

**A CRITICAL DISCOURSE ANALYSIS OF IDEOLOGY
AND
MEANING IN SELECTED NOVELS OF CHINUA ACHEBE**

BY

**Ndubuisi Hyginus ONYEMELUKWE
MATRIC. NO. 125822**

B.A.(Hons.)ED./ENGLISH(UNN); M.A.ENGLISH(LANGUAGE)(IBADAN)

NOVEMBER, 2011

**A CRITICAL DISCOURSE ANALYSIS OF IDEOLOGY AND
MEANING IN SELECTED NOVELS OF CHINUA ACHEBE**

BY

**Ndubuisi Hyginus ONYEMELUKWE
MATRIC. NO. 125822**

B.A.(Hons.)ED./ENGLISH(UNN); M.A.ENGLISH(LANGUAGE)(IBADAN)

**A DISSERTATION PRESENTED
IN THE DEPARTMENT OF ENGLISH
TO
THE FACULTY OF ARTS,
UNIVERSITY OF IBADAN, NIGERIA**

**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE AWARD OF THE MASTER OF PHILOSOPHY
DEGREE IN ENGLISH (DISCOURSE ANALYSIS)**

NOVEMBER, 2011

CERTIFICATION

I certify that this dissertation has been written under my supervision and that it is a record of the author's research work. It has not been presented for the award of a higher degree, elsewhere. All quotations are indicated and the sources of information are specifically acknowledged by means of reference.

Supervisor

M. A. Alo, Ph.D.

Department of English, Faculty of Arts
University of Ibadan, Ibadan, Nigeria

Date

DEDICATION

To the Blessed Memories of my dear parents: Mr. & Mrs. S.U. and J.U. Onyemelukwe and my beloved brothers: Messrs Jerome & Fredrick Onyemelukwe

UNIVERSITY OF IBADAN

ACKNOWLEDGEMENT

In the course of accomplishing this research work, I made crucial references to relevant scholarly works. The authors of those works, including my lecturers at the post-graduate level, are hereby acknowledged and appreciated. In addition to the references, I was in constant consultation with Dr. M.A. Alo, former Head of Department (English), University of Ibadan. Hence, I specifically place on record, here, his invaluable supervisory contribution to this dissertation.

Also highly appreciated for patiently typesetting the dissertation and for her indispensable general support, is my sweet heart, Mrs. J.N. Onyeka-Ubaka of the Department of Mathematics, Faculty of Science, University of Lagos.

Moreover, I acknowledge the benevolence and financial contributions of my relatives, friends and well wishers, especially those of Barrister Collins Ezuluka of blessed memory, Dr. & Mrs. F.I.Obijiofor, Chief & Mrs. F.E. Amaefuna, Arch. & Mrs. C. OnuChukwu as well as Principal & Mrs. Iyke Ifediniru.

Furthermore, I express most profound gratitude to my ever-ready mentors: Dr. R.O. Oriaku and Mr. S.O. Solanke, both of the Department of English, Faculty of Arts, University of Ibadan. Their wise counsel is indeed highly appreciated.

Above all, I give the ultimate glory for this research work to The Almighty God: The Holy One of Israel—The God of Abraham, Isaac and Jacob—for His immense felt and unfelt providence.

ABSTRACT

Most previous studies on Chinua Achebe's novels have largely concentrated on thematic preoccupations, especially inter-cultural conflicts in Africa. Some of the works focus on ideology and meaning with emphasis on cultural nationalism. Nevertheless, they have not yet objectified the relationship between the ideological contents of Achebe's novels and the discourse patterns reflected in the novels. This study, therefore, critically investigates more of the ideologies and underlying meanings mirrored in three of Achebe's novels, the objective being to highlight this relationship and their implications for nation-building in Nigeria.

The study adopts a theoretical framework that combines Van Dijk's model of Critical Discourse Analysis (CDA) with Michael Halliday's Systemic Functional Theory. The former enhances a broad social, cognitive and political interpretation of underlying ideologies in texts, while the latter lays emphasis on meaning. The framework facilitates the identification of largely socio-political ideologies and implicit meanings reflected in texts. The purposive sampling technique was applied to select Achebe's *Things Fall Apart (TFA)*, *A Man of the People (AMOP)*, and *Anthills of the Savannah (AOS)*, perceived to be richer in ideological and implicit meanings than his other novels. One thousand, one hundred and seventy-two sentences with salient ideological and/or implicit meanings were identified in the texts out of which 250, chosen by means of simple random sampling, were analysed. A content analysis of these sentences covered the morphological, lexical, syntactic, rhetorical, and semantic levels.

Some of the ideological contents in the selected sentences in the novels are despotism, chauvinism, and racism, the first of which is the central discourse field of the three novels. This embodies a dictatorial right-wing socio-political ideology that characterises military and civilian rules in Africa. Socio-culturally, despotism manifests in the patriarchal leadership system in which women and children are respectively at the mercy of their husbands and fathers as exemplified by Okonkwo's household in *TFA*. While this form of leadership is criticised in the novels for its multiple demerits like imposition, intolerance, subjugation and bullying, the left-wing socio-political ideology of participatory democracy is implicitly foregrounded, because it promotes a general positive attitude to life. At the lexical and morphological levels, Achebe achieves these elements by means of compounding ("big-chief"), neologisms ("negrophobist") and lexical metaphors ("national cake," "the roaring flame"). Achebe also passionately faults despotism and other right-wing ideologies at the syntactic and rhetorical levels by means of topicalisation ("women are their own worst enemies"); nominalisation ("worshipping a dictator") and passive syntax ("speeches made in vernacular were liable to be distorted and misquoted in the press"), to give the major underlying message that democracy is the only acceptable socio-political ideology. Several instances of ambiguity polarise some implicit meanings in the novels. For example, an ambiguous expression like 'all of you' intratextually, in *TFA*, refers to the tortoise or a group of birds to signify credulity or greed. The texts also reflect insinuations ("it is in the place of the poor man to make a visit to the rich who holds the yam and the knife") that implicitly highlight the values of silence, wisdom, and sensible socio-political agitation as largely reflected in *AOS* and *AMOP*.

Achebe's *TFA*, *AMOP* and *AOS* contain profound implicit and largely socio-political ideological meanings, which Nigeria as a nation can appropriate to make her democracy truly participatory. The analysis of the texts has also confirmed that a CDA unearths such meanings.

Key words: Chinua Achebe, Participatory democracy, Lexical metaphor, Topicalisation, Nominalisation

Word count: 497

TABLE OF CONTENTS

Title Page	i
Certification	ii
Dedication	iii
Acknowledgement	iv
Abstract	v
Table of Contents	vi
List of Tables and Figures	ix
CHAPTER ONE: GENERAL INTRODUCTION TO THE STUDY	1 - 8
1.1 Background to the Study	1 - 2
1.2 Statement of the Problem	3 - 5
1.3 Objectives of the Study	6
1.4 Scope of the Study	6
1.5 Significance of the Study	7
1.6 Methodology	7
1.7 Conclusion	8
CHAPTER TWO: A CRITICAL REVIEW OF RELATED LITERATURES AND THEORETICAL FRAMEWORK	9 - 48
2.0 Introduction	9
2.1 A Critical Review of Related Literatures	9 - 17
2.1.1 The Purpose of the Review	9
2.1.2 Delimitation of the Review and Justification	9 - 10
2.1.3 The Themes of Achebe's Novels	10 - 15
2.1.4 Achebe's Literary Prose Style in Scholarly Perspectives	15 - 16

2.1.5 Essential Insights from the Review	16 - 17
2.2 Theoretical Framework: Critical Discourse Analysis (CDA) Combined with the Systemic Functional Theory (SFT)	17 -48
2.2.1 Classification of Key Concepts	17 -18
2.2.2 Critical Discourse Analysis (CDA)	18 -36
2.2.3 Ideology as a Concept	37 - 42
2.2.4 Van Djik's Model of CDA and Dell Hymes' Ethnography of Communication	43 - 45
2.2.5 The Systemic Functional Theory (SFT)	45 - 48
2.3 Conclusion	48
CHAPTER THREE: PRELIMINARY INSIGHTS- ACHEBE AND HIS NOVELS IN CONTEXT	49 -71
3.0 Introduction	49
3.1 Biographical Profile of Chinua Achebe	49 - 52
3.2 The Novels of Achebe in Context	52 -56
3.3 The Story Lines of Achebe's <i>TFA</i> , <i>AMOP</i> and <i>AOS</i>	56 - 65
3.4 Chinua Achebe's Political Philosophy	65 - 67
3.5 Achebe's Major Ideological Perspectives in His Novels	67 - 69
3.6 Conclusion	70 - 71
CHAPTER FOUR: LINGUISTIC FORMS AND IDEOLOGIES IN ACHEBE'S <i>TFA</i> , <i>AMOP</i> AND <i>AOS</i>	72 - 152
4.0 Introduction	72
4.1 Morphological Analysis	72 - 88
4.2 Use of Lexical Metaphors	88 -105
4.3 Use of the Rhetorical Devices of Topicalisation and Nominalisation	105 -152
4.3.1 Topicalisation	106 - 135
4.3.2 Nominalisation	136 -152
4.4 Conclusion	152

CHAPTER FIVE: UNDERLYING MEANINGS AND INTERTEXTUALITY IN ACHEBE'S <i>TFA</i> , <i>AMOP</i> AND <i>AOS</i>	153 - 217
5.0 Introduction	153
5.1 Use of Passive Syntax	153 - 172
5.2 Ambiguities and Insinuations	172 - 188
5.3 Intertextual Analysis	188 - 211
5.4 Achebe's Syntactic Motifs	212 - 216
5.5 Conclusion	216 - 217
CHAPTER SIX: SUMMARY OF FINDINGS, CONCLUSION AND IMPLICATIONS OF THE STUDY	218 - 235
6.0 Introduction	218
6.1 General Highlights of the Study	218 - 219
6.2 Ideological Insights from the Study	219 - 221
6.3 MODES OF MEANING AND LINGUISTIC DEVICES	221 - 225
6.3.1 Morphological Devices	221 - 222
6.3.2 Lexical Metaphorical Devices	222 - 223
6.3.3 Topicalisation and Nominalisation Devices	223 - 224
6.3.4 Other Syntactic Devices	224 - 225
6.3.5 Ambiguity and Other Devices	225
6.4 Intertextual Characteristics	226 - 229
6.5 Achebe's Syntactic Motifs	229 - 230
6.6 Conclusion	230
6.7 Implications of the Study	230 - 235
REFERENCES	236 - 244

LIST OF TABLES AND FIGURES

LIST OF TABLES

Table 1: An Analysis of Achebe's Major Ideological Perspectives in His Novels	68
Table 2: A Morphological Analysis of Achebe's <i>TFA</i> , <i>AMOP</i> , and <i>AOS</i>	74
Table 3: A Lexical Metaphorical Analysis of Achebe's <i>TFA</i> , <i>AMOP</i> , and <i>AOS</i>	89
Table 4: An Illustration of the Linguistic Notations of Sentence Focus and Theme	107
Table 5: An Analysis of some Topicalised Expressions in Achebe's <i>TFA</i> , <i>AMOP</i> , and <i>AOS</i>	110 - 112
Table 6: An Analysis of some Nominalised Expressions in Achebe's <i>TFA</i> , <i>AMOP</i> , and <i>AOS</i>	140 - 142
Table 7: Some Topical Samples of Passive Syntax in <i>TFA</i> , <i>AMOP</i> , and <i>AOS</i>	154 - 155
Table 8: Examples of Significant Ambiguities and Insinuations Contained in Achebe's <i>TFA</i> , <i>AMOP</i> , and <i>AOS</i>	174 - 178
Table 9: Some Cut and Thrust Dialogues in <i>AOS</i> and <i>1984</i>	193 - 194
Table 10: Some Instances of the Suspense Technique in Achebe's Novels and <i>1984</i>	195 - 196
Table 11: Instances of Humour Technique and Euphemistic Expressions in Achebe's Novels	197 - 198
Table 12: Some Interesting Examples of Flashback in <i>TFA</i> and <i>1984</i>	200 - 201
Table 13: Content Samples that Illustrate Writteness or Formality of Language in Achebe's Novels and Orwellian Fictions	207 - 208

LIST OF FIGURES

Figure 1: The Relationship between the Analyst and Discourse	30
Figure 2: A Network of Topicalised Elements	109

CHAPTER ONE

GENERAL INTRODUCTION TO THE STUDY

This chapter serves to generally introduce the subject matter of this dissertation, which is a critical discourse analysis (CDA) of Achebe's *TFA*, *AMOP* and *AOS*. Hence, the chapter problematises the study and captures its general aims and objectives as well as its contributions to knowledge and other imperatives. These preliminary expositions are presented in six sections captioned: Background to the Study, Statement of the Problem, Objectives of the Study, Scope of the Study, Significance of the Study and Methodology. The details of each of the sections are provided below.

1.1 BACKGROUND TO THE STUDY

Chinua Achebe is obviously the most prominent African novelist who is also a poet, an essayist and a short story writer. His prominence in the literary world is so conspicuous that today, he has to his credit: six novels, five short stories, five poetry anthologies, six essays and five children books (Rao, et al (2007)). His literary prominence beyond quantity is anchored on quality – a quality that has since been acclaimed, internationally, to be strictly unique. Consequently, he is incontrovertibly the father of African Literature (Africasource, on-line, 2007: 1). He is also scholarly recognized as the archetypal African novelist by virtue of his first 'classic' – *Things Fall Apart (TFA)*, the archetypal African novel [Larson (1978: 27-28)].

Being Africa's greatest novelist of the 20th century (Africasource, 2007: 8), his novels have been the subject of numerous critical works over the past fifty years. In other words, his novels, over the past fifty years, have attracted much scholarly attention. Hence, many scholars have examined his novels from various perspectives to assess their worth, and by so doing, enable the general reader to appreciate their enormous merits.

The scholarly works on Achebe's novels reviewed in Chapter Two, section 1, of this study are largely thematic. In fact, only a few of them focus on style, while none of them has done a critical discourse analysis (CDA) of any one of them. Moreover, in this regard, the works are hardly analytical most of them being compilations of general remarks on the subject matter. Indeed, only Odebunmi and Ogunleye (2003: 243-251) as well as Mbisike (2002:224-233) can be considered as serious stylistic works on Achebe's novels. Nevertheless, even as serious as these works are, they are limited in scope. While the former borders on humour technique as it applies to *Anthills of the Savannah* (AOS) only, the latter studies the use of proverbial expressions in just *Arrow of God* (AOG).

Still on style, both the analytical and non-analytical works reviewed in this study that focus on Achebe's novels hold a crucial consensus opinion about them. This consensus scholarly opinion is namely that language is uniquely the pivot of Achebe's styles in his novels. However, none of the works as already signaled evinces, by means of a critical discourse analysis of any, some or all of the novels, the specific linguistic attributes as well as the ideologies and underlying meanings that so uniquely distinguish the novels from several other African fictions. In other words, the works have not yet objectified the relationships between the ideological contents of Achebe's novels and the discourse patterns reflected in the novels.

The present work, therefore, sets out to critically investigate more of the ideologies and underlying meanings mirrored in three selected novels of Chinua Achebe, the objective being to highlight these relationships and their implications for nation-building in Nigeria in addition to analytically establishing the above scholarly consensus.

1.2 STATEMENT OF THE PROBLEM

Section 1.1 above underscores the need to critically investigate the ideologies and implicit meanings in selected novels of Achebe as well as their linguistic and rhetorical features. That is, the focus of this research work is specifically on Achebe's novels. The research focuses on his novels rather than his poems, essays or short stories because the novels much more than these other works have incidentally attracted enormous scholarly attention.

Larson (1978), one of the initial and leading conventional critical works on the novels of Chinua Achebe, has thirty-nine pages that discuss *TFA* with some passing remarks on *AOG*. It also spares another nineteen pages on *TFA*, *AOG*, *A man of the people (AMOP)* and some other novels of James Ngugi and Peter Ahrahams. In all of these fifty-eight pages, the book discusses the story lines, plot structures, themes and characterization of the named novels. That is, it has nothing on both style and CDA in relation to these novels.

The above situation is virtually the same in every scholarly attention so far accorded all of Achebe's novels, separately or jointly. In fact, as already asserted, all the critical works on them are virtually thematic. For example, Rao et al, writing on-line, quoted Achebe to assert that he conveys through his novels that:

African people did not hear of culture for the first time from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty; that they had poetry and above all they had dignity (p. 1).

Rao et al, made the above assertion among several other thematic explications in two separate articles: 'Proverbs and Culture in the Novels of Chinua Achebe' and 'Culture through Language in the Novels of Chinua Achebe.'

In the above and numerous other (on-line) articles and published critical works, the writers pay minimal attention to the discourse (linguistic) styles of Achebe's novels. Indeed, all

of them merely broach that aspect of scholarship on Achebe's prose works, except as it pertains to the use of proverbs and humour technique. These two literary devices obviously constitute a simple fractional portion of Achebe's discourse styles. For instance, the only seeming statement of linguistic (discourse) style contained in the first article cited above is strictly the following:

Achebe's fiction demonstrates his preoccupation with language, not simply as a communicative device, but as a total cultural experience. At this level, language is not merely a technique. It is the embodiment of its civilization and therefore represents or dramatizes modes of perception within its cultural grouping (p. 1).

An examination of the above statement obviously reveals that it is too generalized to provide profound insights into Achebe's discourse patterns in his novels. It is also clear that the statement too promptly dovetails into a thematic assertion.

In another on-line article, 'Achebe: The Father of African Literature,' the anonymous writer in a feeble attempt to discuss Achebe's language asserts:

And it was not just the ownership of the story that was revolutionary – the language was too. Achebe's novels are part standard English, part pidgin, part language of folkore and proverb. His writing crackles with vivid, universal and yet deeply African images... "Among the Ibo the art of conversation is regarded very highly," he writes in *TFA*, and proverbs are the palm-oil with which words are eaten." (p. 1).

Again, the writer's linguistic description above is a widely generalized linguistic analysis of Achebe's prose language, which is quite inadequate in connection with Achebe's styles in his novels. Nevertheless, as generalized as it is together with numerous such other assertions, it reflects the fundamental scholarly consensus on Achebe's prose style as already stated in section 1.1. Concurring with this consensus, Ohaeto (2000:66) affirms that Achebe's use of language is distinctive, drawing on a rich oral tradition. Thus, he corroborates the notions of Rao et al, the

anonymous scholar cited above and some other unreferenced writers in connection with the language of Achebe's novels.

As accurate as scholars' consensus on Achebe's prose styles is, it certainly has not provided sufficient pedestal for a composite linguistic appreciation of these styles. Yes, for there is yet no analytical description of the language that is pivotal to the styles in question. I suppose that for the selected novels to be linguistically appreciated in the technical sense of the word, one needs a total comprehension of the nature of their author's language in terms of their syntax and semantics, morphology and other linguistic as well as rhetorical devices including lexical creativity. This supposition makes imperative, a CDA of each selected novel.

In the light of the scholarship imperatives, identified in the foregoing paragraphs, it is clearly necessary to beam a further scholarly searchlight on selected novels of Achebe. Hence, the following research questions arise:

1. (a) What prominent linguistic, rhetorical and intertextual features are identifiable in the novels and how do they connect the ideological and implicit meanings expressed in the novels?

(b) What are the major ideological and underlying (non-ideological) meanings that arise from the features identified in 1(a) and what are their socio-political implications for nation-building in Nigeria?
2. How are the linguistic and rhetorical features identified in (1b) characteristic of the novels, generally?
3. (a) Are the linguistic and rhetorical features effectively deployed in the novels?

(b) What are the pedagogical and discourse implications of the CDA done in this study?

1.3 OBJECTIVES OF THE STUDY

Given the research problems identified in section 1.2 above, the specific objectives of this research work include the following:

1. To critically investigate the ideological and underlying meanings expressed in the novels and identify the prominent linguistic and rhetorical features deployed to express them.
2. To explain how the features identified in 1 generally characterize the novels.
3. To show that the linguistic and rhetorical features identified and explained in the novels are effectively deployed, and subsequently, identify topical socio-political, pedagogical and discourse implications of the study.

1.4 SCOPE OF THE STUDY

This study is limited to Achebe's three major novels: *TFA*, *AMOP* and *AOS*, which are slated for analysis in line with our ideologically anchored theoretical framework, explicated in Section two of Chapter Two. All of them are political novels, much more than the other novels of Achebe, and so, are all sufficiently ideologically loaded to meet the analytical targets of the framework. For reasons of convenience, coherence and clarity as well as for a focused conclusion basis, their linguistic description and evaluation shall be limited in scope to the morphological, lexical, syntactic, rhetorical and semantic levels of analysis, following a theoretical framework that combines Van Dijk's (1999) CDA and M.A.K. Halliday's Systemic Functional Theory. At each of these levels, only significant discourse features are slated for analysis. Significant discourse features here refer generally to those that reflect salient ideologies and implicit meanings in the as well as those that cut across the novels.

1.5 SIGNIFICANCE OF THE STUDY

This study will serve useful general scholarly purposes. Essentially, the study will, on the basis of the CDA upon which it is based, enhance a profound appreciation of the selected literary texts. Hence, it will generally provide more profound insights regarding ideological and implicit meaning derivation from Achebe's novels. The study will further reveal that texts encode meanings at several levels, and therefore, necessitate comprehensive critical discourse analyses of literary texts from multiple perspectives, including the ideological, in order to effectively capture textual messages. Invariably, it will clearly show that a CDA unearths underlying ideologies and implicit meanings. It will also, ultimately, establish the scholarly consensus that language use is the backbone of Achebe's literary prose style as it discovers topical socio-political and other implications of its findings.

1.6 METHODOLOGY

The purposive sampling technique was applied to select Achebe's *TFA*, *AMOP* and *AOS* for this study. The three of them were selected, because they are all perceived to be rich in ideological expressions and implicit meanings. One thousand, one hundred and seventy-two (1172) lexical and structural data (sentences, clauses or phrases) with salient ideological contents and/or implicit meanings were identified in the texts. By the technique of simple random sampling, two hundred and fifty (250) of the sentences were slated for analysis, because they reflect more interesting ideological and implicit messages than the unselected ones. Thereafter, a content technique was applied by casting the die to decide whether to analyze the first, second or third sentence in each group of four. Thereafter, a content analysis of the selected sentences was done to reveal their ideological imports and implicit meanings. The analysis covered the

morphological, lexical, syntactic, rhetorical and semantic levels of Van Dijk's (1999) CDA model and followed the SFT's pattern of linguistic description.

1.7 CONCLUSION

This chapter shows that this study is undertaken to critically investigate some ideological and underlying meanings mirrored in three selected novels of Chinua Achebe with the objective of highlighting the linguistic relationships between the ideologies and meanings and the discourse patterns reflected in the novels. This objective is necessitated by the fact that many studies before this focused only on the ideologies and meanings reflected in the selected novels with no attention on their interconnection with the discourse patterns in the novels. The study is limited to three of Achebe's major novels: *TFA*, *AMOP* and *AOS*. It is necessary, because it clearly shows that texts encode meanings at several levels, and therefore, necessitate comprehensive critical discourse analyses of literary texts. As stated in Section 1.6, the purposive sampling technique was applied to select Achebe's *TFA*, *AMOP* and *AOS* for this study. The three of them were selected, because they are all perceived to be rich in ideological expressions and implicit meanings.

CHAPTER TWO

A CRITICAL REVIEW OF RELATED LITERATURES AND THEORETICAL FRAMEWORK

2.0 INTRODUCTION

Chapter Two presents a critical review of related literatures and the two-in-one theoretical framework that anchors the study: Van Dijk's Model of Critical Discourse Analysis (CDA) with Michael Halliday's Systemic Functional Theory (SFT). The chapter consists of two sections. Section One comprises five sub-sections: The Purpose of the Review, Delimitation of the Review and Justification, The Themes of Achebe's Novels, Achebe's Literary Prose Style in Scholarly Perspectives and Essential Insights from the Review. Section Two comprises five sub-sections: Clarification of Key Concepts, Critical Discourse Analysis, Ideology as a Concept, CDA and Dell Hymes Ethnography of Communication and The Systemic Functional Theory.

2.1 A CRITICAL REVIEW OF RELATED LITERATURES

2.1.1 THE PURPOSE OF THE REVIEW

The essence of this literature review is to critically review the available works that have so far been done on the novels of Chinua Achebe. It also aims to underscore the depth of the few works that focus on the styles deployed in the novels, and ultimately, to identify what today remains to be accomplished on the novels.

2.1.2 DELIMITATION OF THE REVIEW AND JUSTIFICATION

There are many scholarly works on Achebe's novels, both on the net and in form of live publications. These scholarly works belong to both foreign and local authors. Nevertheless, as numerous as the works are, only a number of them are accessible both on the net and in the

market. The works are also scarce in the academic libraries within reach. This is why the number of works contained in this review is limited in relation to the volume of scholarly attention that has been attracted by our study novels.

Again, it is worth noting that a great majority of these works, even those not covered by this review (going by their titles) are strictly thematic in content. That is, they are absolutely silent on style in connection with the novels under study. The few of them that touch on style merely broaches the subject matter.

2.1.3 THE THEMES OF ACHEBE'S NOVELS

Most obvious in the thematic assertions on Achebe's novels is certainly that they are socio-culturally anchored. This socio-cultural propensity of the novels is reflected in its raw form in virtually all instances. This raw reflection most apparent in *TFA* and *AOG* is explained generally by Achebe's largely traditional upbringing as evident in his biography. This is true since his biographers note that he was raised in the Igbo village of Ogidi in South-Eastern Nigeria (Africasource: 1) and (Ohaeto, 1997: 5-6). With specific reference to his first novel above, the socio-cultural inclination of Achebe's themes in his novels appear to be rooted in its temporal setting. Hence, an anonymous scholar writing on-line in Africasource - a literary research journal - asserts under the title: 'Achebe: Father of African Literature' that *TFA*, set in the 1890s steeps the reader in the ancient ways of Achebe's Igbo people.

The same anonymous scholar above outlines the centre-points of the themes of Achebe's foremost novel in this way:

The trilogy would relate the colonial destruction of Africa in three acts:
the land as it was before the white man, the arrival of the missionaries ...
and finally the internalization by Africans of colonial ways.

____(Africasource: 2)

The trilogy in the quotation refers to Achebe's initial plot structure for *TFA*, which he later split to give birth to two additional novels. *No Longer at Ease* and *AOG*. Continuing his thematic periscope, the same scholar states:

In *A Man of the People* and *Anthills of the Savannah*, He (Achebe) tears into the greed, egomania, lust and laziness of post-independent African rulers, giving us a chronicle of Nigeria's descent into autocratic rule under which it still labours today. In those books ... he has been a consistent irritant to the powerful. (Ibid: 2-3).

Africasource, an on-line publication, as part of its biographical notations on 'Chinua Achebe,' makes the following thematic assertions on his novels:

Things Fall Apart: The book as a whole creates for the reader such vivid picture of Ibo life that the plot and characters are little more than symbols representing a way of life lost irrevocably within living memory. (p. 3).

No Longer at Ease: ... *No Longer at Ease*, is about a civil servant who is embroiled in the corruption of Lagos to reflect the challenges facing a new generation on the threshold of Nigerian independence. Having shown his acumen for portraying traditional Igbo culture, Achebe demonstrated in his sophomore work an ability to depict modern Nigerian life (p. 4).

Arrow of God: ... Like its predecessors, it explores the intersections of Igbo tradition and European Christianity (p.4).

A Man of the people: A bleak satire in an unnamed African state which has just attained independence. As the protagonist is seduced by corruption and the satisfaction of his personal desires, the nation around him fall victim to a military coup.(p. 5).

Anthills of the Savannah: ... *Anthills of the Savannah*, about a military coup in a fictional West African nation of Kangan... "in a powerful fusion of myths, legends and modern styles, Achebe has written a book which is wise, exciting and essential, a powerful antidote to, the cynical commentators from 'overseas' who see nothing ever good of Africa (p. 6).

Rao, J.V. et al, in their own thematic sketch in the post-colonial web note that:

Achebe's novels let us have a close and real picture of past and present African life with all their pains, pleasures and puzzles with immediacy and force (p. 1).

Rao's assertion mirrors the wide thematic focus of Achebe's novels suggesting that although the geographical setting of the novels is firmly rooted in a Nigerian (Igbo) socio-cultural milieu their audience is not exclusively Nigerian or even African. Hence, Larson (1978: 27) with reference to *TFA* states that:

Achebe's novel, however, had been written not for a Nigerian reading audience, nor even for an African reading audience, but to a large extent, for readers outside of Africa.

Larson's assertion appears to justify his scholarly position that *TFA* during its first thirteen years of life came to be regarded not just as simply a classic, but as the archetypal African novel. It consequently captures the 'Africanness' that characterizes all its sisters-novels. Yes, since part of its descriptive contents has it that:

The coming of the white man and the initial disintegration of traditional African society as a consequence of that – is typical of the breakdown all African societies have experienced at one time or another as a result of their exposure to the west (ibid: 28).

AOG further echoes that which is African in the themes of Achebe's novel. Thus, it is reputed to be:

A novel that synthesized the mythic, religious, cultural, economic and social traditions of the Igbo in a bid to explore the African condition (Ohaeto, 1997: 99).

The themes of Achebe's novels's, it must be stated, are not exclusively socio-cultural in nature, eventhough they are all deeply socio-culturally rooted. See (Asomba, 2001: 6). This is evident in *No Longer at Ease*, *AMOP* and *AOS*. All of the three give both socio-cultural and political messages. See *Africasource* above. Also Ohaeto (1997: 105), making specific reference to *AMOP* identifies the novel as a social, political and cultural satire. This identification agrees with Heinemann Educational Books' assessment of the novel on its day of publication (17-01-1966) as 'a hilarious yet disturbing satire on corrupt government and the 'cult of personality' in an unnamed newly independent African state,' (ibid: 108). For Ojinmah (1991), corrupt government and cult of personality translate to gross abuse of power and privilege. Hence, he asserts that the import of Achebe's fictions is that things will always fall apart until 'our people' (Africans) understand the responsibility which power imposes on those who exercise it. This literary diagnostic deduction is mirrored in Achebe (1973:1-4), Irele (1965:321-348), Povey (1972:97-112), Wattie (1979:69-74), Obiechina (1969:24-35) and Ogbonnaya (1984). Ojinmah's conclusive assertion is certainly incontrovertible and points to the ideological coloration in Achebe's narratives, and so, forms the springboard for the present study.

Beyond the political and the socio-cultural, there is, moreover, a prophetic dimension to Achebe's themes in his novels. This prophetic dimension is encapsulated in *AMOP* and *AOS*. Hence, J.P. Clark – Achebe's very close friend – after going through the former before its publication enthusiastically observed:

Chinua, I know you are a prophet. Everything in this book has happened, except a military coup (Ohaeto, 1997: 109).

This prophetic thematic dimension became manifest in the January, 1966 military coup in Nigeria led by Major Chukwuma Kaduna Nzeogwu, which occurred on the Saturday immediately following the Friday on which Clark made his apt observation. That Clark pointed it

out presupposes that there is sufficient proof in the novel indicating that Achebe anticipated a military coup in Nigeria, sooner or later when he conceived the plot of *AMOP*.

Achebe's prophetic theme in connection with *AOS* is visionary rather than predictive or prognostic. In the novel, he foresees and expresses hope for Africa against all her present odds, - hope in African women, hope in African youths, hope for , and hope in African literature, Consequently, Ohaeto (1997: 252-253) asserts that the story of the novel is:

woven with thematic strands that include love, hate, passion and friendship. Such a potent mixture often results in violence, especially with political and natural disasters as part of the background of the novel. In Achebe's fable, the perennial city and village conflicts as well as military and civilian confrontations dramatize the tension of modern Africa.

Continuing, Ohaeto further states:

This is also a novel of hope for the author shows that even the most devastating political and emotional turmoil gives way to renewal. Achebe's quintessential Africa in the novel includes the view of struggle as useful, especially when it issues a statement through which resistance becomes known (as seen in) the magnification of the female characters, the utilization of memory, the anatomy of power and hope in the young and the future.

Another of Achebe's themes explored mainly in *TFA* is that Africa's contact with her colonial masters came with a new civilization that critically altered her beliefs, laws and customs (Asomba, 2001: 38).

The themes of Achebe's novels, going by Ayo's (2005: 88) postulation group them into three categories – categories into which African literary works are generally classified. By this classification, all of them but one can be typified as novels of cultural nationalism and novels of post-independence disillusionment. The exception, which is *TFA*, is a novel of anti-colonialism. All of them, therefore, in combination, give broad-based messages to their readers. Hence, by writing them, Achebe in very strong terms urges his readers especially Africans to

strive to achieve individual and collective self-assertion; resist undue colonial influence; shatter the shackles of post-colonial and neo-colonial ideological delusion and rise to the challenges of modern nationalism. Put succinctly, Achebe's novels, in other words, constitute both assertive and protest literatures. This thematic summary is the precise import of Olufunwa (2004: 523-540) corroborated in Balogun (2003: 221-231) as well as Odebunmi (2003: 243-251).

2.1.4 ACHEBE'S LITERARY PROSE STYLE IN SCHOLARLY PERSPECTIVES

With regard to style, there is yet, to the best of my knowledge, no comprehensive stylistic study of Achebe's novels. The few scholarly works on them that cared to touch on their styles dwell more on the literary stylistic perspective. Moreover, even their literary analysis of the novels is not profound except as it relates to the use of proverbial expressions.

Regarding the application of humour technique, only Odebunmi and Ogunleye (2003: 243-251) have done an appreciable work. Nevertheless, their analysis focuses on *AOS*, only. *Time and Tide* – an on-line literary magazine – notes that Mr. Achebe's style is a model for aspirants (p. 3). Dwelling further on the subject matter the magazine merely notes that:

The style of Achebe's fiction draws heavily on the oral tradition of the Igbo people. He weaves folktales into the fabric of his stories, illuminating community values in both the content and the form of the storytelling Another hallmark of Achebe's style is the use of proverbs, which often illustrates the values of the rural Igbo tradition. He sprinkles them throughout the narrative repeating points made in conversation. (p. 7).

Rao et al, in their own stylistic description of Achebe's novels state just the following:

The language acquires naturalness despite frequent allusions to African terms mostly because he is adept in integrating the African panorama into English ... the use of idioms lends Achebe's language and style a native flavour and force. His language is a major component of his artistic strategy, which not only enriches the English language but (also) gives the reader the experience of a whole culture. ____ (The Postcolonial Web: 4-5, 7).

A critical consideration of the above stylistic descriptions with reference to Achebe's novels surely reveals that they are indeed quite generalized and are virtually literary in approach. Nevertheless, as generalized as the descriptions are, they underscore, as I have already asserted, the scholarly consensus that language is the pivot that propels Achebe's styles in his novels. This language, howbeit, as stylistically deployed in Achebe's novels, is yet to be analyzed by means CDA techniques.

2.1.5 ESSENTIAL INSIGHTS FROM THE REVIEW

This literature review has captured the following about the novels of Chinua Achebe:

1. Their subject matter and themes
2. Their temporal and geographical setting
3. Their literary (discourse) genres
4. Their audience
5. Their typology, albeit, partly
6. Fragmental linguistic and literary stylistic insights.

Inversely, the review is in want of these scholarly imperatives:

1. Their ideological contents and underlying meanings
2. Their diverse linguistic and literary features beyond the use of proverbs and humour
3. Those stylistic (syntactic) features peculiar to Achebe
4. Fresh and profound interpretation of their numerous proverbial expressions
5. Their composite typology

The above ‘unknowns’ about Achebe’s novels certainly necessitate this present study, which objectifies the first and the fourth, partly. Moreover, concurring with critical linguists, the study will, like every other CDA, unearth the underlying ideologies and meanings contained in three of Achebe’s novels.

2.2 THEORETICAL FRAMEWORK: CRITICAL DISCOURSE ANALYSIS (CDA) COMBINED WITH THE SYSTEMIC FUNCTIONAL THEORY (SFT)

2.2.1 CLARIFICATION OF KEY CONCEPTS

It is obviously pertinent to begin this theoretical framework by providing some insights into the meanings of discourse and discourse analysis (DA), before explicating what makes the later critical in section 2.2.1, since CDA is the purpose of this project. Again, since CDA is meaning-driven, section 2.2.2 succinctly dwells on M.A.K. Halliday’s Systemic Functional Theory, which is a semantics-anchored grammatical theory.

There are several definitions of discourse and discourse analysis, some of which are reproduced or formulated below beginning with the former:

- 1 Discourse is language in use. (Brown&Yule, 1984:1)
- 2 Discourse, in functional linguistic terms, comprises all transactional and interactional exchanges between any two parties. (cf. *ibid*: 1)
- 3 Discourse refers to both oral and written communication. (cf. *ibid*: ix&68)
- 4 Discourse refers to conversation or any constructed text. (cf. *ibid*:70-71)
- 5 Discourse occurs either as a monologue or dialogue. (Onadeko, 2002:276)
- 6 Discourse is a general term for language use in an act of communication. (Richards et al (1985)
- 7 Discourse refers to language as action. (Threadgold, 2000:14)
- 8 Discourse means specific collective utterances or statements of interlocutors (*ibid*).

