skin. There are some myths and mysticism about the process of the drum’s production. It is the Yoruba belief that if a person dances to bata music with his or her shoes on, it will result in tragedy.

*Esu in the Word is an Egg* is a metaphor that symbolizes the god of liminality and is a powerful god in Yoruba cosmology. He is a deity who can create disorder and very unpredictable and this is why he is regarded as Yoruba trickster god and master of mischief. Esu is Orunmila indispensable companion and spokesperson. Orunmila who is regarded as god of divinity speaks through Ifa oracular poetry.

## Coinages and Neologism

Coinages and neologism are used to please the ear and to reinforce sense. Such usages can be seen in *Rithmetic of Ruse* where the title of the poem itself indicates a semantic deviation considering the lexical item that makes up the title ‘Rithmetic’ which is a coinage out of ‘arithmetic’ thereby generating the new word - ‘Rithmetic’. The ‘A’ of ‘arithmetic’ was intentionally omitted to indicate manipulation of election figures.

Another instance of the use of coinages and neologism can be found in *What the Earth The Said:*

I have heard

the thud of sleepy boots plodding toilwards in dreary dawns.

I have seen

native executhieves hold forth for alien wolves

In the above extract, ‘toilward’ is a coinage out of ‘toil’ and ‘ward’ which are yoked to generate new words and give a kind of poetic effect. It semantically reveals the harsh working conditions of the common labourers who are made to work tirelessly and worn out and yet not adequately remunerated. In the same vein, the word ‘executhieves’ is a coinage out of ‘executives’ and ‘thieves’. The word portrays the picture of Nigerian factory managers and foreman who are working for their European bosses to exploit and maltreat their fellow Nigerians. Here, the poet laments the continuous exploitation and impoverishment of the down trodden masses by the ruling class.

Also, in the poem, *Publish or Perish,* neologism and coinages are noticeable resulting in the generation of a new word, ‘archaidemia’ which is a distorted form of ‘academic’:

You can tell a house by its door A person by his dress

A university by its papers

In our papyrus soar into archaidemia It is papers, papers, papers

Or nothing

SMP,P.24

Here, the initial morpheme of ‘archaism’ (archai), and the end morpheme of ‘academia’ are fused together to form the new word. This new word, ‘archaidemia’ is used to satirize some of the university lecturers who are not in tune with the twenty-first century method of teaching but only interested in writing papers for promotion.

*Moonsongs, Phase 1,* provides another fine example of neologism and coinages in Osundere’s poetry as shown in the following lines:

Oh sea

season

seasun…

MS,P.3

In this extract, morphological dislocation occurs with the fusion of two linguistically unrelated free morphemes – ‘sea’ and ‘sun’ which generates the new word ‘seasun’. The collapsing of the two words into one indicates the physical interaction between the ‘sea’ and the ‘sun’ which brings about the ‘season’.

## Selection Restriction Rule

In this stylistic device, a non-animate object is made to function as animate. This is exemplified in the following texts:

1. A calculated cloud is let down by satanic computers coughing cataclysms in algebraic quantum.

and the splinters will smother

them in their thousands

*Rithmetic of Ruse,* p.9

|  |  |  |
| --- | --- | --- |
| ( i ) satanic computer | coughing | cataclysms… |
| (- animate) | (+ action) | (- animate) |
| (+ solid) | (- human) | (- human) |
| (- movement) | (+ animate) | (+ abstract) |

(ii) and the splinters will smother them in their thousands (-animate) (+ action) (+animate)

(+ solid) (-human) (+human) (+object) (-animate) (+object)

‘Here, satanic computer and ‘splinters’ which are non-living things are made to perform human actions, which are ‘coughing’ and ‘smoother’

1. the earth receives these green fruits

*What The Earth Said*

the earth receives these green fruits

**(-**animate) (+ action) (-animate)

**(+**solid) (+human) (-human)

(-movement) (+animate) (+object)

‘Earth’, a non-living thing performs the action, ‘receives’ which is associated with animate object.

1. silence grazes like a joyous lamb

*Moonsongs XXII*

( i ) silence grazes like a joyous lamb

(+abstract) (+action) (+animate) (-movement) (+animate) (-human) (-object) (+animate) (+object)

In the extract, ‘silence’ is a non-living thing which is made to perform an action, ‘grazes’.

1. The rocks rose to meet me

the trees swaying their leafy head

*The Rocks Rose to Meet Me,* p.13

( i ) The rocks rose to meet me

(-animate) (+action) (+animate) (+solid) (+human) (+animate)

(-movement) (+animate) (+object) (+sensitive)

(ii) the trees swaying their leafy head

(-animate) (+action) (+animate)

|  |  |  |
| --- | --- | --- |
| (+solid) | (+animate) | (+human) |
| (+object) | (+human) | (+object) |

Thus, the non-animate objects, ‘rocks’ and ‘trees’ perform the actions - ‘rose’ and ‘swaying’ which is attributed to something that has life.

## Category Rule Violation

Category rule violation occurs when a word is removed from its environment to function in another. In this device, metaphor is a predominant tool that is used resulting in semantic change and the semantic environment of a word. When such a situation occurs, the change is very obvious. The following examples will suffice:

1. We murder truth

and burn sophisticated candles in search of illusion

A calculated cloud is let down by satanic computers coughing.

Power prostitutes now going to labour will deliver

a townful of monsters to jolt…

*Rithmetic of Ruse*

We murder truth (+human +action +abstract) and burn sophisticated candles (+action +object)

in search of illusion (+action +abstract)

A calculated cloud is let down (-human +action) by satanic computers coughing (+object + action) Power prostitutes now going (+human + action) to labour will deliver (+action + action)

a townful of monsters to jolt (+human + wild)

Here, ‘satanic computer’ which is an electronic machine is made to perform a functional role of ‘coughing’, an action attributed to a human being. ‘Satanic computer’ is thus a metaphor for the fraudulent change of election figures. This kind of functional conversion of meaning clearly violates the norms of language code. Other metaphorical usages in the extract include ‘we murder truth’ and ‘a townful of monsters’.

1. The politician has two mouths

we cannot see the inside of a lying wolf

*The politician’s Two Mouths*

The politician has two mouths (+ human + object)

we cannot see the inside of a lying wolf (+ human ) (+ monster + wild)

The expression, ‘The politician has two mouths, semantically goes beyond the surface meaning of the politician possessing two mouths. Metaphorically, the expression refers to the double

standard of a typical Nigerian politician. The politician is also described as ‘a lying wolf’, meaning that you can never predict him.

1. penuried lives spent in ghetto dungeons

*What the Earth Said*

Penuried lives spent in ghetto dungeons (+ animate + action) (area + ugly)

This expression is used metaphorically to refer to the horrible accommodation being provided for the workers. The place where the workers live can only be compared to a hell. This shows the extent the common labourers working for the foreigners in African soil are being de-humanized and maltreated.

1. The ceiling is a sky

The moon is a mask dancing

*Moonsons XXII*

The ceiling is a sky (+ object + object)

The moon is a mask dancing (+ objects + object+ action)

In the above examples, a double correlated order of meaning occur. For instance, ‘‘the phrase ‘the moon is a mask dancing’ resonates throughout the volume (Moonsongs) and helps to create a connection between the real and the quasicorporeal’’ (Killam, 2003:142)

1. Olosunta spoke first

his belly still battle ground of good and gold

*The Rock Rose to Meet*

Olosunta spoke first (+ object + action)

his belly still battle ground of good and gold (+ human + action+ object)

These expressions are other instances of metaphorical usage of words. Here, Olosunta is a symbol of culture and tradition, a powerful god and a reservoir of natural resources.

In this section, our analysis shows that Osundare’s poetry displays stylistic deviations at the levels of graphology, phonology, syntax as well as lexico-semantics. For instance, graphological deviation shows a creative distortion of morphological and syntactic arrangement of words. This strategy is employed by Osundare for communicative and aesthetic effects. Another striking instance is at the the lexico-semantic level where it is found that a functional conversion of meaning clearly violates the norms of language code. Most of the metaphorical expressions in the poems analyzed are also found to go beyond the surface meaning. Thus, the explication of stylistic deviations in this chapter reveals the linguistic choice and the language style adopted by Osundare to communicate his message.

## CHAPTER FIVE

## CONCLUSION

## A Summary of Major Findings

In this study, we have presented and carried out a linguistic analysis of metaphorical structure, meaning and implications of the ways in which message is delivered in Niyi Osundare’s poetry. This linguistic investigation has helped us to determine his language style and poetic distinctiveness. We have been able to demonstrate how linguistic appraisal of metaphors in Osundare’s poetry plays a significant role in advancing scholarship and adds to the existing critical literature on this distinguished African poet.