- 9 Discourse consists of the words used in language as well as other grammatical units, which help to shape our identities, relationships and systems of knowledge and belief. (Fairclough, 2000)
- 10 Discourse refers to stretches of utterance or texts.
- 11 Discourse analysis is... the analysis of language in use. (Brown&Yule, 1983:1)
- 12 Discourse analysis is an examination of how language is used to communicate and in particular how addressers construct linguistic messages for addressees and how addressees work on linguistic messages in order to interpret them. (ibid: ix)
- 13 Discourse analysis is an intellectual linguistic exercise carried out by the descriptive linguist to account for how forms of language are used in communication. (cf. ibid: ix)
- 14 Discourse analysis includes, but is not limited to conversational analysis: conversational analysis as expounded in Coulthard (1985), Grice (1967), Clark&Clark (1977) and Richards & Schmidt (1983).

2.2.2 CRITICAL DISCOURSE ANALYSIS (CDA)

This exposition operationalizes no. 8 definition of discourse. The definition is operationalized, because it approximates the analytical objectives of CDA. CDA, simply defined, is ‘criticalized’ DA. In other words, a CDA is a DA done, following criticalist tradition. This tradition integrates DA with radical social and cultural theories. The technicalities of this integration can not be effectively grasped without a profound elucidation of CDA as both a theoretical and methodological construct. Hence, the subsequent paragraphs of this section delve into this elucidation.

CDA is ideologically rooted. Consequently, it basically adopts Van Dijk’s (1996) ideological schema, which holds that ideologies as interpretation frameworks organize sets of attitude about elements of modern society, and therefore, provides the cognitive foundation for the attitudes of various societal groups in furtherance of their own goals and interests. CDA is

anchored on Habermas's (1973) Critical Theory (CT). It is an offshoot of Critical Linguistics (CL) - an instrumental linguistics. CDA is anchored on CT because CL, from which it takes its root originated from CT. CT advocates a social constructionist's view of language. A social constructionist's view of language advances the notion that:

Realities and subjectivities are constructed in and by language. Hence, subjects construct themselves and the worlds they inhabit in their every day use of language, thus, constructing and deconstructing power relations in narrativity. Similarly, that which is considered the social and the cultural are constructed and deconstructed. Consequently, changing narratives, telling stories differently might change the social world just as the goal of work on and with language is a politics committed to social change via what is called a semiotic labour on and with texts by Eco (1979). — Threadgold (2000: 1)

The above evinces that for us to firmly grasp the import and technicalities of CDA, we require a profound understanding of the concerns of CL. Hence, we proceed to further explicate CL.

As already noted, CL is an instrumental linguistics. In other words, it is not an 'autonomous linguistics.' Nevertheless, as Halliday (1978: 36) has noted, it does not conflict with or contradict autonomous linguistics. It does not contradict autonomous linguistics because in applying its principles, one also learns about the nature of language as a whole phenomenon. M. A. K. Halliday 'signaled' the birth of CL, when in an interview with Herman Parret, he muted the possibility of an instrumental linguistics. According to him, instrumental linguistics refers to the study of language for understanding something else.

In the light of Halliday's signal, CL emerged from Fowler et al's publication of *Language and Control* in 1979. Relying significantly on the analytical tool kits of contemporary Marxism, post-structuralism and deconstructionism, Fowler's book presents CL as focusing on the social determination of ideology, the constraining role of language in socialization and the theory and practice of representation. The book also posits that all representation (texts) is mediated or moulded by the value-systems ingrained in the medium of representation (language).

Thus, CL challenges common sense by pointing out that something could have been represented in some other way with a very different significance (meaning). Threadgold (2000:13), citing Fairclough (1992), provides us with a profound insight into the fundamentals of CL as follows:

Critical Linguistics is concerned to read the meanings in texts as the realization of social processes, seeing texts as functioning ideologically and politically in relation to their contexts. This is very much an approach in which discourse is text, but there is too little emphasis on the production and interpretation of texts, a too ready assumption of the transparent relationship between textual features and social meanings and a neglect of discourse as a domain of social struggle or of the ways in which changes in discourse might be related to wider processes of social and cultural change. There is also a typical Marxist top-down view of ideology and power and an emphasis on social struggle rather than social action, social reproduction rather than social transformation.

What makes CL critical? According to Connerton (1976: 18, 20), CL is critical because in it:

Criticism is brought to bear on objects of experience whose objectivity is called to question; the criticism in it posits that there is a degree of inbuilt deformity which masquerades as reality. Thus, it seeks to remove this distortion, and thereby, make possible the liberation of what has been distorted. Hence, it entails a conception of emancipation.

The above postulation follows the submission of the Frankfurt school of thought on the sense of what is 'critique' in the social sciences. It translates to the idea that in a text, CL aims at unearthing underlying meanings. In the words of Connerton (ibid), it aims at changing or even removing the conditions of what is considered to be a false or distorted consciousness ..., it renders transparent what had previously been hidden.'

So far, the foregoing explication on CL indicates that texts, Achebe's novels, for instance, can be subjected to Critical Linguistic Analysis (CDA). Hence, the following questions arise: What and what constitute CLA methods and procedure? The first point to note in this regard is that CLA is not a discovery procedure. It is rather a descriptive exercise. That is, it

basically involves a linguistic description with reference to a given text. Nevertheless, before the linguistic description, the analyst, with the theory of productive consumption, should first secure a sound contextual understanding of the text employing relevant discourse experience. Employing relevant discourse experience entails deploying shared knowledge or mutual contextual beliefs (MCBs) to arrive at an acceptable textual interpretation. This goes to depict all conventional and conversational implicatures in the text in line with Grice's (1995) pragmatic postulations. Thus, no underlying or implicit meaning of the text can be omitted. The sound contextual understanding expected of the analyst goes beyond the linguistic to the context of situation in line with Labov and Fanshel's (1977) 'general propositions' for discourse analysis. The context of situation, it must be noted, should be analyzed to specify the relevant historical, economic, institutional and other circumstances that distinctly and/or collectively impact on textual meaning.

Still before linguistic description, the analyst should approach the text as a type of discursive practice (a letter, for example) and as a document such as a constitution. This serves to generally anchor the analysis, crucially, on ideological relativity of representation, (Fowler, 1987: 9-10).

Ultimately, the analyst should and must not regard language as traditionally understood by linguists, but should rather look beyond the formal structure of language as an abstract system. This is the automatic implication of the instrumental nature of CL which is guaranteed only by instantiating the practical interaction of language and context, i.e., by contextually situating the textual content. (ibid.)

How effective is CLA? CLA is quite effective. This is so because it equips the analyst with sufficient competence for a demystificatory reading of any ideology-laden text. It is most effective if it is modelled on Halliday's Systemic-Functional (grammar) Theory. Modelled as

such, the general premise is that function determines form. Hence, the analyst should and must identify and explain every ideological import of a text, most clearly mapped out by observable and well described linguistic forms such as vocabulary and clause structures. This involves the employment of the linguistic methodological tools of lexical classification and transitivity with focus on ideational language function. (ibid: 11). Moreover, Hallidayan grammar is a highly contextualized functional semantics-driven grammar model. Hence, CLA, relying heavily on the context of situation, cannot derive a better inspiration from any other grammatical theory.

Are there any interconnections between CL and the analysis of discourse style? Obviously, there are several intersections between both of them. Both of them share much common ground, since they both partly constitute the sub-fields of Applied Linguistics. Hence, both of them are, primarily, methods of textual analysis and interpretation. As such, they are both interested in how utterances or statements are made. Again, both of them are interested in the linguistic concepts of register and transitivity. Their common interest in register is mainly in terms of contextual lexical deployments in discourse. In mutually focusing on register, they both explore the widespread interconnections between register and power. As a result, in registerial analysis, both of them seek to evince that words can be twisted to reshape language. In other words, words can be used in such a way to shroud the real message of a writer/speaker as evident in the short passage below in which *load* and *items* synonymously refer to human beings, directly or indirectly:

The normal load is nine per square metre. In Saurer vehicles, which are very spacious, loading to full capacity will affect the vehicle's capacity. A reduction in capacity seems necessary, rather than, as hitherto, reducing the number of items loaded. __ an excerpt from Lanzmann (1885): a genocide test report, involving a prototype van designed to pump poisonous exhaust fumes into its own rear.

Their interconnectivity is such that the only point of dispersion between them is that while CL anchors on ideological relativity as shown above and is illuminated by it, discourse style analysis relies heavily on the application of models of language to achieve its analysis and interpretation of texts. See Kingman (1988), Fairclough (1989), Fowler (1992) and Simpson (1993).

At this juncture, we advance to elucidate CDA. As already stated, CDA is anchored on CT and stems from CL. As such it differs from conventional Discourse Analysis (DA), which derives from post-structuralist philosophies and theories, going by scholarly indices in Cultural Studies. (Threadgold, 2000: 2) The onset of CDA was heralded by Foucault's (1991) reaction to Halliday's Functional Linguistics (FL). He reacted, scholarly, to Halliday's theory of language as a social semiotic. Following his reaction, scholars, in the early 1990s, considered it necessary to rethink FL in the light of his work on discourse, institutions and power, and also in the light of Bakhtin's (1986) work on heteroglossia and other related publications. The outcome of this rethinking is a new focus on textual interpretation and production together with a new understanding of the crucial importance of inter-textuality and subjectivity in connection with discursive processes involving struggle and change. Thus a functional theory of language emerged as a way of grounding DA in a flexible linguistic analysis integrated with radical social and cultural theories. This theory was later termed "CDA" by Norman Fairclough. This is evident in his Australian work by which he produced a theory of discourse and social change, drawing on Foucault and a number of neo-Marxist and other social theorists who brought together a version of FL with sophisticated social and cultural theories, all of which now constitute CDA. See Dellinger (1995: 14-15), Fairclough (1995a), Kress/Threadgold (1988) and Thibault (1991).

Given the above CDA background, it is clear that its fundamental objective is to enhance textual comprehension beyond linguistic knowledge. This agrees with Kaplan's (1990:1) assertion that:

The text, whether written or oral is a multidimensional structure and any text is layered like a sheet of thick plywood consisting of different thin sheets lying at different angles to each other. The basics of a text consist of syntax and lexicon; its grammar, morphology, phonology and semantics. However, the understanding ... of grammar and lexicon does not constitute the understanding of ... text.

Consequently, CDA goes beyond linguistic knowledge to provide profound insight into the tenor of discourse in a text. Hence, Kaplan (ibid) further submits that rhetoric intent, coherence and the world-view that author and receptor bring to the text are essential.

Again, according to Dellinger (1995: 1):

The comprehension of meaning ... lies not in the text itself, but in the complex interaction between the author's intent and his/her performative ability to encode that intent and the receptor's intent and his/her performative ability not only to decode the author's intent but to mesh his/her own intent with the author's.

Inherent in Kaplan and Dellinger's postulations above is the fact that mutual contextual beliefs (MCBs) and ideology are essential factors in CDA. Both of them are essential because they deepen textual comprehension. Hence, in the appropriation of CDA to analyze a text, the analyst must focus on the MCBs and ideologies that impinge on textual meaning. Ideology is particularly of interest in CDA because it unavoidably shapes textual construction by virtue of which it largely influences textual meaning. This is why Dellinger (ibid: 2-10) expends much space and time to explicate the place of ideology in CDA. In order to firmly grasp this indispensable point about CDA, let us take further insights from Dellinger's exposition:

In most interactions, users of language bring with them different dispositions toward language, which are closely related to social positionings Language can never appear by itself; it always appears as the representative of a system of linguistic terms, which themselves realize the discursive and ideological systems The speaker (or writer) expresses ideological content in texts and so does the linguistic form of the text Texts are selected and organized syntactic forms whose content structure reflect the ideological organization of a particular area of social life.

Dellinger's views are corroborated by Thompson (2002) who holds that CDA depicts the correlation between language use and the exercise of power, especially political power.

Still on the fundamental objectives of CDA, let us assert that while most forms of DA aims at providing a better understanding of socio-cultural background of texts, CDA targets to render accounts of the production, internal structure and overall textual organization. Therefore, CDA in tandem with Dellinger's view, thrives on precise analysis as well as the descriptions of the materiality of language. All of these go with unearthing implicit textual meanings which may correspond with what Van Dijk terms underlying ideologies. To underscore the significance of "the systematic analysis of implicitness," Van Dijk states in his thesis that:

The text is really like an iceberg of information and it is really only the tip which is actually expressed in words and sentences. The rest is assumed to be supplied by the knowledge scripts and models of the ... users, and therefore, usually left unsaid.

Nevertheless, the analyst must be extremely cautious dealing with implicitness in a text. This is crucial because implied messages or implicatures are subject to misinterpretation, depending on the cultural background of the analyst versus that of the author. Hence, Van Dijk, with the example of television news broadcasting affirms that the hidden messages which accompany news content are taken for granted by one culture, but interpreted differently or misinterpreted altogether or even overlooked entirely by another.

CDA just like CL is interested in registers as well as lexical choice or diction. This is so because both linguistic elements also help to determine textual interpretation. Kress (1990) corroborates this claim. With reference to television news, he acknowledges that:

Some reports are guided by the metaphor of a military clash. One side is cast by the journalist as “enemy” and the other as “friend” or “protector.” So the police “guard” the ground which the protesters attempt to “invade” or “storm.” In this way (i.e., by the newscaster’s register/choice of words, which may be positive or negative), the newscast audience’s perceptions of the text are structured so that they will not regard the report as simply reporting the facts ..., but will also structure their interpretation.

Note from Van Dijk and Kress’s postulations above that CDA is an interdisciplinary analytical tool. That is, it is used beyond the domain of Linguistics for the purpose of analyzing and interpreting texts. Hence, it finds application in Mass Communication, Cultural Studies, Social Sciences and several others. It is therefore, an instrumental (applied) linguistics just like CL.

This is not to say, however, that there are no points of deviation between CL and CDA. As noted in the historical background of CDA, it is apparent that the intertextual and subjective features of a text are among what the analyst should look out for in the course of analyzing the text. On the other hand, CL has no business with intertextuality and subjectivity. Intertextuality, concurring with Threadgold (1997: 15) refers to a new interest in understanding not just the working of individual texts, but also the ways in which they are traversed by traces of and enter into networks of other texts ... to form part of the hegemonic discursive structures which form social realities, subjectivities (author’s personal sentiments) and bodies. Simply put intertextuality is a crucial way of linking texts and contexts. It identifies mutual textual features.

CDA, also, involves the analysis of texture – the structure and organization of a text. This includes structures beyond the sentence in accordance with Halliday and Hasan’s notion of cohesion and conversational analysis. (Halliday, 1978, 1985 and Fairclough 1995a: 188). In other

words, every CDA must shed much light on a text regarding the field, tenor and mode of discourse. This is necessary since it aids a good intertextual analysis. The analysis of texture is also necessitated because no discourse can be understood except in relation to orders of discourse. Orders of discourse refer to larger discursive formations – narratives, genres (discourse styles) and discourse (specific collective utterances or statements of interlocutors). Discourse in this context refers to language in use in social process or language as action, according to Threadgold (2000: 14).

For an unambiguous understanding of CDA, note here that it is both a theory and a methodology. As a theory, it springs from and includes Hallidayan FL and other theories of language such as poststructuralism, postmodernism, deconstructionism, feminism and pragmatism. Essentially, as a theory, it combines Marxist theory of discourse with (conventional) linguistic methods of text analysis. Also, as a theory, CDA is highly contextualized and interpretative.

For proper interpretation, it thrives on the various theoretical approaches that underpin its application. This agrees with Wodak (2001: 2) who points to the heterogeneity of methodological and theoretical approaches in CDA. These various theoretical approaches, from the point of view of Wetherell/Taylor/Yates (2001) include conversation analysis, discursive psychology, Faucauldian research, CDA/CL, interactional CDA model, sociolinguistics, FL toolkits, the ethnography of speaking and Bakhtinian research. Concurring with Wetherell (2001: 83), we adduce that CDA is creative if deployed in a combination of compatible approaches. Nevertheless, nothing in this dissertation proscribes the adoption of a single theoretical perspective even in the light of our further expositions in subsequent paragraph.

As a methodology, CDA serves as a tool for the analysis of texts which is replicable, systematic and verifiable (Threadgold 2000: 5). CDA method of text analysis is not necessarily a

clear-cut method. That is, it is in itself made up of varieties of methodological frameworks. This is so, because CDA ceases to be critical if it appropriates a unilateral method. See Wodak (2002: 2) as well as Van Dijk (2006: 95). On text analysis, Foucault distinguishes between discourse form and discourse content. In his view discourse form is akin to what the architecture of a prison yard is to the prison yard, while discourse content relates to what prisoners are to the prison yard, i.e., the substance of the discourse – the field or subject matter of discourse as well as discourse themes.

The subsequent paragraphs of this exposition unfolds integrated CDA theoretical and methodological perspectives together with other necessary explications as well as Van Dijk's (1999) CDA model, which will specifically guide the analysis of three of Achebe's novels selected for this study. We begin with our view of discourse as a linguistic concept and related scholarly CDA definitions.

Discourse refers to both intra-personal and inter-personal verbal self-expressions, which could be written or oral. Discourses can be used to assert power and knowledge or to resist and criticize power. Discourses are also used for the development of new knowledge just as they are used to signal power relations among nations by which some nations like the United States of America (USA) are considered hegemonic, while others are labelled subservient or weak. Given the power of both the spoken or written word, CDA is necessary for describing, interpreting, analyzing and critiquing social life reflected in a text (Luke, 1997). To Van Dijk (1988), CDA is concerned with studying and analyzing written texts and spoken words to reveal the discursive sources of power, dominance, inequality and bias and how these sources are initiated, maintained, reproduced and transformed within specific social, economic, political and historical contexts. In McGregor's (2003) view, CDA tries to illuminate ways in which the dominant forces in a society construct versions of reality that favour their interests. Consequently, the

ultimate goal of CDA is to alert the victims of such oppression and encourage them to resist and transform their life. [Cf. Foucault (2000) and McGregor (2003)] This corroborates Fairclough's (1989) and (1993) position that CDA aims to systematically explore often opaque relationships between discursive practices, texts and events and wider social and cultural structures, relations and processes. It strives to explore how these non-transparent relationships are a factor in securing power and hegemony, and it draws attention to power imbalances, social inequities, non-democratic practices and other injustices in hopes of spurring people to corrective actions. Hence, Thompson (2002) opines that oppression, repression and marginalization go unchallenged if the text is not critically analyzed to reveal power relations and dominance. From the above scholarly notions, and following Fairclough (2000), we recognize three central tenets of CDA. These central tenets of CDA shape and constrain discourse. They include:

1. Social Structure – class, status, age, ethnic identity and gender.
2. Culture – professional and non-professional culture.
3. Discourse – the words we use in language as well as other grammatical units which help to shape our identities, relationships and systems of knowledge and beliefs.

In the same vein, we identify CDA to operate at three levels as outlined below:

1. The actual text – the record of a communicative event that involves the presentation of facts and beliefs.
2. The discursive practices – the process involved in creating, writing, speaking, reading and hearing.
3. The larger social context that bears upon the text and discourse practices.

The three levels are respectively also referred to as the micro, meso and macro levels of analysis. Nos. 2 and 3 levels of CDA are discussed in more detail. Discursive practices refer to rules,

norms and mental models of socially acceptable behaviour in specific roles or relationships used to produce, receive and interpret the text. They are the spoken and unspoken rules and conventions that govern how individuals learn to think, act and speak in all the social positions they occupy in life. They involve ways of being in the world that signify specific and recognizable social identities (Alvermann, Commeyras Young, Randall and Hinson, 1977) and Gee (1990). The larger social contexts, concurring with Huckin (1997), comprise distinct settings where discourse occurs such as marketplace, classroom, playground, church and conferences. Each of these has its own set of conventions that determine rights and obligations. Rights and obligations refer to what each individual is allowed and is expected to do – liberties and responsibilities. In the light of the foregoing details, the text is obviously more than just words on a page. It discloses how those words are used in specific social contexts.

Let us note at this juncture that criticalist analysts should be self-reflexive. This means their being aware of the ideological imperatives and epistemological presuppositions that go with their analyses as well as their own subjective, intersubjective and normative reference claims (Kinchebe and McLaren 1994: 140 as cited in Locke, 2004: 35-36). That is, a relationship exists between the analyst and discourse. The relationship between the analyst and discourse is dialectically represented in figure 1 below:

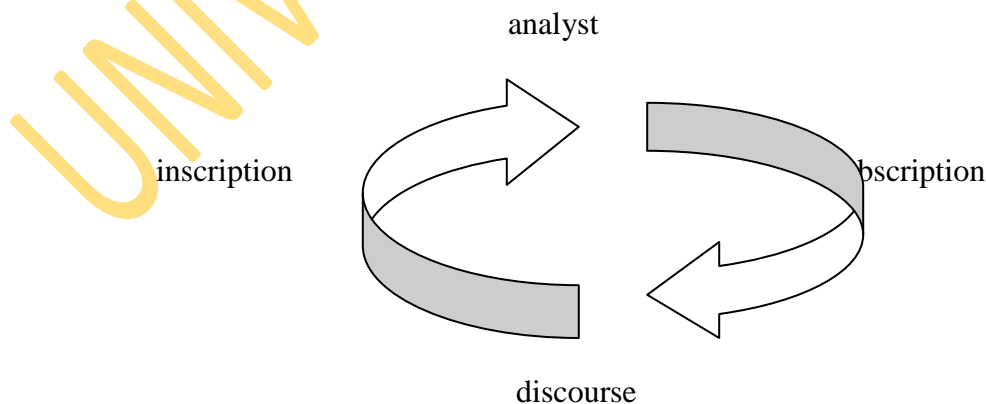


Figure 1: The Relationship between Analyst and Discourse (Adapted from Locke, 2004:36).

To carry out an effective CDA of a text, the analyst requires some skills or techniques. The basic principle that guides the application of the required CDA techniques is that how we write and say what we write and say is not arbitrary, but purposeful, whether or not the choices are conscious or unconscious (Sheyholilami, 2001). Let us also note, following Fairclough (2002), that in a CDA of an oral discourse, the analyst can also focus on body language, utterances, symbols, visual images and other forms of semiosis (signs and symbols). This, notwithstanding, nevertheless, the analyses of our selected texts will be guided only by those CDA techniques applicable to written discourse.

There are other principles that guide the application of CDA techniques. Huckin (1997) prescribes that the analyst first reads the text, uncritically like an undiscerning reader, and thereafter, proceeds to read it in a critical manner. This mirrors Princes' (2002) own precept which stipulates that engagement without estrangement is to submit to the power of the text, regardless of one's own position. This is a valid precept because violating it translates to accepting the ideologies and messages advanced by the text, i.e., offering unquestioning support of the status quo in the society. Hence it is absolutely imperative to re-read the text with critical eyes which entails revisiting it at different levels, raising questions about it, imagining how differently it could have been constructed and mentally comparing it to related texts. It is also basically necessary that the analyst does not decipher the text word by word. The text should rather be typified. This is mandatory since its genre-orientation has its own style and other characteristic features. Next, in accordance with Huckin (1997), the analyst should frame the textual details into a coherent whole. In other words, the analyst should identify the author's points of view, i.e., his ideological perspectives, angle or slant. Framing is accomplished by the following revealing procedures:

1. Pinpointing the foregrounded and backgrounded features of the text. These are those features that receive textual prominence by being emphasized or de-emphasized.
2. Neglecting the negligible in the text.
3. Identifying all the presuppositions in the text, i.e., what could have been said that is missing in the text.
4. Figuring out a justification for each presupposition.
5. Analysis of key registers and content words.

Immediately after framing, follows minute levels of analysis involving sentential, phrasal and lexical analyses. Again, Huckling (1997) provides us with the procedures for this detailed analysis as spelt out below:

1. Begin with topicalization as deployed in the text. Topicalization is essential since it reflects perspectives that influence the reader's perception.
2. Agency analysis comes next. Identifying and explaining power relations: Who is in power over whom? Whom and whom are depicted as powerless or passive?
3. Identify and explain nominalization features in the text. Doing so reveals crucial omission of information about agents of power.
4. Identify and explain passivity in the text-passive syntax. Passive agentlessness reflects major omission of facts done on purpose.
5. Articulate the analysis of the textual presuppositions identified and justified at framing stage.
6. Identify and explain all insinuations (ambiguities) contained in the text. Ambiguities are necessary because they are suggestive, being open to more than one interpretation. That is, they insinuate, and insinuations misappropriate power in disfavour of the less privileged.
7. Identify and explain essential lexical connotations in the text. Lexical connotations should be analyzed because they convey cultural or ideological prejudices. To do this effectively, the analyst must pay particular attention to the positive and negative imports of content words of interest. For example, the words: protestors and demonstrators are synonyms, but they carry negative and positive imports respectively. Hence, each of them used in a report refers to a group of agitators who march on the streets to evince their convictions on a given issue paints quite a different picture of the group in the mind of the audience.

8. Identify and explain modality as deployed in the text. Doing this X-rays the tone of the text to reveal the degree of certainty or authority. Check out for such words as may, could, will certainly, must and such phrases as without a doubt, it's possible that, it may be that. Note that the mood of heavy-handed authorities can be indicated by simply choosing modal verbs or phrases that assert or deny possibility, impossibility, contingency or necessity of their oppressive propensities.
9. Engage in crucial registerial and lexical analysis, bearing in mind that words are never neutral and that words can be twisted to transform language which critically affect textual meaning.

Van Dijk's (1999) CDA model largely corroborates Huckin's (1997) postulations above. The model is adopted as the main analytical tool for this study, because it enhances a broad social, cognitive, as well as political interpretation and explanation of the (underlying) ideologies reflected in texts. As referenced in Massi (2001), it specifies as follows:

- 1 Investigate word inflection, derivation, formation as well as neologism at the morphological Level.
- 2 At the lexico-semantic level, analyze lexical choice and variation as well as use of lexical metaphors.
- 3 At the syntactic level, do the following:
 - (a) Proceed to agency analysis by identifying and explaining power relations in the text.
 - (b) Identify and explain nominalization features in the text to reveal crucial omission of information about agents of power.
 - (c) Investigate topicalization as deployed in the text since it reflects perspectives that influence the reader's perception.
 - (d) Analyze word order as conventionally applicable to English, i.e., grammaticality.
 - (e) Identify and explain all ambiguities or insinuations contained in the text to depict misappropriation of power to the detriment of the downtrodden.
 - (f) Analyze every instance of impersonalization and subjectivity to depict deliberate omission of facts achieved by means of agentlessness and also identify every instance of prejudice: Investigate the use of passive (and active) syntax in the text

The identified specific techniques of the above frameworks exclude intertextual analysis which is advanced by some scholars in their own theoretical constructs. However, the analysis of Achebe's novels selected for this study will objectify intertextuality with reference to George Orwell's novels, *1984* and *Animal Farm*, specifically. The two novels will be used for intertextual analysis for the purpose of this research work, because they are political novels like those of Achebe, and are therefore, rich in ideologies and implicit meanings both of which form the focus of the theoretical frameworks for the project. An intertextual analysis of *TFA*, *AMOP* and *AOS* is necessary for the purpose of increased meaning derivation from each of them. It is also necessary in order to evince that language use in the three narratives reflects the textual metafunction of language as propounded in SFT.

The three novels will also be compared with one another, strictly to identify their syntactic mutualities or what, empirically, could be considered to be Achebe's syntactic motifs, since they significantly represent his major novels.

Still on Huckin and Van Dijk's frameworks, let us state that no analysis of a particular discourse (linguistic) feature can reflect all of the above CDA steps. The actual steps reflected are determined by the critical interest of the analyst as may be decided by major textual thematic/ideological thrusts. Further note that the steps are not exhaustive. They are rather the examples of numerous possible steps. Note again that the above CDA techniques operationalize the fundamental assumption that discourses can be used to assert power and knowledge or to resist and criticize power which mirrors Van Dijk's (1988) notion that CDA is concerned with studying and analyzing written texts and spoken words to reveal the discursive sources of power, dominance, inequality and bias as well as how these sources are initiated, maintained, reproduced and transformed within specific social, economic, political and historical contexts. Note also that the application of the techniques is essentially guided, among several others, by

the afore-stated Sheyholislami's (2001) basic textual principle: how we write and say what we write and say is not arbitrary, but purposeful, whether or not the choices are conscious or unconscious.

The foregoing clearly evinces that ideology is theoretically central to CDA principles and techniques. Hence, it is necessary to briefly conceptualize it. Ideology may be socio-political, socio-economic or socio-cultural. It, therefore, refers to a system of ideas and principles that form the basis of an economic or political theory applicable in a polity. It also refers to a set of beliefs held by an ethno-linguistic group of people or a particular social class that determines their attitude, behaviour or character. Given the above definitions, totalitarianism (despotism), democracy and individualism are socio-political ideologies just as capitalism, socialism, marxism and communism are socio-economic ideologies. In the same vein, patriarchy, matriarchy, communalism, chauvinism and feminism are socio-cultural ideologies. Socio-politically, ideologies are classified into left-wing and right-wing types. Every shed of democratic ideology and individualism belongs to the left, while all despotic ideologies such as imperialism, fascism, nazism, stalinism and Spanish nationalism belong to the right. There are also religious ideologies, some examples of which are secularism (atheism), theism, monotheism, polytheism, humanism and relativism. The classification of Ideologies in the foregoing is not absolute, meaning that the identified categories can overlap. For example, racism is a socio-cultural ideology that quickly dovetails into a socio-political one as evident in the crumbled apartheid political system of South Africa and in the politics of most third-world polities, where it manifests as tribalism. This concise elucidation of ideology depicts it as a concept that encompasses the totality of the principles or ideas that determine human attitudinal or behavioural ideals, which could be positive or negative. This generalization apparently interprets

Van Dijk's (1996) ideological schema cited at the beginning of this subsection. For a detailed exposition on socio-political and socio-economic ideologies, see Appadorai (1975).

The focus on ideology in this study is anchored on the theoretical premise that ideologies are typically, though, not exclusively expressed in every discourse or communication, including non-verbal semiotic messages such as photographs and movies. In other words, ideologies can even be expressed, non-verbally, by means of various forms of representation or interaction. Nevertheless, among these other forms of articulating ideologies, discourse as verbal communication, whether written or oral, remains the preferential springboard for persuasive ideological propositions. This theoretical premise is mirrored in Van Dijk's (1993) own theoretical assertion on the same subject matter, quoted below:

Obviously, ideologies are also enacted in other forms of action and interaction and their reproduction is often embedded in organisational and institutional contexts. Thus, racist ideologies may be expressed or reproduced in racist talk, comics or movies in the context of the mass media, but they may also be enacted in many forms of discrimination and institutionalized by racist parties within the context of the mass media or of western parliamentary democracies.

Theorizing further, Van Dijk advances a triangular notion of ideology that connects society, discourse and social cognition within a CDA framework. Hence, ideologies are both social and cognitive and can be viewed as the basic frameworks for organizing the social cognitions shared by members of specific social groups, organizations or institutions. That is, ideologies function as the interface between the cognitive representations and processes underlying discourse and action, on one hand, and on the other, societal position and the interests of social groups. From this perspective, ideologies are rightly considered to be the overall abstract mental systems that organize socially shared attitudes and given the interlinked relationship between ideology, discourse and cognition as already explicated, it is indisputable that discourse analysis goes with ideology analysis.

2.2.3 IDEOLOGY AS A CONCEPT

The fore-going clearly shows that ideology is theoretically central to CDA principles and techniques. Hence, it is necessary to briefly conceptualise it. There is no single adequate definition of ideology. It is so, because ideology as a concept has variously been defined by many scholars. So one can only give current scholarly definitions of ideology. As cited in Eagleton (1991:1-2), such definitions include that ideology refers to:

- a The process of production of meanings, signs and values in social life.
- b A body of ideas characteristic of a particular social group or class.
- c Ideas which help to legitimate a dominant political power.
- d False ideas which help to legitimate a dominant political power.
- e Systematically distorted communication.
- f Forms of thought motivated by social interests.
- g Identity thinking.
- h Socially necessary illusions.
- i The conjuncture of discourse and power.
- j The medium in which conscious social actors make sense of their world.
- k Action-oriented sets of belief.
- l The confusion of linguistic and phenomenal reality.
- m Semiotic closure.
- n The indispensable medium in which individuals live out their relations to a social structure.
- o The process whereby social life is converted to a natural reality.

It is clear that some of the fore-going definitions are incompatible with one another. Hence, the need arises to identify those of them that substantially incorporate Van Dijk's notion of ideology

which captures the operational definitions of the concept for this study. They include definitions b, c, d, f, g, j and k.

Ideology may be socio-political, socio-economic or socio-cultural. It, therefore, basically refers to a system of ideas and principles that forms the basis of an economic or political theory applicable in a polity. It also refers to a set of beliefs held by an ethno-linguistic group of people or a particular social class that determines their attitude, behaviour or character. Given the above definitions, totalitarianism (despotism), democracy and individualism are socio-political ideologies just as capitalism, socialism, Marxism and communism are socio-economic ideologies. In the same vein, patriarchy, matriarchy, communalism, chauvinism and feminism are socio-cultural ideologies. Socio-politically, ideologies are classified into left-wing and right-wing types. Generally, left-wing ideologies are acceptable, while their right-wing equivalents are considered obnoxious, and therefore, unacceptable. Hence, every shed of democratic ideology and individualism belongs to the left, while all despotic ideologies belong to the right. Despotic ideologies include but not necessarily limited to imperialism, fascism, Nazism, Stalinism, Spanish nationalism and even Islamic fundamentalism.

Again, there are dominant and oppositional ideologies, especially with reference to the socio-political category. A dominant ideology is the pre-eminent one among several others in a polity, an ethno-linguistic community or any other form of human society. For instance, in Nigeria as a nation the dominant socio-political ideology is democracy just as the dominant socio-economic ideology is capitalism. Hence, a dominant ideology is normally the ideology of the ruling class. It can also be the ideology of the majority, and so, the popular ideology. In Nigeria as largely across the globe democracy is a popular ideology, while capitalism is the ideology of the ruling class. An oppositional ideology, on the other hand, is one among several others that is sharply at variance with the dominant ideology. An oppositional ideology

constantly seeks to transform to a dominant ideology. It can, therefore, be viewed as an emancipatory ideology, albeit from the perspective of its proponents. Socio-politically in Nigeria diarchy, Islamic fundamentalism and theocracy are oppositional ideologies. In the same vein, socialism and 'socio-capitalism' (mixed economy) represent oppositional socio-economic ideologies. Furthermore, in Nigeria, while patriarchy is a socio-culturally dominant ideology, feminism is an oppositional one.

Ideologies can also broadly be classified into sociological and epistemological categories. This classification reflects in the operational definitions of ideology in this study as already identified. As evident in definitions b, c, d, k and l above, sociological ideologies objectify societal transformation which could be socio-political, socio-economic or socio-cultural in nature. Hence, all socio-political/economic/cultural ideologies identified before now collectively typify sociological ideologies. Inversely as reflected in definitions f and g, epistemological ideologies epitomise patterned individualised or group intellectual development for the purpose of obtaining temporal (physical/natural) and extra-temporal (metaphysical/supernatural) insights about life in general. In addition, epistemological ideologies enhance both individualised and collective assertion of a people's ancestral root and native cultural heritage. The fore-going indicates that epistemological ideologies are largely cognitive in nature as opposed to the sociological category which is substantially affective with much political propensity. Among others, pragmatism and utilitarianism are examples of epistemological ideologies. Both ideologies variously drive educational systems across the world to decide whether teaching and learning motives should be strictly extrinsic or both extrinsic and intrinsic. In other words, accepting or rejecting either of both raises the question: Should education go with or without character? While utilitarianism advances education without character (moral disposition), pragmatism advocates education with character.

The classification of ideologies in the fore-going is not absolute, meaning that the identified categories can overlap. For example, racism is a socio-cultural ideology that quickly dovetails into a socio-political one as evident in the crumbled apartheid political system of South Africa and in the politics of most third-world polities, where it manifests as tribalism. Furthermore, a sociological ideology could incorporate traces of an epistemological ideology or even embed it completely as illustrated by a democracy that adopts pragmatism and/or functionalism as educational system. The concise elucidation of ideology, so far, depicts it as a concept that encompasses the totality of the principles or ideas that determine human attitudinal or behavioural ideals, which could be positive or negative. This generalization apparently interprets Van Dijk's (1996) ideological schema cited at the beginning of this sub-section as the conceptual basis of the understanding of ideology in this study. For a detailed exposition on socio-political and socio-economic ideologies, see Appadorai (1975).

To ensure a firm understanding of ideology as a concept, this paragraph and the next four dwell on ideological strategies. Ideological strategies refer to the chain processes that lead to the initiation and/or propagation of an ideology. Every new ideology originates from the self-interests of its proponent(s) as may be decided by perceived or real societal dissatisfaction with subsisting dominant and/or oppositional ideologies. This assertion corroborates Eagleton's (ibid) own position that every ideology is a self-interest-seeking platform of its proponents and adherents. The emergence of Thatcherism as a political ideology in Britain as the brain child of Marggret Thatcher is a typical illustration of how an ideology originates. The initiation of an ideology, following the insight provided in the last paragraph before this, is clearly a psycho-social action arising from the initiator's intellectual reaction to a dissatisfactory social order put in place by a dominant ideology. It can, at this juncture, be deduced that originating an ideology is an action associated with a social crusader or a socio-political activist.

The identification of support groups is the immediate follow-up assignment carried out by such a crusader as soon as the various ideational components of the new ideology are captured and finetuned. The natural law of attraction facilitates this assignment. Following this law, he attracts men and women of like minds to the new ideology and even youths. Youths are indispensable for the purpose of active propagation. This requisite makes imperative, the ideological strategy of incentivisation. Hence, the originator needs to utilise both material and non-material incentives to recruit a formidable army of youths as his enlightenment campaigners on the new ideology. Incentivisation is also necessary if an effective cognitive dismantling of the existing order is to be achieved.

To ensure effective cognitive dismantling of the existing order the new ideology propagators should and must take every actionable step to achieve impeccable rationalization. Rationalisation is synonymous with achieving large-scale acceptance of the new ideology. It, therefore, provides a solid stepping stone to the next inter-related ideological strategies of naturalisation, universalisation and eternalisation. Once these inter-related strategies are successfully executed, the new ideology has come to stay. That is, the last three strategies jointly serve to ensure lasting implantation of any new ideology.

Legitimation is another ideological strategy. It is not, however, applicable to left-wing ideologies. It is rather a strategy appropriate to right-wing ideologies due to their general repulsive nature. Hence, it serves to deceptively justify an emergent right-wing or obnoxious ideology, usually a socio-political one. It, therefore, involves the legislative process of fraudulent constitutional amendment or, given that the ideology in question is conceived to enthrone military dictatorship, sacking the legislature, entirely. For more insightful exposition on the technicalities of ideological strategies than has already been provided here, refer to Eagleton (ibid: 33-61).

The focus on ideology in this study is anchored on the theoretical premise that ideologies are typically, though, not exclusively expressed in every discourse or communication, including non-verbal semiotic messages such as photographs and movies. In other words, ideologies can even be expressed, non-verbally, by means of various forms of representation or interaction. Nevertheless, among these other forms of articulating ideologies, discourse as verbal communication, whether written or oral, remains the preferential springboard for persuasive ideological propositions. This theoretical premise is mirrored in Van Dijk's (1993) own theoretical assertion on the same subject matter, quoted below:

Obviously, ideologies are also enacted in other forms of action and interaction and their reproduction is often embedded in organisational and institutional contexts. Thus, racist ideologies may be expressed or reproduced in racist talk, comics or movies in the context of the mass media, but they may also be enacted in many forms of discrimination and institutionalised by racist parties within the context of the mass media or of western parliamentary democracies.

Theorizing further, Van Dijk advances a triangular notion of ideology that connects society, discourse and social cognition within a CDA framework. Hence, ideologies are both social and cognitive and can be viewed as the basic frameworks for organising the social cognitions shared by members of specific social groups, organisations or institutions. That is, ideologies function as the interface between the cognitive representations and processes underlying discourse and action, on one hand, and on the other, societal position and the interests of social groups. From this perspective, ideologies are rightly considered to be the overall abstract mental systems that organise socially shared attitudes and given the interlinked relationship between ideology, discourse and cognition as already explicated, it is indisputable that discourse analysis goes with ideology analysis.

2.2.4 VAN DJIK'S MODEL OF CDA AND DELL HYMES' ETHNOGRAPHY OF COMMUNICATION

Van Dijk's model of CDA, like every other CDA model, is a text analysis toolkit, i.e., a box containing linguistic tools exploited to enhance meaning derivation from a text. As evident in Section 2.2.3, underlying meanings constitute the focal points of the model, especially those meanings that are ideological in nature. Inside Van Dijk's toolkits are several tools in form of levels of analysis as already identified. At each level of analysis, the analysis strikingly objectifies generally implicit meanings which anchor on contexts. In other words, Van Dijk's CDA model thrives on context to be effective, situational context particularly. The model's substantial dependence on the context of situation for effective text analysis connects Dell Hymes' (1972) *Ethnography of Communication*. Dell Hymes' *Ethnography of Communication* is an exploration of the context of situation as it relates to textual or conversational analysis. It hinges on his linguistic notion of communicative competence to ascertain the appropriateness of language use in a given social context. That is, *Ethnography of Communication* is a conventional discourse analysis framework concerned with the social organisation of speech in form of every day utterances. As such a framework, it embodies these situational contextual variables: speech community, speech styles, speech event, components of speech event, rule breaking, norms of interaction and rules of interpretation.

Among the variables, the one most relevant to Van Dijk's CDA is the fourth: components of speech event. This variable comprises contextual factors captured in the acronym, SPEAKING. SPEAKING translates to:

Setting- the place and/or time of speech event

Participants- discourse interlocutors

Ends- the purpose of speech event

Acts sequence- thematic structuring of speech event

Key- manner of speech event

Instrumentality- channel of communication

Norms- interactional conventions

Genre- style of speech event

Together, the components of speech event provide analytical answers to the following questions with reference to a text or recorded conversation:

- a In what sense is speech or text organised, socially?
- b What and what constitute the language attitude of interlocutors in terms of their overt and covert behaviour?
- c How do the conventions of language use relate to other aspects of social behaviour?
- d What variety of language should a speaker or writer use in a particular situation?
- e In what way should a speaker or writer vary his style in relation to his audience?
- f What are appropriate kinds of gesture for a particular speech/discourse situation?

Questions a and c above centrally drive the analytical beam light of Van Dijk's CDA model as it unearths underlying ideological and non-ideological meanings in texts such as the novels of Achebe selected for this study. The deduction arising from this observation is that Dell Hymes' *Ethnography of Communication*, perhaps, provided a useful springboard for Van Dijk's model of CDA. Nevertheless, while the former is purely a socio-linguistic analytical framework, the latter is a framework for both socio-linguistic and linguistic (syntactic as well as semantic) analyses. Howbeit, the latter is much more of a linguistic than a socio-linguistic analytical tool for discourse analysis with emphasis on ideological meaning derivation. It is largely a linguistic tool for criticalised discourse analysis, because its main concern is the identification of the linguistic devices deployed in a given text coupled with the explication of how the devices intratextually and extratextually connect the major underlying ideological themes of the text.

This study goes beyond the unearthing of ideological textual messages to derive some topical implicit non-ideological messages from the selected texts. For this reason, it combines Van Dijk's CDA model with M.A.K. Halliday's SFT which generally emphasises contextualised meanings.

The fore-going clearly indicates that context is indispensable in (textual) meaning derivation. The origination and authenticity of this assertion is creditable to Malinowski (1923) and Firth (1957), while the assertion itself is the rod that connects Dell Hymes' *Ethnography of Communication*, Van Dijk's CDA model and M.A.K. Halliday's SFT. Hence, this sub-section of Chapter two has established that contextual meaning derivation is a common denominator in all of these works. The centrality of context in meaning derivation certainly ratifies the contextual theory of meaning to be the most reliable semantic theory just as it justifies the wide-ranging contextual meanings generated in this study on the platform of Van Dijk's CDA model. This deduction is further underscored in the next section which discusses the SFT, the second aspect of the bipolar theoretical framework of the study.

2.2.5 THE SYSTEMIC FUNCTIONAL THEORY (SFT)

The above CDA theoretical and methodological frameworks automatically exclude literary analysis. Hence, for the purpose of this critical discourse analysis, our investigation is strictly limited to linguistic analysis modelled after Hallidayan Systemic Functional Theory (SFT). This grammatical theory is propounded by M.A.K. Halliday. As popularly known, it is semantics-driven and is also referred to as Systemic Functional Grammar model (SFG). It, therefore, emphasizes meaning quite unlike Noam Chomsky's Transformational Generative Grammar (TGG), which is syntax-driven, and so, emphasizes sentential structure. This is why Adeyemi (2005:67) states that as a theory of grammar, the SFG is contemporarily seen as a

linguistic theory that has ‘meaning’ in the widest sense as the real goal of linguistic investigation. Adeyemi’s assertion justifies the focus of this CDA on meaning, i.e., non-ideological textual themes. This justification hinges on the fundamental assumption that every discourse analysis, critical or conventional, is a linguistic investigation which is generally meaning-driven. Hallidayan SFT is also known as neo-firthian grammar, because J.R. Firth initiated the theory. It is notably named after Halliday, because he perfected it. The essentials of the theory are captured as ‘Categories of the Theory of Grammar.’ The theory recognizes four fundamental grammatical categories, which include unit, structure, class and system. Technically, these categories are referred to as ‘categories of the highest order of abstraction.’ They have no relation of precedence, and are linked up in three distinct scales of abstraction, namely, rank, exponence, and delicacy. The first two of the four grammatical categories are most relevant to this study. Hence, we elaborate more on them.

There are five grammatical units. These units, listed on a rankscale of descending magnitude, include sentence, clause, group (phrase), word and morpheme. Structurally, in this order, each unit comprises one or more of the unit next to it. Hence a sentence consists of one or more clauses; a clause, one or more groups; a group, one or more words and a word, one or more morphemes. A morpheme lacks structural elements, being the smallest unit. See Halliday (1985) for details of the structural elements of each unit, figure 2 of Chapter Four for some technical descriptive terms of the grammar or Adeyemi (2005) for other essentials of the theory. Note, here, however, that the meaning emphasized in SFT stems from the language metafunctions incorporated in the theory. These metafunctions are ideational, interpersonal or textual in nature and account for the abstraction component of the theory (ibid: 68). It is also necessary to note that the meaning could be denotative, connotative, extended or transferred. See Alo&Ogunsiji (2004:119). It is explicit when it is denotative, but implicit when it is connotative. The analytical

interest of this work is obviously on implicit or connotative meaning, since the derivation of it forms part of the integral objectives of CDA as our umbrella theoretical framework. Again, this work objectifies implicit meaning which is contextually derived, because the SFT, its complementary theoretical framework, emphasizes contextualized meaning. See 4.3.1 for a concise overview of connotative meaning.

The ideational metafunction designates the speaker's expression of his experience in the external world and the propensities of his consciousness. This component of the SFT is either experiential or logical. The experiential directly deals with the representation of experience, while the logical expresses the connected abstract relations that deal indirectly with experience. These relations could be paratactic or hypotactic, manifesting syntactically as co-ordination, subordination, apposition, parallelism and their likes (Halliday&Hassan, 1976: 26); (Halliday, 1977b: 177-179). The abstract relations make up the logical subgroups of the ideational metafunction and are equivalent to Brown&Yule's (1983) transactional function of language.

The interpersonal metafunction refers to role relationships among discourse participants. It signifies that interlocutors assign discourse roles to one another just as they adopt same roles from one another (Halliday&Hassan, 1976: 26-27). It reflects the interactional function of language as identified by Brown and Yule (1983), and in my view, epitomizes the functional property of SFT.

The ideational and interpersonal metafunctions yield such sentences as declaratives, interrogatives, imperatives, promissives, passives and actives, among others, which could comprise alpha and/or beta clauses. How then does one recognize a sentence that performs an ideational or interpersonal function? Sentences that perform interpersonal functions go with interpersonal markers such as *oh!*, *hi!*, *hello*, and/or generally express pleasantries that signal intimacy among interlocutors. Those that perform ideational functions, on the other hand,

contain none of the above discourse items. They simply assert, interrogate, instruct, promise, invite or instantiate other specific activities that represent the speakers' experience.

The textual metafunction complements the ideational and interpersonal components of the theory. It points to the text-forming potential of language (Halliday&Hassan, 1985:71). In other words, it indicates that language can be used to create texts: texts, which must possess the properties of relevance, cohesion and intertextuality. That is, the texts created with language must relate to the context of situation, address specific subjectmatter and connect other (preceding and succeeding) texts. Observe that the context of situation which could be physical, psychological, socio-cultural or socio-political is the link between SFT and CDA. This observation justifies the adoption of both as the theoretical frameworks for this study, especially as the former catalyzed the emergence of the latter.

2.3 CONCLUSION

The central idea of the theoretical framework is that Van Dijk's model of CDA enhances a broad social, cognitive and political interpretation of underlying ideologies in texts, while the SFT lays emphasis on meaning, especially contextual meanings. Hence, the two frameworks, combined as one in the study, are found to facilitate the identification of largely socio-political ideologies and implicit meanings reflected in texts, relying on most of the contextual variables advanced in Dell Hymes' Ethnography of Communication.

CHAPTER THREE

PRELIMINARY INSIGHTS: ACHEBE AND HIS NOVELS IN CONTEXT

3.0 INTRODUCTION

This chapter contextualises Achebe and his novels including those not selected for this study. It, therefore, delineates the contexts of situation that informs the interpretation and understanding of Achebe's *TFA*, *AMOP* and *AOS* analysed in the work as well as his *NLAE* and *AOG*, before providing some insights regarding his ideological motivation for the novels. These preliminary insights on the novels are provided in six sections: Biographical Profile of Chinua Achebe, The Novels of Achebe in Context, The Story lines of Achebe's *TFA*, *AMOP* and *AOS*, Chinua Achebe's Political Philosophy, Achebe's Major Ideological Perspectives in His Novels and Commentary.

3.1 BIOGRAPHICAL PROFILE OF CHINUA ACHEBE

Chinua Achebe was born in Ogidi, one of the neighbouring towns to Onitsha - the commercial capital of South-Eastern Nigeria - on the 16th day of November, 1930. At birth, he was named Albert Chinualumogu Achebe.

His parents were Isaiah Okafor and Janet Anaenechi Achebe. He commenced primary education in 1936 at St. Philip's Central School, Ogidi and passed out in 1943. From Ogidi, he proceeded to Government College, Umuahia in 1944 for his secondary education, from where he obtained his O'level Cambridge General School Certificate in 1947. With his Cambridge School Certificate, he sought for and gained admission into University College, (now University of) Ibadan. He was initially admitted to pursue a medical degree on a scholarship award, which he earned on pure merit on the basis of his excellent performance at the entrance examination. Nevertheless, giving expression to his personal career choice as opposed to his father's, he

switched over to English, History and Religious Studies, not minding that the decision would cost him his scholarship award. However, that notwithstanding, against all odds, he earned his B. A. Degree in 1953 from the prestigious University college.

As an undergraduate, he served as the editor of *University Herald*, a campus magazine - a position he exploited to celebrate the intellectual vigour of his classmates. This, he did in a series of articles and letters that focused on philosophy and academic freedom, some of which were published in another campus magazine - *The Bug*. Also, while still an undergraduate, he wrote several short stories thematically anchored on conflicts between tradition and modernity.

Immediately after his graduation, he moved down to his home base to reflect on what next to do. As he was reflecting on a possible career, a visit from one of his campus friends prompted him to take up a teaching appointment in English at Merchant of Light Secondary School, Oba, Anambra state. From Oba, he moved to Lagos in 1954 where he clinched the position of Talks Producer in Nigerian Broadcasting Service (NBS). In that position, he prepared scripts for oral delivery. A brilliant and highly productive civil servant, he was privileged to reach the peak of his broadcast career within a record time. Consequently, in 1957, he became Head of the Talks Section, NBS. From heading the Talks Section, he rose to the post of controller, Eastern region in 1959. From that position, he was appointed the director of External Services, Voice of Nigeria, Lagos. This appointment was later punctuated by Nigeria - Biafra civil war, at the end of which he became a lecturer at University of Nigeria, Nsukka (UNN). He, latter, at Nsukka, became the pioneer editor-in-chief of two literary journals: *Okike* and *Nsukka Scope*, and has thereafter held numerous other positions.

A much travelled man, Achebe has toured East and Central Africa, United States of America, Brazil and Britain, courtesy of his Rockfeller and UNESCO travel awards, which he received in 1960 and 1963 respectively. On September 10, 1961, he wedded former Ms. Christie

Okoli in the Chapel of Resurrection, University of Ibadan. The marriage is blessed with three lucky children: Chinelo (11-1-1962), Ikechukwu (3-12-1964) and Chidi (24-5-1967).

Given Achebe's campus literary and career antecedents, it is no wonder that, he is today, a professor, a novelist, a poet, an essayist and a critic. Hence, he has to his credit the following publications:

Essays: 1. *The Novelist as a Teacher* (1965).

2. *Morning Yet on Creation Day* (1975)

3. *The Trouble with Nigeria* (1984)

4. *Hopes and Impediments* (1988)

5. *Home and Exile* (2000)

Poetry: 1. *Beware Soul Brother and Other Poems* (1971)

2. *Christmas at Biafra and other Poems* (1973)

3. *Don't Let Him Die: An Anthology of Memorial Poems for Christopher Okigbo* (1978)

4. *Another Africa* (1998)

5. *Collected Poems* (2004)

6. *Refugee Mother and Child*

Children's Books: 1. *Dead Men's Path* (1972)

2. *How the Leopard Got His Claws* (with John Iroaganachi) (1972)

3. *Marriage Is a Private Affair*

4. *The Flute* (1975)

5. *The Drum* (1978)

6. *Chike and The River* (1966)

Short Stories: 1. *The Sacrificial Eggs and Other Stories* (1962)

2. *Civil Peace* (1971)

3. *Girls' at War and Other Stories* (1973)

4. *African Short Stories* (ed. with C. L. Innes) (1985)

- Novels:
1. *Things Fall Apart* (1958)
 2. *No Longer at Ease* (1960)
 3. *Arrow of God* (1964)
 4. *A Man of the People* (1966)
 5. *Anthills of the Savannah* (1987)

Reputed to be “Africa’s greatest novelist of the 20th century,” he holds more than thirty honorary doctorates awarded him by universities in England, Scotland, Canada, South Africa, Nigeria and the United States (*Africasource*: 9). Hence, he has won the following honours in addition to the aforementioned two:

1. Common Wealth Poetry Prize
2. Honorary Fellowship of the American Academy of Arts and Letters
3. Nigerian National Order of Merit
4. The Peace Prize of the German Book Trade

The fore-going obviously suggests that Chinua Achebe is ‘a multi-dimensional institution’, and as such shall continue to stimulate interest, even as he continues to profess from his wheel chair, no thanks to the ghastly auto-crash that paralyzed him in 1990.

3.2 THE NOVELS OF ACHEBE IN CONTEXT

This section is about contextualizing Achebe’s novels. It is, therefore, necessary to explain the terms, “context” and contextualization.”

Generally, in English, context has both linguistic and extra-linguistic meanings. Linguistically, it means “what comes before or after a word, phrase, clause, or even a whole sentence that helps to fix its meaning.” (Oxford Advanced Learner’s Dictionary, 6th edition, pp.247-248). Going by this definition, the meanings of words are determined by their linguistic environment. For example, in the following pair of sentences, the meaning of “high” varies because their linguistic environments (contexts) differ:

1. The man is high, having consumed lots of liquor.
2. The man is high up the roof.

In the first sentence “high” means “intoxicated” so that the whole sentence means “The man is intoxicated.” However, in the second sentence, it means “on top of,” so that the sentence as a whole means “The man is on top of the roof.”

Hence, the linguistic context of a word comprises all other words before and after the word that collectively determine its meaning. For “high” in 1 above, for instance, “the man consumed”/ “lots of liquor” make up the linguistic context. In 2, the linguistic context consists of “the man”/ “up the roof.”

In extra-linguistic terms, context denotes “the situation in which something happens that helps (one) to understand it.” (ibid: 247). In other words, it refers to the circumstances in which an event occurs which collectively help to fix the significance of the event. This extra-linguistic meaning of context is our concern in this discussion. It forms the nucleus of the technical meaning evolved by linguists on the notion of context. Hence, considering Achebe’s novels in context simply means seeking to understand Achebe’s story in each of them in the light of the circumstances that gave birth to it in the mind of Achebe. Achieving this translates to contextualizing the novels. Contextualizing the novels is necessary for profound comprehension of both their story lines and plots. This is saying that “contextualization as a linguistic term means situating the story of a novel or the contents of a book within its broad social context.

In pure technical terms, linguists talk of “context of situation.” This has scholarly been established to be fundamental to the comprehension and interpretation of literary works such as those of Achebe. Hence, Lackoff (1972) as cited in Coulthard (1977: 37) states:

In order to predict correctly the applicability of many rules, one must be able to refer to assumptions about the social context of an utterance as well as other

implicit assumptions made by participants in a discourse.

Again, Dell Hymes' *Ethnography of Communication* is an exploration of the context of situation as it relates to conversational or textual analysis.

Context can vary. Hence, linguists have established the following varieties: physical, socio-cultural, psychological and linguistic contexts. (Osisanwo, 2003: 76-79). All these apply to Achebe's novels. While the first and the last apply intratextually, the second and third apply extratextually. These later varieties constitute the focal points from which we seek to explicate the novels of Chinua Achebe in context.

The novels of Chinua Achebe are obviously socio-culturally contextualized. They are socio-culturally situated for the fact that their stories jointly reveal the interesting sociology of African ethnic communities as exemplified in the novels' fictional Nigerian (Igbo) rural and urban towns such as Umuofia, Mbanta, Okperi, Anata, Urua, Abazon, Bassa, Kangan, and others. Most aptly, the stories show how these communities gradually transformed from crude indigenous (traditional) societies to form parts of modern nation-states. These societal transformations are so central to Achebe's novels that anyone who seeks to really grasp the messages that go with them must not overlook their sociological context. Hence, Rao, et al, writing on line, asserts that the novels "reflect the good and the lean times through which their societies pass." Obviously, these societies pass through the good and the lean times as they tenaciously struggle with intrusive alien culture, fighting to preserve their native cultures. As fortified as this alien culture is in all ramifications, the native societies of Achebe's novels soon find themselves succumbing to its over-whelming influence. That is, they become largely acculturated, albeit, most reluctantly. Umuofia and Mbanta, for instance, together with Okperi and Umuneora in *TFA* and *AOG*, respectively, most against their wish, come under the colonial administration of The Commissioner and Wintabotom. The political emasculation of these

communities is, of course, sequel to the disintegration of their native culture, i.e., the triumph of Western (British) culture over their indigenous cultures. In the worlds of *AMOP*, *NLAE*, and *AOS*, we see the mirror of already colonized African societies contending bitterly as independent nations with the hard realities of their colonial experience, which has virtually eroded their cherished cultural values.

The above scenario clearly depicts the conflict situation in which the stories of Achebe's novels are captured, and in this conflict situation resides the psychological context of the novels. By quite apparently revealing in their stories, the clash of two cultures, Achebe kills two birds with just a stone. First, he proclaims to the global community that Africa has a culture. Consequently, Rao, et al, quoting Samuel Johnson notes that Achebe seeks to convey in his novels that:

African people did not hear of culture for the first time from the Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, that they had beauty and above all that they had dignity. (Postcolonial web: 1).

Next, he proceeds to evince the rich African cultural heritage, exploiting to the fullest, the aesthetics of folkloric language, knowing very well that a people's language innately conveys their culture. Hence, Rao, et al submits that:

The crowning glory of Achebe's novels is undoubtedly his language. What sets him apart from other African writers is the fact that he is, by far, more successful than others in his flawless integration of language and content. He was able to accomplish the difficult task of transcribing the working of African psyche from one medium to another, from an indigenous oral tradition to an alien form of European Origin without obliterating the freshness and vigour of the former, and despite the vast difference separating the two cultures. (ibid: 1)

Going further, they note that:

Besides trying to instill pride and self-respect among his fellow Africans, Achebe's novels also provide the world with a mode for perceiving Black aesthetics. The

wisdom and philosophy, the poetry and beauty of traditional Africa are impressively subsumed in the language of his fiction. According to Ibo (African) culture a good speaker is he who uses language with skill and wisdom. For the Ibos (Africans) the core of conversation is the appropriate use of proverbs.

Still on exposition of culture through language in Achebe's novels, *Africasource* (p. 7) states that:

... Achebe's fiction draws heavily on the oral tradition of the Igbo (African) people. He weaves folktales into the fabric of his stories, illuminating community values in both the content and the form of the storytelling. The tale about the earth and the sky in *Things Fall Apart*, for example, emphasizes the interdependency of the masculine and the feminine....

The foregoing goes to underline the fact that the stories of Achebe's novels together with their plots are comprehensible only within the context of African (Igbo) socio-cultural, colonial and post-colonial milieux. For a composite comprehension of the novels, nonetheless, his readers are advised to consider politics to be part of the culture of the respective societies that constitute the world of the novels. This advice is indispensable to the readers if they desire to perfect their literary appreciation of *NLAE*, *AMOP* and *AOS*, all of which are largely political novels, the last two particularly.

3.3 THE STORY LINES OF ACHEBE'S *TFA*, *AMOP* AND *AOS*

All of Achebe's novels contain very interesting stories as evident in his *TFA*, *AMOP* and *AOS*. That is, each of them discusses an interesting protagonist. Each of their protagonists is a typical African battling with both internal and external forces to either ensure cultural preservation or to resolve a crisis of identity. The following story lines reflect this assertion.

Things Fall Apart tells the story of Okonkwo, a highly irate fanatical traditionalist. He is a self-made man who hails from Umuofia Obododike. Very early in life, he makes his mark in life as a 'diji' – a wealthy yam farmer and becomes one of the prominent indigenes of Umuofia.

His fame in the society is accentuated by his being a renowned wrestler, a warrior as well as a high title holder. To become a famous wrestler, he throws Amalinze, the cat in a keenly contested wrestling competition. Being a 'diji' he takes second to the highest title in the land. Okonkwo achieves all these feats, despite having a failure and a coward as a father – Unoka.

Nevertheless, as great a man as he is in Umuofia, he is unable to control his temper and gives in easily to a most ominous fear: the fear of being considered weak, the fear of being called a coward, the fear for which he kills Ikemefuna. Consequently, Achebe says of him:

... Okonkwo never showed any emotion openly unless it is the emotion of anger. To show affection was (to him) a sign of weakness; the only thing worth demonstrating was strength. (p.20)

... Dazed with fear, Okonkwo drew his machet and cut him (Ikemefuna) down. He was afraid of being thought weak. (p. 43)

... But his whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic, the fear of the forest, and the forces of nature Okonkwo's fear was greater than these. It was not external but lay deep within himself. It was the fear of himself, lest should he be found to resemble his father. (pp.9-10).

Driven by this innate fear, he over-reacts and over-acts in virtually all situations. Hence, in anger, he nearly kills his wife, Ekwefi for making jest of his den gun. Also, reacting angrily to one of his wife's misdeeds, he breaks the weak of peace, having forgotten that it is a sacred week. Again, in anger, at a kindred meeting held to discuss the next ancestral feast, he calls one of his fellows a woman for contradicting him. He disparages the man because he is not a title holder, and for doing so, he attracts the wrath of the elders and consequently appologises to them for his brusqueness. Furthermore, in an apparent hyperactive mood, he accidentally kills Ezeudu's sixteen-year old son during the funeral ceremony of the former in a gun shoot out. For this 'female crime' he is exiled for seven years to Mbanta, his mother land.

During his sojourn to Mbanta, missionaries from the west arrive both at Umuofia and Mbanta. They arrive as benevolent strangers, but Okonkwo considers them to be the exact opposite. He, therefore, makes move in his characteristic pushful manner to lead his maternal homeland in revolt against them. He is, however, resisted and for this he dismisses Mbanta as a land peopled by women. Soon after, he returns to Umuofia, hoping strongly to lead his people to battle the white missionaries to a finish. In a first attempt, at this, he mobilizes the masquerade cult to burn down Enoch's house as well as the church building in Umuofia. This, they do to the chagrin of the white man, Mr. Brown, who heads British colonial government in Umuofia and environs. As a result of this Okonkwo, together with five other elders of the land are arrested, detained and fined two hundred bags of cowrie each before being released.

Unhappy about this development, especially in view of the desecration to which the land of Umuofia has been subjected by the presence of the Christian missionaries in the land, Umuofia summons her men to a meeting. The purpose of the meeting is to discuss the way forward to put right the things that have fallen apart, the things that have gone amiss. Unfortunately, however, in a swift turn of events, the colonial administration, via a court messenger issues a fiat against the meeting. This is in an apparent move to consolidate her hold on the people. Then, Okonkwo in a frenzy of the bewilderment that follows the arrival of the messenger pulls out his machet and cuts off the man's head. He is again unable to control his anger. The killing of the messenger immediately prompts the dispersal of the meeting. Consequently, Okonkwo goes and hangs himself, certain that Umuofia is not ready to fight, quite unlike in the days of old. Thus, the man who is one of the lords of the land suffers the tragedy of being buried like a dog in a tenacious struggle to preserve the traditions, customs and norms of his fatherland, some of which he has violated himself.

A Man of the People presents us with two heroes: Chief, the Honourable M. A. Nanga, M. P. (Mr. Nanga, hereinafter) and the young Odili. Between the two heroes, Mr. Nanga is overtly vicious, while Odili is comparatively virtuous.

The story of the two heroes is set in an unnamed African country that has just become independent. In that country, Mr. Nanga is a minister – the minister of culture. His demagogic posture as a politician earns him the pet name: A Man of the People. Peripherially, indeed, he is a man of the people, being a universal charmer. In truth, however, he is a steeply corrupt politician, an outright cheat, the likes of whom constitute the People's Organization Party (POP) which is the ruling party.

The foregoing being the case, the party has nothing really to offer the country. Hence, the government in power is characteristic of economic ineptitude, tyranny, propaganda, victimization and numerous other political vices. Hence, it is no wonder that the government orders the printing of fifteen million pounds to redress the slump in the international coffee market instead of implementing the workable economic blue print packaged by the finance minister – an academic doctor in Public Finance; it is no wonder that the Prime Minister dismisses the finance and other ministers who oppose the plan to print money; it is no wonder that before the ministers are sacked, they are labelled conspirators and traitors; it is no wonder that the Prime Minister, a dictator par excellence earns heroic accolades from sycophants after levelling his spurious treason charges in parliament against the dismissed innocent ministers. Thus, it is an unfortunate case of total and complete misgovernance of a young nation.

Moreover, the vicious government in power is fully confident of being re-elected at the next election, which is around the corner. This appears incontrovertible since its only opponent – the Progressive Alliance Party (PAP) – in Odili's very words, is 'weak and disorganized' (p. 8). Another opposition party is, however, about to be formed: Common People's Convention (CPC).

The new party is the brain child of Max and some of his friends – a group of young progressives booming with a turbulent urge to reconstruct the entire polity. Hence, the party is formed almost as soon as it is conceived. The party immediately enlists young Odili, hitherto Chief Nanga's close associate.

As soon as Odili becomes a member of the party, he is made its organizing secretary in charge of the South East. So, he moves down to Urua, his home town, and settles down to anchor the party's South Eastern region campaign. Surprisingly, his father who is the local chairman of the ruling POP welcomes his differing political lineage. He proves his support by allowing the use of his out house for the impromptu launching of CPC's South Eastern region campaign, even against Odili's wish. For this magnanimity, he is later charged with and punished for anti-party activities.

As the CPC is launched, Odili is presented as the parliamentary candidate for his constituency. He is to contest the position with Mr. Nanga, his arch-rival. Mr. Nanga offers him two hundred and fifty pounds so that he steps down. He bluntly refuses, and by so doing, draws the battle line. Consequently, Mr. Nanga exploits his ministerial influence to propel the POP to unleash in the polity, the most aggressive campaign strategies. Hence, in the mayhem that ensues, Max and some other key members of the CPC lose their lives, while others like Odili are brutally wounded. All of these occur in series of attacks and counter attacks.

At the end, Mr. Nanga is elected unopposed, Odili having been hospitalized. He is so elected together with all other POP contestants. Nevertheless, their second tenure does not stand. This is because the government is dethroned via a military coup.

Anthills of the Savannah is largely the story of a fictional West African nation of Kangan headed by an absolute dictator referred to as His Excellency (HE) or Your Excellency,

depending on whether the reference is indirect or direct. It is also appreciably the story of Ikem Osodi (Ikem), Chris and Beatrice (BB). So, in a sense, it is a multi-heroic narrative.

As a narrative, it is obviously one with a complex plot. At the periphery of the plot is the story of HE's dictatorial governance, the stiff opposition he faced in the likes of Ikem and Chris as well as the resultant military coup. Deep down the plot, however, is the story of BB, a 'renegade' priestess of Idemili goddess, whose incursion into the mundane world of ordinary mortals spells doom both for herself and her most intimate companion-Chris. Hence, *AOS* narrates political as well as cultural episodes.

On the political sphere, we see HE (Sam) in absolute control of the affairs of Kangan. That being the case, he works round the clock to crush every opposition. Hence, his cabinet members cower before him in order to safeguard their appointments, but even at that, he subjects all of them to a momentary arrest and detention in their council chamber for being unaware of a protest visit. The protest visit is paid by six elder-delegates from Abazon, a province of Kangan. The visit is paid to protest complete and total lack of (pipe-borne) water in the province, a situation clearly evident in the persistent drought in the area. Joined in this visit are Abazon indigenes living in Bassa, the seat of government. Their massive turn out makes the visit a crowded one.

His Excellency, fronting Prof. Reginald Okon-a cabinet member-welcomes the crowd, but orders that their protest go down the record purely as a goodwill (solidarity) visit, which must not be televised to avoid other groups in the polity taking liberties in that regard. The professor should and must employ discretionary rhetoric to explain away and justify HE's inability to personally grant them audience, promising them ultimately that their problem (not complaint) will receive attention in due course. Finally, the professor should engage the services of a photo-journalist to cover the event and get it published in the *National Gazette*. In the

course of arranging the welcome formalities for the Abazonians, Ikem, the editor of the national daily who hails from Abazon and Chris, the Honourable Commissioner for Information are indicted by Prof. Okon as trouble makers in the polity. While Ikem is accused of instigating the protest visit as well as Abazon's protest vote in the past, Chris is fingered as nursing bad blood generally against HE.

Initially, HE takes the indictment with a pinch of salt since both of them and Chris together with BB are his class mates. Nevertheless, as events unfold their 'culpability' becomes apparent. Consequently the despotic wrath in HE rises to descend heavily on the two 'culprits.' Ikem is to be crushed for giving a most powerful anti-government editorial attention to the protest visit; for spending some solidarity moments with his fellow Abazonians at Harmony Hotel after the visit and for delivering a lecture at University of Bassa after being relieved of his duties as the editor of the *National Gazette*. Chris, on the other hand, is to be penalized for blatantly turning down HE's order to suspend Ikem from office. He is ordered to do so by virtue of his position as the Honourable Commissioner for Information. To also suffer with the two principal enemies of government are the six Abazon delegates who led the protest march. They are to remain in detention indefinitely, having made useful statements to security agents.

Consequently, Ikem is whisked away in a handcuff at night by several heavily armed security men, and soon after, he is shot and killed. The government, however, denies his death but admits that he is accidentally shot on the head. Chris, who is now in hiding, having been declared wanted convincingly counters government's claim in the *National Gazette* via a stooge-Emmanuel Obete, University of Bassa Students' Union President who is also declared wanted.

Unable to hide any longer without jeopardizing his life, Chris together with Emmanuel and Braimoh sets off for the North (the Northern part of Abazon). Braimoh is a professional taxi driver. So, he is hired to oversee the successful disguised exit of the two 'fugitives.' On their

way, they meet and beat many security checks, albeit not with ease all the time. Then suddenly, they notice a revel. A lorry load of beer belonging to the government has fallen down and is circumvented for merriment by the masses and security agents. Surprised by the excitement that fills the air, Chris, Emmanuel and Braimoh alight from their vehicle close to the fallen one. As soon as they alight, Chris makes contacts and ascertains from a police man near him that there has been 'a coup', a successful coup. The news sounds incredible to Chris. So, he continues to make contacts to possibly obtain convincing details. In the course of these further contacts, he comes across a brawl. A police man, the same man he has interviewed before then, is beating and dragging a school girl (Adamma) on the ground.

Chris orders the sergeant to release the girl but the sergeant recognizing Chris as the man who has earlier asked him some suspicious questions becomes apparently antagonistic. In fact, he takes it quite personal with Chris, threatening to blow off his head. He takes it so personal because Chris has not only ordered him to release the girl, but has also threatened to report him to the Inspector-General of police. Moreover, Chris, to the hearing of the man, dismisses him as a disgrace to the force. Hence, highly provoked, the sergeant, not minding that he is the cause of Chris' abuse against him by asking Chris if he is crazy, unslung his gun and shot Chris on the chest. Chris dies very shortly after. Apart from the sergeant's determination to keep his word, Chris dies, perhaps, because before the shooting, he dares the man to carry out his threat, looking straight to his eyes.

From the information gathered by Chris and Emmanuel before the death of the former, we reckon that HE is abducted. Abducted the night before the death of Chris, the Chief of Staff takes over power in the interim, vowing to trace the whereabouts of the missing president, and perhaps, secure his rescue.

The above is the political scenario in *AOS*. The cultural scenario presents BB as the main character, the heroine. As already stated, she is the priestess of Idemili, albeit, unconsciously. Idemili is the Daughter of the Almighty whose sole prerogative it is to decide whether or not it rains and if it will when and for how long. Unaware of this fetish priestly vocation, she takes to the western way of life, obtaining a first class honours B. A. Degree in classics from the prestigious Queen Mary College, University of London. Unconscious though of her priestly background, it is an apparent reality in her. Hence, Achebe tracing her background, states that ‘...she did carry a vague sense more acute at certain critical moments than others of being two different people’ (p.105). Thus, she is both Beatrice, the priestess and the normal human Beatrice begotten as a daughter by her parents who so much values her that they name her Nwanyibuife - A girl-child is a treasure.