Osundare’s manipulation of Yoruba and English languages have revealed his bilingual dexterity, creativity and innovativeness as produced in English in a second language context. For effective study of meaning in literature, a constant reference to the observable patterns of language becomes imperative. This, to some extent, we have demonstrated in this study.

Some of our major findings are summarised as follows:

1. Findings have shown that Osundare was able to use English language to convey his message to the global audience and yet flavour his poems with nativeness and novelty through the medium of code-switching and code-mixing. This he achieved using metaphor and bilingual creativity to interface between the two languages of Yoruba and English. Our submission here is buttressed by Akere (2004:207) when he observed that Nigerian writers were still able to

produce excellent works of art by adapting foreign language to the complex cultural, sociopsychological and linguistic situations of their country, Nigeria.

1. One of the unique poetic styles of Osundare is the use of translation for the purpose of achieving his poetic agenda of the simplicity and accessibility of his poetry. To make his poetry simple and accessible to his readers, Osundare uses translation to ease and convey meaning in an imaginative and most appealing manner and make unfamiliar objects familiar. This is why his poetry enjoys large audience that cut across literate and semi-literate readers. He also makes provision for African semiotics within the domain of Western semiotics. He demonstrated this in most of his works using asterisks to identify some local images and lexical items and translate them as footnotes in such poems. For instance, in *The Word is an Egg,* the local name, ‘olokose’ was asterisked and translated in the footnote as ‘Bird of good omen, of beautiful songs’. Another striking example is found in *The Eye of the Earth* where in the footnote ‘Olosunta’ was translated as ‘a huge imposing rock in Ikere’ and ‘Oroole’ translated as ‘a pyramid shape rock also in Ikere’. In Village Voices, Esuru was translated in the footnote of the poem as a kind of yam, soft, loose, tasty, but impossible to pound. Also in Harvest Call, efuru was translated as the king of yams and aroso, geregede, otili, and pakala are translated as types of beans.
2. The study has shown how Osundare was, to some extent, able to address the issue of “language question” which has been a recurring issue in African literature. In the introductory part of the study, we identified three groups of African scholars who differ on the political issue of ‘language question’. The first group, known as the ‘‘accommodationists’’ favours the use of foreign language to write African literature. The middle group was referred to as “the

gradualists”, the dwellers of the middle of the road who advocated a de-anglicization and

Africanization of the English language”. The third group, regarded as the ‘radicalist’ group promoted the use of African indigenous languages to write African literature. Findings from this study show that Osundare belongs to the gradualist group who successfully adopted the de- anglicization and Africanization of the English language in their writings. Despite writing his poetry in a second language, Osundare was still able to blend this with his indigenous language of Yoruba which enables him to spice his poetry with homegrownd terms to drive home his messages. This is why he enjoys a kind of heterogonous audience around the globe. This should have been difficult for him to achieve if he has dogmatically restricted himself to the use of foreign language alone or imbibe the ideology of the radicalist group of using his indigenous language in his literary writings. This assertion is further supported with the fact that the use of English Language as a medium of expressing Nigerian literature and culture has helped to spread the varieties of English used in Nigerian writings to different parts of the world.

1. This study revealed the relevance of language in the metaphorical expressions of Osundare’s poetry and his passionate love for words which is well rooted in his poetic compositions. What distinguishes Osundare’s works from others is his linguistic experimentation in his use of language. This is evident in his demonstration of unusual linguistic sensitivity as his works have been demonstrated at all levels of linguistic descriptions of syntax, phonology, lexico-semantics etc. It should be mentioned here that we are not claiming that the works of other poets are not embedded with linguistic elements, but Osundare stands out among his contemporaries as he is endowed with extraordinary linguistic sensitivity. His training in stylistic and literary studies may have equipped him with this linguistic creativity. Biodun Jeyifo (1998:315) once asserted that Osundare’s poetry “is a distinct revolution within the new poetic revolution”.
2. The finding in this study was that metaphors in Osundare’s poetry conflate with Halliday’s grammatical metaphor of transitivity and mood that are embedded with structural properties and functional implications. These metaphors operate on the axes of structure and meaning. In the application of Halliday’ Systemic Functional Liguistics of grammatical metaphors the Transitivity, Mood and Thematic structures were found suitable in the descriptive analysis of the structure and functions of metaphors in generating meaning in Niyi Osundare’s poetry. Our observation was that firstly, the structural properties of metaphors in the poems contain transitivity structure consisting of the appropriate resources of processes and participants that were used for the analysis of various contexts embedded in the poems investigated. Secondly, metaphorical expressions in the poems contain the Mood structure which was found relevant in exploring the state of mind of the poet and the expression of the social interaction between the poet and his audience. Thirdly, the Thematic structure was found useful in the organization of the clause as a message and the meaning contain in the message of the poems investigated.

The system of wording encoded in the transitivity system in the poems analyzed clearly shows the communicative style of Osundare. The transitivity system in the corpus indicates the predominance of the verbs in the material process. This is a reflection of the nature of the poem as action oriented poem as well the intention of the poet.

**The Mood** in SFT as a component of interpersonal metafunction expresses the role relationship between the participants in a poetic discourse. The realization of the mood function in any clause involves making choices from the mood system (cf. 1.9.2). The study has thus revealed the significant role of the **Mood System** as a discourse strategy to function as social interaction.

**Theme** corresponds to textual metafunction which relates to meaning in messages as relevant in the communication process, that is, to the communication of the clause as a message. The analysis has also shown that the message contain in a text can be meaningful only when the text is organized in a cohesive manner. This is only possible with the application of Theme/Rheme structure within the textual metafunction.

From the foregoing, it can be inferred that the major concern of stylistics in literary works is to turn the text into an activity. We thus see Osundare achieving this in the way he uses language, most especially his application of linguistic choice of metaphors of transitivity and mood to relate his poems to the social basis of human interaction.

1. It has been discovered in this study that Osundare employed a wide range of literary techniques such as symbols, imagery and resources from African oral tradition to communicate and enrich his socio-cultural message. Osundare’s employment of a rich variety of literary techniques attests to our earlier claim that he is a poet endowed with unusual literary and linguistic creativity. In this study, the three major themes of his message which we have explored in this study (socio-economic, socio-political and socio-cultural) are portrayed in imagery, metaphor and other forms of figurative language as well as techniques from oral tradition. However, the use of local images, symbols and resources from oral tradition are more prominent in poetry that expresses socio-cultural message. This assertion is confirmed in Moonsongs, which marks the beginning of transformation of Osundare’s poetry from political to cultural poetry (Ogundele, 2011:3). Osundare’s poetic works, in many instances, are within the frames of his Yoruba culture and language as his poetic expressions are embedded with experiences and

meanings drawn from his socio-cultural background. A striking example of the use of symbol as a vehicle for revealing the socio-cultural reality of Osundare’s home area, Ikere is found in *The Rock Rose to Meet Me* where the rock is used as a symbol of Yoruba tradition and culture. The use of symbol to portray the socio-cultural reality of Yoruba people can also be found in *A Dialogue of the Drums.* For instance, g*bedu, bata* and *adan* are all the symbols of Yoruba culture because they are not ordinary musical instruments.

1. The research findings show that Osundare exhibited great skill in bilingual creativity, innovation and coinages and these are found to contribute significantly to the nativisation and domestication of English in Nigeria. Niyi Osundare’s bilingual creativity and the use of metaphor contribute significantly in generating meanings which make his poetry accessible to his readers. In order to make his poetry accessible to the generality of the people, Osundare’s language is a mix of English interspersed with Yoruba phrases acting as a refrain. For instance in *Moonsongs (phase 1)* in which ‘the moon’ is used as a metaphor, he demonstrates this bilingual creativity in which the opening of the poem starts with a folksong and later moves into an emotional invocatory song to the moon, interspersed with a refrain from the starting folksong. The entire poem is a mix of English and Yoruba languages. Additionally, we have demonstrated that Osundare employs his own coinages, innovation and literary derivation to generate new words. For instance in *Moonsongs, Phase 1,* morphological dislocation occurs with the fusion of two linguistically unrelated free morphemes – ‘sea’ and ‘sun’ which generates the new word ‘seasun’. Also, in the poem, *Publish or Perish,* we observe the generation of a new word, ‘archaidemia’ which is a distorted form of ‘academic’. The study has thus shown that all these expressions and new words add to the inventory of the local varieties of Nigerian English.
2. Our Research findings indicated that Osundare’s poetry is classifiable into different categories of metaphors and their significance lies in the fact that they help in generating meanings which make his poetry accessible to his readers. It is also revealed from the study that metaphor is the prevalent literary device in the poetry of Osundare.