More often than not, BB operates as a normal human being. In other words, the priestess personality in her is rarely active. Hence, her friends and associates simply sense her mundane personality. That is, to them, she is simply Beatrice Nwanyibuife, and not Beatrice the priestess. However, her intimate friends like Ikem and Chris once in a while without knowing it, interact with her in both manifestations. Nevertheless, in each instance, her priestly personality never fails to leave in them, an enigmatic impression.

Among her friends, Chris is the most intimate, in fact, her lover. She loves him so much that the priestess in her reveals herself to him, even though he does not catch the joke. He simply considers her a prophetess, just to acknowledge that mysterious part of her that springs up once in a blue moon. Next in rank to Chris in her chain of relationship is Ikem. Ikem takes that position, being Chris’ bosom friend and her professional colleague as well. In truth, apart from going to bed, she is as close to Ikem as she is to Chris. Thus it is that she serves as a bridge

between Chris and Ikem since both of them are worlds apart, ideologically. She is also, somewhat close to HE, being a top civil servant under his administration.

Hence, the priestess in her is indeed in communion with her trio of close associates. As a result she is rightly positioned to foresee long in advance the trouble that befalls HE, Ikem, Chris, and herself, by extension. Before it comes to pass, as already narrated, she pronounces to Chris after affirming her priestly, nay, prophetic link with Chielo, the priestess and prophetess of the Hills and the Caves (Rf *Things Fall Apart*):

... I see trouble building up for us. It will get to Ikem first. No joking, Chris. He will be the precursor to make straight the way. But after him it will be you. We are all in it and even Him (referring to HE) The thing is no longer a joke... (pp. 114-115).

Nevertheless, now that it has all happened, she breaks down in lamentation, refusing to be consoled. Obviously, the active personality in her now is Beatrice Nwanyibuife. Hence, even as she mobilizes Elewa, Agatha, Adamma, Braimoh and Emmanuel to organize a naming ceremony for Ikem's posthumous daughter-Amaechina-she intermittently breaks up in sobs. Amaechina's mother is Elewa. She is born out of wedlock. Elewa is Ikem's wife that never was.

3.4 CHINUA ACHEBE'S POLITICAL PHILOSOPHY

Chinua Achebe's political philosophy is anchored on participatory democracy. The philosophy of participatory democracy is strictly people-oriented. In other words, it is not leader-oriented, even though it does not in any way seek to marginalize the leader. That is, it is so articulated that the welfare of the people, or the common good, reigns supreme in the mind of the leader as he initiates, ratifies and / or implements government policies, schemes and programmes. Hence, as Tsaaor (2008: 15) rightly puts it, the ideals of participatory democracy are those by which:

the leaders of the people hold power only in trust and at the pleasure of their constituents who are the real custodians of the power machinery or apparatus.

It is not surprising that Achebe's political philosophy is anchored as explained above given his African (Igbo) background. Yes, for his is a background whose political institutional structures foster communal parliamentary participation. It is also a background which thrives on republican ethics that encourage checks and balances for the health and sustenance of the society at large.

Consequently, in his days of active politics, he was a card-carrying member of the defunct People's Redemption Party (PRP) – a party in which he emerged as a vice-presidential candidate. His membership of the party then, together with the thematic constructs explored in his novels, short stories, essays and other works, proves indeed that he is a democrat. This is indisputable since PRP-his erstwhile political party-was a party founded on a radical ideology and populist consciousness (ibid: 17). So founded, the party naturally had sympathy for the masses.

In fact, Achebe embraced the party because the party's ideology in specific terms extolled all the virtues innate in his person namely, the politics of decency and harmony, nay, politics focused on issues rather than self-interest. Achebe found the party to have epitomized the fulcrum of his personal political maxim: politics without bitterness. The foregoing apparently underscores the fact that Achebe's political philosophy is totally and completely intolerant of rancour, self-aggrandizement, thuggery, violence and discrimination. This being the case, he ventured into politics to possibly, in conjunction with his likes in the political arena, rectify the ills that trailed political leadership in Nigeria in the first republic.

In doing so, he wielded manifest sense of patriotic commitment as he pursued then and even now the neglected cause of the people constantly alienated, unfortunately, from the political power structures and decisions that directly affect their daily existence. His noble ideals were,

nevertheless, frustrated almost as soon as he moved into politics. This explains the historical brevity of his political pursuit.

However, as brief as the history of his political life is, nothing is subtracted from his political philosophy. This is evident both in his private life as a professor of English in United States of America and in his literary postulations. In both spheres of his life, he remains absolutely committed to his political ideology, preaching what he practises and practising what he preaches. Hence, it has been scholarly noted that:

...there is a coherence and a corresponding dialectical interactions between theory and praxis in Achebe's political philosophy and literary vocation.... In his literary and critical engagements Achebe has been unambiguous...in his...belief that true power belongs to the people and that the absolute concentration of power in the hands of an individual can only sustain the retrogressive post-colonial tradition of cult personality and unbridled personalization of political power with its adverse repercussions on the nation and the continent (ibid: 17).

Apparent in the above scholarly submission is the fact that Achebe is a highly principled leader of thought in Nigeria and Africa. As a leader of thought, he relentlessly seeks to positively influence political actions in Nigeria, Africa and beyond. Thus, he insists, via intellectual leadership, on securing political haven for the masses he cherishes, and in this regard, he can rightly be christened 'George Orwell' of Africa.' He obviously deserves this accolade since his political philosophy as portrayed above has no room, absolutely, for totalitarianism- dictatorship, tyranny, despotism or autocracy.

3.5 ACHEBE'S MAJOR IDEOLOGICAL PERSPECTIVES IN HIS NOVELS

Table 1 below makes a text by text presentation of the major ideological perspectives in Achebe's novels.

Table 1: An Analysis of Achebe's Major Ideological Perspectives in His Novels

Ideological Perspective	Text Prominent in	Shed of Ideology	Achebe's Stance
Despotism	<i>AOS, AMOP</i>	Right-wing	Unacceptable
Chauvinism(Patriarchy)	<i>TFA, AOG, NLAE,AMOP</i>	Right-wing	Unacceptable
Racism	<i>AOS,TFA</i>	Right-wing	Unacceptable
Maxism	<i>AOS</i>	Right-wing	Unacceptable
Feminism	<i>AOS</i>	Right-wing	Unacceptable
Democracy	<i>AMOP</i>	Left-wing	Acceptable, if unbridled

KEY

AMOP: A Man of the People
AOG: Arrow of God
AOS: Anthills of the Savannah
NLAE: No Longer at Ease
TFA: Things Fall Apart

Observe from the table that Achebe, in his novels, advances two major categories of ideological perspectives: socio-cultural and socio-political. The socio-cultural ideological perspectives appear to dominate the socio-political ones in his earliest novels: *TFA*, *NLAE* and *AOG*. This is so because the three novels are set at the very onset of the colonial era in Africa. Hence, in the three novels, he makes a concerted effort to depict clash of cultures: the conflict that naturally characterises initial intercultural contact, especially if and when one of the cultures in question attempts to unduly influence the other.

In the light of the foregoing, *TFA*, *NLAE* and *AOG* obligatorily accord textual prominence to ideological perspectives that are largely socio-culturally rooted. Hence, in *TFA*, there is a preponderance of such ideological traits as facing the challenges of life with bravado, deferring to the injunctions of the gods with wisdom, being flamboyant in the hosting of feasts and being tacitly rebellious against the statusquo in the course of embracing a new culture. *NLAE*, which apparently complements Achebe's narrative in *TFA*, follows suit with numerous

similar ideological traits: tactfully opposing tradition, avoiding bad company since it corrupts good manner, being resolute in upholding cultural values and shouldering one's (customary) responsibilities. Similarly in *AOG* there is a predominance of such philosophies as adopting the cold-war strategy while engaging in (local) power tussle, trickishly dethroning the old order in favour of the new one, and as also in *TFA*, rubbishing feminine intelligentsia at all times. All of the above ideological traits are reminiscent of the patriarchal leadership system characteristic of African cultural milieu in which the novels are set.

Achebe's later novels, on the other hand, appear to largely foreground political ideological perspectives. In *AOS*, we see a catalogue of people-friendly political ideals foremost among which are that despotism is absolutely unacceptable as a form of political leadership and that sit-tight leaders should and must not be welcome in any polity. *AMOP*, invariably, celebrates such political ideals as fearlessly mounting stout opposition against an oppressive ruling party, being ready to die in defence of one's political ideology and being tactful in the course of fighting political opponents.

Note that Achebe's political ideologies as succinctly captured above are all anchored on his political philosophy of participatory democracy, which is strictly people-friendly without marginalizing the leader. Consequently, it is not surprising that all the socio-cultural and socio-political ideals advanced by Achebe in his novels are people-friendly. Hence, it is right to assert that, in all his novels, Achebe is in favour of democracy in so far as it is participatory and not bridled as reflected in *AMOP*. Achebe advances participatory democracy, because it promotes humane principles, which guarantees general positive attitude to life. This explains why Table 1 depicts it as the only acceptable socio-political ideology as confirmed in the analysis chapters.

3.6 CONCLUSION

From the foregoing preliminary insights in connection with *TFA*, *AMOP* and *AOS*, it is evident that all of them are tragic novels. In other words, each of their protagonists is a tragic hero, and consequently, suffers an unhappy end. That is, in all the novels, Achebe discusses serious subject matter. This being the case, it is incontrovertible that his thematic perspectives in all of them yield serious textual messages – messages that are of national, continental and intercontinental importance.

Nationally speaking, Nigerians, his country-people, have lots of lesson to learn from the novels. The lessons center on harmonious co-existence and offering selfless leadership to the citizenry. In summary, therefore, he offers this maxim of unity in diversity to Nigerians: Live in harmony with one another irrespective of your ethno-linguistic and other backgrounds and should you be saddled with leadership responsibilities, offer yourselves as selfless servant-leaders to your beloved nation.

At the continental level, among other very crucial messages, Achebe enjoins his fellow Africans to put behind them their colonial experience, and forge progressively ahead in genuine spirit of modern nationalism. He anchors this message on the realistic philosophy that as bitter as Africa's colonial experience was, it came with civilization by which Africa has been librated from the darkness of her partially crude culture as evident in such barbaric practices as abominating twins, human sacrifice, burying slaves alive together with their deceased masters, and others.

At the intercontinental level, Achebe extends a hand of fellowship to our ex-colonial masters affirming: Yes, you colonized and civilized us. However, note very well that it was not of your own volition but by sacred divine will and might that you colonized and civilized us. That is, your colonizing and civilizing us is purely an act of God. Hence, boast not of it and do

not denigrate us on account of the divinely assigned role you played in our life as a people. Yes, because as Africans, we are also human beings created by God as much as you are. We have a culture; we have a philosophy; we have our identity and none of the three must be subsumed in yours. Hence, as we intermingle with you in the comity of nations, accord us due recognition and suffer not from superiority complex.

Viewed from the above intercontinental thematic viewpoint, Achebe's novels constitute a protest literature as revealed in our literature review. This assertion appears to be the express import of the last and first paragraphs, respectively, of pages 4 and 5 of *AMOP*, its intratextual misapplication not withstanding:

Let us now and for all time extract from our body-politic as a dentist extracts a stinking tooth all those decadent stooges versed in textbook Economics and aping the white man's mannerisms and way of speaking Away with the damnable university education which only alienates an African from his rich and ancient culture and puts him above his people ... even in Britain ... a man needs not be an economist to be Chancellor of the Exchequer or a doctor to be Minister of Health. What mattered was loyalty to the party.

Certainly, all the aboves are essential national and international political themes. All of them are deployed in the novels employing linguistic/rhetorical devices that are doubtlessly effective as the analysis chapters depict. In earnest, therefore, Achebe has written pure political novels, albeit somewhat in subtle plots that underscore some salient ideologies, which are largely socio-political. The contextualisation of Achebe and his novels in this chapter serves to deepen the appreciation of *NLAE*, *AMOP* and *AOS* more than of *TFA* and *AOG*, the three of them being largely political novels, especially *AMOP* and *AOS*. Finally, it should be stated here that Achebe's ideological stance against despotism and other right-wing ideologies is in tandem with his political philosophy of participatory democracy.

CHAPTER FOUR

LINGUISTIC FORMS AND IDEOLOGIES IN ACHEBE'S *TFA*, *AMOP* AND *AOS*

4.0 INTRODUCTION

Chapter Four presents the first phase of the CDA of Achebe's *TFA*, *AMOP* and *AOS*. This first phase of the analysis centres on the interconnection between identified linguistic forms and certain salient ideological realisations. The ideological realisations are either endorsed or criticized, depending on whether they are acceptable or unacceptable. The chapter comprises three sections: Morphological Analysis, Use of Lexical Metaphors, Use of Topicalisation and Nominalisation. The last section consists of two sub-sections: Topicalisation, Nominalisation.

4.1 MORPHOLOGICAL ANALYSIS

A concise overview of morphological processes is necessary here. It will serve as a prerequisite for an effective analysis.

Morphological processes are word formation processes. They are either conventional or creative. The conventional morphological processes are affixation, borrowing and compounding. In affixation, morphs (word elements) are added to existing words. Affixation comprises the sub-processes of prefixation, suffixation and infixation. Note that affixation can lead to derivation which could be class-changing or class-maintaining as in *manly* – an adjective derived from *man* + *ly* by means of suffixation. In borrowing, morphs are sourced largely from Latin and Greek words. Compounding entails the joining of two or more words to form a single (compound) word with a distinct meaning. There are many possible combinations, but the most popular ones are *Noun + Noun* compounds as in *steamboat* and *Noun + Adjective* compounds as in *praiseworthy*.

The creative morphological processes subsist in acronymization and result in words. Acronymization refers to the formation of a word using the initial letters of a phrase as in

UNESCO, WHO and ECOWAS. Such words are called acronyms. Two sub-processes of blending and clipping constitute acronymization. Blending gives rise to blends, while clipping produces clippings. Examples of blends include chatcom and faction, both of which are respectively blended from these forms: *Chat + Comedy* and *Fact + Fiction*. Those of clippings are dramadoc, disco and bigmo. They are respectively clipped from *drama doc(cumentary)*, *disco(theque)* and *bigmo(mentum)*. Neologism is another creative morphological process. It refers to coinages, i.e., recently invented words. It also refers to words with new meanings. See Alo and Ogunsiji (2004: 120-127) for deeper insights into morphological processes.

The morphological analysis of Achebe's *TFA*, *AMOP*, and *AOS* in this work cuts across both the conventional and creative morphological processes with focus on those ones exploited in them that underscore salient ideologies and implicit meanings. Table 2 below analyzes some instances of Achebe's exploitation of such processes in the novels.

Table 2: A Morphological Analysis of Achebe's *TFA*, *AMOP* and *AOS*

Tag	Vocabulary	Morphological Process	Type	Grammatical Combination	Meaning	Text
A 1	Amadiora	Borrowing	Conventional	N + V + N	The god of thunder	<i>TFA</i> (p. 21)
2	Life-spring	Compounding	-do-	N + N	Hope	<i>TFA</i> (p. 92)
3	Womanly	Derivation	-do-	N + Morph	Weak	<i>TFA</i> (p. 113)
4	Bush-fire	Compounding	-do-	N + N	A fast bush- consuming fire	<i>TFA</i> (p. 3)
5	Loafer	Derivation	-do-	N +Morph	Layabout	<i>TFA</i> (p.4)
6	Disc (Disk)	Clipping	Creative	Disc(o) or Disk(ette)	A flat Kola plate	<i>TFA</i> (p. 5)
7	Blood-stirring	Compounding	Conventional	N + V	Attractive	<i>TFA</i> (p. 5)
8	Ill-fated	Compounding	-do-	Adj. + Adj.	Doomed	<i>TFA</i> (p. 6)
B 1	Textbook-Economics	Compounding	-do-	N + N	Theoretical Economics: money making&spending	<i>AMOP</i> (p. 4)
2	So-called education	Compounding	-do-	Adj. +N	Orchestrated university education	<i>AMOP</i> (p. 5)
3	Anikilija	Borrowing	-do-	N + Adj.	Very old/rickety	<i>AMOP</i> (p. 4)
4	Bush	Conversion(rank shifting)	-do-	N + Adj.	Bushmanly/Illiterate	<i>AMOP</i> (p.5)
5	Parlour-wife	Compounding	Creative	N + N	Sophisticated female spouse	-do-
6	Back street	Compounding	-do-	N + N	Local	<i>AMOP</i> (p. 29)
7	Dried-up	Compounding	-do-	V + Prep.	Dry	<i>AMOP</i> (p. 31)
8	Hard-won	Compounding	Conventional	Adj. +V	Cherished	<i>AMOP</i> (p. 87)
C 1	Big chief	Compounding	Creative	Adj. + N	His Excellency(Sam)	<i>ANH</i> (p.122)
2	Miracle-man	Compounding	-do-	N + N	Divinely empowered male adult	<i>ANH</i> (p.125)
3	Shifting-eyes	Compounding	-do-	N + N	Sycophantic	<i>ANH</i> (p.127)
4	Honest-to-God	Compounding	-do-	Adj. + Prep. + N	Sincere	<i>ANH</i> (p. 17)
5	Goodwill	Compounding	Conventional	Adj. + N	Solidarity	<i>ANH</i> (p. 26)
6	Dehumourization	Neologism	Creative	Morph + N	Taking away humour from a human situation	<i>ANH</i> (p. 56)
7	Britisher	Neologism	-do-	N + Morph	Briton	<i>ANH</i> (p. 57)
8	Monotony	Neologism	-do-	N + (zero morph)	Monogamy	<i>ANH</i> (p. 79)
9	Negrophobist	Neologism	-do-	Morph + Morph	One who hates the black race	<i>ANH</i> (p. 58)
10	Niggerlover	Neologism	-do-	Morph + N	One who loves the black race	<i>ANH</i> (p. 58)

KEY

TFA: Things Fall Apart

AMOP: A Man of the People

ANH: Anthills of the Savannah

-do-: Same as above

N: Noun

V: Verb

Morph: Morpheme

Adj.: Adjective

Prep.: Preposition

The analysis in table 2 clearly shows that the conventional morphological processes are much more exploited in Achebe's novels than the creative ones. Specifically, compounding has the highest frequency among the stylistically significant morphological processes deployed in the novels. Achebe makes a preponderant use of compounding, because even as a conventional process, it allows for some measure of creativity. Hence, his novels largely contain creative

compounding as evident in the table. Observe that out of the fifteen examples in the table, only five (A_4 and 8; B_2 and 6; C_5) are conventional compounding. Hence, in real terms, the three novels demonstrate more of creative than conventional morphological processes, thus, depicting Achebe's creative ingenuity as a novelist.

As subsequently shown in the discussion of the tabulated data, even his deployment of the conventional morphological processes is still a demonstration of creative ingenuity, with reference to discourse style. This claim is valid because he appropriates the processes to connect the most topical themes of his novels.

A_1 forms part of the words used by Okonkwo to scold and abuse Nwoye for showing no mastery in the art of preparing yam seedlings. Using the word, he rashly calls on the god of thunder to break Nwoye's head as a punishment for not playing a manly role well. Before this abuse, he had threatened to personally break Nwoye's jaw for the same offence, scolding Ikemefuna mildly. Obviously, this scenario portrays Okonkwo as a quick-tempered man with no control over his tongue. Nevertheless, the scenario underlines the disciplinarian in Okonkwo as a father and a bread-winner. Thus, Achebe incorporates the incident to advocate a disciplinary approach to parenting. However, in doing so, he certainly disapproves rash use of the tongue and the obvious abuse of parental authority that marks Okonkwo's attitude to both Nwoye and Ikemefuna. Yes, since as we intratextually learn, before Nwoye was abused, Okonkwo knows that the lads are too young to show mastery in the difficult art of preparing seed yams.

Also notable in connection with A_1 is Okonkwo's cataphoric assertion that he began to own a farm at Ikemefuna and Nwoye's age. Thus, he is identified as an early-time achiever since Ikemefuna and Nwoye's age is no more than sixteen – a certainly uncommon age for farm ownership. Okonkwo is, indeed, an achiever, having a passionate ambition for greatness in his childhood days as A_2 indicates. Shortly before A_2 is featured, the reader is intimated with

Okonkwo's 'great passion': To become one of the lords of the clan' Hence, the reader, especially if a youth, is enjoined to imbibe the philosophy of dreaming big and working hard to pass down in history as an achiever. In other words, the reader is called to be visionary since success is never achieved without vision.

A_3 is a key word in Okonkwo's indirect thought by which he considers Mbanta, his motherland, a weak clan. He considers the clan weak because the rulers and elders of the clan like Okeke decide not to ostracize the Christians in the land for killing the sacred python and for desecrating the land in some other ways such as welcoming twins and intermingling with the osus: outcasts. In other words, Mbanta keeps her fingers crossed in connection with the abomination perpetrated by 'the young church' in the village as opposed to Okonkwo's proposed militant approach. This incident advances two wisdom ideologies. The first is that might should not always prevail, especially in a strange situation such as Achebe describes in Mbanta. In such a situation, the wisdom of passive condemnation of both perceived and real misdeeds is expected to dwarf the use of might. This ideology supersedes that of militancy because it gives peace a chance and prevents atrocities.

The second ideology is that an individual's passion for cultural preservation should and must not be bottled up. This ideology basically emanates from Okonkwo's reaction to the situation in question and is a valid ideology. It is valid because boiling up like Okonkwo did depicts patriotism (communal love) fanned by the inner urge to instantiate communal self-defence. This ideology also stems from the meeting of Mbanta rulers and elders in connection with the cultural conflict. Hence, the rulers and elders together with Okonkwo condemn absolute silence in the face of cultural emasculation, obviously, so that 'the man does not die in them,' as Soyinka will assert. Further notable in Mbanta's passive reaction to her cultural clash with Christians is the ideological fusion manifest in both the action and the reaction. Mbanta shuns a

violent reaction because it is not her custom to fight for her gods (p. 113). This traditional religious ideology is a direct reflection of Christian theological perspective based on which Christians also restrain from fighting for God. The ultimate import of A3 is, therefore, to prescribe and proscribe the dos and donts of patriarchial leaders in ethnolinguistic communities such as Mbanta and Umuofia in the world of *TFA*.

*A*₅ is an authorial impression of Unoka's personality. That is, in Achebe's opinion, Unoka is a layabout, a failure which explains why people laugh at him. Together with his craftiness, it also explains why he is heavily indebted with his creditors always at his neck such as Okoye. Thus, *A*₅ condemns a lazy attitude to life and in conjunction with *A*₂, *A*₁, *A*₄ and many other lexical choices in *TFA*, it intensifies the virtue of achievement, highly valued in Achebe's homeland and beyond in Africa. As already stated, this virtue is anchored on the crucial philosophy of dreaming big and striving to achieve one's dreams. *A*₄, specifically, discloses how achievement as a news item quickly spreads wide and far. It spreads as fast as a harmattan bush-fire to underline its universal acceptability as in the case of Okonkwo's throwing of Amalinze, the cat in a wrestling combat. *A*₄, therefore, goes to confirm the validity of the maxim which holds that everybody associates with success, while nobody associates with failure.

*A*₆, in contrast to *A*₅, reveals the good side of Unoka's personality, portraying him as one who rightly welcomes a visitor in conformity with native custom, even when the visitor is least expected. Hence, he is seen offering kola and other gift items to Okoye after warmly shaking hands with him. Unoka's friendly disposition to Okoye is commendable, because Okoye is an unwanted visitor to him, being his creditor, and also for the fact that his visit is wrongly timed. His visit is ill-timed, occurring early in the morning when Unoka is enjoying his flute. In other words, Okoye distracts Unoka's attention from what he likes most and still receives a warm welcome from him. This is Achebe's way of asserting that nobody is entirely bad. This

axiomatic assertion, considered in the intratextual context of A_6 , gives the underlying message that as ignoble as a lazy man may be, he can still be regarded by the high and mighty if he is good-natured. This regard, as seen between Unoka and Okoye, can save the lazy man from embarrassment. This explains why Okoye leaves Unoka unperturbed, even when the latter is unable to offset his debt, and even when he is in dire need of money in readiness for taking the third highest title in the land.

A_7 is used to underscore the glamour that generally goes with music, especially when an expert is involved. Particularly, it depicts Unoka's indirect thought on his admiration for musical expertise as he imagines the attractive melody produced by various traditional musical instruments such as the *ekwe*, *udu* and *ogene*. In his imagination, as he discusses with Okoye, he also hears the galvanizing tune of his flute, infusing colour into the sound of these other instruments. Okoye himself is an *ogene* expert, though he is an achiever. By Unoka's assessment, the entire melody is as blood-stirring as it is intricate. That is, it is mesmerizing. Given this intratextual context of A_7 , it serves to intimate the reader that the Igbo (African) society is a music-loving one and that in Africa music is not an exclusive preserve of non-achievers. From this point of view, renowned but financially poor musicians like Unoka are no total failures as A_5 makes us believe, their musical skill being an intrinsic asset. This deduction is validated by the reality of modern Africa in which music is also a real asset even as the threat of piracy looms.

A_8 goes with *lad* to refer to Ikemefuna who is taken as a war ransom by Umuofia from one of its neighbouring communities. He is kept in the custody of Okonkwo. Okonkwo is asked to keep him, pending when the oracle decrees his fate. This responsibility is given to Okonkwo in recognition of his status as a young achiever: a child who has clearly washed his hands and so eats with kings. Nevertheless, as the responsibility celebrates him and reveres achievement, it

foregrounds the ill-fate that follows the nearest innocent lad in the face of a threatened but averted intra-tribal war. This ill-fate with reference to Ikemefuna is a fatal one beyond the estrangement that precedes it, in the light of the oracale's subsequent decree that he be sacrificed to it. It is certain then that Achebe exploits A_8 to highlight the inhumanity that characterizes (threatened) war situations. This goes to condemn such situations and everything likely to provoke them.

B_1 appears in one of the editorials of *The Daily Chronicle*, the official newspaper of the ruling POP government of an unidentified polity. It is used to derogatorily qualify the professional knowledge of the sacked cabinet members of the government. The sack action, unilaterally effected by the Prime Minister is grossly misconceived. It is grossly misconceived because it demonstrates government's official rejection of 'the miscreants' economic prescription aimed at curbing high inflationary trend as proposed by the Finance Minister, a Ph.D. holder in Economics. The prescription, which boards on the reduction of the official price of coffee, the mainstay of the nation's economy, is erroneously rejected in preference for minting, an obviously inept economic measure. Hence, B_1 is used in the editorial to justify government's action, as autocratic as it is. It is, therefore, appropriated to prompt the reader to denounce the autocratic leadership ideology characteristic of the parliamentary system of government adopted in the fictional State whose political situation is captured in *AMOP*. Invariably, it questions and rejects that system of government as the novel subsequently unfolds.

B_2 is a corollary of B_1 . Hence, it serves to underpin the sack action referred to above. So like B_1 it is a derogatory term, and as such, it is used to devalue the quality of education received by the sacked ministers. By this devaluation, government 'faults' the professional advice offered by the Finance Minister to justify its watery economic solution. Hererin lies one of the

Machievellian principles that basically inform despotic political ideologies: Give a dog a bad name and hang it.

B_3 names Mr. Nwege's bicycle prior to his becoming a rich grammar school proprietor. It highlights the old rickety nature of the bicycle in accordance with public opinion. That is, people generally used B_3 to refer to the bicycle in those days. Doubtlessly, as descriptively employed, it underscores Mr. Nwege's poor status at the time he owned the bicycle since as intratextually stated, he was then 'a poor hungry elementary school teacher (p. 14). Being a derogatory descriptive term, it goes to underline people's ideological stance with reference to poverty, namely, that poverty is obnoxious, and therefore undesirable. This ideological stance is notable since it queries the age-long (catholic) Christian doctrine that poverty could be a divine will, and as such, should be welcome. This query appears valid given the stress and threat to life that naturally goes with poverty, going by Mr. Nwege's experience with his Anikilija.

B_4 is a derogatory descriptive term. The narrator exploits it to describe Mr. Nanga's wife in line with Mr. Nanga's own impression of the woman. By so doing, the narrator points out that she is too illiterate, nay, bushmanly to befit her husband's new ministerial status. Consequently, as Odili announces shortly after, her husband wishes to go for a new wife, or as B_5 indicates, a parlour-wife. Put simply, Mr. Nanga wishes now to marry a presentable educated wife and 'dump' his current wife who is unpresentable for being uneducated. Thus, Achebe calls the reader's attention to the questionable practice, among many (African) men, of discarding an old wife for a new one for a flimsy excuse such as Mr. Nanga's. This practice is prevalent among politicians, especially those who witness a change of status after their initial marriage. Given the disappointment that trails Mr. Nanga's ambition in this regard, it is indisputable that Achebe vehemently frowns at it. Thus, he asserts his opposition to the socio-cultural ideology that anchors the practice, namely, that a real man is NEVER satisfied with one woman just like the

proverbial he-goat. In other words, Mr. Nanga's failed ambition for a new wife is plotted to grossly query polygamy as a marital practice.

B₆ makes a derogatory reference to an unnamed college, a tertiary educational institution. The college, under a special arrangement, proposes to award honorary LL.D. Degree to Mr. Nanga, who is very much excited about it. Howbeit, as interested in it as he is, he still denigrates higher education, making people to believe that a man of his status is better without it. He makes this claim, not minding that in no distant past, he secretly yearned for higher education. Then, he used to chorus 'Minus opportunity' to a fond accolade of 'M.A.' coming from his fellow teachers, but now that he is a politician and a minister, he considers higher education to be absolutely unnecessary. Apparently, by this illogical consideration, he portrays himself as being myopic and averse to knowledge and advancement. He is obviously not qualified for the honorary doctorate proposed to him, which explains why the prospective awarding institution is not just a back street college, but also a small one. It is, therefore, clear that the said college is simply looking for recognition. Mr. Nanga's case demonstrates the general deplorable attitude of political leaders to education in real politics, especially in the third world. In the words of Odili, the narrator, this is an anti-intellectual attitude, and it explains the gross neglect which education is suffering from in third world countries like Nigeria. It also explains the cheapening of university degrees in such countries, and by extension, the unfortunate glorification of ignorance and mediocrity, no thanks to attention-seeking institutions.

B₇ is part of Odili's rumination over the fact that he has no mother to care for, but has a father who is never satisfied. It is a compound adjective and begins the creative metaphor that refers to Odili's father: A dried-up well. Utilizing the metaphor in a similitude expression, Odili asserts that giving things to his father is like pouring a little water into a dried-up well. This utterance proceeds from Odili as he observes Peter, his boy, buying a few gift items for both of

his parents in readiness for a home trip. Odili, making the utterance, commends his boy, but denigrates his father for being insatiable. Odili's denigration of his father is justified, because his father's insatiability implies that he is also unappreciative, and therefore, an ingrate. The scenario is Achebe's way of chastising negative parental attitude. By this chastisement, parents are reminded of the Biblical injunction to them not to frustrate their children. In other words, every parent is hereby called to epitomize the virtues expected of every child.

B_8 indicates a passionate description of political independence. It proceeds from Odili as he laments the sour post-independence experience of the generality of his country. Appropriating the term, he states that the mediocre, corrupt ruling class has bastardized the political freedom the country has won by virtue of her recent political independence secured at a high price. This statement is made very shortly before the launching of the Common People's Convention (CPC) in Max's house – a revolutionary political party. The launching of the party is an elitist reaction to the political mess in the country, given its membership of vibrant professionals. In this way, the reader is prompted to positively react to every instance of political leadership aberration in his country instead of adopting the position of an arm chair critic, or worse still, instead of dying in silence. This ideological prompt is imperative since the psyche dies in them who remain inert in the face of political oppression.

C_1 is a reference term for His Excellency (Sam), the head of the military government in Kangan. It is Achebe's lexical formular for foregrounding in the mind of the reader, the despot in Sam. On the surface, it sounds prestigious. However, in view of all the socio-political antecedents that marked his ignominious exit from power, it is obviously a derogatory nomenclature. Hence, with it, Achebe underscores his vehement ideological opposition to autocracy as a political leadership style. This being the case, it translates to 'mighty traitor.'

C_2 forms part of the lengthy testimonial speech delivered at Harmony Hotel in honour of Ikem by the wise old man who leads Abazon delegates to the Government House in Bassa on a solidarity visit. It makes an intratextual reference to whoever 'Agwu,' the god of healers calls to serve him. Hence, it cataphorically connects some other expressions in *AOS* to assert that whoever emerges Agwu's disciple is automatically a miracle man, a supernaturally empowered man. The great powers of this miracle man, given its cataphoric links, make him a seer, a diviner, and an artist at the same time. As an artist, he has an unbeatable story-telling capacity which makes him a living historical encyclopedia, especially in connection with healing his audience. His healing power stems naturally from the cathartic effect of his humorously exaggerated stories which is remarkable in view of the paradox that usually trails the powers of this miracle man and his smallish physique.

The foregoing clearly underscores the indispensable role of (traditional) historians, who in the context of the old man's speech rank much higher than veteran warriors in life. Thus, Achebe appropriates C_2 to urge the reader not to neglect historians and History. The statement, therefore, implicitly underlines Achebe's ideological distaste for wars and warriors, which is in line with his commitment to democratic precepts. Again, C_2 in its traditional religious context, reflects an ideological doxology for (African) traditional religion, signaling controversially though, that its adherents do not worship powerless gods contrary to the claim in Christianity.

C_3 is another local idiomatic expression that partly makes up the old man's speech. It qualifies people to mean sycophantic. Hence, it makes a non-salutary reference to the sycophants in Kangan politics. By such a reference, Achebe discloses his ideological disapproval against sycophancy.

C_4 is found in HE's descriptive phrase for Abazon delegates: Honest-to-God peasants. He describes them as such in the course of briefing Professor Okong on how to deceptively welcome

them on his behalf. His use of the adjectival phrase denotes that he perfectly understands the sincere mission and vision of the provincial delegates, which are to apologise to him for the role of their province in the failed referendum and seek his kind intervention regarding the acute water shortage bedevilling their province. Nevertheless, the sincerity of their official visit makes no impact on him since he plans to welcome them in proxy on the pretext of being preoccupied with indispensable state functions. Worse still, he has no intention of granting their prayers, even as he pledges through the professor to personally attend to their water problem. This hypocritical attitude of HE to Abazon reveals the bitter irony that generally characterize the political life of despots, and portrays them as being merciless and unyielding. By virtue of this same attitude and other demerits like imposition, subjugation and bullying, despotism is depicted as not being people-friendly, and so, remains absolutely unacceptable. This submission holds water, given the intolerance that, in this instance, dictates HE's heartless attitude fanned by the failed referendum, aimed at perpetuating him in power. The failed referendum means that he will no longer transform into a civilian president, and for him, that is the end of the world, hence, his decision never to forgive Abazon for voting against it. In other words, a despot either has his way or crushes his opponents in a vengeance mission which could be subtle as in the foregoing.

C₅ features in the telephone instruction given to Ikem by Chris, the Honourable Commissioner for Information. Specifically, he uses it to describe the delegation from Abazon as he orders Ikem to send a photo-journalist to cover the 'goodwill visit' of the delegates and subsequently send him a copy of the photo-news before it goes into the *National Gazette*. Ikem is given the instruction, because he is the editor of the national daily. As the chief executive of the daily, he is opposed to the idea of sending the photo-news to Chris before publishing it. So, he seeks to know why. In reply, Chris quotes him section sixteen, chapter fourteen of the Newspaper Amendment Decree, which empowers him to oversee what appears in the *Gazette*,

resolving to send Ikem the same instruction in writing to give it a stamp of authority, obviously, due to the oral query raised by Ikem. As subsequently established, the entire scenario dramatically highlights the pervasive negative influence of despotism, namely, that it both enslaves and co-opts the best of minds, even as it seeks to sever time-honoured ties of friendship. This assertion stems from the fact that Chris and Ikem are bosom friends and also social critics. Their criticalist status, notwithstanding, they serve a despot as top officials, clashing almost always. They clash virtually on all political matters, because while Chris philosophically accommodates HE's unwelcome dictatorship just to keep his job, Ikem kicks against it, loudly and bluntly without caring a hoot about the consequences.

In other words, Chris is a 'protectionist', while Ikem is a core radical. This is why in the above scenario, Chris concurs with HE and projects the visit of Abazon delegates to be strictly a goodwill one, even though in his heart of hearts he knows that the visit is more of a save-our-soul than a goodwill one. He knows, since AOS opens with HE reacting to his appeal for a state visit to Abazon, certainly for the sake of their water problem. For the same reason, Ikem raises an eye brow over Chris' demand to proofread the expected photo-news, being unwilling to submit the news for censorship. That is, he wants to publish a matter-of-fact news item. In pushing for this kind of news, he unintentionally reveals the despot in Chris as evident in Chris' dumbfounding reaction to his friendly query. Chris' reaction to Ikem's query shocked Ikem, because they are not just friends, but also classmates, having attended Lord Lugard College together. This being the case, Ikem expects Chris to trust him enough to give him free hand to operate as the editor of *National Gazette*, in spite of the decree cited by Chris. So as far as Ikem is concerned, Chris is another dictator, having been co-opted by HE after being enslaved, even as Chris can claim to be performing his duties. Ikem's sentiment strongly suggests that C_5 is

deployed to evince that the goat that moves in the company of sheep is sure to eat sheep-specific foods and may not be a welcome companion to other goats.

C_6 is part of Chris' paraphrase of Dick's account of Acton's corruption case. He makes the paraphrase in a friendly group discussion with MM, Dick, Ikem, BB and Elewa. According to Dick, says Chris, the case is intended to encompass *dehumourization*, i.e, to generally make life unlively (to take away humour from life). Dick is an expatriate drunkard, who is obviously out of his sense, not following the on-going discussion in the gathering. So his statement is clearly out of place. Nevertheless, Chris feels like pulling him along to give him a sense of belonging. Hence, he paraphrases the funny statement. By doing so, Chris also puts the group in the lighter mood before continuing with the discussion on the floor: HE's one hour detention of his cabinet on previous Saturday. Hence, C_6 as a neologism, is simply one of the cathartic ingredients in *AOS* infused to ease the tension that largely characterize every tragic novel. Interestingly, it is paradoxically humourous, since it is conceptually -humour, but auditorily +humour.

C_7 is a corollary of C_6 . So it is also a new coinage. It comes from MM as he interrupts Chris in the group discussion that features C_6 . MM uses it to refer to Dick, his fellow expatriate, who does not still appear to be following the cabinet detention story being narrated by Chris. At this instance, he asks an irrelevant question that seeks the connection between two aspects of the story that have very clear links: Abazon delegates and the cabinet. Before his question, Chris has already explained that the cabinet was detained for being unaware of the delegates' arrival at the presidential palace. Hence, his question further shows that he is drunk, indeed. Consequently, MM uses C_7 to quickly dismiss him so as to continue his enjoyment of the story. Hear him: That's a Britisher for you, Chris. He is looking for connections. There aren't any, young man....

Intratextually, therefore, C_7 is somewhat humourous. Beyond humour, however, it is indirectly used to rebuke drunkenness, since as in Dick's case, it makes one a social misnomer.

C_8 is Achebe's 'neological' synonym for monogamy. It is obviously a humourous one targetted at highlighting the misconceived integral oddity associated with monogamy as a nuptial ideology, which is that it is monotonous in terms of conjugal relations. Hence, note that its inclusion is not intended to cast aspersion on monogamy. It simply forms part of the cathartic ingredients that expectedly characterize every tragic literary work. Of course, coming from the Big Chief at a vanity cock-tail party as a justification for inviting Beatrice to sit by his side amidst other ladies none of whom is married to him, it cannot be considered to express an ideological distaste for monogamy, especially as Beatrice reluctantly honoured the invitation. It rather serves to lampoon the moral bankruptcy of the Big Chief regarding relationship with the opposite sex. This claim is incontrovertible given both its situational and sentential contexts: Polygamy is for Africa what Monogamy is for Europe.

C_9 and C_{10} are neological antonyms, which mean one who hates the black race and one who loves the black race, respectively. C_9 is one of the several nicknames earned by MM for his expensive jokes, most evident in his graffiti messages pasted on the walls of the hospital, where he works as the chief executive. MM discloses these names himself in a weak defence of the jokes among his friends as they continue to discuss in his house. As he makes the defence, he focuses on C_9 which is the most sensitive. It is the most sensitive, because it most sharply articulates the people's hate against him which threatens his continued stay in Kangan as the Bassa General Hospital Administrator. His self-defence can not be sustained, because just as Chris puts it to him and as he admits, he will not place those jokes of his in an English hospital. See the analysis of T_{38} (p.113) for examples of the jokes. Surely, none of the examples exonerates him. So he is guilty as charged: a negrophobist and not a niggerlover just as his English brothers

and sisters. Notable in both C_9 and C_{10} as features of MM's rhetorical self-defence is their humour content which serves to designate him as a proper jocular professional.

4.2 USE OF LEXICAL METAPHORS

By use of lexical metaphors, we mean metaphorical use of words. A word is used metaphorically if it is used imaginatively to describe somebody or something. That is, a word is metaphorically used if it is used for the purpose of a direct comparison of X with Y in order to depict the mutual attributes of X and Y. X and Y, of course, represent anybody or anything. For instance, in the sentence: Life is a game, *game* is a lexical metaphor compared with life to underscore the fact that both are governed by predetermined rules. Lexical metaphors, therefore, serve to make expressions figurative, since they partly constitute language tropes as stated by Quiroga-Clare (ibid.).

The foregoing indicates that lexical metaphors enhance graphic description and express meaning beyond their denotations. Hence, being figurative, they thrive mainly on imagery. Imagery, according to Ezeigbo (1998: 18), refers to mental pictures, usually applied collectively to denote images, i.e., pictures created out of words.

Lexical metaphors can be conventional or creative. They are conventional when they are generally used, but creative when they are no common place in English. In other words, conventional lexical metaphors are the commonly used ones, while creative lexical metaphors are those that arise from the writer's creative imagination.

In this study, the analytical interest in creative metaphors with reference to *TFA*, *AMOP* and *AOS* covers both the conventional and the creative ones. Hence, Table 3 below identifies those conventional and creative lexical metaphors that express crucial ideologies and underlying meanings in the novels.

Table 3: A Lexical Metaphorical Analysis of Achebe's *TFA*, *AMOP* and *AOS*

Tag	Lexical Metaphor	Type	Intratextual Meaning	Text
D 1	Cat	Conventional	One who is clever, especially in a (wrestling) combat	<i>TFA</i> (p. 3)
2	Palm oil	Creative	A linguistic catalyst	<i>TFA</i> (p. 5)
3	Cripple	Conventional	The lame who is curious	<i>TFA</i> (p. 7)
4	Kite, Eagle	-do-	A fellow	<i>TFA</i> (p. 14)
5	Lizard, Tail	Creative	Resilience	<i>TFA</i> (p.121)
6	Job	Conventional	Marital (conjugal) responsibility	<i>TFA</i> (p. 15)
7	King	-do-	A great achiever	<i>TFA</i> (p. 19)
8	Palm-Kernel	-do-	Fortune/Success	<i>TFA</i> (p. 19)
9	Fire, Flame	Creative	Man of valour	<i>TFA</i> (p. 107)
10	Excrement	-do-	Dross (worthlessness)	<i>TFA</i> (p. 101)
11	Dog	-do-	An indiscriminate gold digger	<i>TFA</i> (p. 101)
12	Knife	-do-	Instrument of division	<i>TFA</i> (p. 124)
E 1	Bulwark	-do-	Economic Pillar	<i>AMOP</i> (p. 3)
2	Tiger, Lion	Conventional	A man of courage, strength	<i>AMOP</i> (p. 5)
3	National cake	-do-	Political benefit	<i>AMOP</i> (p. 13)
4	Playing	Creative	Pretend	<i>AMOP</i> (p.22)
5	Bond	-do-	Eternal union	<i>AMOP</i> (p.24)
6	Pot	-do-	A mother bereaved of a new born baby	<i>AMOP</i> (p.32)
7	Rain	-do-	A hazardous situation	<i>AMOP</i> (p. 42)
8	Crown	Conventional	A position of responsibility	<i>AMOP</i> (p. 68)
9	Grasshopper, Elephant	-do-	An insignificant end;A gigantic benefit	<i>AMOP</i> (p. 80)
10	Sword	Creative	Mr. Nanga's material worth (money)	<i>AMOP</i> (p. 103)
F 1	Horse	-do-	A man of worth: Christopher Oriko	<i>ANH</i> (p. 185)
2	Crawl	-do-	Fearfully move	<i>ANH</i> (p. 5)
3	Fostering, freak baby	-do-	Sponsoring, unsound or fake academic	<i>AOS</i> (p. 11)
4	Finger	Conventional	A culprit	<i>AOS</i> (p. 19)
5	Firewood	-do-	A treasured asset	<i>AOS</i> (p. 23)
6	Rats	Creative	Men of low worth	<i>AOS</i> (p. 89)
7	Dance, snuff	Conventional	Tasking activity, luxury	<i>AOS</i> (p. 115)
8	Cockerel	Creative	A man of high worth	<i>AOS</i> (p. 122)
9	Sun	-do-	God-man (Despot)	<i>AOS</i> (p. 127)
10	Cannibals	-do-	Military Government Officials	<i>AOS</i> (p. 150)

Notable in Table 3 is that there are much more creative than conventional lexical metaphors in the texts. This is a valid observation because the table contains just eleven (11) of the latter out of a total of thirty-two (32) examples reflected in the analysis. This demonstrates that the texts are indeed creative literary works that deserve scholarly attention. Most essentially, however, both the conventional and creative lexical metaphors deployed in the novels collectively and distinctly articulate both of Achebe's ideological and non-ideological thematic organizations at this level of analysis. We now proceed to discuss the tabulated data to reveal

how lexical metaphors have effectively anchored underlying ideologies and implied meanings in *TFA*, *AMOP* and *AOS*.

D_1 appears in the first paragraph of *TFA* as an appositive noun. It is used in apposition with Amalinze, a great wrestler to highlight his wrestling competence. Specifically, it highlights his cleverness and tact as a wrestler. In this same paragraph, the reader is informed that Okonkwo, *TFA*'s protagonist, is a famous man in Umuofia and beyond. In Achebe's own words, 'His fame rested on solid personal achievements.' The foremost of Okonkwo's personal achievements is throwing Amalinze, the Cat. Hence, D_1 serves to emphasize the solidity of Okonkwo's achievement in this regard. Thus, Achebe employs it to foreground the socio-cultural value of achievement as a virtue. Achievement as a virtue goes with the philosophy of goal setting and persistent effort towards achieving set goals. It, therefore, follows that D_1 expresses Achebe's passionate regard for this philosophy of life and his zealous desire to decisively inculcate it in the reader.

D_3 is contained in an authorial proverbial assertion: When the moon is shining, the cripple becomes hungry for a walk. This is a popular proverb among the Igbos appropriated by Achebe to assert the desire of the old in every generation for endless period of youthfulness, which makes them to always long for whatever is considered an exclusive preserve of youths, moonlight play, for instance. Hence, D_3 is a metaphor for the old. This desire of the old certainly underscores the inherent desire in man never to grow old or even die. In other words, the proverbial assertion that features D_3 gives the implicit message that man desires eternal earthly life. Man's desire for eternal life on earth may not be unconnected with the Biblical revelation that the original Divine will for man was endless earthly life, indeed, which explains the survival instinct scientifically discovered in man very long ago.

D_4 appears together in Nwankie's ritual (kola) prayer: Let the Kite perch and let the eagle perch too. The prayer voices a fundamental philosophy of the virtuous in Achebe's homeland: that of peaceful co-existence with their fellows. Nwankie's audience comprises two elderly neighbours, his two sons and Okonkwo who visits him to ask him a favour which he generously granted. In this way, Achebe invites the reader to imbibe this most essential philosophy of life. Notable from the scenario is that this underlying message is most imperative for the wealthy class in the society whom are called to extend hands of fellowship to the poor by being as charitable as Nwankie just as the poor are urged to be as industrious as Okonkwo, the beneficiary of Nwankie's generosity.

D_5 is a creative metaphor that refers to Umuofia in an authorial axiomatic affirmation. In this affirmation, Achebe declares Umuofia incapable of absorbing a vacuum, like any other clan, in connection with the respective socio-cultural roles of the individuals that make up the clan. Hence, the clan, very much like a lizard, soon regrows its tail as soon as it loses it. Put simply, Achebe asserts that no indigene of Umuofia is indispensable. This authorial assertion serves to justify Okonkwo's loss of his leading position in the Egwugwu Masquerade Cult and such other prestigious status. Okonkwo incurred these losses as a result of his exile to Mbanta, his maternal homeland for committing manslaughter. This being the case, the assertion extratextually cautions the indigenes of various communities or the citizens of any modern nation-state to be careful what they do and avoid becoming discarded tails

D_6 makes a euphemistic reference to the indispensable marital responsibility of the (newly) married as it relates to "procreative" sexual interaction. Whoever is saddled with such a responsibility is the right person, according to Idigo, to drink the dreg of the palm-wine presented to Nwankie by Okonkwo in anticipation of Nwankie's favour to him. Note that D_6 shares the same situational context as D_4 , and underscores a prevalent socio-cultural belief in

Achebe's homeland. The belief stems from the notion that palm-wine dreg boosts sperm production, and so, is good for married men, especially the newly married. The newly married in this context is Nwakibie's elder son, Igwilo, whose presence prompted the statement that features D_6 : *Whoever has a job in hand*. This statement is made in response to the wine sharer's inquiry as to who drinks the dreg. That is, D_6 anchors a joke necessitated by the presence of a benedict at the social gathering in question without which the dreg would simply have been offered to the eldest man. Thus, the reader's intellect is tasked to verify this native physiological notion to accept or jettison it.

D_7 metaphorically refers to Okonkwo. Hence, he is the proverbial king whose mouth never appears to have ever sucked any breast, according to an old man. The old man makes the proverbial declaration to capture the stupendous wonder that surrounds Okonkwo's rise to fame and affluence. Okonkwo's rise to fame and affluence is amazing indeed, since it is sudden and tremendous, as authorially stated. His coming into limelight in Umuofia is truly an instance of moving from grass to grace, having risen from abject poverty to become one of the lords of the clan. His fame and affluence is such that, pondering it, one is tempted to conclude that he was never poor and inconsequential in life. It is, therefore, no wonder that the old man respects Okonkwo's industry and success, even as he chides him for being arrogant. So, D_7 is doubtlessly deployed to underscore the notion that arrogance, though a personality flaw, takes nothing away from the reputation that is inherent in being successful. In this way, Achebe enjoins the reader to strive for success, but avoid arrogance.

D_8 joins with D_2 to metaphorically highlight the importance of palm produce in Africa, especially in Igbo land. In other words, both palm kernels and palm oil are treasured in Achebe's homeland, since both are money minters and make regular appearance at the table of the average African. Hence, D_2 compares proverb use among the Igbos with palm oil to foreground its

indispensability, intimating the reader that it is the rhetorical mark of mature Igbo orators. D_8 underpins this claim as it proverbially features in the cautionary remark of the oldest man at a kindred meeting held to discuss the next ancestral feast. The remark cautions Okonkwo for proving arrogant, by calling Osugo a woman, for not being a title holder. Particularly, it reminds Okonkwo never to discard the virtue of humility, even though his palm-kernels have been cracked for him by a benevolent spirit.

Palm kernels in the context of the remark connote success. Hence, appropriating the remark, Achebe hints that success is not strictly a function of personal effort, but largely an outcome of supernatural endowment. This hint echoes the Biblical assertion that no one succeeds by his own merit but by Divine grace. Thus, D_8 most rhetorically, impinges on the mind of the reader, the indispensable need for humility in life.

D_9 is a corollary of D_8 . That is, like D_8 , it depicts Okonkwo's arrogance. As a youth, Okonkwo was nicknamed *The Roaring Flame*, and indeed he considered himself a flaming fire. Even as an old man, now, he considers himself a living fire: a fearless man of valour, evident in his statuses as an ex-war lord and a renowned wrestler. So, it baffles his imagination that he, counted among the lords of the clan, is the father of Nwoye, a degenerate and effeminate son. As he ruminates over this unpleasant co-incidence, he introspectively convicts his wife of being unfaithful to him and resolves to punish her, accordingly. Put simply, he sees in Nwoye a huge paradoxical father – son connection since the fact of Nwoye being his son proves, incontrovertibly, the authorial axiomatic assertion that living fire begets cold impotent ash. In other words, D_9 signals Okonkwo's worries over Nwoye, his son. These worries, born out of arrogance occasioned by ignorance largely contribute to his eventual downfall, as he refuses to accept the reality of Christianity in Umuofia including Nwoye's conversion. Ignorance is a factor because he lacks the insight to see and accept the genetic link between his father, Unoka and his

son, Nwoye. Hence, D_9 metaphorically impresses on the reader, Achebe's perspective of Napoleon Hill's (1983: 219-223) philosophical postulation that life is not worth the price of worry which incorporates a serious caution against ignorance to urge general knowledge acquisition.

D_{10} is Chielo, the priestess's metaphor for Umuofia Christian converts just as D_{11} is her nickname for the new faith. Both D_{10} and D_{11} doubtlessly express the priestess's rejection of Christianity as a reality in Umuofia. Note that she is not alone in this rejection, but rather finds support in Okonkwo, Obierika and numerous others all of whom consider the Christian converts to be *efulefus*: worthless fellows. Hence, Chielo's metaphors serve to capture Umuofia public opinion regarding the new faith and her native new converts. The metaphors clearly suggest a passionate general rejection of Christianity and its ideologies in Umuofia. Hence, they are deployed to enjoin the reader to be passionate in the rejection of unacceptable ideologies along with their parent-institutions.

D_{12} forms part of Obierika's highly analytical situation report about Umuofia to Okonkwo in Mbanta. The report anchors the central theme of *TFA* and explains the passionate rejection of Christianity in Umuofia signaled in D_{10} and D_{11} . For this reason, Obierika makes the report as quoted below:

... The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our bothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart (*pp.* 124-125).

Contextually, the report obviously depicts knife to be an instrument of division. That is, to the core (conservative) Umuofians, the new faith is synonymous with division and taking the speech altogether, the division goes with subjugation. In other words the core Umuofians like

Okonkwo, Obierika and Chielo perceives Christianity as coming to divide and enslave the generality of Umuofia. This, perception is valid, considering the white man's legal system that comes with his religion. Hence, Achebe exploits D_{12} to solemnly caution the reader against taking a perceived or real fool for granted, and this caution is imperative because foolery conceals enormous potential wisdom that may be amazingly appropriated any time. The caution is also imperative because neglecting it presupposes perpetual destabilization and enslavement such as suffered by Umuofia and adjoining communities in the hand of the white man. Also, neglecting the caution can lead to outright annihilation as in the case of Abeme. Thus, D_{12} is a clarion call on the reader to cultivate the psychological ideology of being vigilant at all times and places to avoid falling into danger.

E_1 is part of the narrator's account of the national economy of his country. The economy rests on coffee, and by extension, coffee farmers. Coffee farmers, themselves, constitute directly, the backbone of People's Organization Party (POP). In other words, coffee farmers are indispensable with reference to national economy, POP being the ruling party. E_1 is, therefore, Achebe's discourse device for advocating the virtue of productivity, which is essential since productivity increases self-worth and social rating.

E_2 partly makes up the praise-names given to the Prime Minister in the parliament. He earns the names after addressing the parliament in defence of his sack action against Dr. Makinde, the Ex-Minister of Finance and a host of other ministers. In defence of the sack action, he levels the treasonable charge of terrorism against his victims. According to him the terrorism is contrived in collaboration with foreign enemies with the ultimate aim of dethroning the government in power. Consequently, he wins the heart of his audience who is yet to grasp the truth of the case as expounded in B_1 of 4.1. Thus, Achebe brings to the fore, the damaging

consequence of (political) propaganda, tacitly enjoining the reader to condemn the obnoxious practice in all its ramifications.

Mr. Nanga, the Culture and Tourism Minister utters E_3 as he boastfully talks about having the power to secure civil service appointment for Odili, his friend who later becomes his arch political rival. In his words, ‘... our people must press for their fair share of the national cake.’

Hence, E_3 refers to political benefit to give Odili the message that he should endeavour to part with his village tutorial appointment, move up to the capital and exploit his friend’s political connection for an appointment in the civil service. This message prescribes the principle of exploiting opportunities. That is, it teaches the reader not to let an opportunity slip by.

E_4 proceeds from the narrator and is found in the phrase: *playing the buffoon*. In the opinion of the narrator, Mr. Nwege’s senior tutor is the type that *plays* the buffoon just to get away with anything. That is, he is a willful and not a real clown. Hence, he deliberately clowns to justify his personality flaws. For instance, to justify his improper bar life, he once asked why so many people travelled to Britain to be called to bar when he could call them all to Josiah’s bar. In other words, the teacher in question lives a pretentious life. He is apparently a funny character, but beneath his humorous aura is his crookedness. Consequently, the narrator declares him a rogue. His crooked life seems to be rooted in his undue love for beer for which he sallied out of a social function with a bottle in each of his armpits to the outright dismay of his boss. So, E_4 implicitly calls attention to an unfortunate state of affair in the educational sector of real politics mirrored in the fictional one focused upon in *AMOP*: a situation where some teachers, trained to mould the character of youngsters, are drunks. Such teachers are obvious disgrace to the noble profession, because with them the quality of education is bound to

deteriorate, dismally. Yes, since consciously or unconsciously, their motto will be *education without character*.

E_5 is found in a poem composed for inclusion in a wedding invitation. The narrator and Andrew, his confidant, have access to the poem, because the prospective bride or groom is their acquaintance. So, together, they recite it. The poem reads:

It's time to spread the news abroad
That we are well prepared
To tie ourselves with silvery chord
Of sweet conjugal bond

In the context of the poem, E_5 metaphorically designates the matrimonial union between husband and wife, which is eternal judging by ecclesial doctrinal stipulation in Christianity. The eternity of the union is also signified by the several denotative meanings of E_5 , all of which point to *solidity* and also by the semantic tie of the end rymes of the last two lines of the poem. Hence, every conjugal bond subsists until death draws the couple apart. The implication of this monogamous nuptial ideology signaled in E_5 is that prospective spouses should and must exercise serious caution before choosing each other. Specifically, as provided in Christian marriage doctrines, they must ensure compatibility in all spheres of life and be certain that their proposed union is rooted in mutual sacrificial love.

E_6 obviously refers to a mother bereaved of a baby at its birth. It features in Odili's account of his family background. He comes from a large polygamous family in which he loses his mother as soon as he is born. This circumstance of his birth carries a social stigma in Erua, his homeland. Hence, a child like him is virtually considered an evil child. This explains why one of his childhood playmates once called him a bad child that crunched his mother's skull. This appellation makes little sense to him initially. Nevertheless, as a young adult, he now comprehends its full import, courtesy of the proverbial utterances made to his hearing in

consolation for mothers bereaved of their new born babies: ... *it is better the water is spilt than (have) the pot broken ... a sound pot can always return to the stream.* In the light of the above utterances, Odili comes to realize that he should have died to let his mother live. Odili's birth circumstance, as recounted above, certainly serves to highlight a fundamental social philosophy in Achebe's homeland and beyond. By this philosophy, a man who has to choose between the life of his wife and that of his potential new-born automatically goes for the former. This is indeed a valid crucial philosophy, because it is really cheaper returning to the stream than going back to the market for a new pot.

E_7 is used in a proverbial expression exploited by the narrator to explain the irresistibility of political power. The expression is as follows: *A man who has just come in from the rain, dried his body and puts on dry clothes is more reluctant to go out again than another who has been indoors all the time.* The proverb is not common in Achebe's homeland. So E_7 is a creative metaphor. The narrator utters the proverb after witnessing Mr. Nanga's opulent official residence, which immediately prompts him to theorize on man's basic nature. Consequently, he postulates that it is unrealistic to expect a man who enjoys such opulence to voluntarily give up his political appointment, human nature being too weak to resist such attraction. Hence, E_7 refers to the hazardous nature of political power in terms of man's inability to resist it, even when he has glaringly overstayed his welcome or to shun the corruption that trails it. It, therefore, follows that the only way to resist political power for its corrupting influence is not to taste it in the first place.

E_8 appears in a popular axiomatic utterance: *uneasy lies the head that wears the crown.* It is made by Elsie, Odili's supposed girlfriend in an ironic support of Mr. Nanga's claim that the office of a minister is a tedious one. The ironic nature of this utterance serves to lampoon the

pretension that ideologically characterizes the life of politicians. The full import of this assertion is underlined by Mr. Nanga's subsequent (do or die) rivalry with Odili for a parliamentary seat.

*E*₉ metaphorically refers to *an insignificant end or aim*. The narrator employs it in a conventional proverb by which he wonders why he has time to notice inconsequential incidents around him even as he shoulders an overwhelming emotional burden. Indeed, he shoulders a destabilizing emotional burden for he has just been humiliated by his yet-to-be benefactor, Mr. Nanga. The ignoble minister snatches his girlfriend, Elsie, from him right under his nose. As a result of this betrayal, he zooms out of the minister's residence, carrying his bags and luggage. Howbeit, as he walks away in annoyance with no destination in mind, bent on taking an action yet to be decided, he is unable to hold himself from observing such insignificant scenes as shit carriers in active service, sleeping homeless beggars and a scambing lunatic. Coming back to his senses, later, he considers strange, the fact that he has time to spare on such scenes instead of working out his action plan against his assailant. Hence, thinking aloud, he equates himself with *the proverbial greedy fellow who carries the carcass of an elephant on his head, but still searches for a grasshopper with his toes*. Unknown to him, nevertheless, he chastises not himself but his country's political leaders. He denigrates not himself, because all the 'insignificant' scenes he has taken time to observe speak volumes about the ineffective leadership being offered by the ruling POP. So, in truth, each and every one of the scenes is significant. Hence, it is the social critic in the narrator that rises to appropriate *E*₉ to condemn the greed that underlies all the corruptive practices indulged in by the political elites of his country. It is, therefore, no wonder that the narrator goes into politics, shortly after making the above proverbial assertion, in coalition with Max and several other young professionals. The reformist manifestoe which informs their political adventure proves the political mess into which the ruling party has plunged their new independent nation. Given the likes of Mr. Nanga, this mess is such that

political leadership is now a means of quick self-enrichment the social effect of which manifests in the sour scenes above. This political mess is glaringly true of numerous real polities, Nigeria, for instance and is as despicable and lamentable as the sorry scenes sited in this paragraph, the root cause of which E9 serve to explain.

E_{10} forms part of Edna's father's proverbial rhetorical question: *If you fail to take away a strong man's sword when he is on the ground, will you do it when he gets up?* He poses the question to philosophically counter Edna's attempt to stop his ceaseless material demand from Mr. Nanga for being his prospective son-in-law. Note that in this regard, Edna is Mr. Nanga's proposed second wife, being pestered to consent to the proposal. Given the above context, *sword* refers generally to material (financial) worth, but specifically to Mr. Nanga's money. Hence, E_{10} brings to the fore the materialistic attitude of rural prospective fathers-in-law. Highlighting the attitude, Achebe informs the reader that it could lead to forced marriage which victimizes the womenfolk just as it could mar willful marriage should the prospective groom not be Mr. Nanga's match in financial terms.

F_1 refers to Christopher Oriko (Chris), the Commissioner for Information in Kangan. A well-wisher of his uses it as a reference term for him while advising Beatrice (BB), his fiancée to get him relocated from his current hide-out. The metaphor is obviously devised for security reasons, Chris being a wanted man for refusing to sack the Editor of *The National Gazette*, Ikem Osodi. Thus, Achebe intimates his audience of the need to integrate security consciousness into their respective philosophies of life and to figuratively convey it whenever necessary in order not to thwart the purpose.

F_2 is part of Chris' narrative statement that indicates that HE's cabinet members can now breath some air of discussive freedom at their on-going meeting chaired by HE. Before the statement, they cowered under the fury of HE on account of Chris being audacious enough to

request him to pay a working visit to Abazon Province of Kangan. His fury was outright, because the province is his political enemy as a result of the failed referendum. So, Chris really provoked a sleeping lion. By this provocation, he induced a traumatic fear on his fellow cabinet members. This explains the connotation of fear apparent in F_2 . In other words, even as they are free to commence discussion, they fearfully proceeded to do so. Hence, F_2 is one of the discourse items that foregrounds HE's dictatorship.

F_3 comes from Chris as he expresses regret over his helping Professor Okong to make name in the political arena. He regrets the help, which he granted as the editor of the *National Gazette*, because it is now clear that the professor is a fake academic, and a phrase monger, as Ikem describes him. He is a fake academic, because he claims to have earned a Ph.D. four years after earning Grade III Teachers' Certificate, and a phrase monger for being full of clichés in his *National Gazette* column: String Along with Reggie Okong. Hence, in Chris' statement of regret, the end phrase: *fostering a freak baby* says it all. Professor Okong is the fostered (sponsored) freak (fake or unsound) baby (academic). Chris sponsored him by building him up in his editorials as a leading African political scientist. Moreover, Chris nominated him for appointment into the cabinet on HE's demand. Chris' regret for fostering the freak baby is also due to the fact that the professor is now a buffoon in the cabinet and as seen later after F_3 he works against the interest of Chris, such that he points him out to HE as a security risk, which eventually costs Chris his life as he goes on self-exile. The entire scenario is a big lesson for newspaper and magazine editors and the lesson is strictly that they must be sure of the personality profile of whomever they want to project into limelight. This lesson makes imperative, the practice of investigative journalism, else, editors may never stop digging their own graves.

F_4 is found in Professor Okong's proverbial statement with which he justifies the apology he tenders to HE for himself and his cabinet colleagues. He tenders the apology to pacify HE over the inability of cabinet members to ascertain and intimate him with prior knowledge of Abazon delegates' visit, and according to him, the apology follows the principle of collective responsibility which makes every cabinet member guilty once one of them is guilty. This principle articulates the full import of his proverbial statement that contains F_4 : *One finger gets soiled with grease and spreads it to the other four*. Beyond justifying the professor's unsolicited apology which makes him a sycophant, the proverb prescribes an in-group behavioural ideal, namely, every group member must proactively police all others to avoid being victimized by the principle of collective responsibility.

F_5 is part of the Attorney-General's indirect thought about HE's security inquiry on Chris. HE is not quite sure of Chris' loyalty to him based on the intelligence report available to him from various quarters. Consequently, he invites the Attorney-General to react to the report. The Attorney-General hesitated a bit, but quickly considers HE's invitation a rare opportunity (this giant Iroko) from which he must obtain every treasured asset (firewood) he requires in life. So, just as the narrator states, he thought to himself, 'this giant Iroko is not scaled every day, so I must get all the firewood it can yield me while I am atop.' In other words, he seizes the opportunity to secure every political advantage against Chris. Hence, he proceeds to nail Chris even without evidence. According to him, based on his personal feeling, Chris is not one hundred percent behind HE. He justifies his claim with the Lord Lugard College connection between Chris and HE. Put simply, he considers his victim to be jealous of HE, because both of them are classmates. HE concurs, placing him on an oath of secrecy. HE concurs, because his fatal opinion coincides with a previous presidential political counsel at his disposal, which seriously urges him to avoid his boyhood friends if he desires to be long on his regime. This dialogue

marks the beginning of Chris' political Waterloo, which culminates in his death towards the end of AOS. This unfortunate political fate suffered by Chris makes nonsense of anybody accepting a political appointment from a government headed by an intimate friend or even a relative. It makes no sense, since it naturally attracts fatal jealousy as in the case of Chris from one's fellow appointees and ties one's hands against every situation assessment, such that even one's best intentions and actions are always misjudged.

F_6 originates from BB's paraphrase of Comfort's initial failed marriage experience. Comfort is her girlfriend who secures a spouse at twenty-six years of age. Unfortunately, however, her prospective in-laws consider her too old and generally unfit to be a bride. Hence, they discourage her spouse from wedding her. Their counsel to the groom-to-be is proverbially articulated: If *Ogili* was such a valuable condiment no one would leave it lying around for *rats* to stumble upon and dig into. That is, if the man goes ahead to marry Comfort (Ogili), he has declared himself a rat (a man of little worth). The marriage will devalue him, since his partner, the Ogili, is already intrinsically devalued. In their view, Comfort would have since married, if she is a suitable and worthy bride. Their view, born out of prejudice or ignorance is surely misconceived, else, Comfort would not have married anymore, but she did. According to BB, she is now happily married with two children. This incident queries the role of one's relatives in choosing a spouse. As seen in the case of Comfort, their desired influence is driven by prejudice and ignorance, and so, is never objective. Therefore, a potential groom or bride is enjoined to be certain of his/her partner's worth and be decisive about choosing her or him. In other words, the choice should be autonomous, but an informed one.

Together, F_7 feature in BB's prophetic statement to Ikem regarding the political trouble that lies in wait for him, Chris and herself: ... it is no longer a *dance* you can dance carrying your *snuff* in one cupped hand. In these words, BB alerts Ikem's sense of seriousness in

connection with the political headache which she perceives to be imminently on the way for the three of them. Hence, she appropriates both terms to mean that quite unlike Ikem's jocular attitude to the matter in question, it is no longer a problem one should tackle while enjoying a luxury. In other words, the search for a solution to the problem is a tasking activity that must be taken, seriously. The underlying ideology that goes with the statement is clearly that a serious situation should and must never be trivialized. That is, the statement calls for a serious attitude to life, especially when there is a problem at hand.

F_8 is a praise metaphor that makes reference to Ikem. It appears in the testimonial speech of the Abazon delegates' leader delivered at Harmony hotel in honour of Ikem. The utterance that contains it, along with numerous other similar ones, is specifically addressed to the MC to negate his unfriendly voiced impression of Ikem as a recluse who deliberately avoids Abazon social gatherings at Bassa. Appropriating it, the speaker projects Ikem as a man of high worth for being a social crusader. Ikem is indeed a social crusader, courtesy of his exalted position as the editor of *The National Gazette* which he instrumentalizes to be a passionate voice of the people in Kangan politics. Thus, Achebe underscores his ideological notion that social crusaders, rather than be denigrated, should be infinitely adored.

F_9 is a sycophantic metaphor that refers to His Excellency (Sam). It is exploited by some 'shifting-eyes people' (sycophants) in Kangan in condemnation of Abazon province for opposing His Excellency's power perpetuation game plan. So exploited, F_9 portrays His Excellency as being invulnerable or invincible. Hence, it goes to underline the despot in Sam as the head of a military junta, and being a sycophantic praise-word appropriated to justify an unjust cause, it serves to denigrate both sycophancy and despotism as negative political ideologies, especially in the light of His Excellency's discontinuation of the on-going water project at Abazon in reaction to their opposition.

F_{10} intensifies the ideological denigration expressed by F_9 , as it makes a derogatory reference to Kangan military government officials. Ikem appropriates it in a hot reaction to the threat the officials pose to his life: *Oh no, he (Ikem) shouted, they can't do that! Chris, did you hear that? And you say I should lie low. Lie low and let these cannibals lay their dirty hands on a holy man of the earth.* Note that 'a holy man of the earth' refers to Ikem to foreground his high socio-political worth. Hence, F_{10} is a clear indication that despotism is socio-politically fatal being capable of denying the society the life of its creams as evident in Ikem's subsequent unwarranted arrest after which he is extra-judicially murdered.

4.3 TOPICALIZATION AND NOMINALIZATION AS RHETORICAL DEVICES IN ACHEBE'S TFA, AMOP AND AOS

This section serves to analyze topicalization and nominalization as rhetorical devices in Achebe's novels slated for analysis in this work. For this reason, it begins with an overview of rhetorical devices in the English Language. In written English, rhetorical devices are aids to writing. They are those linguistic resources that go with effect, and beauty of expression. Generally, they add colour to what is stated, enhance graphic description and articulation of ideas for profound insight. They elevate the writer's expression by deepening textual meaning to make it generally connotative. Textual meaning is connotative when it goes beyond its denotative value, i.e., when it is contextualized, linguistically or situationally. The contextual value of rhetorical devices justifies our interest in them in this analysis in the light of our theoretical framework, which heavily hinges on context, especially situational context.

Rhetorical devices are essential 'condiments' of every interesting piece of writing since no piece of writing can be effective without them. Hence, Harris (2008:2) asserts that in every text, they are next in importance to an appropriate and clear thesis, sufficient supporting arguments as well as a logical and progressive arrangement of ideas.

There are very many rhetorical devices in English, which are either traditional or linguistic. The former are virtually innumerable. Hence, Harris (2008) elucidates over sixty of them some of which include alliteration, allusion, anaphora, aporia, chiasmus, epithet, metabasis, hypotaxis; epistrophe, exemplum, eponym, metanoia, metaphor, oxymoron and zeugma. The list includes both the common and uncommon devices. The linguistic devices, among others, include topicalization, nominalization, passivization, modality, presupposition, apposition and transitivity. See Huckin (1997) and Van Dijk (1999). In this section the analytical interest is obviously on the linguistic devices of topicalization and nominalization. Hence the next section proceeds to succinctly explicate their conceptual basis.

4.3.1 TOPICALIZATION

This subsection analyzes the rhetorical device of topicalization as a linguistic tool for expressing salient ideologies in Achebe's novels. Topicalization is a complex linguistic concept, being both a syntactic and a rhetorical (discourse) device. Basically in English, it is largely synonymous with sentence focus or (clausal) theme. Sentence focus is equivalent to the new information contained in the traditional subject and/or predicate of a sentence. The new information contrasts with the given (old) information in a sentence. Theme, which may be marked or unmarked, is the initial unit of a clause, syntactically speaking. However, from the point of view of information structure in a clause, i.e., semantically, it corresponds to the most important part of any given clause: the part that contains its central idea. Table 4 below illustrates both linguistic notions of sentence focus and theme.