This study has led to the emergence of context-based categories of metaphors which are derived from our own coinages. These metaphors are regarded as socio-culturally-constrained metaphors. They vividly capture the socio-political, socio-economic and socio-cultural messages of the poet. These metaphors are found not commonly discussed in Osundare’s criticism but add to meaning and accessibility of his poems. These metaphors are labeled Cultural Metaphors such as, ‘rock’, ‘Olosunta’ *in The Rock Rose to Meet Me*; Academic Metaphors, e.g, ‘paper’ in *Publish or Perish*

; Alimentary Metaphors, e.g, ‘otili’, ‘pakala’, ‘geregede’ in *Harvescall*; and ‘Technology Metaphors, e.g ‘railway’ in *Nigerian Railway* e.t.c. The common types of metaphors identified from our corpus include anthropomorphic metaphors, e.g ‘bata speaks’ in *A Dialogue of the Drums*, synaesthetic metaphors, e.g ‘I have heard the thuds of sleepy boots’ in *What the Earth Said* and animal metaphor, e.g ‘Agbamurere’ in *Moonsongs*, among others. These categories of metaphors have overwhelming attraction in Osundare’s criticism. It is quite revealing that the creative use of figurative expressions is a major discourse strategy employed by Niyi Osundare to communicate his message.

## Contributions to Knowledge

In this study, six poems of Osundare which were used as primary texts and 10 others which serve as secondary texts have been examined in which we concentrated specifically on the use of

language in these selected poems. Osundare’s passionate love for words has been well documented in this study. The study was carried out in line with Halliday’s linguistic approach to the study of metaphors. The study attempted the demonstration of the application of linguistic and literary approaches to the study of literary texts, especially poetry paying attention to the creativity of the languages of Yoruba and English in Osundare’s poetry. With the application of these two approaches to the study of literary texts, this study has, to some extent, succeeded in advancing research a step further in the field of poetic discourse.

The following are the major contributions identified in this study:

i. The study contributed immensely to the understanding of linguistic stylistic analysis of Osndare’s poetry. This research work is novel in Nigeria because of its area of analysis in the linguistic investigation of a second generation poet in Nigeria using Halliday’s grammatical model of SFL.

ii The work does not involve merely the analysis of Osundare’s poetry but its application to social meaning in the Nigerian cultural environment. Thus, the study linguistically situated Osundare’s use of metaphors in the political, economic, social and cultural life of the Nigerian society.

iii. This study showcased the interface between foreign and indigenous languages thereby tackling the ‘‘language question’’ in African literature. The outcome of the linguistic and interpretive analysis of the language of Osundare’s poetry is that it is possible for an African writer to communicate his message in a foreign language without losing focus on projecting African literature and culture. This is achievable with the interplay of multiple language usage.

vi. The study has also shown English in a second language situation as a tool of inter-cultural communication. This is predicated on the fact that language is the medium through which the culture, philosophy, beliefs and values of any society are promoted and transmitted.

iv. This work is our modest contribution towards expanding the corpora of poetic discourse in English as a second language. This was achieved in the demonstration of the bilingual creativity of Osundare and the use of non-native language to communicate his message to a global audience.

## Conclusion and Recommendations

**5.15** Language, we re-emphasize, is the prime tool of literature. Without language there is no literature. The issue of language is germane to the study and understanding of Osundare’s poetry. As earlier mentioned, this is an issue that has been on the front burner in African literature and this we have tried to address in our own little way in this study. This far, the observations and discoveries made from the study reveal a number of facts as follows:

1. That Osundare is a Nigerian world renowned poet with high level of competence in the creativity of Yoruba and English languages for aesthetic pleasure. Literature takes us beyond the level of entertainment and education to the realm of imagination and pleasure. Osundare vividly demonstrates this power of imagination and aesthetics in his poetic corpus.
2. That he is a Yoruba-English bilingual is evident in his bilingual creativity. He is a poet who thinks in Yoruba and writes in English. His poetry is believed to be deeply rooted in the sociolinguistic nuances of Yoruba culture as evident in his deployment of literary techniques and

resources from African oral tradition.

1. Osundare strikes a balance between two divides which is blending African poetic traditions with western techniques. This explains why his poetry is regarded as Africanized poetry in English.

Osundare’s poetic works have generated so much fame and popularity that scholars will continue to carry out researches into his poetry. This study has therefore prompted us to come upwith the following recommendations:

1. We encourage researchers to carry out further researches and richer explorations into the application of linguistic parameters into the study of literature. It is hoped that as the number of linguists who are at the same time literarily competent increases, the heat of the controversy between literary critics and linguists will be gradually reduced.
2. The study has shown the usefulness of figurative expressions as communicative strategies in poetic works. Hence, the study poses a challenge to future efforts at investigating how metaphorical language can be used to accomplish social and personal goals.
3. We also encourage researchers to carry out further studies in other unexplored fields of research on the works of Osundare and other promising Nigerian poets. For instance, there are new poets that are not yet known and whose unique messages and style demand critical attention. Research works on these poets, especially on the aspect of language can be very revealing as the issue of language is germane in African literature.
4. Among the various languages in Nigeria today, English language remains the major language of communication and therefore functions as the language of expression in Nigerian Literature in English. It is recommended therefore, that English language teachers, especially at the primary and secondary school levels, should adopt appropriate methodology in the teaching of this language. For instance, a Communicative Language Approach could be used, which is an offshoot of ‘Content Based Instruction’. This allows learners to learn a language through using it to communicate in the class and the outer world.

The discoveries made from this study suggests that there is no better alternative, at least for now, to the use of English language as the medium of expressing African literature; attempts by some African writers to write in their indigenous languages have not been very successful. Notable among them is Ngugi Wathingo who wrote one of his novels in his indigenous Kikuyu language. The novel did not enjoy international recognition like his other novels written in English. The study thus concluded that ‘the gradualist’ approach is the best in the interim when the issue of language question might be permanently resolved.

## Direction for Further Research

The scope of this research was primarily concentrated on metaphors in Osundare’s poetry from a linguistic perspective. Future researchers may wish to delve into a semiotic perspective of his works. Further still, Osundare is also an author of multiple plays and essays, an investigation into metaphors in these areas of his works may yield rewarding benefits in the study of figurative expressions.

## APENDIX I

**Text 1 - Nigerian Railway**

dark sna ky str uctures

tor tuous milli

pede on legs

of iron crawl ing

wear ily fromswamptosavannah

## Text 2 - Rithmetic of Ruse

We murder truth

and burn sophisticated candles in search of illusion

A calculated cloud is let down by satanic computers coughing

Theirs is the ‘rithmetic of deceit

Powers hunters wallowing through wiles to a minus throne

cooking numbers for a gullible mass

They have fractioned a fragmented whole

and the splinters will smother them in their thousands

men born with long crowns have miscounted those they claim to rule

the cows enfranchised by them will freely impale them

on their wavering horns leaving us with our search for the fragments of truth. Power prostitutes now going to labour will deliver

a townful of monsters to jolt our anaesthesia of conscience before they put fangs

in our lying throats.

## Text 3 – The Politician’s Two Mouths

The politician’s mouth has two edges like E*simuda’s* sword

it is murder both ways

Is it not the politician who sees a snake

and hails an earthworm he prostrates for a vote

but his mind squats like a hungry dog

Alas, a thin membrane covers the belly we cannot see the inside of a lying wolf

When the man of power tells you his tale

ask him to wait till you bring a sieve

whoever believes what the politician says his ear is blocked by the carcass of truth

A politician tells you to wait and you heed his words

ah! friend,

your soul will tell you the biting pains of folly

The politician has two mouths

both sharp like the white man’s razor

## Text 4 – What the Earth Said

I have heard

the thud of sleepy boots plodding toilwards in dreary dawns.

I have seen

busy hands rouse a slumberous yard into a hive of humming demons

I have shaken

hands calloused by wood and steel I have touched

foreheads foraged by grit and grim I have seen

heavy roaster and light pockets I have seen

Penuried lives, spent, in ghetto dungeons I have seen

foreman soulless like their whistling whips

I have seen

native executhieves hold forth for alien wolves I have seen

labouring mouth famished like desert basin I have seen

factorylords roll in slothful excess I have heard

backs creak on heartless machines I have felt

lungs powered with asbestos death I have seen

lives snuffed out like candles in the storm.

And the earth

the earth receives these green fruits with dusty tears

the earth receives them saying :

behold these seeds planted so soon in the season before the rains

let them sprout in the mouth of daring struggle

let them bloom

and kill the killer pests

## Text 5 – Moonsogs –XXII

Ikoyi

The moon here

is a laundered lawn

its grass the softness of infant fluff; silence grazes like a joyous lamb, doors romp on lazy hinges

the ceiling is a sky

weighted down by chandeliers of pampered star

Ajegunle here the moon is a jungle,

sad like a forgotten beard with tensioned climbers

and undergrowths of cancerous fury: cobras of anger spit in every brook and nights are one long prowl

of swindled leopards

The moon is a mask dancing…

## Text 6 – The Rocks Rose to Meet Me ( I )

The rocks rose to meet me

like passionate lovers on a long – awaited tryst.

The rocks rose to meet me

their peaks cradled in ageless mists.

Olosunta\* spoke first the eloquent one

whose mouth is the talking house of ivory Olosunta spoke first

The lofty one whose eyes are balls of the winking sun

The riddling one whose belly is wrestling ground for god and gold

**‘**’You have been long, very long, and far’ said he, his tongue one flaming flash

of unburnable gnomes ‘’Unwearing wayfarer,

your feet wear the mud of distant waters your hems gather the bur

of fartherest forest;

I can see the westmost sun

in the mirror of your wandering eyes’’

So saying, he smiled

the trees swaying their leafy heads

in the choreography of his moving lips

so saying, the sun lifted the wrinkle of clouds from the face of a frowning sky

Olosunta spoke first

the elephant hand which hits the haughty man in the head and his testicles leak to the wondering earth

like overripe oro fruits in a thunderstorm Olosunta spoke

his belly still battle ground of god and gold.

The god I have killed

since wisdom’s straightening sun licked clean the infant dew of fancy not for the gilded craniums

of hollow chieftains

time’s undying sword awaits their necks who deem this earth their sprawling throne.

with the gold let us turn hovels into havens paupers into people (not princess) so hamlets may hear

the tidings of towns

so the world may sprout a hand of equal fingers.

Yield your gold, lofty one. But how dig the goal without breaking the rock.

## APPENDIX 2

**A LINGUISTIC ANALYSIS OF METAPHOHS IN THE POETRY OF NIYI OSUNDARE**

## An Interview with the People’s Poet: Niyi Osundare

Sir, I must sincerely thank you for granting this interview. The first one was conducted on the 17th of August, 2009. The need to review and update the information collected at the previous interview necessitates this because the research is yet to be completed. I am hopeful that in few months to this time, this Ph.D research work entitled ‘A Linguistic Analysis of Metaphor in the Poetry of Niyi Osundare’ would come to fruition. Once again, I thank you for giving me this second chance. Less I forget, accept my condolence on the death of your mother who was given a befitting burial some months ago. May the Almighty God grant her eternal rest (Amen).

Q. Sir, what inform your choice of poetry rather than the other genres of literature-prose, poetry and drama?

A. That sounds like the question I answered at the interactive section. I think it is my love for music because poetry is the closest element to music of all the genres. And of course, I grew up hearing all kinds of songs and I watched my father as he composed some of them and I also watched as those songs matured and took up the script as it were. It is not just the melody of the songs, but also the meaning that the songs had and the effects some of them have on the society. But I am not far from prose at all because I also like short stories. I also like fiction because I was a lover of folktale. The folktale is African’s closest example of the prose genre but as I have

always said ‘the difference between prose and poetry can only be relative because good prose has to be poetic and good poetry has to have some of the fluidity and transparency, relative transparency of prose and what unite both of them is rhythm. Prose can’t be really effective unless it is evocatively lyrical and it is that kind of lyrical evocativeness that also plays an important role in poetry. So the two are highly relative when you look at their aesthetics.

Q. Your first poem, ‘poetry is’ which is contained in Songs of the Market Place ( your first collection of poem) is regarded by many scholars as your ‘poetic manifesto’, more than three decades after that publication, do you still believe in that manifesto?

A. O yes! very much so. I feel flattered when people say that ‘it is my poetic manifesto, the manifesto of my poetics’. I feel even more flattered when people then generalize and say that it is the manifesto of the poetics of the second generation poets after Wole Shoyinka and J.P Clark and others. Oh yes! You will see that, that poem has double semantic and syntactic structures. The first goes through the process of works by the process of negative affirmation ‘poetry is not, poetry is not, poetry is not’. Poetry is not the esoteric whisper and whatever…half way through, you have possible affirmation, ‘poetry is this, poetry is this, poetry is something until it really gets to the end’. So it is like x is not an x. And the number of issues raised there are still extremely important. I still remember them when I sit down to write. First, because the ideas in that poem are still in my consciousness. Second, because critics have never ceased reminding me of the manifesto. I remember when Moonsongs came out in 1998, oh my God! when critics and reviewers went to town and said , oh! the author of poetry is, has abandoned the poetry of *Songs of the Market Place*. I must admit that Moonsongs is a difficult book because it was produced in

difficult circumstances. I was recovering from an axe attack on my head and my brain was in a

certain kind of state and I wrote most of the poems at night because of the medication I was using and because of the impact on my brain. I had to sleep in the day and woke up at night. So when the entire house was in bed, the moon was only my companion. So many of the poems are abstract. I remember a critic said ‘’the poetry of *the Songs of the Market Place* is now the poetry of the sky space or something’’. That I had abandoned my poetic manifesto and taken poetry to the sky. When you really look at *Moonsongs*, you will see that it opts to be antics a little bit but it has not terribly deviated from the original position. Actually it is much more rhythmical than most of my early poems. And it is much consciously structured and because I was dealing with time which is an abstract idea. Many of the lines have to be abstract.

Q. In connection with the last question, ‘’language question” in African literature has generated argument among scholars. Do you believe the issue of language constitutes what Okunowo (2010) refers to as timeless “stress” in African literature?

A. Okunowo couldn’t have been more right. Yes, it is true. I don’t remember any conference of African literature I have attended for the past thirty years in which the issue of language has not been raised. I think it is just as it should be as the Yoruba adage says “ti ina o ba tan laso, eje kii tan ni ekan na”. “As long as you have lies in the edge of your cloth, you must have blood stains on your finger nails”. The language issue is still a serious issue in African literature. Interestingly, this was one of the issues that occupied me when I was writing my doctoral presentation because I was looking at the problems to begin with the sociolinguistic problems of expressing in one language ideas that are generated by the other or in the other and I then concluded about the politics of language itself. I am using the phenomenal concept to master a

language or to take up a language is not just a matter of mastering its syntax and lexis. It is to

take on the responsibilities of the whole culture behind the language. Language is never abstract. Language never exists in a vacuum. African has been extremely unlucky because colonialism did not only subjugate our languages, it decreased or sabotaged our pride in our culture and languages so that everybody is interested in the way he speaks English. English is held as a sacred language, no errors in the language, you make a mistake everybody says, ‘oh! o tabon, o tabon’. But if you murder your own mother tongue, nobody even cares. Why has it happened this way? Because through the machinations of colonialism, European languages was made supreme to African languages. And because they did that, they came to be languages that mattered. I wonder how you could master English without going to the classroom or without being educated. Whereas if you were an English speaker, you speak your language without really going to school. So English still remains the language of the classroom and the language of the chalkboard and the language which was imposed on us. Now, what happens when you speak in one language and write in another? I tried to face this issue in ‘kiss and quarrel, the poet’s journey through the tunnels of two talks’. This was a keynote lecture at a symposium organized in my honour at the University of Birmingham in 1995 at end of my Cadbury fellowship over there, a very useful symposium. What I was saying there is that I am taking a comparative look at the two languages, that is, Yoruba and English. Each of them has its strength and weaknesses. Yoruba is music and is territorially aggressive. There are so many things you can say in Yoruba, ‘ori e ri gbongbo gbongbo; ofun mi ni kini bi tin, and those of ‘gbongbo gbongbo’, ‘bitin bintin’ are not onomatopoeia as they are idiophones. Idiophones and onomatopoeias cannot cross the bridge of translation because they are so sound bound than they are language bound. So what happens then when I am writing poetry? I am a Yoruba person or Yoruba speaker and I am

writing poetry in English and I want this poetry to be as or reflect my background as much as possible. Problems arise because I need certain mechanics in English which do not exist in Yoruba and I have certain mechanics in Yoruba which do not exist in English. On the other hand, if you have to reverse the case, you have to discover that Yoruba is syllable isochronic, English is stress isochronic. That is, Yoruba is syllable timed, English is stress timed. Photography becomes photographic, photograph now photographic. The stress changes when it becomes adjective. Science becomes scientific; second syllable stressed. You discover that Yoruba people don’t do well with stress. It is because we are brought up with the syllable. “Omo naa ti lo, otun ti de’’ – consonant – vowel, consonant-vowel, consonant-vowel most of the time. So no matter how much you try, there are so many things you have in mind you still have not been able to put across efficiently and felicitously in English as you have implied. So the problem of language remains. That is stylistics and rhetorical and essentially linguistics, there are problems, psychological and what happens to your pride when you bury your own language and it is the language of other people you use. What happens to the pride of those who read you and your own children, what happens to the society in which children write to their mother in English even when both of them are Yoruba? Husband and wife speak in English when Yoruba is there, Igbo is there, and Hausa is there. Doesn’t this really play into that prejudice of racist statement which says that Africa has nothing. Firstly, they say African has no religion, and then we have no language. Well, if you have language show us how many books you have written in your own language. And I ask all the time, English language, as we know it today, wouldn’t have been what it is if Shakespeare had not written on it. Writers develop language. I don’t remember the name of the critics now, who praised Chauser for given us a language when we have no