Table 4: An Illustration of the Linguistic Notions of Sentence Focus and Theme

Sentence Focus	Theme
What's on today? We're ^{NEW} going to the Races.	He bought a new car.
What are we doing today? We're ^{NEW} going to the Races.	Did he buy a new car?
Where are we going today? We're going ^{NEW} to the Races.	Which house did he buy?
Who's going to the Races? ^{NEW} We are going to the Races.	Buy a new car.

Source: Quirk & Greenbaum (1973:408,412)

As in the illustration, sentence focus (New) varies in scope. Thus, its syntactic domain spans through a single word to a whole clause (sentence). Phonologically as shown in the table, it is signaled by intonation. Specifically, it is located where the nucleus of a tone unit falls. Still notable in the illustration is that in a main clause the theme, if unmarked (expected), corresponds to any of these grammatical items:

1. The agent- The traditional subject of the clause.
2. The operator in a yes – no question.
3. The wh – element in a wh – question.
4. The main verb in an imperative sentence.

Apparently, the foregoing evinces the grammatical functions of theme and sentence focus to syntactically serve the purpose of emphasis in a sentence or clause as may be the case. That they have emphatic grammatical function presupposes that they give prominence to the sentential or clausal element they highlight. In other words, they foreground their syntactic domains of operation. Hence, Quirk and Greenbaum (1973) consider the two of them to give different kinds

of emphasis in a sentence. This emphatic or foregrounding function of sentence focus and theme precisely apply to topicalization and nominalization as we shall see subsequently.

As already asserted, topicalization is both a syntactic and a rhetorical device. However, it is more a rhetorical than a syntactic device. As a syntactic device, it is deployed in sentence-initial position. Note that so defined, the topicalized element (a NP or NC) receives a relational semantic interpretation: What the clause as a message is about, identified as the element(s) that occupy clause-initial position. According to Halliday (1994:56) the element(s) that occupy clause-initial position extend(s) up to and include(s) the first transitivity constituent in the clause.

Given the above SFG interpretation framework, topicalized elements (Halliday's SFG theme), following Gomez-Gonzalez (1997: 80) can structurally or metafunctionally be classified. Structurally, two types of topicalized element are notable:

a. **Simple:** topical theme equivalents as in:

The Queen of Hearts made some tarts; If the duke gives anything to my aunt it'll be that teapot. (Halliday, 1994: 39, 56)

b. **Complex** as in:

The walrus and the carpenter were walking close at hand (when) TomTom, the piper's son stole a pig and ran away. (Halliday, 1994: 40)

Metafunctionally, on the other hand, two types are also notable:

c. **Multiple:** Simple topicalized elements preceded by Halliday's textual or interpersonal themes as in: *Well, but then, Ann, surely, wouldn't the best idea be to join the group?* (ibid: 55)

d. **Metaphorical:** Halliday's metaphoric thematic variants of an experiential, textual or interpersonal kind as in: *What the duke gave my aunt was that teapot* (ibid: 58).

Figure 2 below graphically identifies the above and other types of topicalized element as equivalents of Halliday's SFG themes.

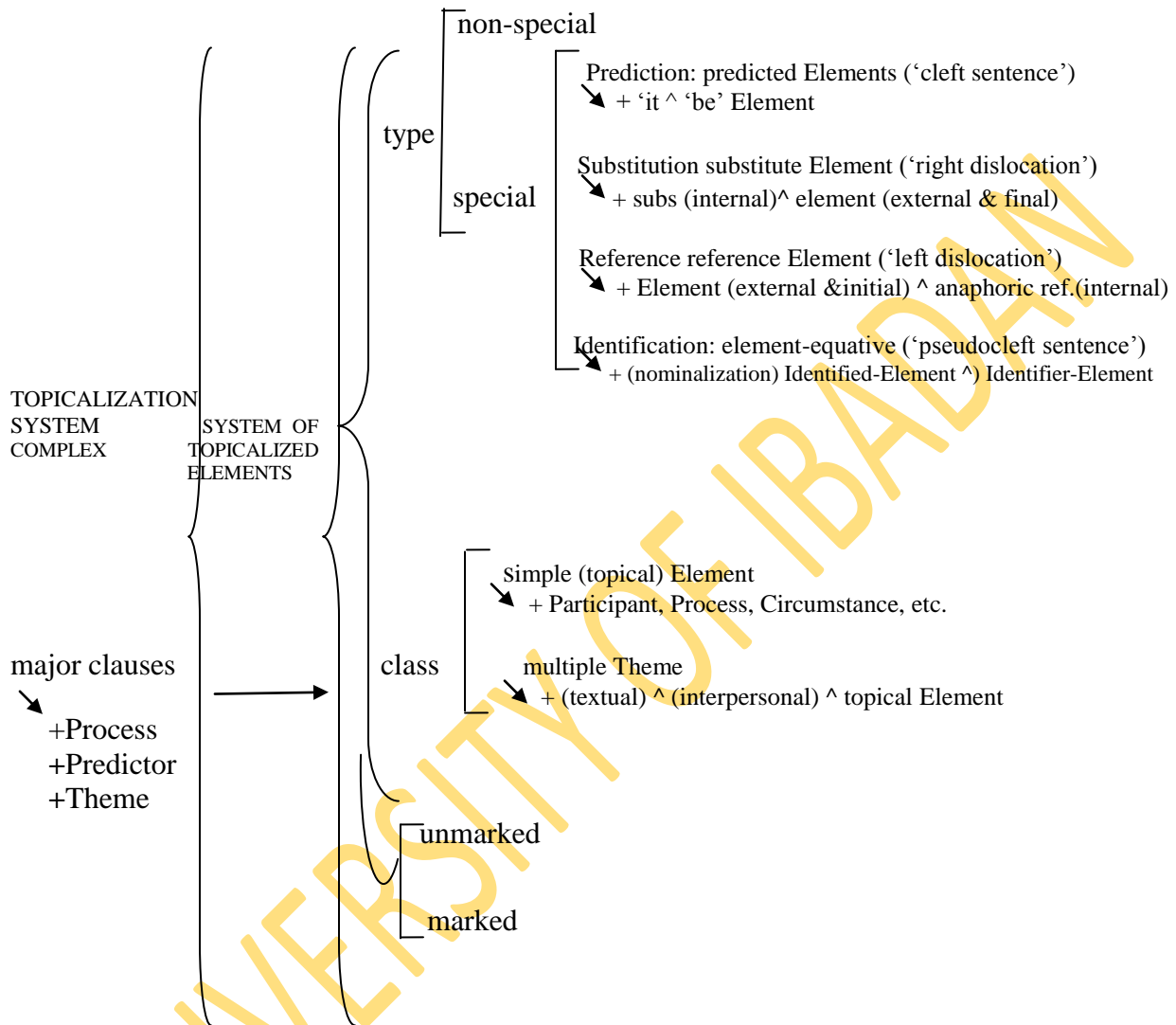


Fig. 2: A Network of Topicalized Elements, Adapted from Halliday's Theme Network as sourced from Gomez-Gonzalez (1997: 81).

As a rhetorical device, topicalization strictly serves the discourse stylistic purpose of foregrounding. Hence, it is syntactically defined as the movement of a noun phrase (NP) to sentence initial position. Consequently, as a rhetorical device, it is predominantly used together with other such devices like parallelism to foreground a desired message. In other words, if the above semantic item is persistently echoed in successive textual assertions, it is said to be

topicalized. Also, a single or multiple textual assertions can syntactically highlight a crucial information unit in a noun clause to topicalize it. Topicalization can also occur lexically in which case a single word in the traditional subject position becomes semantically significant in relation to overall textual meaning.

DATA PRESENTATION AND DISCUSSION

Table 5: An Analysis of some Topicalized Expressions in Achebe's *TFA*, *AMOP* and *AOS*

Tag	Topicalized Expression	Highlighted Topicalized Element	Type
T1	Proverbs are the palm-oil with which words are eaten (<i>TFA</i> , p. 5).	Single word (noun)	Simple
2	A toad does not run in the day time for nothing (<i>TFA</i> , p. 15).	Noun phrase	Simple
3	Obiageli, who had brought it from her mother's hut , sat on the floor waiting for him to finish (<i>TFA</i> , p. 31).	Noun clause	Complex
4	That boy calls you father (<i>TFA</i> , p. 40).	Noun phrase	Simple
5	The young suitor whose name was Ibe smiled (<i>TFA</i> , p. 50).	Noun clause	Complex
6	Gome, gome; gome, gome ; went the gong, and a powerful flute blew a high-pitched blast (<i>TFA</i> , p. 62).	Noun phrase	Simple
7	Agbala d-o-o-o! Agbala ekene-o-o-o-o , came the voice like a sharp knife cutting through the night (<i>TFA</i> , p. 70).	Noun clause	Complex
8	The land of the living was not far removed from the domain of the ancestors (<i>TFA</i> , p. 85).	Noun phrase	Simple
9	They do not understand, but they will understand when they go to their plot of land tomorrow moving (<i>TFA</i> , p. 105).	Single word (pronoun)	Simple
10	He mourned for the clan, which he saw breaking up and falling apart and he mourned for the warlike men of Umuofia who had so unaccountably become soft like women (<i>TFA</i> , p. 129).	Single word (pronoun)	Simple
11	The arrival of the members of the hunters' guild in full regalia caused a great stir (<i>AMOP</i> , p. 1).	Noun phrase	Complex
12	Teaching is a very noble profession (<i>AMOP</i> , p.10)	Single word (Gerund)	Simple

13	The trouble with my father was his endless desire for wives and children (<i>AMOP</i> , p. 34).	Noun phrase	Complex
14	The surprises and contrasts in our great country were simply inexhaustible (<i>AMOP</i> , p. 46).	Noun phrase	Complex
15	That row of ten houses belongs to the Minister of Construction (<i>AMOP</i> , p. 60).	Noun phrase	Simple
16	Chief Nanga was a born politician (<i>AMOP</i> , p. 73).	Noun phrase	Simple
17	You simply cannot have this stagnation and corruption going on indefinitely (<i>AMOP</i> , p. 90).	Single word (pronoun)	Simple
18	The most astonishing thing Max told me about the new party was that one of the junior ministers was behind it (<i>AMOP</i> , p. 93).	Noun clause	Complex
19	The Governor-General , according to rumour called on the Prime Minister to resign which he finally got round to doing three weeks later (<i>AMOP</i> , p. 112).	Noun phrase	Simple
20	The police most of whom turned out to be disguised party thugs performed half-hearted motions to arrest the driver of the jeep, but Chief S. I. Koko came forward and told them not to worry; ...(<i>AMOP</i> , p. 160)	Noun clause	Complex
21	An animal whose name is famous does not always fill a hunter's bag (<i>AOS</i> , p.12).	Noun clause	Complex
22	A man who answers every summon (made) by the town crier will not plant corn in his field (<i>AOS</i> , p.122)	Noun clause	Complex
23	The cock that crows in the morning belongs to the household, but its voice is the property of the neighbourhood (<i>AOS</i> , p.122)	Noun clause	Complex
24	Women are their own worst enemies (<i>AOS</i> , p.37)	Single word (Noun)	Simple
25	... Agwu does not call a meeting to choose his seers and diviners and artists; Agwu , the god of healers; Agwu , brother to Madness!	Single word (Noun)	Simple
26	Agwu picks his disciple, rings his eye with white chalk and dips his tongue, willing or not, in the brew of prophecy; and right away the man will speak and put head and tail back to the severed trunk of our tale.	Single word (Noun)	Simple
27	This miracle man will amaze us because he may be a fellow of little account, not the bold warrior we neither all expect nor even the war drummer ___ (<i>AOS</i> , p. 122-128).	Noun phrase	Simple
28	Charity , he thundered, is the opium of the privileged (<i>AOS</i> , p. 155).	Single word (Noun)	Simple
29	That world of yours will be in heaven (<i>AOS</i> , p. 155).	Noun phrase	Simple

30	Days are good or bad for us now according to how HE gets out of bed in the morning (AOS, p. 2).	Single word (Noun)	Simple
31	The nonsense about one hundred per cent was only the manichation of a newspaper editor who in my judgment is a self-seeking saboteur (AOS, p. 5).	Noun phrase	Simple
32	But, unlike the rest, knowing that he has been teased does not amuse him or offer him relief; rather it fills him with anger (AOS, p.6).	Noun clause	Complex
33	You, young people , what you will bring this world to is pregnant and nursing a baby (AOS, p. 226).	Noun phrase	Simple
34	A deity who does as he says never lacks in worshippers (AOS, p. 103).	Noun clause	Complex
35	Attorney General , I sent for you not to read me a lecture, but to answer my question. You may be The Attorney but don't forget I am the General (AOS, p. 22).	Noun phrase	Simple
36	John Williams, our teacher, whose favourite phrase was 'good and proper, pressed down and flowing over,' in describing punishment, probably made the best choices for Sam after all (AOS, p. 49).	Noun clause	Complex
37	All the Beer dem drink for here de make me fear (AOS, p.55).	Noun clause	Complex
38	Negrophobist , apparently the opposite of nigger lover (AOS, p. 58).	Single word (Noun)	Simple
39	My house girl, Agatha , goes to one of these rapturous churches with which Bassa is infested nowadays (AOS, p. 83).	Noun phrase	Simple
40	Polygamy is for Africa what 'Monotony' (monogamy) is for Europe (AOS, p.79).	Single word (Noun)	Simple
41	The goat owned in common dies of hunger (AOS, p. 36).	Noun clause	Complex
42	What is brought out before a masquerade cannot be taken indoors again (AOS, p. 226).	Noun clause	Complex
43	One finger gets soiled with grease and spreads it to the other four (AOS, p. 19).	Noun phrase	Simple
44	The correspondent was deported the next day (AOS, p.173).	Noun phrase	Simple
45	What happened to her father , may it not happen again (AOS, p.228).	Noun clause	Simple
46	The sweeping, majestic visions of people rising victorious like a tidal wave against their oppressors and transforming their world with theories and slogans into a new heaven and a new earth of brotherhood... are at best grand illusions (AOS, p. 99).	Noun clause	Complex

Having tabulated the data above, let us now proceed to discuss them. More of them are from *AOS*, because it is Achebe's most ideologically rich prose narrative, and so, has more data that suits the theoretical framework for this study than his other novels.

T_1 demonstrates lexical topicalization and is an authorial exposition on rhetoric as it obtains in his homeland. It asserts that proverbs are indispensable rhetorical components of oration in Igbo land just as it is in Umuofia. In other words, proverbs mark the speech of a mature orator in Igbo land. This explains why Okoye, Unoka's creditor makes half a dozen consecutive utterances in proverbs while urging Unoka to offset his debts. Again, T_1 , taken together with the immediate authorial remark that precedes it, depicts the artistic (literary) content of Igbo conversation: *Among the Igbos, the art of conversation is regarded very highly.* That proverb constitutes an indispensable component of Igbo oration makes it directly comparable with palm oil, a necessary condiment in every Igbo meal. This Igbo socio-cultural platitude, along with the artistic attribute that naturally goes with it, demands that orators and interlocutors even outside Igbo land should and must be tactful. They are required to be tactful so that their speeches or utterances do not offend their audience or co-interactants. The platitude also suggests that rhetoric in this modern era, just like it was in both precolonial and colonial Igbo land, must be intellectually challenging. Yes, since the proverbs they must contain are generally metaphorical in nature, and their interpretations are pragmatically derived, their use being highly contextualized.

T_2 is also an instance of lexical topicalization and a simple topicalized element, which is a noun phrase. It forms part of the proverb from Idigo as he drinks and talks with other elders at Nwakibia's house: *A toad does not run in the day time for nothing.* He utters the proverb in speculation of the reason behind Obiako's sudden exit from the business of palm-wine tapping. The import of the proverb, as concurred by others, is that there is always a reason for every

incident. That is, nothing happens for nothing. It, therefore, follows that something caused Obiako's sudden exit. Idigo and his interlocutors are unable to reach a consensus on the issue. Nevertheless, Nwakibie's speculation appears most likely. According to him, it could be a case of deliberate change of mind on the part of Obiako in his usual knack for springing surprises like he did years back when he queried The Oracle for demanding a goat sacrifice from him for his dead father who could not afford a fowl in his life time. Whatever is the case, the elders' discussion establishes a cause-effect relationship. Hence, the entire scenario signifies part of African native wisdom which inherently reflects modern scientific knowledge. Note that this wisdom, as evident in T_2 , emanates from the observation of natural phenomena which is also a source of data for formal academic research, the implication being that one must not be formally educated to acquire knowledge.

T_3 , a complex topicalized element which is a noun clause, explains how Obiageli, Ekwefi's daughter serves her father, Okonkwo, with food, obviously on behalf of her mother. It states that Obiageli sits down waiting for her father to finish. Beyond waiting for him to finish eating the food, she also waits on him, generally. That is, she waits to render to her father, whatever services that may be necessary before he is through with the meal. This implicit interpretation contextually stems from the Igbo socio-cultural milieu, which anchors the setting of Achebe's narrative in *TFA*. Hence, T_3 underscores the Igbo cultural practice of training the girl-child to imbibe the virtue of humble service. The culture seeks to inculcate the virtue of humble service in the girl-child in order to prepare her for marriage. This preparation is necessary since the girl-child is expected in future to humbly serve her husband, especially before their babies begin to arrive.

T_4 is a noun phrase and a simple topicalized element. It topicalizes Ikemefuna as it begins Eze Ulu's passionate advice to Okonkwo as regards the fate of the boy who is offered as a

ransom by Mbaino to Umuofia. Specifically, Okonkwo is advised not to personally kill the boy, even as the Oracle of the Hills and the Caves has decreed his death, since the boy calls him 'father.' Consequently, T_4 is immediately followed by the old man's solemn injunction: *Do not have a hand in his death.* Hence, T_4 , taken together with this injunction, enjoins the reader to consider sacrosanct, the life of a boy, nay, a child with whom S/he has established a psycho-filial bond. Hence, most despicable is Okonkwo's eventual personal slaughtering of Ikemefuna even as the boy runs back to him for protection. Consequently, Achebe plots *TFA* such that Okonkwo, its protagonist, suffers an inglorious end, thus, declaring to his audience that such an ignominious fate awaits whoever proves fool-hardy, like Okonkwo in defiance of Ezeulu's wisdom counsel.

T_5 is a noun clause and a complex topicalized element. It is an authorial statement that announces Ibe's joyful mood as a young groom. Howbeit, the joy in him springs up not because he is about to wed Akueke, Obierika's daughter, but because Okonkwo praises the palm-wine with which the marriage is being celebrated. He is pleased with the praise, because he tapped the wine. Moreover, Okonkwo praises the wine to the hearing of his father, who is yet to recognize him as a good tapper. It is no wonder then that he quickly beckons on his father to hear the praise, even when it is obvious that he has already taken note of the praise. His father acknowledged hearing the praise, but stated that he tapped three palm-trees to death before now. Defending himself, he traced the incident to five years ago before he learnt how to tap, with no objection from the father. Ibe's sweet victory over his father in the brief debate serves to teach that parents, fathers particularly, should learn to recognize the worth of their children just as his enjoyment of Okonkwo's praise demonstrates that an achiever likes being commended. This essential lesson highlights the wisdom behind the maxim of giving honour to whom honour is due.

T_6 , a simple topicalized element, is a noun phrase that communicates the sound of a metal gong (*ogene*). The sound zooms out to instill order in the crowd gathering at the village *ilo* in expectation of emerging *egwugwus*. The *egwugwus* or masquerades are being expected to emerge from the underworld to settle a family squabble for Uzowulu and his wife, Mgbafo. Before the *ogene* sound and the high pitched flute blast that trailed it, the *ilo* was very noisy, but everybody kept mute once the sound zoomed out. Everybody kept mute, because talking further will be an offence and the punishment for such a gross misconduct is highly detrimental to the culprit. It then follows that T_6 provides insight regarding the maintainance of law and order in African traditional setting. As mirrored in Umuofia, in the light of Uzowulu-Mgbafo case as subsequently unfolded, the masquerade cult constitutes the highest legislative and judicial organ in a typical African socio-cultural setting. In other words, it incorporates the equivalents of both the national assembly and the supreme court.

T_7 , a complex mother tongue topicalized element which is a noun clause, figuratively foregrounds the crystal-clear voice of Chielo, the priestess of Agbala as she approaches Okonkwo's compound to take Ezinma away to Agbala's shrine in obedience to Agbala. Agbala is a pillar deity in Umuofia whose spirit of prophecy occasionally descends on her priestess. In this instance, the spirit is upon the priestess in connection with Ezinma, one of Okonkwo's daughters.

Consequently, the subsequent proclamations of the priestess include the announcement that Agbala wants to see her daughter, Ezinma. Unsuccessfully, Okonkwo challenges this strange affiliation between Agbala and his daughter, as polite as he explains the girl's health condition to the priestess. Hence, T_7 intensifies the supremacy of Agbala in Umuofia. Note that this supremacy cuts across both private and communal life in Umuofia, if T_7 and 5 are taken together since Ikemefuna is taken as a ransom and executed later in a forest outside Umuofia strictly on

Agbala's immutable decree. Extratextually, therefore, T_7 serves to further highlight the spiritual reality as well as the supremacy of deities in Achebe's home land and beyond, going by the overall tenets of African Traditional Religion. This explains why Okonkwo, a naturally fearless man, is silenced the moment the priestess screams the following solemn warning:

Beware, Okonkwo! Beware of exchanging words with Agbala.
Does a man speak when a god speaks? Beware! (*TFA*, p. 71).

T_8 is a noun phrase and a simple topicalized element. It begins an expression that articulates the practice of ancestral worship in Umuofia, and by extension, Igbo land and beyond in the world of pagans. In the pagan world of Umuofia and that of many real African communities, the ancestors are believed to incarnate and appear as masquerades to visit the living at festival and funeral times. At such times, there is a visible interaction among the living and their ancestors. This assertion is the precise intratextual and extratextual import of T_8 which also comotatively expresses belief in life after death that characterizes both pagan and non-pagan worlds. Hence, as a follow-up to T_8 , Achebe states:

A man's life from birth to death was a series of transition rites which brought him nearer and nearer to his ancestors (*TFA*, p. 85).

T_9 is another instance of lexical (pronoun) topicalization. As a simple topicalized element, it topicalizes the missionaries in Mbanta, Okonkwo's maternal homeland. It begins a false prophetic claim made by some Mbanta elders regarding the fatal doom in stock for the missionaries for 'being crazy' enough to demand for and actually occupy an expansive portion of the evil forest. The prophetic claim proves false as none of the missionaries die within four days in line with the anticipation of the Mbantans. The missionaries, rather than die, begin to win converts among the natives, shortly after occupying the evil forest. Puzzled, the natives conclude that the white man's fetish possesses invincible power. Thus, Achebe chronicles the expensive

mistake made by Mbanta people which culminates in the consolidation of missionary activities in the land, and by extension, colonization. Hence, extratextually, T_9 is a sad historical commentary on the colonization of Africa by the West, if as numerous African scholars like Rodney (1972) claim, African colonial experience largely accounts for the under-development of Africa. Most essentially, as deduced from the above, the reader is taught never to claim any favourable outcome without first establishing it.

T_{10} like T_9 is another instance of lexical topicalization. It is a simple topicalized element that makes a topical reference to Okonkwo. Appropriating it, Achebe projects Okonkwo as a true cultural hero, a true patriot, put in modern parlance. As a true cultural hero, who passionately desires the preservation of his native customs, he understandably mourns for Umuofia seeing to his naked eyes, after his exile, the expedited disintegration of Umuofia communality. In this heroic projection of Okonkwo, who paradoxically has been relegated to the background in Umuofia, the reader's mind is once more refocused on the central theme of *TFA*: The traumatic encapsulating intercultural contact impact suffered by African culture. In other words, T_{10} most passionately captures the near extinction of African culture in its clash with Western culture, especially with reference to African (traditional) religious beliefs and practices. Hence, as a corollary to the quotation in D_{12} analysis, Obierika declares:

He (The white man) says that our customs are bad, and our own brothers who have taken up his religion also say that our customs are bad. How do you think we can fight when our own brothers have turned against us? (*TFA*, p. 124).

In the light of the foregoing and subsequent developments in *TFA*, the reader is prompted to be a cultural hero, howbeit, not in the manner of Okonkwo. Contrary to emulating Okonkwo's highly temperamental militant approach, manifest in his killing of the white man's

messenger, the reader is rather called to adopt the wisdom approach to cultural preservation. This wisdom approach is deducible from such *TFA* personalities as Obierika, Ezeulu and Uchendu.

T_{11} is a complex topicalized element which is a noun phrase. It highlights the inception of an event that ‘climaxed’ M. A. Nanga’s political rally held at the assembly hall of Anata Grammar School, namely, the rowdy entry of the hunter’s guild. Their rowdy entry epitomized the taking over of the rally by the villagers as stated by Odili, the narrator before T_{11} . The whole scenario perfectly signifies the revelry that characteristically marks political rallies in Nigeria and other third-world countries. This situation persists even if the out-going government is the worst in the history of the polity in question, which is precisely the case with the unnamed polity in *AMOP*. Worst still, the out-going government will likely still be the in-coming government as in Achebe’s *AMOP* narrative.

Hence, T_{11} goes to underscore the stark ignorance that characterizes the political mentality of the led in most if not all third-world polities, i.e., the debased psychology of the led. This assertion is underpinned by the narrator’s sentiment about the afore-mentioned political rally expressed below:

As I stood in one corner of that vast tumult waiting for the arrival of the Minister, I felt intense bitterness welling up in my mouth. Here were silly ignorant villagers dancing themselves lame and waiting to blow off their gun-power in honour of one of those who had started the country off down the slopes of inflation Tell them that this man had used his position to enrich himself and they would ask you – as my father did if you thought that a sensible man would spit out the juicy morsels that good fortune placed in his mouth (*AMOP*, p. 2).

The debased psychology of the led is, therefore, evidently a root cause of misgovernance in politically troubled countries.

T_{12} , another instance of lexical topicalization, is a simple topicalized element. It proceeds from the Minister, a former teacher, as a placebo doxology for the teaching profession as part of

his speech at Anata rally. I consider it a placebo remark, because even though the minister appears to mean what he says, the sad mood of teachers at the rally time obviously depicted their dissatisfaction with the government in power over their remuneration for which no action plan is in place. This explains why the remark was greeted by uncontrolled laughter. Hence, in the words of the narrator, the remark was simply 'unbelievable.' In other words, T_{12} expresses the prevalent truth gap between the political actions of the government and the political statements of government officials. Thus, Achebe's readers are prompted to regard with a pinch of salt, the political statements that come their way.

T_{13} is a noun phrase and a complex topicalized element. It begins Odili's sad commentary on his father's overall attitude as a family head. The man is a chronically irresponsible polygamist with five wives and thirty-five children none of whom he provides for. The height of his irresponsibility reflects in Odili's revelation that his youngest wife is young enough to be his daughter. Moreover, at sixty-eight years of age, he still desires more wives and children, which justifies his son's outburst against him that starts with T_{13} : *The trouble with my father is his endless desire for wives and children*. This elaboration on T_{13} articulates the handicap that naturally goes with polygamy: stringent financial constraints and it reduces the man to a mere selfish husband and father as evident in the case of Odili's father who simply cares for himself alone because his finances can not go round. Again, if the man lacks discipline like Odili's father, he ends up a drunk. Hence, the vociferation that goes with T_{13} adjudges polygamy to be most unreasonable since it debases man, projecting him as a heartless hedonist. So it represents an instance of Achebe's ideological opposition against polygamy.

T_{14} , as a noun phrase and a complex topicalized element, expresses the narrator's disappointment over the incredible socio-economic differences among the political leaders in his country and the led. As he discloses, Bori, the capital city is still clustered with pail latrines,

whereas M. A. Nanga's official residence as a minister has a princely seven bathroom mansion with seven gleaming, silent action water-closets. This is another way of stating that while the leaders live in affluence, the led live in penury. Hence, T_{14} is used to pass a vote of no confidence on such leaders mirrored in the story of Bori. What a case of failed leadership! Such leaders have failed, having transformed leadership to a means of self-enrichment and impoverishment of the masses rather than maintain it as an opportunity for serving to sustain the common good.

T_{15} , a noun phrase and a simple topicalized element, obviously foregrounds a case of corrupt self-enrichment by a government official, the Minister of Construction, particularly. Clearly underlining one of the causes of political leadership failure, it immediately calls to mind, the case of a governor of an Eastern Nigerian state once reported in the Punch to have corruptly acquired one hundred and twenty-four (124) houses while in office. In other words, T_{15} just as T_{14} identifies corrupt (self) enrichment as being topically symptomatic of gross abuse of political power, which is certainly despicable.

T_{16} , as a simple topicalized element and a noun phrase, focuses attention on Chief Nanga, the Minister of Culture in connection with his unenviable status as a charming, but poorly educated political juggernaut. This assertion stems from the narrator's subsequent exposition that Nanga admits in a public speech that he does not know the most famous novel in his country and is still applauded. Moreover, at the end of his speech, journalists rush to secure copies of the speech from him, obviously due to his ministerial position. Hence, T_{16} ironically lampoons the poor educational status of political office holders. Appropriating it, Achebe asserts that one of the key factors against effective political leadership is fixing a square pipe in a round hole. Hence, to truly 'rebrand' any sick polity, political offices should and must be assigned to suitable occupants.

T_{17} is another instance of lexical topicalization. It is an impersonalized personal pronoun and as such begins a generalization that expresses Max's optimism as regards societal reconstruction by means of revolutionized politicking. This optimism informs the formation of the Common People's Convention (CPC), a new political party financed by a serving minister, but chaired by Max. Howbeit, underneath the optimism is Max's lamentation of the seemingly endless stagnation and corruption in the polity. Hence, as he goes on to strategize with Odili, who has just been co-opted into the new party, he says: ...I am right now assembling all the documentary evidence I can find of corruption in high places. Brother, it will make you weep. In these words, Max surely has created a pathetic state of the nation which is true of virtually all real nations in Africa. Hence, T_{17} serves to intensify the notion of leadership failure highlighted and lambasted in T_{14} and 15 . This notion is so powerful a reality that it makes nonsense of Max's optimism just as it does in present day Nigeria and as AMOP later reveals.

T_{18} is a complex topicalized element and a noun clause. It topicalizes one of the remarkable statements made by Max to the narrator with reference to their newly formed revolutionary political party: Common People's Convention (CPC). Max is one of the founding fathers of the new party. However, as expressed in T_{18} , the party has a political godfather in the person of the incumbent junior Minister. The junior Minister's status as the secret godfather of CPC implicitly indicates his general dissatisfaction with the government in power, which validates the critical opinions against the government, as articulated in $T_{15, 19, 20}$ and numerous other data. The narrator confirms this observation as he queries the Minister's double dealing in an inter-personal discussion with Max, his closest friend. Hence, T_{18} raises the big question of godfatherism in global politics, especially in relation to developing countries. This question is raised and given an implicit topical answer, found in the discussion between Max and the narrator which dramatically concludes that godfatherism is indispensable in the formation of a

new party, particularly if the founding fathers are young professionals with relatively weak financial base.

T_{19} , a simple topicalized element and a noun phrase, foregrounds the Governor-General in relation to his rumoured wielding of political power that victimizes the Prime Minister by means of forced resignation. Thus, the narrator points to the imminent huge political crisis in the unnamed polity that anchors his story line. The impending political crisis is imminent and huge, obviously, because a big political fish is seriously sanctioned. Hence, T_{19} suggests that if two elephants fight, the grass is bound to suffer. Beyond this suggestion, it also insinuates that, unless under duress, a government official in the narrator's country does not resign. This insinuation corroborates Max's response to the narrator regarding why CPC godfather decides to sponsor the new party instead of resigning to express his dissatisfaction with the government in power.

The above political situation unfolded in *AMOP* is perfectly a reflection of the political reality of developing countries, Nigeria, for instance. Therefore, T_{19} underscores the high degree of attraction that marks political positions in Nigeria and other third world countries. This high degree of attraction largely accounts for the do or die attitude of politicians to elections in their respective countries, and this attitude is another root cause of their poor political leadership.

T_{20} is a noun clause and a complex topicalized element. It highlights two political crimes at once: thuggery and impersonation. Both the genuine police officers and the disguised party thugs that form its focus of attention are certainly POP apologists. POP refers to People's Organization Party, the ruling party. This explains why the jeep driver is not actually arrested for deliberately killing Max by knocking him down with his jeep. Note that the arrest is averted by Chief Koko's pretentious intervention. Evidently, the intervention is fake, given the subsequent immediate arrest of Eunice for shooting and killing the Chief in a reprisal attack. Hence, the jeep

driver is, doubtlessly, a hired killer. Thus, T_{20} additionally identifies political murder as a political bane in third world politics which the above scenario very perfectly mirrors and satirizes.

Intratextually, T_{21-23} proverbially topicalize Ikem Osodi (Ikem), since each of them is appropriated in a long speech made at Harmony Hotel by the leader of Abazon delegates to defend his 'offence of avoiding kindred meetings.' Extratextually, however, they topicalize the indispensable role of social crusaders of the likes of Ikem. Hence the three expressions partly constitute the discourse devices deployed in *AOS* to immortalize Ikem. Thus, Achebe depicts his ideological passion for social crusaders as well as his disgust for the perpetrators of the political vices that necessitate them. So, he prompts the reader to infinitely appreciate every social crusader in town. Again, T_{21-23} evince that social crusaders are more important in the society than socialites. That is, why 'the philosopher-king' who leads the Abazon delegates spares no time and energy to prove Ikem (The crusader) superior to The MC (the socialite) who accuses him of estranging himself from Abazon social gathering. This claim is underpinned by the large number of expressions like T_{21-23} used in his lengthy speech.

T_{24} expresses Ikem's chauvinistic propensity as it topicalizes women, extratextually. It proceeds from Ikem as he ruminates over his having to share the same bed throughout the night with Elewa, his wife that never be. He does so most against his wish because to him, no man and woman should share the same bed at night beyond their love-making period. He makes the statement, appearing to sympathize with women as Elewa forces him to violate this principle. Yes, since the statement suggests that a man and a woman sharing the same bed exposes the woman to more sexual exploitation. Nevertheless, a critical consideration of the utterance depicts the ideological presupposition contained in it: Women are desirable only as sex objects. By this presupposition, Achebe reveals the unpalatable ideology that traditionally guide man-woman

relation in his homeland and beyond within Africa. Note that, functionally, the utterance is a declarative, and so, underpins the high degree of doggedness that marks the viewpoint in rural Africa.

T_{27} is a bundle feature, occurring also as C_2 at the level of lexical and morphological analysis, being an instance of compounding. It has been tersely analyzed as such. At the present level of analysis, therefore, it is examined in profound details than hitherto for the purpose of depicting some more important socio-political/cultural imports that it embeds. Consequently, it sounds partly repetitious. It forms part of the lengthy testimonial speech delivered at Harmony Hotel in favour of Ikem by the wise old man who leads Abazon delegates to the Government House in Bassa on a solidarity visit. It makes an extratextual reference to whomever 'Agwu', the god of healers calls to serve him. Hence, it cataphorically connects $T_{25 \text{ and } 26}$, asserting that whoever emerges Agwu's disciple is automatically a miracle man. The great powers of this miracle man, judging by the denotations of T_{25} and 26 make him a seer, a diviner and an artist at the same time, even against his wish. As an artist, he has an unbeatable story telling capacity which makes him a living historical encyclopedia, especially in connection with war narratives. Inherent in this narrative expertise is the power to psychologically heal his audience. This healing power stems naturally from the cathartic effect of his humourously exaggerated stories, which is remarkable given the paradox that usually trails the powers of this miracle man and his smallish physique.

The foregoing clearly underscores the indispensable role of (traditional) historians who, in the context of the old man's speech ranks much higher than veteran warriors in life. Thus, Achebe appropriates T_{27} to prompt the reader not to neglect historians and History, and by extension journalists and Journalism. Journalists and Journalism appear in Achebe's scale of preference because the topicalized noun phrase in the expression stands in the same semantic

relation with the noun clauses topicalized in T_{21-23} . In other words, T_{27} makes an indirect extended intratextual reference to Ikem, a fearless editor of the *National Gazette* in Kangan. Hence, the declarative generally calls the attention of Achebe's audience to the ideological neglect that History and Journalism suffer in the educational systems of third world countries like Nigeria. Hence, the statement implicitly underlines Achebe's ideological distaste for wars and warriors. Again, the statement, in its traditional religious context, reflects an ideological doxology for (African) traditional religion, signaling controversially though, that its adherents do not worship powerless gods contrary to the claim in Christianity.

T_{28} is still another instance of lexical topicalization. It is a simple topicalized element and a noun. As such it constitutes the theme of the sentence in which Ikem's radicality is epitomized. He is invited to give a talk at a weekly luncheon organized by Bassa Rotary Club. The club has just donated a water-tanker to a dispensary located in a very poor district of Northern part of Bassa—a district yet to enjoy electricity and pipe-borne water for the first time in life. So the club expects him to sing their praises during the talk. Contrary to their expectation, however, he grossly downplays the socio-economic impact of their charitable act, informing them metaphorically that their kind gesture is strictly to their spiritual benefit. In his words, 'Charity is the opium of the privileged.' He continues the speech, and without discouraging them from doing good works and being charitable, enjoins them, solemnly, to work and enthrone a world that will render charity unnecessary. In other words, he strongly urges them to ensure equitable distribution of wealth so that everybody can afford basic material comfort in which case nobody will be indigent. He so urges them, because they are in a position to do the greater work. The club members expectedly turned aggressive, being a bunch of conservative nouveaux rich, declaring his hypothetical world a utopian one. Hence, one of them retorted, 'That world of yours will be in heaven, as in T_{29} ,' which apparently counters the radical import of T_{28} . The

entire scenario foregrounds the warped psychology of the rich: a psychology that solely glories in self-aggrandizement to perpetually torment the poor.

T_{30} , another instance of lexical topicalization, is a noun and a simple topicalized element. Apparently, it underscores the ugly face of despotism from the perspective of the despot's lieutenants. It is part of Chris' articulation of his unenviable experience and that of his fellow commissioners in the hand of HE. Its full import is that all of them are strictly at his mercy, working under him, especially when he is provoked as in the present circumstances. He is provoked by Chris for requesting him to pay a working visit to Abazon and refuses to be appeased, even with the offender's repeated sincere apology. Hence, the day becomes a bad day— a day on which every cabinet member's tongue must remain in his cheeks, because no statement including the one that sings his praises is safe. One who must talk on such a day must do so strictly on his invitation and must be highly cautious even at that. T_{30} is, therefore, another way of stating that to hold a political appointment in a despot's regime is to be enslaved to the despot as long as the regime lasts. In other words, for the office holder as for every other person in the polity, the maxim is: Please the despot or perish. Of course, this is stating the obvious, but herein resides that which renders despotism inherently unacceptable as a political leadership ideology.

T_{31} , a noun phrase and a simple topicalized element, comes from the Attorney-General. It continues his flattery of HE and concurrently begins his formal indictment of Ikem, the editor of the *National Gazette*, obviously for his anti-government editorials. Before now, he has flaunted what he calls the wishes of the people. According to him, HE has been condemned to serve them for life. In other words, he is campaigning for life presidency for HE. His campaign generates multiple reactions including those of HE and Chris, the Commissioner for Information. HE welcomes the idea, pledging faithfulness to his undeclared political manifestoe which receives

T_{31} as part of the response from the campaigner. Chris, on the other hand, rises to frown at the campaigner's use of language. Specifically, he is opposed to Ikem or any other public servant being branded a saboteur or with some other negative description, since they are not usually part of the cabinet meeting, and so, can not defend themselves. Chris is shunned for making this point of order just as Ikem is persecuted for his critical, but people-friendly editorials and given the stage-managed fatal fate that eventually befalls both of them, T_{31} clearly serves to foreground the unsavoury effect of sycophancy and inordinate political ambition. As it foregrounds this evil consequence, it intimates the reader that it is unreasonable serving a government whose major policy thrusts one disagrees with.

Apparently, T_{32} and 35 conceptualize the despot in His Excellency (HE). Specifically, T_{32} portrays him as somebody totally insensitive to amusement. Hence, rather than be amused when teased by one of his lieutenants, he is grossly provoked. Invariably T_{35} highlights the despotism in HE, projecting him as a despot par excellence with no penchant for patient listening. Consequently, in a dramatic wordplay that intensely lampoons him, he attempts to secure a yes or no answer to a highly sensitive question – a question that borders on loyalty as it pertains to him and Chris, the Commissioner for Information. Thus, the statement is as satirical as T_{32} with reference to autocracy as a political leadership ideology. Hence, both utterances, together with numerous similar ones in *AOS*, project Achebe's vehement ideological opposition to dictatorship.

T_{33} is a simple topicalized element as well as an appositive noun phrase. It topicalizes the youth, generally and underscores, in a local idiomatic assertion, the mysterious nature of their lines of action. Specifically, the line of action it intratextually refers to is the naming of Ikem's posthumous daughter by BB and other young people who are her close associates. The baby-girl is named Amaechina, by BB, particularly, in the absence of Elewa's uncle who is the right

person by tradition to name the child. Hence, Elewa's uncle, a wise old man, appropriates the local idiomatic assertion to chide this audacious flouting of Bassa child-naming custom without offending the sensibility of BB and co. Thus, the reader is prompted to grasp the beauty of exercising wisdom in checkmating the excesses of the youth, which is necessary to avoid exacerbating their misconduct.

T_{34} , a complex topicalized element, is also a noun clause. It begins an axiomatic declarative that is keenly philosophical. Achebe deploys it to emphasize the wide spread increase in the number of Idemili worshippers across Omambala and Iguedo extended neighbourhood. Of more importance, however, is the reason behind the astronomical increase which is explicitly stated in the noun clause that precedes this authorial assertion about the goddess: Idemili, The Pillar of Water, is a faithful goddess – a goddess who does not eat her words, a highly dependable powerful supernatural leader of her adherents. By so encoding this reason, Achebe foregrounds the virtue of faithfulness to adduce two incontrovertible platitudes:

1. A deity must be a faithful benefactor to attract worshippers.
2. A human leader who desires large followership must not fail to be faithful.

Note that the second platitude above is an implicit assertion, while the first is obviously explicit. Nevertheless, as explicit as the first platitude is, it incorporates an essential underlying traditional religious presupposition which is namely that those gods and goddesses that lack worshippers are either unfaithful or outrightly powerless.

T_{36} is a complex topicalized element which is a noun clause. It expresses Ikem's assessment of HE in connection with his career choice. The assessment sanctions his military career choice. That is, HE is a befitting soldier. So John Williams, a headmaster to him and Ikem gave him proper career guidance without which he would have been a doctor. In Ikem's opinion, he would not have been a model doctor unlike now that he is a model military officer. Ikem accords him

this positive assessment, though he owes the credit to an English man as he states shortly before T_{36} . The English man is played this role, because HE, according to Ikem, admires anything English to the point of foolishness and Ikem views that as his greatest flaw. Observe that T_{36} also articulates Ikem's impression of John Williams, the headmaster. By this impression, the headmaster is an astute disciplinarian. Hence, three essential implicit textual messages arise from T_{36} in the light of the foregoing. These messages are as stated below:

1. Career guidance, especially from a teacher is useful, and so, should partly constitute teachers' schedule of duties.
2. It is not proper for a learned African to admire everything foreign to a fault. Such a fellow should also look inwards for home-grown sophistication.
3. A teacher should be a disciplinarian.

T_{37} is a noun clause and a complex topicalized element. A Pigin English expression along with the adjoining clausal complement, it runs part of the short poetic inscription on a wall of the bar that partly forms Mad Medico's strange home. This inscription has been there for quite a long time, courtesy of Sunday, Mad Medico's steward. Together with other similarly funny inscriptions found on the walls of Bassa General Hospital, directed by Mad Medico, it underlines his likeness for such inscriptions. More essentially, however, it expresses Sunday's sentiment regarding the large quantity of liqueur consumed by Mad Medico and his array of friends. Notably, part of this sentiment is paradoxically that Sunday's master, an expatriate medical professional and a general hospital director, who should be cautioning people against excessive alcoholic consumption, is himself an alcoholic. Thus, T_{37} serves to latently satirize the unfortunate paradox that marks the attitudinal carriage of such medical professionals as Mad Medico, especially as the object of the satire glories in the inscription regardless of the obvious critical implication.

T_{38} , a simple topicalized element, is Achebe's neologism for someone who hates the blacks. Intratextually, it is among the catalogue of nicknames earned by Mad Medico for being strangely in love with graffiti. These nicknames mark the beginning of his enmity with Bassa military government officials which culminates in his eventual deportation at the onset of the political crisis that engulfed the entire Kangan. In the light of this incident which clearly victimized Mad Medico for being Ikem's friend, T_{38} can be viewed as a satirical arrow aimed at HE and other Kangan military government overlords. So, viewed, it calls attention to the despotic prank of giving a bad name to a government's perceived enemy just to hang him or her. Nevertheless, in view of Mad Medico's confession to Dick that he is not prepared to place any of his baffling graffiti on an English hospital wall, T_{38} as a satirical arrow can rightly be considered to be targeted at him. This confession of his is noteworthy in the light of both the connotations and locations of two of the graffiti:

1. Blessed are the poor in heart for they shall see God, (nailed up a heart patient's word).
2. To the twin cities of Sodom and Gonorrhoea, (placed at the entrance to the male ward of venereal disease patients).

From the above perspective, it is indisputable that Achebe appropriates T_{38} to indeed highlight the racial hatred that characterizes the mentality of white expatriates that live and work in black (African) countries. This is a valid interpretation notwithstanding Mad Medico's weak defence for his racially biased worldview. He claims that Europe, unlike Africa, is not given to humour and that Africa, unlike Europe, is most vivacious. What a false justification! In fact, Mad Medico's defence seriously questions the professional trust that his patients repose in him. Hence, T_{38} also serves to warn Africans who reside at their home countries to exercise caution in their professional dealing with European and other white expatriates.

T_{39} is an appositive syntax that topicalizes Agatha, BB's house girl. She is a Sabatharian while BB is neither a Christian nor an acclaimed pagan, but a mere supposed elitist pagan, being an educated non-ordained priestess of Idemili goddess. Hence the satirical statement expectedly expresses BB's religious ideological opposition to Agatha's sabatharian religious tenets which in BB's subsequent utterance, 'apparently forbids her from as much as striking a match on Saturdays to light a stove.' Note-worthy in T_{39} is the fact that Bassa is nowadays infested with churches like Agatha's YESMI- Yahweh Evangelical Sabbath Mission Inc. The inclusion of this part of the statement is clearly an authorial critical remark on the proliferation of churches in most global polities, especially Nigeria, where as many as ten churches can be found in a street. This remark obviously carries the author's religious viewpoints that freedom of worship should and must not be synonymous with proliferation of churches even as it is constitutionally guaranteed.

T_{40} like T_{38} is a simple topicalized element. It begins a declarative that states an obvious truth about marriage culture in Africa and Europe. This obvious truth is, howbeit, humourously stated as evident in the adjoining relational clausal complement: *What monotony is for Europe*. In this complement, monotony doubtlessly refers to monogamy. Hence, the former is Achebe's humourous synonym for the latter. Of more significance is the intratextual situational context of T_{40} . It proceeds from HE as he orders BB to sit by his side at one of the unnecessary and extravagant state cocktail parties hosted in honour of a visiting female American journalist, who is already seated next to HE. Given the above scenario, T_{40} goes to portray the morally questionable liberty that political leaders in Africa and beyond take with women. Note that BB, a senior civil servant, is ordered to attend the party. Thus, the entire scenario also partly highlights the evil of dictatorship which the reader is persistently prompted in AOS to denounce.

T_{41} is one of the proverbial utterances made by Ikem. A noun phrase and a simple topicalized element, the utterance metaphorically calls the reader's attention to the dirty staircase that leads to the editorial conference room which adjoins Ikem's office. Obviously, then, the unswept staircase is the goat owned in common that dies of hunger. Hence, the proverbial expression, along with its intratextual situational context, mildly lampoons the petty official neglect that marks the bureaucracy in third world polities.

T_{42} as a noun clause and a complex topicalized element proverbially states Elewa's uncle's blunt response to her mother's demand that he returns her bottle of snaps and the fowl which she gave him for Amaechina's naming ceremony. She makes the demand, because the child is already named by BB and co. before his arrival. The demand is culturally a strange one. Hence, the old man refuses it with a tone of finality, uttering T_{42} to underscore his position. The old man, turning down her demand in this manner, asserts his authority as the family head, ie, his patriarchal authority, which is absolute like that of a masquerade. Again, subsequent upon the old man's very elaborate kola ritual prayer, which traditionally marks the climax of every naming ceremony, he can no longer be regarded as not having performed the duty for which he was offered the snap and the fowl. This further justifies his position on the matter, because it is the prayer that ratifies the name given to the child, which can come from any of its people and not necessarily the old man. Consequently, 'his wife' (Elewa's mother) succumbs. The import of T_{42} , therefore, is that the patriarchal authority characteristic of African homelands remains intact, even as the womenfolk through such arrow heads as BB and Elewa's mother continues to challenge it by constantly attempting to thwart tradition.

For the analysis of T_{43} , which is a bundle discourse element, see that of F_4 on page 83.

T_{44} is a simple topicalized element and a noun phrase. It makes an authorial assertion about its grammatical subject. The correspondent it makes reference to is a Briton. He secured a

sensitive interview from Chris, the Information Commissioner very shortly after the political killing of Ikem. During the interview, Chris asserts that Ikem is brutally murdered in cold blood by the security officers of Kangan Military Government. This interview is aired over the BBC on the third morning to tell the whole world the truth about Ikem's death. Before the disclosure, the global community was informed that the tragedy is a function of accidental discharge, which can not be true, since according to Chris Ikem was whisked away in handcuffs. The broadcast is certainly against government interest, which explains the immediate deportation of the correspondent. Hence, T_{44} practically showcases one of the machievellian principles that dots despotism: perpetuation of self in power by annihilating every opposition, perceived or real. This interpretation is indisputable given government's subsequent declaration that Chris is a wanted man for being on the side of truth and other several anti-opposition actions it undertakes to cover its dirty tracks.

T_{45} is a noun clause and a complex topicalized element. It proceeds from Elewa's uncle as he performs the kola breaking ritual which serves to ratify Amaechina's naming ceremony. Amaechina's father, Ikem, is a victim of vindictive political murder. Hence, it is not surprising that T_{45} is worded as it is, being a prayer of protection. Thus, the wise old man makes a covert reference to the deplorable political situation in Kangan, even as he breaks the ceremonial Kola. Being wise, he generalizes the prayer, making the entire politically troubled nation its potential beneficiary and not just Amaechina. This underscores the old man's patriotism to impinge upon the reader the urge to be patriotic even at the home front. Also, by praying that what happened to Ikem never happens again, the old man tacitly condemns despotism and indirectly invites the reader to follow suit.

T_{46} , a complex topicalized element and a noun clause, captures part of Ikem's postulation on oppression versus freedom from it or oppressors versus self-liberation of the oppressed. The

postulation is quite elaborate and a highly intellectual one. It forms part of the long discussion he had with BB before his brutal political murder. Both of them never set eyes on each other after the discussion. So the bulk of the ideational content of the postulation is Ikem's legacy through BB for the urbane generation they both represent in Kangan. That is, in that discussion, he handed over his baton of intellectual leadership to BB. The core epistemological mandate of this leadership as figuratively contained in T_{46} is that it is impossible for the oppressed in the society to successfully liberate themselves from the grip of their oppressors by means of violent action or mere theories and slogans. Why? Ikem answers the question before and after T_{46} . According to him oppressors, who are solidly empowered in all spheres, exploiting the villainous surprise instinct in man, continually devise new and more sophisticated oppressive strategies as they secretly reproduce more determined successors in their fold. 'What then is the way out of oppression?' one may ask. For Ikem, as he continues to theorize, revolution guarantees no freedom neither does bloody reformation provide any safe haven. The way out, he opines, is individual and societal attitudinal transformation both of which must root out greed and welcome criticisms or contradictions, which he sees as sparking off the fires of invention. These postulations, which appear to jettison maxism by means of psychological re-engineering, are articulated in a poetic love letter written by Ikem, which anchors his last discussion with BB. Given this poetic background, the postulations can rightly be viewed as Ikem's panacea for Kangan's socio-political turbulence, which reached its climax after his death. Hence, the extratextual implication of T_{46} is that politically troubled real polities should focus on the intellectual properties of their learned elites to source lasting political solutions. In this regard, poetry and poets should be held in very high esteem on account of their powerful inspirations that are sometimes prophetic.

4.3.2 NOMINALIZATION

Before proceeding to evince that nominalization in *TFA*, *AOS* and *AMOP* also serves to express salient ideologies and implicit meanings, let us scholarly capture its conceptual basis.

Nominalization like topicalization is a complex rhetorical device. Broadly speaking, it involves the derivation of nouns from other parts of speech or the conversion of any kind of phrase or clause or even a whole sentence to a single noun, a noun phrase or a noun clause. Technically for some scholars, howbeit, it simply involves converting a verb or verb phrase (VP) to a single noun. This is the position of Comrie and Thompson (1985) in one of their verse expository publications on nominalization focused on Mantaoran or Rukai Language.

The foregoing arbitrarily indicates that nominalization takes two patterns: derivation and (phrasal/clausal) conversion. The former is part of the conventional linguistic process of word formation which normally includes prefixation and suffixation (affixation), conversion, compounding, clipping and blending as well as acronymization. For details, see Quirk and Greenbaum (1973:430-449) as well as Zeitoun and Sinica (2002: 4-24).

Note that nominalized grammatical units are known as nominals. Chomsky (1970), Lees (1960), Zuchi (1993), Hoekstra (1999) and a list of other notable scholars assert that English has different types of nominal with similar meaning and distribution. The explication of these different types of nominal is beyond the spatial scope of this paper. Hence, we simply proceed to list and exemplify only the few of them that anchor our analysis. They include:

- A**
1. *Gerund nominal: John's criticizing the book.*
 2. *Derived nominal: The barbarians' destruction of the city.*
 3. *Mixed nominal: Ben's mixing of the drugs which led to his death.*

Each of the above illustrative noun phrases can be expanded to a whole sentence as follows:

- B**
1. *John criticized the book.*
 2. *The barbarians destroyed the city.*
 3. *Ben mixed the drugs which led to his death.*

By our arbitrary classification above, the illustration in this paragraph clearly exhibits nominalization by way of clausal conversion which involves the conversion of independent clauses (whole simple sentences) to noun phrases. Also the illustration shows that each of the example nominals can stand without its human agent and even the possessive pronoun present in A₃:

- C**
1. *Criticizing the book*
 2. *Destruction of the city*
 3. *Mixing of the drugs which led to death.*

The agentless form of the nominals as in C₍₁₋₃₎ captures the kinds of nominal featured in our analysis. This is so because in this form, they demonstrate the rhetorical effect of nominalization: Deliberate omission of crucial information about agents of power. Note that this rhetorical impact always conspicuously goes with this agentless form, whether the nominal is syntactically foregrounded or backgrounded as shown below:

- D**
1. *Worshipping a dictator* is such a pain in the ass.
 2. *The destruction of the city* lasted less than an hour.
 3. The problem is *mixing the drug which led to death.*

Again, whether foregrounded or backgrounded, the nominal serves emphatic grammatical function. Observe from the foregoing, that nominalization has some inherent characteristics as subsequently elucidated. The elucidation tags our illustrative sentences as S and N which represent conventional and nominalized structures respectively.

Nominalization transforms actions or processes (verbs) into concepts (nouns) as in the following:

S: We *walked* for charity. We raised money for the children's foundation.

N: *The charity walk* raised money for the children's foundation (Ling, 2005).

Nominalization enables one single sentence to contain several complex abstract ideas.

The illustration below establishes this notion:

S: Everyday shops lose thousands of dollar worth of valuable items, and this affects us all because prices increase and we have to pay extra.

N: *The daily loss of thousands of dollar worth of valuable stock ultimately affects us all through an increase in prices* (ibid.).

Constructing long noun phrases to produce a lexically dense style is another characteristic of nominalization as illustrated below:

S: Hubble found out that the galaxies expanded which revolutionized the way in which we understand the universe and its origin.

N: Hubble's *finding about the expansion of the galaxies* revolutionized our *understanding of the universe and its origin*. (ibid).

Most importantly, nominalization makes possible, a concise academic textual production as the following example clearly illustrates:

N: My thesis is that there is *unity in diversity*. However, we can neither understand nor appreciate the *world's diversity* without perceiving how unity itself generates and continually changes diversity. We all have to live in this one world in which diversity must be tolerated and could be appreciated in unity. Of course, I refer to *toleration and appreciation of diversity* in ethnicity, gender, culture, taste, politics and colour or race. I do not (however) advocate *acceptance of inequality* in gender, wealth, income and power without struggle (Frank, 1998).

Observe nominalization technique from all the nominals in the above illustration: changing a verb into a noun and making it part of a noun phrase instead of using it in a clause to represent an action. Hence, it can rightly be generalized that all non-lexical nominals are noun phrases. Note, nevertheless, that the generalization does not also mean that all noun phrases are

nominals. A good example is *my thesis* in the last illustration above. It is a noun phrase, but certainly not a nominal.

The paragraph before this indicates that nominalization like topicalization can actually be lexical in accordance with Comrie and Thompson's (1985) finding in connection with the Mautauran Language. Basically, it occurs lexically when a process like *evaporates* is transformed into a concept like *evaporation*. It also occurs lexically when an adjective like *good* is transformed to *goodness*. The following illustrate lexical nominalization:

- a. S: Water evaporates when boiled.
N: *Evaporation* occurs quickly at the boiling point.
- b. S: It is good to be good.
N: *Goodness* is good.

The notion of (lexical) nominalization, expounded above appears to anchor Halliday's notion of grammatical metaphor (GM). According to Halliday and Martin (1993:79) a GM is a substitution of one grammatical class or structure by another as in substituting *He departed* with *His departure*, and from my example above (*water*) *evaporates* with (*the*) *evaporation (of water)*. Going by Thompson's (1996: 165) own postulation, GM is the expression of a meaning through a lexical-grammatical form which originally evolved to express a different kind of meaning, In other words, the expression of the meaning is metaphorical in relation to a different way of expressing the same meaning in a rather congruent form. All the foregoing scholarly notions of GM evince, indisputably, that nominalization is a form of GM. From this perspective, it can be defined as a syntactic process which technically involves the substitution of a verb, an adjective, a verb-phrase or any kind of phrase or clause with a single noun or noun phrase.

DATA PRESENTATION AND DISCUSSION

Table 6: An Analysis of some Nominalized Expressions in Achebe's *TFA*, *AMOP* and *AOS*

Tag	Nominalized Expression	Highlighted Nominal	Grammatical function	Type
N 1	Father, will you go to see the <i>wrestling</i> ? (<i>TFA</i> , P. 32).	Noun phrase	Object	Gerund nominal
2	The Earth cannot punish me for <i>obeying her messenger</i> (<i>TFA</i> , p. 46).	Noun phrase	Complement of preposition	Gerund nominal
3	It wounds my heart to see these young men <i>killing palm trees</i> (a) in the name of <i>tapping</i> (b) (<i>TFA</i> , p. 48).	(a) Head word of a noun phrase (b) Complement of preposition	(a) Noun phrase (b) Single word	Gerund nominal Gerund nominal
4	It is like Dimaragana, who would not lend his knife for <i>cutting up dog-meat</i> because the dog was taboo to him, but offered to lend his teeth (<i>TFA</i> , p. 48).	Complement of preposition	Noun phrase	Gerund nominal
5	Mosquito, she had said, has asked Ear to marry him where upon Ear fell on the floor in uncontrollable <i>laughter</i> (<i>TFA</i> , p. 53).	Complement of prepositional phrase	Single word	Derived nominal
6	Beware of <i>exchanging words with Agbala</i> (<i>TFA</i> , p. 71)	Complement of preposition	Noun phrase	Gerund nominal
7	The kola was eaten and the <i>drinking of palm-wine</i> began (<i>TFA</i> , p. 82).	Subject of a co-ordinating clause	Noun phrase	Gerund nominal
8	That night, he collected his most valuable <i>belongings</i> into head-loads (<i>TFA</i> , p. 87).	Complement of an object noun phrase	Single word	Derived nominal
9	<i>The arrival of the missionaries</i> had caused a considerable stir in the village of Mbanta (<i>TFA</i> , P. 101).	Subject of the predicator (verb phrase)	Noun phrase	Derived nominal
10	That night the mother of the Spirits walked the <i>length</i> (a) and <i>breadth</i> (b) of the clan, weeping for her murdered son (<i>TFA</i> , p. 132).	Complement	(a) Single word (b) Single word	Derived nominal
11	He was not going to risk <i>losing the election</i> by cutting down the price paid to coffee farmers at that critical moment (<i>AMOP</i> , p. 3).	Complement	Noun phrase	Gerund nominal
12	That was when my friend, Andrew Kadibe, committed the unpardonable indiscretion of <i>calling the Minister the nickname he had won as a teacher ...</i> (<i>AMOP</i> , p. 13).	Complement of preposition	Noun phrase embedding a noun clause	Mixed nominal

13	<i>A common saying in the country after independence</i> was that it didn't matter what you knew but who you knew (AMOP, p. 19).	Noun phrase	Subject of the clause	Gerund nominal
14	As long as a man confined himself to <i>preparing foreign concoctions</i> , he could still maintain the comfortable illusion that he wasn't really doing such an unmanly thing as cooking (AMOP, p. 52).	Noun phrase	Complement of preposition	Gerund nominal
15	In those days when no one understood as much as 'come' in the white man's language, the District officer was like the Supreme Deity and the <i>interpreter</i> (a), the principal minor god who carried <i>prayers</i> (b) and sacrifice to Him (AMOP, p. 32).	(a) Single word (b) Single word	(a) Subject of α (alpha) clause (b) Object	(a&b) Derived nominal
16	We complained about our country's lack of <i>dynamism</i> (a) and <i>abdication</i> (b) of the <i>leadership</i> (c) to which it was entitled in the continent ... (AMOP, p. 44).	(a -c) Single words	(a - c) Complements of preposition	(a - c) Derived nominal
17	<i>Talking</i> is now in my blood – from teaching into politics – all na so so talk talk (AMOP, p. 67).	Single word	Subject of the α clause	Gerund nominal
18	They say it is the <i>freedom</i> of the Press (AMOP, p. 74).	Single word	Complement	Derived nominal
19	I can't say that I blame Odili for <i>making that point</i> (AMOP, p. 89).	Noun phrase	Complement of preposition	Gerund nominal
20	I was naturally touched but at the same time know that <i>having a man with his reputation in our party would be an enormous embarrassment, a sure way to kill the whole thing</i> (AMOP, pp.113-114).	Noun phrase	Complement of preposition	Gerund nominal
21	<i>The original oppression of woman</i> was based on crude denigration (AOS, p. 97).	Noun phrase	Subject of the α clause	Derived nominal
22	<i>Worshipping a dictator</i> is such a pain in the ass (AOS, p. 45).	Noun phrase	Subject of the α clause	Gerund nominal
23	And true enough, <i>Mr. Kent's deportation from the West African State of Kangan</i> , although extremely scanty in detail, had made world news (AOS, pp. 163-164).	Noun phrase	Subject of the α clause	Derived nominal
24	By the third day, BBC which had already broadcast <i>news of Ikem's death</i> carried an interview between their Bassa correspondent and Chris who was described as a key member of the Kangan government and friend of the highly admired and talented poet, Ikem Osodi, whose reported death while in police custody had plunged the	Noun phrase	Complement	Derived nominal

	Military Government of this troubled West African State into deep crisis (AOS, p.172).			
25	<i>The explanation of the tragedy of Chris and Ikem in terms of petty human calculation or personal accident</i> (a) had begun to give way in her throbbing mind to <i>an altogether more terrifying but more plausible theory of premeditation</i> (b) (AOS, p. 220).	Noun phrase	Subject of the α clause	Derived nominal
26	A prelude to this, she recalled with a smile now, is <i>the flogging of late-comers to school on rainy mornings</i> (AOS, p.109).	Noun phrase	Complement	Gerund nominal

N_1 is a gerund nominal and an instance of lexical nominalization embedded in a noun phrase that grammatically functions as the object of a verb in an interrogative. It makes reference to an impending wrestling combat between Maduka and another youngster as the speaker, Ezinma, inquires from the father to know his plans regarding going to witness the combat. The speaker's father, Okonkwo, replies in the affirmative and also asks if she intends to go. She concurs, offering to carry his chair. Her offer is rejected, because the task is traditionally a male role. The rejection is followed by an authorial intrusion that states Okonkwo's fondness for Ezinma. Hence, N_1 serves to express the speaker's own fondness for her father, demonstrating the axiomatic notion that love begets love. It, thus, signals that a strong filial bond exists between the speaker and her father, eventhough she is a girl. The speaker's gender is a factor, given her father's staunch chauvinistic propensity. This propensity is apparently queried by N_1 to underpin Achebe's affirmation in AOS that a girl-child is a treasure: an affirmation evident in BB's native name, *Nwanyibuife*.

N_2 is a gerund nominal which is a noun phrase that grammatically functions as the complement of a preposition. It forms part of Okonkwo's too weak a defence for personally

killing Ikemefuna. The defence was necessitated as Obierika spiritually indicted him in that regard. Indicting him, Obierika declares:

What you have done will not please the Earth. It is the kind of action
For which the goddess wipes out whole families. (p. 46).

Obierika so declares because he considers Ikemefuna a son to Okonkwo, and he is right in the psycho-social sense of the word. Consequently, he further asserts:

... if the oracle said that my son should be killed I would neither
dispute it nor be the one to do it. (p. 47).

Both declarations above feature in a long argumentative discussion between the two intimate friends. Thus, Achebe appropriates N_2 to dramatically condemn the inordinate show of manliness that marks Okonkwo's killing of Ikemefuna. By doing so, he prompts the reader to uphold a wisdom-anchored philosophy of life such as Obierika's.

N_3 comprises two gerund nominals, (a) and (b). While (a) is a noun phrase, (b) is an instance of lexical nominalization. Obierika appropriates both nominals as he regrets being an ozo-title-holder (*nze*) in connection with palm-wine tapping. His expression of regret in this regard goes to foreground the inefficient tapping skill of young men in Umuofia. In Obierika's opinion, this inefficiency strictly translates to killing palm trees. This is Achebe's discourse style of frowning at professional incompetence among young men, which in his view, should passionately be the concern of elders.

N_4 is a gerund nominal and a noun phrase that functions grammatically as the complement of a preposition. It proceeds from Obierika as he jokingly challenges the tradition in Umuofia that forbids *nze* to tap. By this tradition, an *nze* is only forbidden to tap tall palm trees. In other words, he can tap the short ones, standing on the ground. In his opinion, the tradition is a cultural aberration since an *nze* can tap but can only tap short trees. Hence, he equates this

illogicality to that which marks the dog-meat cutting action of the proverbial *Dimaranga*. Forming part of the long discussion between Obierika, Ofoedu and Okonkwo, N_4 dramatically invites the reader to spare some thought on the said tradition and others, perhaps. The reader, in doing so, should determine whether or not the traditions in question are reasonable. Thus, Achebe proposes the idea that questioning tradition to possibly make it dynamic should be part and parcel of native wisdom, especially in relation to the highly placed in the society at large.

N_5 is another instance of lexical nominalization and a derived nominal obtained by means of suffixation. It forms part of the myth bequeathed to Okonkwo by his mother to explain why mosquitoes are always after their victims' ears. According to the myth, ear rejected mosquito's marriage overtures because of its skeletal stature, which to ear symbolized a short life span for mosquito. Nevertheless, ear's presumption turned out to be wrong. So mosquito made it a point of duty to be reminding ear that it is still alive anytime it passes by. Okonkwo, being a chauvinist, considers this myth silly since it is a woman's story. Howbeit, the myth stores a realistic underlying message for prospective brides. This message is that it is unreasonable for any potential bride to humiliate a prospective groom. In other words, a potential bride should politely turn down a marriage proposal if she is not interested without deifying herself, because no mortal knows tomorrow. This thematic construct is crucial for unmarried young women. Hence, they must take serious note of it to avoid remaining perpetual spinsters on account of spiritual ineptitude.

N_6 is a corollary to T_7 . So see the latter for its analytical import which borders on the superemacy of the gods.

N_7 is another gerund nominal which is a noun phrase and the subject of a coordinating clause as evident in table 5. It is an authorial statement that introduces a detailed description of the feasting that accompanies traditional marriage in Umuofia as in every other

(African) culture. The traditional marriage in focus here is that of Obierika's daughter. The authorial description of the marriage ends with the remark that it was a great feast. Thus, N_7 serves to underline marriage as a socio-cultural event to look forward to by both the young and the old. This foregrounding of marriage is essential because it is socially indispensable, anchoring societal continuity according to divine will.

N_8 , an instance of lexical nominalization, is a derived nominal. Grammatically, it functions as the complement of an object noun phrase. It forms part of the authorial narration of Okonkwo's incidental exile to Mbanta, his motherland. His mandatory self-exile, dictated by tradition, is consequent upon his accidental killing of Ezeulu's sixteen years old son during his funeral ceremony. It was indeed a bitter pill to Okonkwo, his wives and children as they packed their belongings in readiness for the exile very early the following morning. Before their eventual exit, Obierika and half a dozen other friends came to assist and sympathize with him. Obierika, specifically, took custody of Okonkwo's barns of yam. Hence, N_8 highlights the self-cleansing nature of African culture along with an exemplary friendship ideal.

This self-cleansing nature of African culture as evident in Okonkwo's ominous experience is such that nobody sheds blood and still enjoys home comfort, and the exemplary friendship that goes with it typifies the maxim: A friend in need is a friend indeed. This serves to prove that Okonkwo and Obierika's friendship is very much ideal, and consequently, the reader is prompted to uphold their mode of friendship.

N_9 is also a derived nominal. It is, moreover, a noun phrase that functions as a sentential subject. It is appropriated, to foreground the destabilizing impact of the whiteman's missionary expedition in Mbanta just as in Umuofia as the reader learns before its appropriation. The climax of this destabilizing impact in Mbanta follows the whiteman's solemn proclamation that the Mbantans worship false gods and that their way of life is wicked.

Moreover, as subsequently disclosed, Mbanta natives, including Nwoye, Okonkwo's son become new Christian converts shortly after the arrival of the missionaries. The *osus* and the slaves are among the new Christian converts, and in line with the Christian doctrine of equality of all before God, they share seats and worship together in the same church with the freeborns. Not ready to accommodate this doctrine, some freeborns immediately backslide. Thus, a battle line is drawn between the faithful converts and the natives especially as the converts brazenly violate some cultural norms.

The lords of the land and Okonkwo consider the above scenario a huge slap on their face. Okonkwo, particularly, picks no courage to discuss the issue with Obierika on the latter's second visit to him, even though the visit is paid for that purpose. Okonkwo is stunned to the marrow as much as Obierika, Chielo of Umuofia and other core traditionalists in Mbanta because the situation instantiates an unprecedented riddle in the history of both Mbanta and Umuofia. Hence, N_9 further captures the conflict and confusion that naturally trail every intercultural contact. In doing so, it perfectly mirrors the African experience with reference to early Christian missionary exploration of the continent.

N_{10} consists of derived nominals that again demonstrate lexical nominalization. Both of them function grammatically, as the complement of the predicator, *walked*. As contextually deployed, they emphasize the all night mobilizing parade of one of the *egwugwus* (masquerades) in Umuofia, referred to as the mother of the spirits. This mobilization of all the masquerade cults in Umuofia and environs is targetted first at Enoch and the Christian church building. Consequently, on the next day, both Enoch's house and the church building were razed down. *Ajofia*, the leading *egwugwu* in Umuofia led countless other *egwugwus* to effect the destruction to the amazement of Mr. Smith, the pastor of the church in Umuofia, Enoch and other Christians together with the natives. The natives are themselves amazed because this grave consequence

and the offence that attracted it are both unprecedented in Umuofia. The offence, which is the climax of native Christian conflicts in Umuofia, is the unmasking of one of the masquerades on a Sunday by Enoch in an unwarranted zealous demonstration of his Christian faith. It draws the battle line for the heathen and the Christians in Umuofia – a battle that subsequently disintegrated Umuofia and consumed Okonkwo.

N_{10} is, therefore, another chronicle of the conflicts that marked the implantation of Christianity in Africa, as in Umuofia. Hence, it intensifies the subject matter and thematic import of N_9 .

N_{11} is a gerund nominal and a noun phrase that grammatically functions as a complement in the alpha clause of its host sentence. It forms part of the narrator's assertion that highlights the prime minister's tyranny and political deception. The prime minister is not prepared to lose the next election. Consequently, he turns down the austerity economic measure prescribed by the finance minister who is a professional economist with a Ph.D. in Public Finance. With no regard for the merit of the austerity measure, he sacks the minister and two-third cabinet members that support his prescription, describing them as conspirators/traitors. To him, minting new currency notes holds the solution to the economic slump faced by the new independent nation. So, he instructs the National Bank to print fifteen million pounds, thus, signaling his economic ineptitude, minting being in no way the appropriate solution to national economic depression. Hence, N_{11} serves to underscore the unfortunate consequence of having an ignoramus at the helm of affairs in a nation. It, therefore, prompts the reader to abhor and denounce tyranny, political propaganda and ignorance in (national) politics.

N_{12} , the complement of a preposition and a complex noun phrase, is a mixed nominal. It proceeds from the narrator as he reports the social misconduct of his friend, Andrew Kadibe at Anata political rally. The misconduct takes the form of calling the minister his former nickname:

M. A. minus opportunity. This name calling provokes the minister and he gives Andrew a fierce look. His anger is so fierce that he frontally dispels Andrew's apology. Behind the minister's provocation is his wounded pride, since the nickname certainly shows that he does not hold a postgraduate degree. Thus, Achebe appropriates N_{12} to highlight and lampoon the pride-anchored immature psychology of third-world politicians.