language. It is writers that develop language. When Africans abandon their own languages and they begin to write in foreign languages, they are developing those languages and unfortunately, I am one of them although I do write in Yoruba. Many people think it is only English. Finally at the personal level, I enjoy myself tremendously when I am writing in Yoruba –‘Ko, ko, ko, se , ko…, ko se’. You know in Yoruba you play with charms. ‘Oju mo , o gbo poro poro poro wo so wo so. Ogbo tin rin tin ku sin, ka de eku meye. A fai mo, ki a wo ma sun lebi a fai mo. Poro poro sin rin kun sin’. There are no English equivalent for those expressions or ‘to to bi aro, to to ose bi owe or leave Yoruba and examine the Hausa word ‘haba’ which has a kind of attitudinal, phatic body of the word ‘haba’ cannot be carried by English. Yoruba is one of the most phatic languages I have ever seen. There is greeting for everything, e.g eku ijo, eku ale eku abo oo, eku jije, eku aije. So problems arise when things happen. That is why I keep saying that I see the future of African cultures in African languages. How long is going to take I don’t know and Iam looking forward at a time when more and more of us will be able to write in our languages without feeling disadvantaged. As I said in an interview in ‘Ake Review’ last November, first of all we have to get our politics right, very important.

Q. As earlier mentioned in the introductory part of this interview, metaphor is my major focus in the investigation of the creative uses of language in your poetry. The choice of metaphor in my investigation is motivated by your creative uses of language as trope of poetic communication, dominantly metaphorical. Do you agree with this assertion and if yes, why is metaphor given prominence compared to the use of other literary devices in your poetic compositions?.

A. Because metaphor is the most imaginative of all images and Yoruba is an essentially

imaginative language and also essentially metaphorical language. Metaphor is so important

because it conjures images; it makes the abstract concrete and irresistible. It brings joy to our use of language. At times you know… ‘oh! you see him that is the pillar of the family’, ‘oh! you are the tiger of the group’. The attribute to me is very important, why because it gets the reader or the hearer to travel the same imaginative journey that the user of the language has travelled. Hum, Ah!, ki a to de be, o ti ba ese soro. Look at what Soyinka did with language in Kogi Harvest. He commenced a rapid dialogue with a speed. Typical Soyinka, when he writes in English or when he translates from Yoruba to English, the translation is so poetic. When you look at that English translation and you compare it with the Yoruba original, you will see the way all kinds of semantic transposition and lexical transposition have been. Rapid dialogue, there is no rapid dialogue in the original you know. But the idea of speed has been taken up by Shoyinka and he has invested it in the translation. Metaphor, oh yes! I don’t know whether poetry can exist without metaphor.

Q. Halliday’s grammatical metaphor is adopted as the grammatical model for this research. Do you see any relationship between Halliday’s linguistic approach to the concept of metaphor and the literary approach to metaphorical use of language in poetic discourse?

A. And now you are taking me to pure linguistics. How are you sure I know Halliday? Yes, indeed Halliday and Gregory. Gregory was my supervisor at York University in Toronto and Spenser who was the director of my programme at the University of Leeds. The three of them were friends. Yes! I think Halliday metafuntions come in readily here - the ideational, the experiential and the interpersonal artistic. How does language become transitive? ‘I cooked the rice’- I is subject, cooked is predicator, the rice is complement and this is called active. ‘The rice

was cooked by me is passive’. There is a third one which people don’t talk about, ‘the rice

cooked’, that is the ergative. ’The rice cooked’ oh! the rice cooked in ten minutes. It hasn’t told us who cooked the rice, but we know something has cooked the rice. So all these issues are there. Language is very interesting because when we talk about inter-personality, we are talking about agency: who did this, who did not do this - agential.

Q. One of the objectives of this study is to justify the claim by scholars in the field of linguistics that linguistics has a lot to contribute to the study of literature and this has generated a lot of controversies between scholars of these two fields. As a poet and stylistician, what is your own position on this issue?

A. This is as old as the study of stylistics itself. Many years ago, Fowler and others argued this out. Do you essentially need linguistics or the knowledge of linguistics to be a an effective and acceptable literary scholars? The answer is 150% yes. It is like saying well; I don’t need to be an automobile Engineer to be a driver. Fine, but if you are an automobile Engineer, you will be a better driver, a more knowledgeable driver. You get the point am making. Yea! That is right. I think it was one of our professors here, Professor White who said, “no criticism can go beyond its linguistics”. People argued, Fowler and others argued back and front. That couldn’t have been, but there is a lot of truth in the fact that we have to know the inner workings of language. I tell my students even at the initial level, you have to know the parts of speech. You have to distinguish an adjective from a noun, a verb from an adverb before you can really say you are using language.

Q. One of my observations and findings in this study is that with your bilingual creativity which has resulted in innovations, coinages and creation of new words, you have contributed

significantly to the richness of the variety called Nigerian English and this variety is a major contributing factor to the process of nativisation and domestication of English in Nigeria. What is your opinion on this submission?

A. I have pioneers like Chinua Achebe to thank for this. I say this all the time that poetic or my style in the writing of poetry is heavily influenced by Chinua, people often wonder’. I said this to his hearing when he was alive and he just laughed. He said, “You are a poet and I am a novelist”. The thing really is when I read Things Fall Apart, it did not only change the way I view my culture, it changed the way I saw the English language and I did this since 1965. Three days ago in the part of my documentary recently, I pointed to a classroom at Amoye grammar school where I was taught Things Fall Apart. The language connected with us tremendously. Before then, we had been lectured on the hard learning of English prose. We enjoy reading Hardy and Dikens and so on, but Achebe gave us something that was essentially ours. When I started writing poetry, I also tried to do for poetry what Achebe did so remarkably for prose. Yes, the nativisation of English is a kind of compromise. So people may call it a sell out. The ideal thing is to write in our mother tongue but we want to write in English. May be we should write in a kind of different English and we are not the first to do this. The Irish writer did this tremendously before us. The language of John Milton singe one of the Ireland most beautiful drama was written in Irish English, his intonation, everything. The poetry of General Marley Hopky is heavily influenced by his welsh background. Look at the works of Naraya and Tabol in India heavily influenced by their native tongues. So yes is also a creative way of doing this. Professor Chinikoka and I talked about this on our way from Sierra Leone. The English people should be happy that the rest of the world has prevented their language from dying or from shrinking.

Every part of the world has contributed one thing or the other to the English language and now with the coming of the internet, the supremacy of English has even grown farther. You know delete, cut and paste and these other terminologies that we use. So yes, it is a creative way of doing it because you are creating a language between two languages, what I call the linguistic and rhetorical interference.

Q. Biodun Jeyifo (1998:315) once asserts that your poetry “is a distinct revolution within a new poetic revolution”. What is your reaction to this statement and what do you think makes the work of new generation of Nigerian poets in which many believe you are a leading voice different from a second generation of Nigerian poets such as Soyinka, Okigbo and Clark?

A. I have already expressed that in “Poetry is”. I thank my friend B. J for saying that, but I will say that it is left for him, the reader and critics and scholars to decide whether there is anything revolutionary in the contents of my poetry as well as its style. That is not for me to judge. But I do know that I made conscious efforts to write the kind of poetry that will be aesthetically pleasing and at the same time communicatively acceptable. This is very important. Soyinka remains my model learning in English but I quarrel with his style. Soyinka would be very obscure especially in Idanre and other poems even in “The Man Die” which is a prose work. That is the way he thinks and that is the way he writes. His sentences are long and at times tactically complicated. I am a stylistician and I know how to count words and how to calibrate them, how to make them lay without anything standing on the way. For me, the most important element in the literary enterprise, in the artistic enterprise is communication. I have a monograph, something communicative competence or something African literature. I decided I

am going to write a kind of poetry that will be accessible without being simplistic because this is

very important. People think it is easy to write but it is not. It is very difficult to write because it tasks your imaginative power, your expressive power and so on and so forth.

Q. When I came to see you off at the airport when you were returning to the United States after the burial of your mother, you mentioned it briefly that you have started composing poems in her honour. What are the sources of inspiration for dedicating a special collection to your mother and when should we be expecting the publication of this new collection?

A. Ah! Well my mother has always been in my poetry. You need to read my tribute to her, very short and was published in her funeral brochure. Oh yes! Midlife, there is a section there that is human in every sense which actually echoes what my mother used to say to me when I was young. “See with your body my son; see with your whole body. It is only a fool that sees with only two eyes’’. My mother was a strong influence in my life just like my father too. In my Katrina poem, the longest poem in that book was about my mother. She appeared to me in a dream even when she didn’t know; she hadn’t heard what happened to us. That Katrina nearly took my wife and I away. Seven days after that storm and the first time I was able to sleep that was in a refugee camp in Birmingham. As I laid on the bed, she came and was telling me new things I never knew, the way she gave birth to me. The way she and my father met and kept on telling me the role of Osun in my becoming a human being. I think she had two or three children who died before I was born and everybody was wondering will this one stay and Osun was believed to be sustaining deity. So today I call myself water man and my mother said, “The spirit gave you to me”. That is one section of the book I found myself going to read again and again, because it is written in typical Yoruba oriki style.

Q. Laurence Walter, a graduate student in the University of New Orleans, comments on you as a distinguished Professor “whose presence at UNO honours us all and whose rare humility matches his rare greatness”. I have also observed this humility at the different times I had encounterd with you. Sir, what is the secret behind your humility?

A. Thank you very much my brother. Who am I to be arrogant? I see myself as a big miracle, as a surprise. I could have died in childhood like the first two or three children my mother had. I would have gone and not know the difference between A and B. Three days we were at St.Lukes school, Ikere Ekiti where in 1953 I began my educational career. All the time I have been wondering how I mastered literature and how I made it to the front of my class. ‘kin se mi mo se mi’, not because I am so clever or something. Sixty- four of us finished at St. Lukes school in 1959 only three of us made it to secondary school. I believe it is not possible to be an intelligent person and be arrogant at the same time. Why? There is still so much I need to know, the more you know, the more you realize there is still more to know. This is really it. I am surrounded by books everywhere I go. Where have I been that other people have not been or are not going to be? No! People who are arrogant have a hole in their heart that they are trying to fill. People who are arrogant have a complex. When you see a man beating his chest, I am better than you, such a man is feeling inferior. As to respect for humility, I take it as a matter of greatest respect when people read my works. There are a million other books contesting for your attention that you pick up one of my books I have written. My father used to say be careful the way you treat those ones that are younger than you because younger people never forget, the elder people may have forgotten that is metaphor. At reception organized for me here in Ibadan to mark my receiving the national award. Dr. Oyebade was there, Dr. Banjo was there, Professor Bamigbose was there.

I was telling them things. I told them you couldn’t remember the essay I wrote for you, this was your comment. Professor Banjo you were the one that first used the word stylistics to my hearing. I was in part two that was 1970-1971.

## REFERENCES

Abram, M. (1981). *A Glossary of Literary Terms.* New York: Holk, Reinhart and Winston. Adepitan, T. (2003). “A Theory of Growth and Maturation: The Earth as the Eye of

Osundare’s Poetry” in Na’ Allah, Rasheed (ed.) *The people’s poet: Emerging perspective on Niyi Osundare.* Treton: Africa World Press, Inc. pp.61-78.

Akere, F. (2004). “Nigerian English in Sociolinguistic Perspectives: Users, Uses and Emerging Varieties” in Dadzie A and Awonusi, S (eds.), *Nigerian English: Influence and Characteristics*. Lagos: Concepts Publication, pp.256-284.

Akere, F. (1979). “Grammatical Competence and Communicative Competence in Relation to the Users of English as a Second Language” *Lagos Review of English Studies*,

pp. 22-23.

Andrew, O. (1979). “Metaphor: A Multidimensional Problem” in Andrew, O. (ed.), *Metaphor and Thought* . Cambridge: Cambridge University Press, pp.1-16.

Arnold, S. (1992). ‘‘A Peopled Persona: Autobiography, Post-modern and the Poetry of Niyi Osundare,’’ in Janos, R and Ulla, S. (eds.) *Autobiographical Genres in Africa*. Berlin: Dietrich Reimer Verlag, pp.142-165

Ashcroft, B, Griffiths, G and Tiffin, H (1989). *The Empire Writes Back*. New York:

Routledge.

Augustine, O. (2011). “The Writer with Power of Word: A Formalist Reading of Wole Soyinka’s The Interpreters” in Sotunsa, M. (ed.) *From Theory to Practice: Advanced Literary Text Analysis* . Lagos: Asaba Communications Ltd.

Bateson, F. W. (1971). “Literature and Linguistics: Reply by F .N Bateson” in Roger Fowler (ed.) *Language of Literature*. London: Routledge and Kengan Paul.

Bailey, R. (2003). “Conceptual Metaphor, Language, Literature and Pedagogy”*. Journal of Language and Learning,* vol. 1, No 2, 2-3.

Barthes, R. (1971). “Style and Image” in Chatman, S (ed.) *Literary style: A symposium*

London: Oxford University Press.

Berry, M. (1987). “Is a Teacher an Unanalysed Concept?” in Halliday M.A.K and Fawcett R. (eds.) *New Development in Systemic Linguistics* : *Theory and description.* London: Frances Pinter publisher, pp.41-61.

Birch, D. (1989). *Language, Literature and Critical Practice: Ways of Analysing Text*.

London: Routledge.

Black, M. (1979). “More about Metaphor” in Andrew, O. (ed.) *Metaphor and Thought*

Cambridge: Cambridge University Press, pp. 1-16.

Bloor, T and Bloor, M. (1995). *The Functional Analysis of English: A Hallidayan Approach.*

London: Arnold.

Brown, G. and Yule, G. (1983). *Discourse Analysis*. Cambridge: Cambridge University Press. Candlin, S. (2000). “New Dynamics in the Nurse-patient Relationship” in Sarangi, S and

Coulthard, M (eds). *Discourse and Social Life*. Essex: Longman, pp.230-243

Browm, S (2003). Still Darling the Best: Niyi Osundare and the Contemporary Nigerian Poetry in Na’Allah R. (ed.) *The people’s poet: Emerging Perspectives on Niyi Osundare .* Trenton: Africa World Press, pp.97-113.

Carter, R. (1982). “Sociolinguistics and the Integrated English Lesson” in Carter. R. (ed.)

*Linguistics and the Teacher*. London: Routledge, pp.82-156.

Carter, R. (1989). “Poetry and Conversation: An Essay in Discourse Analysis” in Carter, R. and Simpson, P. (eds.) *Language Discourse and Literature: An Introductory Stylistics*. London: Urwin Hyman, pp.68-86.

Crystal, D. & Davy, D. (1969). *Investigating English Style*. London: Longman Group Limited.

Crystal, D. (1974). *What is Linguistics*? London: Arnold.

Cuddon, J. A . (1979). *Dictionary of Literary Terms*. Dutche: Andrew Publisher.

Dadzie, A. (2003). “The Concept of Nigerian English” in Dadzie, A. and Awonusi, S. (eds.)

*Nigerian English: Influence and Characteristics*. Lagos: Concepts Publication,pp. 256-284.

Daramola, A. (2003). “The nature of language” in Dadzie, A. and Awonusi, S. (eds.) *Nigerian English: Influence and Characteristics*. Lagos: Concepts Publication, pp.23-31.

Daramola, A. (2006). “Defining Language and / or Communication” in Ayodele, S, Osoba, G and Mabekoje, O (eds). *Aspects of Language and Literature: A Text for Tertiary Institutions*. Ibadan: Olu-Akin Printers, pp.348-360.

Daramola, A. (2010). “Literary and / or Linguistic Stylistics Techniques and Discourse Analysis” in Makoka, J, Barasa, R. and Daramola, A. (eds.) *Tales, Tellers and Tale- making Critical Studies on Literary Stylistics and Narrative Styles in Cotemporary African Literature*. Berlin: VDM Verlag Dr. Muller GMBH and Co. pp.16-27.

Daramola, A. (2012). “A stylistic study of metaphor in Chinua Achebe’s Things Fall Apart” in Makoka , J, John, O & West-Pavlov, R (eds.) *Style in African Literature : Essays on Literary Stylistics and Narrative Essay* . Amsterdam: Rodopi, pp.164-186.

Daramola A. (2015). “A Construction of Social Reality in Systemic Functional Theory” in Tunde Opeibi, Josef Schmied, Tope Omoniyi and Kofo Adededji (eds) *Essays on Language in Societal Transformation: A Festschrift in Honour of Segun Awonusi* Germany: Cuvillier Verlag Gottingen, pp.106-115.

Dare, S. (2010). “Temporal Metaphors and Images” in the Poetry of Niyi Osundare. *Journal of Cultural Studies*, 8 (1,2 & 3), 390-403.

Dare, S. (2003). “Morphology and Meaning” in Niyi Osundare’s Poetry in Na’Allah, R (ed.)

*The People’s Poet: Emerging Perspective on Niyi Osundare* . Trenton: Africa World Press, pp.157-174.

Dare, S. (1991). “Some Approaches to the Study of Style” in Oyeleye, L (ed.) *Undergraduate Text on English Language and Literature*. Ibadan: Paperback Publishers Limited,

pp.59-72.

Downing, A. & Locke, P. (1992). *A University Course in English Grammar.* Prentice Hall. Dixon, P. (1971). *Rhetoric: A Critical Idiom*. London: Metheun.

Eggins, S. (1994). *An Introduction to Systemic Functional Linguistics,* 1st Ed. London: Pinter.

Eggins, S. and Slade, D. (1997). *Analyzing Casual Conversation*. London and Washington: Casell.

Eggins, S. (2004). *An Introduction to Systemic Functional Linguistics.* 2nd Ed. London: Continum.

Ellis, J. (1987). “The Logical and Textual Functions” in Halliday, M. and Fawcett R. (eds.) *New Development in Systemic Linguistics : Theory and Description* . London: Frances Pinter Publisher, pp. 144-145.

Enkvist N. E, Gregory, M. and Spencer, J. (1964). *Linguistics and Style*. London: Oxford University Press.

Ezeigbo, A. (2008). *Artistic Creativity: Literature in the Service of Society*. Lagos: University of Lagos Press.

Ezeigbo, A and King-Aribisala, K (eds.) (2006). *Literature, Language and National Consciousness*. Lagos: University of Lagos Press.

Fatiregun V. A. (1981). *English Literature: Unseen Poetry and Prose*: Ilesa: Fatiregun Press and Publishing Co. Nig Ltd.

Fish, S. (1996). “What is Stylistics and Why are they Saying Such Terrible Things About it?” in Weber, J. (ed.). *The stylistic Reader from Roman Jackobson to the Present*. London: Arnold, pp.95-116.

Firth J. R. (1957). *Papers in Linguistics, 1935-1951*. London: O.U.P Press.

Fowler, R. (1976). “Linguistics Theory and the Study of Literature” in Fowler, R (ed.) *Essays on Style and Language*. London: Routledge and Kegan Paul, pp.1-128.

Fowler, R. (1996). “Studying Literature as Language” in Weber, J (ed.) *The Stylistic Reader from Roman Jackobson to the Present* . London: Arnold, pp. 198-205.

Fowler, R. (1981). *Essay on Style and Language.* London: Routledge and Kenga Paul.

Freeman, D. (Ed.) (1970). *Linguistics and Literary Style*. New York: Holt, Rinehart and Winston Inc.

Garuba, H. (2003). Explorations in Animist Materialism and a Reading of the Poetry of Niyi Osundare in Na’Allah, R. (ed.) *The people’s poet: Emerging Perspective on Niyi Osundare*. Trenton: Africa World Press, pp.41-57.

Gboyega, K. (2003). The Application of Linguistics to Literary Criticism: Controversy and Prospects in Lawal. A. (ed.) *Stylistics in Theory and Practice*. Ilorin: Paragon Books, pp. 1-10.

Gerot, L. (1995). *Making Sense of Text: Making Sense of Language*. Gold Coast, Quuensland: Gerd Stabler.

Gregory, M. (1987). “Meta-functions: Aspects of their Development, Status and Use” in Halliday, M & Fawcett, R (eds.) *New Development in Systemic Linguistics:Theory and Description.* London: Frances printer publishers.

Halliday, M. (1973). “Descriptive Linguistics in Literary Studies” in Freeman, D. (ed.)

*Linguistic and Literary Style.* U.S.A: Holt, Rinehart and Winston inc. Halliday, M and Hasan, R. (1976). *Cohesion in English.* Singapore: Longman.

Halliday, M. and Hasan, R. (1985). *Language, Context and Text: Aspects of Language in a Social Semiotic Perspective.* London: Oxford University Press.

Halliday M. (1978). *Language and Social Semiotics*. London: Arnold. Halliday, M. (1985). *An Introduction to Functional Grammar. London*: Arnold.

Halliday M. and Fawcett R (eds.) (1987). *New Development in Systemic Linguistic:Theory and Description*. London: Frances Pinter Publishers.

Halliday M. (1994). *Functional Grammar.* London: Arnold.

Halliday, M. (1996). “Linguistic Function and Literary Style: An Inquiry into the Language of William Golding’s The Inheritors” in Weber, J. (ed.) *The Stylistic Reader from Roman Jackobson to the Present*. London: Arnold, pp.56-91.

Halliday, M. and Mattiesssen, C (2004). *An Introduction to Functional Grammar. 3rd. Ed.*

London: Arnold.

Hatch, A. (2002). *Doing Qualitative Research in Education Setting*. Albany: Sunny Press.

Hedeager, U. (2010). Is Language Unique to Human Species?. Retrieved from [www.wikipedia.org/wiki/human-animal](http://www.wikipedia.org/wiki/human-animal) communication, pp.1-12.

Hendrick, W.O. (1978). “The Relationship between Linguistics and Literary Studies”, *Poetics Vol.17, No.5*.

Hill A. (1967). “Poetry and Stylistics” in Chapman, S. and Levin, S. (eds.) *Essays on the Language of Literature*. Boston: Houghton Mifflin, pp.387-391.

Hornby, A. S. (2007). *Advanced Learners Dictionary of Current English.* 6th Ed. London: University Press.

Irele, A. (2003). “Niyi Osundare between Self and Commitment” in Na’Allah, R. (ed.) *The People’s Poet: Emerging Perspective on Niyi Osundare* (p.xvii). Treton: Africa World Press, pp.xvii-xxii.

Jackobson, R. (1996). “Closing Statement: Linguistics and Poetics” in Weber, J (ed.) The Stylistic Reader from Roman Jackobson to the Present. London: Arnold, pp.11-53.

Jeyifo, A. (1998). “Niyi Osundare” in Ogunbiyi (ed.) *Perspective on Literature.* Lagos : Guardian Books Nigeria Limited.

Jeyifo, A. (2003). “Afterword ” in Na’Allah, R (ed.) *The Emerging Perspective on Niyi Osundare.* Trenton: Africa World Press, pp.609-616.

Jolayemi, D. (2003). ‘‘Niyi Osundare as a Master Metaphorist: A Case Study of Village Voices’’ in Lawal, A. (ed.) *Stylistics in Theory and Practice*. Ilorin: Paragon Books, pp.231-242.

Jolayemi, D. (2003). “Metaphor: Niyi Osundare’s Dominant Language” in Na’Allah R. (ed.) *The people’s poet: Emerging Perspectives on Niyi Osundare .*Trenton: Africa World Press, pp.197-210.

Jones, D. (2003). “The Wit and Wisdom of Niyi Osundare” in Na’ Allah, R (ed.) *The People’s Poet: Emerging Perspective on Niyi Osundare.* Trenton: Africa World Press, pp.3-16.

Kawashima, K. (2004). “Interpersonal Relationships in Japanese and Australian women’s Magazines: A case study”. *Proceedings of the Conference of the Australian*

*Linguistics Society*.

Kittay, F. (1987). *Metaphor*: *Its Cognitive Force and Linguistic Structure*. London: Oxford University Press.

Killam, D. (2003). “Osundare and Poetry for the People” in Na’ Allah, R. (ed) *The People’s Poet: Emerging Perspectives on Niyi Osundare* .Trenton: Africa World Press, pp.133-139.

Kolawole, G. (2003). “The Application of Linguistics to Literary Criticism: Controversy and Prospects” in Lawal, A. (ed.) *Stylistics in Theory and Practice* . Ilorin: Paragon Books, pp.1-6.

Lakoff, G. and Johnson, M. (1980). *Metaphors We Live By*. Chicago: The University of Chicago Press.

Lawal, A. (2003). “Aspects of Stylistics Theory and Implications for Practical Criticism” in Lawal. A. (ed.) *Stylistics in Theory and Practice*. Ilorin: Paragon Books, pp.25-47.

Lakoff, G. (2012). *Reappraisal of metaphor*, Retrieved from [http://www.textetc.com/theory/metaphor.html, p](http://www.textetc.com/theory/metaphor.html)p.1-8.

Lakoff, G. and Johnson, M. (2012) *Metaphor will live by*, Retrieved from

[http://upload.wikimedia.org/wikipedia/en/b/bc/wiki.png,](http://upload.wikimedia.org/wikipedia/en/b/bc/wiki.png) pp.1-3.

Leech, G, N. (1969). *Linguistic Guide to English Poetry.* London: Longman Ltd. Leech, G, N. (1983). *Principles of Pragmatics*. London: Longman.

Leech, G. and Short, M. (1981). *Style in Fiction*: *A Linguistic Introduction to English Fictional Prose.* London, Longman.

Leech, N. and Anthony O. (2007). “An Array of Qualitative Data Analysis Triangulation” in

*School Psychology Quarterly*. Web: Accessed 18th April, 2011, Vol. 22 No. 4.

Levin, S. (1979). “*Standard Approaches to Metaphor and a Proposal for Literary Metaphor”* in Andrew, O. (ed.) *Metaphor and Thought*. Cambridge: Cambridge University Press, pp.124-135.

Lyons, J (1970). *New Horizons in Linguistics*. New York: Penguin

Lyons, J (1981). *Language and Linguistics: An Introduction*. Cambridge: University Press.

Maiyang, A. (1998) “Context of situation and poet’s choice of words: The example of Dennis Brutus and Osundare”. *A paper presented at the 8th Ibadan annual African Literature*

*Conference*, University of Ibadan.

Martins G . R. and Rose D. (2008) *Genre Relations*. London: Equinox. Moody H . B. (1979). *Literary Appreciation.* London: Longman Group Ltd.

Morley G, D. (1985) *An Introduction to Systemic Grammar*. London: Macmillan Publishers. Mowah, F . U. (1970). *Eating by the Flesh*. Ibadan: Kraft Books Ltd.

Mukarovsky, J. (1970). “Standard Language and Poetic Language” in Freeman, D. (ed.)

*Linguistic and Literary Style.* (p.43) U.S.A: Holt, Rinehart and Winston inc.

Na’Allah, R. (2003). “Introducing the people’s poet” in Na’ Allah, R (ed.) *The People’s Poet: Emerging Perspectives on Niyi Osundare* (Pxxviii) Trenton: Africa World Press.

Na’Allah, R. (2003). (ed). *The people’s Poet: Emerging Perspectives on Niyi Osundare*.

Trenton: Africa World Press.

Nwagbara, A. (2000). *Pattern of Discourse in Second Language English Poetry: A Speech Act Study of the Poetry of Niyi Osundare and Tanure Ojaide.* Unpublished Ph.D thesis: University of Lagos.

Nwagbara, A. (2010). “Signifying Gender in Nigerian Civil War Fiction: A Study of the Portrayal of Women” in Iyayi’s Heroes and Isidore Okpewho’s The Last Duty in Okoro,O (ed.) *Nigerian English in Sociolinguistic Perspectives: Linguistic and Literary Paradigms* (pp. 359-373). Lagos: University of Lagos.

Ogungbemi, D. (2016) “Metaphors as Discourse Strategies in Osundare’s Poetry” *International Journal of Humanities and Cultural Studies, 2 (4) 519 – 528.*

Ogungbemi, D. and Ebiarede, T. (2016) “Sound pattern as style” in J. P Clark’s “Ozidi and the Rat” *Ijagun Journal of English Language and Literature, Vol.1, No1, pp. 27 – 41.*

Ogundele, W. (2011) “Niyi Osundare: The poet as trickster”*. Ife Journal of African Literature and the Arts,6, 15-24.*

Oha, A. (2006). “Style and the new poets: A Stylistic Study of Selected Poems in Steve Shabba’s A Volcano of Voices” in Ezeigbo, A & King-Aribisala, K (Ed.) *Literature,*

*Language and National Consciousness* . Lagos: University of Lagos Press, pp.343- 364.

Okunowo, A. (2010). “Sculpture of Words as Visual Experience of Meaning” in Osundare’s poetry. *Ijagun Journal of Language and Literary Studies*, Vol.1 No.1, pp.119-128.

Okunowo, A. (2010). *Intrigues of Tongues: Ways of Meaning in an African Bilingual Literary Corpus*. Ph.D Thesis. U.S.A, Ann Arbor, MI: Proquest.

Okunowo, A. (2012). “Theorizing bilingual-multilingualism as hermeneutic identity in African literature”. A paper presented at the 1st West Africa comparative research conference. Institute d’enseignement Superieur Soonou d’Afrique Universite, Porto- Novo.

Oladeji, N (1987). “The Language / Literature Feud and the Teaching of English Literature in Nigerian universities”. *Ife Studies in English Language, Vol.1, pp.*15-24.

Olateju, M. (2004). *Discourse Analysis: Analyzing Discourse in the ESL Classroom*. Ile-Ife:

O.A.U. Press Ltd.

Ojaide ,T .(1990). *The Fate of Vultures.* Lagos: Malthouse Press.

Ojaide, T. (2003). Niyi Osundare and his Poetic Choices in Na’Allah, R (ed.) *The people’s Poet: Emerging Perspectives on Niyi Osundare*. Trenton: Africa World Press, pp.17-26.

Opeibi, B. (2004). *A Discourse Analysis of the use of English in the 1993 Presidential .*

*Election Campaigns in Nigeria*. Unpublished Ph.D Thesis: University of Lagos.

Opeibi, B. (2006). “Language, Meaning and Action: A Literary Discourse Analysis of Verses from Selected Works of Niyi Osundare” *Literature, Language and National Consciousness*. Lagos: University of Lagos Press, pp. 343-64.

RRRRichads, I. (1974). *Semantics: An Introduction to the Science of Meaning.* London: Routhledge and Kenga Paul.

Osoba, G. (1998). *Poetry as a Linguistic and Social Event: A Study of Niyi Osundare’s Poetry.*

*Unpublished Ph.D Thesis*: University of Lagos

Osoba, S. (2006). “Language: Its Nature and Origin” in Ayodele S.O, Osoba, G & Mabekoje, O (eds.) *Aspects of Language and Literature: A Text for Tertiary Institution* (pp.1-6).

Ibadan:Olu Akin Publisher.

Osundare, N. (2003). *Cautious Paths Through the Bramble: A Critical Classification of Style Theories and Concepts*. Ibadan: Hope Publications.

Osundare, N. (2000). ‘‘Yoruba Thought, English Words: A Poet’s Journey Through the Tunnel of two Tongues in Stewart, B (ed.), *Kiss and Quarrel: Yoruba/English Strategies of Mediation.* CWAS: Birmingham University African Studies Series, no 2, pp15-31.

Osundare, N. (1998). *Confession of a Scholar-poet*: An Unpublished Paper.

Osundare, N. (1982). *Cautious Paths through the Bramble: Critical Classification of Style Theories and Concepts:* An Unpublished Paper. Ibadan: Department of English, University of Ibadan.

Osundare, N. (1984). *Village Voices*. Ibadan: Evans Brothers.

(1988). *The Eye of the Earth*. Ibadan: Heinemann Educational Books.

(1998). *Moonsongs.* Ibadan: Heinemann Educational Books.

(1990. *Songs of the Season*. Ibadan : Heinemann Educational Books.

(1990). *Waiting Laughters*. Lagos : Malthouse Press.

(1993). *Songs of the Market Place*. Ibadan: New Horn Press Ltd.

(1993). *Midlife*. Ibadan: Heinemann Educational Books.

(1999). *The Word is an Egg.* Ibadan: Krafts Books Ltd.

(2007). *Days* . Ibadan: Heinemann Educational Books.

(2011). *Random Blues*. Ibadan: Krafts Books Ltd.

Schiffrin, D. (1994). *Approaches to Discourse.* London: Blackwell.

Searle, J. (1979). “*Metaphor”*. in Andrew, O (ed.) *Metaphor and thought*. Cambridge: Cambridge University Press, pp.93-94.

Shaba, S. (2000) (ed). *A Volcano of Voices*. Ibadan: Kraft Books

Thorne, J. P. (1970). *Generative Grammar and Stylistics Analysis* in Lyons J (ed) *New Horizons in Linguistics*. New York: Penguin.

Ullman, S. (1977). *Semantics: An Introduction to the Science of Meaning*. London: Oxford Blackwell.

Van Dijk, T. A. (2008). *Discourse and Context*. New York: Cambridge University Press.

Weber, J. (ed.) *The Stylistic Reader from Roman Jackobson to the Present.* London: Arnold.

Widdowson, H.G. (1975). *Stylistics and the Teaching of Literature.* London: Longman.

Windowson, H.G. (1996). “Stylistics: An Approach to Stylistic Analysis” in Weber, J (ed.) *The Stylistic Reader from Roman Jackobson to the Present*. London: Arnold, 138-148.

Worldsworth, W. (1973). *“*Preface to Lyrical Ballads” in Frank, K (Ed.) (p.608). *The Oxford Anthology of English Literature,* vol. II.

Williams, S. (1938). *Macbeth.* Essex: Longman. William, S. (1967). *As You Like it.* London: Longman.

Yule, G. (1985) *The Study of Language.* London: Cambridge University Press. Yankson, K. (1987). *An Introduction to Literary Stylistics*. Obosi: Pacific Publishers