N_{13} is a gerund nominal and a noun phrase. It functions grammatically as the subject of the host alpha clause. It begins the narrator's remark that underlines the prevalent post-independence labour market mentality in his country as in real world developing polities. This mentality clearly legislates that an applicant's connection with the powerful in the society is an exclusive prerequisite for securing a job. Nevertheless, the narrator's own experience in connection with both the labour market and the scholarship world defies this legislature that definitely presupposes nepotism in high places. This assertion is valid because he has no godfather, both as a teacher and a beneficiary of two scholarship awards. Hence, N_{13} serves to foreground the aforementioned mentality and to disprove its apparent truth. Thus, indirectly, it articulates Achebe's condemnation of nepotism in the labour market.

N_{15} are derived nominals both of which demonstrate lexical nominalization. While (a) is the second element of the dual subject of the alpha clause, (b) is the object. They form part of the narrator's statement that underscores the high rank of his father as a district interpreter. This high rank of his father is expressed in the metaphor, *the principal minor god* ... In this capacity he is into a highly prestigious official relationship with the supreme deity: a reference metaphor for the district officer, his superior. Obviously, the prestige associated with the man's status is a function of his ability to speak the white man's language (English). Hence, N_{15} corroborates the scholarly notion of English as a prestige language, a status symbol and the mark of educatedness, which is metaphorically satirized, going by the above hyperbolic metaphors which underpin it:

metaphors that portray both the district interpreter and the district officer, his superior to be larger-than- life figures.

N_{17} is yet another gerund nominal and another instance of lexical nominalization. It is the subject of its host alpha clause. It begins Chief Nanga's boastful claim with reference to public speech delivery. Beyond his boastful claim, howbeit, the utterance underlines the similitude between teaching and politics, declaring both as two sister professions in which talking is indispensable. Hence, the reader is informed that in a sense a politician is a teacher and a teacher is a politician. This being the case, teachers and politicians are enjoined to always professionally complement one another.

N_{18} , another instance of lexical nominalization, is a derived nominal. It is grammatically a complement and features in an assertion that articulates Chief Nanga's notion of press freedom from the perspective of a politician. As he subsequently ruminates, he declares that the freedom of the press is nothing more than the liberty to assassinate the character of powerful people like him, except money changes hand. In other words, to the average politician, press freedom is synonymous with the liberty of the press to blackmail the politically powerful. Given the scenario, in which a journalist collects five pounds from Chief Nanga in order to withhold an unfavourable news report about him, his postulation appears absolutely right. If, however, a government official has no stain on his conscience, why should he be afraid of blackmail?

N_{20} is a gerund nominal and a noun phrase that grammatically functions as the complement of preposition. It forms part of the narrator's utterance that expresses political discrimination in connection with party membership. The victim in this instance is Josiah, a man with notorious character. In the light of the revolutionary posture of the narrator's new party, the discrimination is justified. Thus, Achebe appropriates N_{20} to assert that any political party

desirous of effective positive leadership must boast of discriminatory membership to ensure that the bad eggs in the society have zero stakes in it.

N_{21} highlights a derived nominal. It begins Ikem's intellectual discourse with BB on the place of women in the general scheme of things. So, the nominal which is a noun phrase like every other one refers to humanity's initial maltreatment of women, which in Ikem's opinion was based on uncivilized condemnation of women. On the surface, the expression contains nothing that shows that Ikem is at variance with humanity for rashly denigrating woman in the beginning. The conclusion is only arrived at from the discourse context as Ikem makes a Biblical allusion to the creation story of Genesis (1-3), referring also to the African ancestral (traditional) version of the same story. Both creation story versions clearly holds woman responsible for the suffering in the world. Ikem's reference to the story as told in both christian and non-christian circles evinces that he accuses humanity, and not just christians or pagans, of women marginalization, just as it also depicts Achebe's way of holding humanity guilty of the same charge, without appearing to do so.

N_{22} begins with a gerund nominal which foregrounds military dictatorship. It expresses Beatrice's (BB) disgust for it, especially as it affects Chris, her lover. This disgust is connotatively expressed in the informal idiomatic expression: ... *such a pain in the ass*. By the statement, BB sympathizes with Chris for being subject to highly provocative loyalty to a military dictator in the person of HE whose cabinet member he is. Simultaneously she insinuates, as suggested by the word, *ass* that HE is stupid, being a military dictator. Thus, the statement projects, most rhetorically, a pungent denigration of despotism as a leadership style in government. Hence, the reader is enjoined to abhor military dictators for being stupid and tyrannical. Note that by the use of the axiomatic nominal, the referent (Chris) is not immediately

revealed as the actor (subject) who worships a dictator. Hence, it is the intratextual situational context that brings the information to the fore.

N_{23-25} contain derived nominals, and all of them foreground the devastating and fatal consequences of despotism. Specifically, N_{23} , a radio news item, unfolds the unjust deportation of Mr. Kent (Mad Medico or MM), Bassa General Hospital Director of Administration, obviously, as contextually revealed, for being Ikem's close friend. N_{24} is the narrator's paraphrase of BBC's actions in respect of the political crisis in Kangan, foremost of which is broadcasting the news of Ikem's death. N_{25} , containing two nominals, captures BB's thoughts in respect of the same political crisis which has claimed the life of her two beloved friends. In all of these, the actors are not immediately disclosed. Hence, without the intratextual situational context of each, we are at a loss regarding who deported MM, who killed Ikem and who explained the tragedy of Chris and Ikem.

As contextually deduced, therefore, the oppressive Kangan Military Government is responsible for the first two actions, while BB is obviously the actor responsible for the last action. Apparently, the government is the oppressor while the people, represented by Ikem, Chris, MM, BB and others are the oppressed. This Kangan political crisis schema together with N_{22} , T_{10} and T_{15} plus several other such assertions like T_{12} intensify Achebe's ideological opposition to (military) autocracy, and he has most effectively impinged this on the mind of the reader by making despotism synonymous with tragedy in Kangan story of *AOS*.

The gerund nominal in N_{26} expresses one of BB's childhood reminiscences in relation to her nuclear family and early school days. She recalls it in connection with one of her father's popular maxims: Punctuality is the soul of business, which is the ideological marker of the

nominal by which the reader is enjoined to discard the habit of lateness in life. Hence, her headmaster or teacher is the actor who flogs late-comers to school.

4.4 CONCLUSION

The major ideological realisations in this chapter are despotism, maxism, communalism, racism and democracy. While despotism, maxism and racism are vehemently criticised in the three novels, unbridled democracy individualism and communalism are implicitly advanced. Achebe, especially in *AMOP* affirms that democracy as presently practised in Nigeria and other developing countries is highly bridled. In *AOS*, he makes a caricature of despotism and considers maxism no substitute for unbridled democracy, thus, lending very strong tacit support to unbridled democracy in line with his political philosophy of participatory democracy.

The linguistic forms employed to realise the above ideological themes include the morphological processes of borrowing, conversion, compounding, derivation, clipping and neologism as well as the rhetorical/syntactic devices of topicalisation and nominalisation. These linguistic forms are so effectively deployed in the novels that the reader can not miss their ideological realisations, because they either foreground the themes or make them graphically captivating.

CHAPTER FIVE

UNDERLYING MEANINGS AND INTERTEXTUALITY IN ACHEBE'S *TFA*, *AMOP* AND *AOS*

5.0 INTRODUCTION

This chapter contains the second phase of the CDA of Achebe's *TFA*, *AMOP* and *AOS*. It focuses on crucial underlying meanings expressed in the novels and their intertextual connections with George Orwell's *Nineteen Eighty-four* (1984) and *Animal Farm* (*Anifam*). The chapter, therefore, objectifies profound meaning derivation from the novels, especially by means of their intertextual analysis which is exploited to identify and explicate the critical ideational connectivity between them and Orwellian fictions. The intertextual analysis of the texts is motivated by the fact that both Achebe and Orwell are prominent creative writers. The chapter is structured in four sections: Use of Passive Syntax, Ambiguities and Insinuations, Intertextual Analysis and Achebe's Syntactic Motifs.

5.1 USE OF PASSIVE SYNTAX

Before presenting the analysis in this section, it is pertinent to shed light on the grammatical concept of passive syntax. The insight provided on the concept is quite concise. Hence, for more details, see Alo (1998: 63-64) and Tomori (1977).

Passive Syntax refers to the sentence structures that are in the passive voice. It is the direct opposite of active syntax or sentence structures in the active voice. A sentence is in the passive voice if it states what happens to the agent or the grammatical subject. On the other hand, a sentence is in the active voice if it states what the agent does. Sentences (a) and (b) below respectively depict passive and active syntax:

- a. My project is typed.
- b. Mummy types my project.

Note that the passive syntax above is without the agential by-phrase. In other words, it is an impersonal passive syntax. It is impersonal or non-agential if it conceals the agent. If, however, a passive syntax goes with the agential by-phrase, it becomes personalized or agential as in: My project is typed by mummy.

The impersonal passive focuses attention on the process (action) rather than the agent since it is agentless. For the reason of its agentlessness, it anchors our analytical interest in this section. Our interest is in it because by means of its agentlessness, it reveals deliberate omission of facts which is among what we aim to identify in the analysis that follows, along with some crucial ideological and underlying meanings plus linguistic explanations for identified syntactic variations. Table 7 below presents some topical samples of passive syntax in *TFA*, *AMOP* and *AOS*.

Table 7: Some Topical Samples of Passive Syntax in *TFA*, *AMOP* and *AOS*

Tags	Passive Syntax
1	So, when Okonkwo of Umuofia arrived at Mbaino as the proud and imperious emissary of war, <i>he was treated with great honour and respect ... (TFA, p. 9).</i>
2	<i>After the wine had been drunk,</i> Okonkwo laid his difficulties before Nwakibie (<i>TFA, p. 15).</i>
3	<i>No work was done</i> during the week of peace (<i>TFA, p. 22).</i>
4	... <i>the wife who has just been beaten</i> murmured something about guns that never shot (<i>TFA, p. 28).</i>
5	... But you ought to ask <i>why the drum has not been beaten</i> to tell Umuofia of his death (<i>TFA, p. 47).</i>
6	<i>On what market day was it born?</i> (<i>TFA, p. 55).</i>
7	If the clan did not exert punishment for an offence against the great goddess, <i>her wrath was loosed on all the land and not just on the offender</i> (<i>TFA, p. 87).</i>
8	<i>They had been warned that danger was ahead</i> (<i>TFA, p. 99).</i>
9	<i>He was a person dedicated to a god, a thing set apart – a taboo for ever,</i> and his children after him (<i>TFA, p. 111).</i>
10	<i>As the broken kola nuts were passed round,</i> Okonkwo's wives and children and those who came to help them with their cooking began to bring out the food (<i>TFA, p.117).</i>

11	They deserve <i>to be hanged</i> (AMOP, p. 5).
12	... <i>Speeches made in vernacular were liable to be distorted and misquoted</i> in the press (AMOP, p. 15).
13	... <i>If I were at that moment made a minister</i> , I would be most anxious to remain one for ever (AMOP, p. 41).
14	<i>The public are warned against unauthorized increase in the number of pails</i> already existing on their premises (AMOP, p. 46).
15	Look, TC, <i>we agreed that this road should be tarred</i> (AMOP, p. 47).
16	<i>We just must not be caught sleeping on the switch</i> again ... (AMOP, p. 51).
17	Fortunately, <i>this was mistaken for witticism and was greeted with loud laughter</i> (AMOP, p. 71).
18	Since he was alive, <i>I had assumed that someone else had been killed</i> (AMOP, p. 92).
19	<i>A voice was heard in Ramah ... and she would not be comforted ...</i> (AMOP, p. 92).
20	<i>At first this and other stories were told in innuendo</i> , but by the second week <i>all restraint were cast to the four winds</i> (AMOP, p. 112).
21	In that case, <i>the meeting stands adjourned</i> (AOS, p. 7).
22	Now if indeed they have brought a petition, accept it on my behalf and tell them <i>they can rest assured that their complaints or rather problems ... will receive HE's personal attention</i> (AOS, p. 17).
23	<i>We are parboiled as farmers do their rice to ease the shelling</i> (AOS, p. 30).
24	That afternoon, <i>he was punished most dreadfully ...</i> (AOS, p. 40).
25	Yes and <i>I'll be damned</i> if I should ever join your ridiculous EXCELLENCY Charade; <i>I would sooner be deported</i> (AOS, p. 59).
26	<i>It seemed fudged</i> (AOS, p. 87).
27	... It simply dawned on me two mornings ago that a novelist must listen to his characters <i>who after all are created to wear the shoe and point the writer where it pinches</i> (AOS, p. 97).
28	My dear, all he'll ever get for his pains <i>is to be hknocked flat on his face</i> (AOS, p. 119).
29	<i>He said that he was deeply wounded</i> , that we, his oldest friends, found it possible to abandon him <i>and allow him to be disgraced</i> (AOS, p. 147).
30	<i>The letter, a blue aerogramme was addressed to Mr. John Kent and signed Dick.</i> (AOS, p. 173).

P_1 is a complex sentence that comprises a passive alpha clause and an active beta clause. The passive clause is of the structure: S – P - C: S(he) –P(was treated) – C(with great honour and respect). The linguistic context of this passive structure depicts Mbaino people as

those who treated Okonkwo with great honour and respect. Hence, since P_1 is a periodic sentence, it is clear that its alpha clause is passivized for a discourse stylistic purpose, which in this instance, is precisely to retain Okonkwo as the sole agent (subject) of the sentence.

By the above syntactic configuration, Achebe is able to foreground the relational process in P_1 : Treating Okonkwo with great honour and respect. By foregrounding the process, he stylistically informs the reader that Mbaino was absolutely not prepared for war with Umuofia. Consequently, as the situational context of P_1 reveals, Okonkwo received for Umuofia the war ransom of 'a lad of fifteen and a young virgin.' Why was Mbaino unprepared for war with Umuofia? They were unprepared for the war because they were on the wrong side of the battle line, having murdered a daughter of Umuofia and by that action rendered Ogbuefi Udo a widower. Thus, Achebe underscores the maxim that it is wise to avert an unjust war which a people, like those of Mbaino, can always uphold by fully paying for their wrongdoing as may be statutorily demanded.

P_2 is also a periodic complex structure that begins with a passive syntax. This passive syntax designates the beta clause of the entire structure. The clause, is of the pattern: A – S – P: A(After) – S(the wine) – P(had been drunk). Being passive, the clause omits the mention of those who drunk the wine, obviously because the reader's attention is not intended to be focused on the wine drinkers, but on their action process of drinking the wine. The situational context of P_2 clarifies why the action rather than 'the actors' is highlighted in the clause, as it also reveals the actors (the agents).

The wine in question is offered by Okonkwo to Nwakibie as a request token. He makes this offer and Nwakibie naturally invites his family members and neighbours with whom he drinks the wine, and after they have drunk the wine, Okonkwo requests for and obtained eight hundred yam seedlings from Nwakibie in readiness for his personal farm and barn by means of

team cropping. Hence, the passive syntax in P_2 serves to underline this highly commendable tradition of the Igbos and other Africans by which the poor benefits, substantially, from the benevolent rich.

P_3 is a simple sentence with the structure: S-P-C: S(No work) – P(was done) – C(during the week of peace). It is entirely passive and proclaims the sacred tradition of Umuofia people. By this tradition, they observe a sacred week of peace before the onset of every planting season. During the week, abusive utterance and violence should and must be avoided even under the pain of the most disheartening provocation while no work is done. Hence, P_3 is appropriated to highlight the observance of this sacred week in Umuofia with emphasis on its sabbatharian nature. The seriousness attached to sacred week observances is underscored when Okonkwo violates it in anger as he beats Ojiugo, his youngest wife for failing to prepare the day's lunch. To atone for this abomination, Ezeani, the priest of the earth goddess orders Okonkwo to present the following tokens of atonement to *Ani* in his shrine on the following day: one she-goat, one hen, a length of cloth and a hundred cowries. Thus, Achebe's readers are most solemnly enjoined not to violate the sacred tradition of their homeland, since it is economically punitive to do so.

P_4 is a complex sentence, partly rendered in a passive syntax. It is of the structure: S – A – P – C: S(the wife) – A(who had just been beaten) – P(murmured) – C(something about guns that never shot). Note that the beta clause in the sentence is a relative clause and is the passive marker in it. Being a relative clause, it makes a cataphoric reference to its subject, *the wife*, to focus the reader's attention on her. As it does so, it declares her current family life condition, highlighting the action process of her being beaten a while ago while the actor is omitted. The actor is omitted because it is intratextually obvious. The wife referred to is Okonkwo's second wife. So, the actor is Okonkwo.

She is beaten for ‘killing a banana tree,’ in the words of her husband. Consequently, she mocks Okonkwo for possessing a gun which has never killed a rat as the reader learns before her murmuring. For murmuring the mockery, Okonkwo nearly kills her as he pulls the trigger to prove to her that his gun is powerfully functional. In this way, the reader is dramatically taught to be generally cautious, living with a bully and specifically to keep mute if the bully is provoked.

P_5 is partly one of Ofoedu’s statements to Obierika as both of them together with Okonkwo discuss Ogbuefi Ndulue’s strange death. Taken together with the omitted part, it is a co-ordinate alpha clause as indicated by the linker, *but*. However, considered as an independent sentence, it constitutes an aberrant complex syntax since it begins with a linker. As a complex sentence, it has the structure: A – S – P – C: A(But) – S(You) – P(ought to ask) – C(why the drum has not been beaten to tell Umuofia of his death). So structured, the complement is the passive marker in it. It is appropriated to omit the mention of the drum beater so as to focus attention on the reason behind the negated action process signified by the silence of the drum which serves as an instrument of mass communication in Umuofia as in every real typical rural African (Igbo) setting.

As Ofoedu later reveals to Obierika and Okonkwo, the strangeness of Ogbuefi Ndulue’s death explains the silence of the drum. The death is strange because the first wife of the dead dies very shortly after receiving the sad news. The passive marker foregrounds the strangeness of Ndulue’s death to alert the reader on the cultural practice appropriate to such a situation in Umuofia as in a real rural African community. Hence, the reader fails not to grasp the information as it proceeds from Okonkwo who authoritatively states that Ndulue’s funeral will be postponed until that of his wife, Ozoemena has come and gone. In other words, the reader learns that if as in the foregoing scenario, a couple dies together in an African traditional

society, their funeral ceremonies are not jointly organized, but distinctly held, beginning with that of the female spouse.

P_6 is a simple interrogative passive syntax. It is addressed to Okonkwo by Okaegbue, the medicine-man he hires to put an end to the alarming rate of infant mortality suffered by one of his wives, Ekwefi. Consequently, it serves to highlight the birth date of the last deceased child, Onwubiko. Onwubiko's date of birth is highlighted using P_6 for two reasons. First, it promptly asserts the medicine-man's professional expertise: his power of divination. This reason justifies the interrogative nature of the utterance which is of the structure: A – S – P – C: A(On what) – S(market day) – P(was ... born?) – C(it). Secondly, as intratextually disclosed, subsequently, it coincides with his date of death which confirms the medicine-man's branding of the child as ogbanje, who must not be mourned for. He is rather mutilated and buried in the evil forest to forestall his troublesome frequent coming and going. Thus, Achebe dramatically underscores a core belief among pagan Igbos and some other African traditionalists: the belief in ogbanje: the punitive reincarnation of evil children.

P_7 as a whole is a complex sentence that begins with the beta clause: If the clan did not exact punishment for an offence against the great goddess.... That is, the passive syntax that follows is the alpha clause. This clause, taken as an independent sentence, is of the compound structure: S—P—C: S(Her wrath)—P(was loosed)—C(on all the land) and (not just on the offender). Structured as it is, it is certainly assertive. It is an authorial assertion, which forms the basis of Obierika's introspective scrutiny of some native customs of Umuofia. The customs in focus are the one by which a person suffers the loss of his/her homestead if guilty of a heinous crime, whether or not the action is deliberate and another by which a couple loses their twins just because the Earth goddess considers their birth an abomination. In Obierika's critical opinion, it is absolutely unfair to burn down a homestead if the owner is guilty of a crime that is

not premeditated. He comes up with this thought as he settles down to mourn the fate of Okonkwo, who loses his homestead for committing manslaughter. He empathizes with Okonkwo, even though he was among those who razed down his compound. He participated in the punitive action, not because he approved of it, but in order not to fall victim of the Earth goddess' principle of collective responsibility by which everybody is guilty once one offends. This principle is precisely the explicit import of P_7 and is placed to compel the enforcement of the justice of the Earth goddess by every man in the land. The immutability of the 'divine' principle explains its strong assertive nature as well as its periodic structure.

To Obierika this principle is as unfair as the deprivation suffered for an inadvertent offence, especially when the offender has no control, whatsoever, over his/her perceived offence as in the case of either parent of twin children. Obierika has himself suffered the loss of twins. So he has borne the brunt of the crude custom which he intuitively perceives to be senseless. In the light of his critical thinking captured in the foregoing, and given his prominent personality in Umuofia, P_7 apparently serves to stimulate such thinking in leaders of thought in the larger society so that perhaps all crude customs will be abolished in every community.

P_8 is partly a critical utterance from Okonkwo against the people of Abaeme, who murdered a whiteman without hearing from him and moved about without defensive weapons. He makes the statement as he discusses with Uchendu, Obierika and his two companions at Mbanta, his maternal homeland. The whiteman landed Abaeme as an exploring harbinger according to the Oracle who also revealed that the man with his massive fellows will disintegrate the town and make things generally fall amiss. This negative revelation prompted the killing of the man, which Okonkwo does not fault. He rather bluntly considers the Abemes foolish for thereafter being unarmed as they go about their daily businesses. This is evident in his utterance before and after P_8 : *They were fools...they should have armed themselves with their guns and*

matchets even when they went to markets. So P_8 goes to justify his impression of the Abemes as fools. He renders this impression in his usual straightforward assertive manner as an action man. Hence, the utterance is an assertive simple structure passivized for emphatic purpose: S—P—C: S(They)---P(had been warned)—C(that danger was ahead).

In view of the foregoing intratextual context the thematic import of P_8 borders on continual vigilance. That is, the indigenes of a community should always sleep with their eyes open, especially when they have a skeleton in their cupboard. It also evinces that in Africa of old, once a man like Okonkwo became a war-lord, he was always war-hungry. This ceaseless hunger for war, probably explains why some Africans of old like the Abemes senselessly killed strangers some of whom turned out to be harbingers of peace from superior intercontinental territories and had to pay the supreme price for the capital offence. Invariably, it also justifies the bitter colonial experience subsequently suffered by their other fellow Africans as the colonial masters buckled up to discharge their civilizing and evangelistic mission with solid self defence.

P_9 is obviously a compound sentence that begins with a passive structure: S – P – C – P – C – A: S(He) – P(was) – C(a person) – P(dedicated) – C(to a god) – A(a thing set apart).

The passive syntax, linked to a co-ordinating verbless clause: *and his children after him*, is clearly an alpha clause. Taken alone, it is a simple, but a tactfully worded declarative. Hence, it makes a solemn proclamation that perfectly, in traditional religious register, defines *an osu*, cataphorically. The definition comes from a new native Christian convert in Mbanta. It is necessitated by the collective natural aversion of all the native converts in the young Mbanta Church to the idea of worshipping under one roof with *the osus* or outcasts. Expanding the definition, the convert reveals that *the osus* constitute the forbidden caste and are evil in nature. This their evil and forbidden nature explains why they are subjected to perpetual social

segregation consequent upon which they live apart; do not intermingle with the free-born or take titles and are buried in the evil forest at death.

The speaker's interlocutor is Mr. Kiaga, the pastor of the church. He resolutely declares to the native converts that *the osus* need Christ more than the free-born. Unable to comprehend Mr. Kiaga's declaration, the speaker excommunicates himself from the church, immediately. Evidently, therefore, P_9 is deployed to emphatically signal one of the frontal instances of intercultural contact conflict between Christian and African cultures in the world of *TFA*.

P_{10} begins with a passive clause that foregrounds an important aspect of feast hosting in African culture: the offering of kolanuts. It is important, because it signifies that the host welcomes his guests, wholeheartedly. Consequently, nothing else comes before it apart from greeting. The feast in question is hosted by Okonkwo as his token of appreciative farewell to his maternal kinsmen as he prepares to return to Umuofia, having spent his years of exile to the full. He considers it a token, though it is most generously hosted, since as he rightly declares a child can not pay for its mother's milk. The feast is a most generous one, indeed. Three goats with some fowls were slaughtered and presented to the guests with varieties of abundant food and countless pots of palmwine. P_{10} , therefore, provides some insight into Okonkwo's affective personality, ie, his good nature. This insight portrays him as a very generous and appreciative person, enjoining the reader to emulate him. In other words, P_{10} gives the underlying message that no favour should be taken for granted.

P_{11} is an assertive simple sentence with S—P—C structure: S(They)—P(deserve)—C(to be hanged). Its passive structure serves to focus attention on the speaker's target victims. It comes from Mr. Nanga as a protest assertion against 'the miscreant gang.' The miscreant gang refers to the sacked ministers, who are still under the crushing effect of the prime minister's

sledge hammer as he besmeared their reputation in parliament to justify their sack. He accuses them of the felonious crime of attempting to overthrow the government in power as he receives a confidence vote, even though his charge against them is false. So P_{11} is the speaker's own expression of the misplaced overwhelming solidarity received by the prime minister as he nails the unlucky ministers. The scenario foregrounds the fate of innocent politicians in countries where the game of politics is not played according to the rules. Such politicians suffer unjustly and unduly. Imagine proposing a death sentence for those who in reality are guilty of no offence and have lost their portfolios just because the inept prime minister misconstrues their professional prescription for the nation's economic quagmire and the people support him in ignorance! In the light of this situation, it is no wonder anymore that in real politics, the masses believe and parade the notion that politics is not for gentle men and women, which should not be so but for massive ignorance. Therefore, massive ignorance is, in reality, an inhibition to good governance.

P_{12} is a passive simple sentence that proceeds from Chief Nanga, the minister of culture, on the occasion of his visit to Anata Grammar School. Its structure is S – P – C: S(Speeches made in vernacular) – C(is liable).... Along with its omitted portion, it expresses the minister's sentiment about the use of the mother tongue. Specifically, it articulates his regret for being unable to speak his native language in the course of addressing his people during his home visit. His inability to speak the mother tongue stems from his fear of being misunderstood by the press, and also, as subsequently unfolded, from his passionate desire to be all inclusive since his audience is partly populated by non-natives. By this last reason, the minister is portrayed as a patriot highly conscious of national cohesion, signaling that politicians are not completely and totally bad, attitudinally speaking.

Nevertheless, his first reason explicit in P_{12} depicts him as being anti-press. Hence, P_{12} underpins the analytical notion of N_{18} by which he is identified as an enemy of press freedom. In this instance, particularly, he projects the press as being linguistically incompetent. In other words, the press, in his opinion, lacks competent translators, and therefore, distorts and misquotes vernacular assertions. He may be right but in the light of N_{18} , he can no longer be trusted as an objective assessor in this regard. Consequently, P_{12} simply serves as one manifestation of his enmity with the press, signifying such prevalent attitudes in real life politics among political office holders. Thus, it foregrounds the prejudice generally associated with political leaders, especially in the third world. Yes, because the minister's assertion is not substantiated, specifying no instance of misinterpretation which he has suffered in the hand of the press.

P_{13} is a periodic complex sentence that begins with a passive subordinate clause. The passive clause is of the structure: A – S – P – C: A(If) – S(I) – P(were) – C(at that moment made a minister). The pronoun subject (I) refers to the speaker, Odili, who employs the whole of P_{13} to categorically assert that it is quite attractive to be a minister. He is categorical about it because Chief Nanga, his supposed benefactor, persistently claims otherwise. On one occasion, for instance, the minister tells him to run away if he is tipped for a ministerial position, even as the minister certainly enjoys his office. Hence, P_{13} articulates Odili's reaction to the minister's spurious claim. He is prompted to react in this manner after seeing the stupendously luxurious residence of the minister as his visitor.

Ultimately, therefore, P_{13} serves to foreground the apparent deception that marks the personality of political leaders who pretend not to be officially comfortable even as they plot to

perpetuate themselves in office. Thus, the reader is enjoined to disbelieve such deceptive political claims at all times and places.

P_{14} is a long passive simple sentence with the structure: S – P – C – A: S(The public) – P(are warned) – C(against unauthorized increase in the number of pails already existing) – A(on their premises). Obviously an official passive, it is part of the notice in the *Daily Chronicle* sponsored by the city clerk of Bori, and an emphatic clause in Section 12 of the Bori (conservancy) Bye-laws of 1951 with reference to pail toilet use. Odili stumbles into it at the minister's library and satirizes its political implication: the selfishness of political leaders who enjoy luxury in all its ramifications, while the led wallow in squalor. The satire is imperative, since according to Odili, Mr. Nanga, the minister, enjoys in the capital city of Bori the cosy comfort of a princely seven bathroom mansion with its seven gleaming silent action water closets, while Bori public still contend with common pail toilets and the health hazard that naturally goes with them. Thus, P_{14} foregrounds the unpalatable master-servant relationship between political leaders and the ordinary citizens of their respective nations. In doing so, it underlines the fact that political offices as in Nigeria, for example, are too attractive, which explains while political office aspirants consider every election 'a do or die affair' as was avowed by a former Nigerian president in recent times.

P_{15} is a run-on sentence that ends with a that-clause. The clause is passivized to focus attention on the agreement between the speaker, Mr. Nanga and his addressee, TC who is also a minister – the Minister of Public Construction. The structure of the clause is A – S – P: A(that) – S(this road) – P(should be tarred). It expresses TC's disappointment of Mr. Nanga in connection with the tarring of the road it refers to. As revealed by Mr. Nanga's subsequent telephone utterances, TC's reason for delaying the proposed road tarring is based on professional advice. The advice requires him to stay action till the next dry season, pending the result of the soil test

needed to be conducted on the road. This makes no sense to Mr. Nanga who wants the road very quickly tarred for some selfish political reasons. For this reason, he considers TC foolish, especially as he strongly believes that TC needs no professional advice if the road is situated in his home town. Hence, P_{15} foregrounds the in-group conflict that rocks the political class in most global polities, and if Mr. Nanga's belief about TC is correct, it further highlights the selfishness of political office holders.

P_{16} is a generalization made by John, an American, during a discussion with Odili. It has an S—P—C structure: S(We)—P(just must not be caught)—C(sleeping on the switch again...). It goes with a creative idiomatic expression:... *not be caught sleeping on the switch*.... Going by the linguistic context of the expression, it means *not to be considered static*, and by the intratextual situational context; *not to be considered moribund in developmental and attitudinal matters*. Hence, the generalization articulates the patriotic sentiment of an American national. Coming from an American, it suggests that there is no end to national development. Yes, because America is already a super power. Hence, John subsequently asserts that it is the only country in the whole world with the technological power to conquer others, but restrains from doing so. Granted that John is right, it follows that power (even outside the technological sphere) should not be acquired for oppressive purpose, but for personal advancement and the intrinsic satisfaction that goes with it.

P_{17} is a compound passive syntax with the structure: A – S – P – C for each of the constituent alpha clauses: A(Fortunately) – S(this) – P(was mistaken) – C(for witticism); A(Fortunately) – S(this) – P(was greeted) – C(with loud laughter). Both clauses are joined by the linker, *and*. The entire statement is made by the narrator to lampoon Mr. Nanga's display of ignorance at the opening ceremony of a book exhibition. Lurked in the lampoon, moreover, is the intellectual ineptitude of Mr. Nanga's audience at the occasion. The audience takes his ignorance

of basic information about the organizer of the exhibition for witticism and applauds him for it. More critically, the scenario highlights Mr. Nanga's socio-political fame as a man of the people in which capacity he always attracts high positive public rating to himself, consciously or unconsciously. Thus, the reader is enjoined to be wary of politicians of the likes of Mr. Nanga in a real political setting.

P_{18} corroborates P_{17} to intensify Mr. Nanga's lack of basic knowledge. It is a periodic complex sentence whose backgrounded alpha clause is passive. The alpha clause is structured as S – P – A – C: S(I) – P(had assumed) – A(that) – C(someone else had been killed). The narrator utters P_{18} to express his surprise at the realization that Mr. Nanga, formerly a graduate teacher, does not know the semantic disparity between *fatal* and *ghastly* for which reason he describes a ghastly motor accident as fatal. The narrator's expression of surprise in this manner certainly serves to foreground and satirize the cognitive decay which Mr. Nanga gradually undergoes. Hence, Achebe appropriates P_{18} to open the reader's eyes to the negligent attitude of politicians towards updating their knowledge – an attitude that explains their political misdeeds in some specific circumstances.

P_{19} is clearly a poetic Biblical allusion. It is a passive compound sentence with the constituent alpha clauses in S – P – C and S – P structures respectively: S(A voice) – P(was heard) – C(in Ramah) + [linker (and)]... S(She) – P(would not be comforted). It is appropriated by Max in an intimate discussion with Odili to connotatively buttress the psycho-political anguish to which their new independent nation has been subjected by her political leaders: the Nangas and TCs. In other words, P_{19} captures the mind-troubling deplorable state of Max and Odili's nation in their own perception and in that of the generality of the populace. In this way, Achebe indelibly impinges in the mind of the reader, the lamentable political situation of real polities, African countries, particularly.

P_{20} is a compound sentence containing two passive co-ordinate alpha clauses structured as A—S—P—C: A(At first)—S(this and other stories)—P(were told)—C(in innuendo); (but); A(by the second week)—S(all restraint and caution)—P(were cast)—C(to the four winds). Apparently, on account of the passive structuring, the speaker centres attention on the action and not the actors. The actors are obvious, being the masses, while the action is mind-boggling corruption rumour circulation. The subjects of the rumour are Alhaji Chief Senator Suleiman Wagada, the Minister of Foreign Trade and Mr. Nanga, the Minister of Culture. Both of them are guilty of feeding on trust. They are said to take advantage of their exalted positions to leak government economic policy thrust to the outside world for their personal pecuniary interest. The latter is specifically said to have benefited three blocks of seven storey luxury flats from such corrupt practice. Hence, P_{20} showcases corruption in high places and depicts how widespread the news of it can be. By doing so, it evinces that nothing is indeed hidden under the sun as stated by Christian holy writ millenniums ago, thus, warning politicians and everyone else to be careful what they do since whatever evil they commit in secret will eventually be broadcast.

P_{21} is an official passive and a 'legislative assertion.' The speaker, HE, makes it to assert his authority in a vehement rejection of the chief secretary's revisiting of Chris' proposal of his paying a working visit to Abazon, which he has already turned down. Its legislative nature coupled with the fact that it is an interruption to the secretary's speech clearly shows that HE took offence at the speech. Hence, it is solemnly structured to give no room for any further appeal. This explains its high formality that reflects a direct order given in an indirect imperative structure: A—S—P: A—(In that case)—S(the meeting)—P(stands adjourned). Consequently, the meeting comes to an abrupt end. So P_{21} further highlights HE's dictatorial propensity and depicts yet another evil of despotism: the denial of freedom of expression.

P_{22} is a long periodic compound – complex sentence. It partially contains a passive syntax in the second of its two alpha clauses: ... *and tell them they can rest assured* Standing alone, the passive syntax is simply: *They can be assured* ... So, it is of the structure: S – P: S(They) – P(can be assured). The pronoun subject (they) refers to Abazon delegates whom HE appears to be assuring of a solution to their water problem through Prof. Okon, one of his cabinet members. The delegates are in Bassa, the seat of government in Kangan to solicit HE's intervention in their water problem. HE, howbeit, thinks they are coming to lodge a protest, perhaps, due to the large number of Abazon indigenes resident in Bassa who joins them in solidarity for the official visit, or because of the protest vote they cast in the immediate past election to negate 'his third – term' bid. Whichever is the case, HE is not really interested in their problem. Hence, instead of personally welcoming them he delegates the professor to do so, pretending to be interested. His interest is pretended for the fact that before the arrival of the visitors, he autocratically adjourns a cabinet meeting strictly at the suggestion that he should pay a working visit to Abazon and see things for himself. See P_{21} above. In the light of his pretence, P_{22} serves to ironically signal HE's insensitivity to the plight of his Abazon subjects, and by extension, the entire Kangan citizenry. Thus, Achebe intensifies insensitivity as one of the banes of effective political leadership in Africa.

P_{23} is a passive simple sentence with the structure: S – P – C: S(We) – P(are parboiled) – C(as farmers do their rice to ease the shelling). It captures Ikem's climatic impact assessment with specific reference to the scorchy sun shine. With this assessment, he explains why traffic discipline is elusive in the capital city of Bassa. In other words, to Ikem, the excessive heat of the sun forces drivers to cut corners on the road and worsen traffic hold-up by doing so. He does not, however, consider the excuse tangible enough to justify the indiscipline of drivers on the road. Consequently, he compels an erring driver in this regard to resume his

original position, even as he exploits the experience to compose a critical quasi epic poem: *A Hymn to the Sun*. Hence, P_{23} serves to tentatively justify cutting of corners by drivers in real life situations and to assert that poets like other creative writers source their literary subject matter from both the natural phenomena and social realities of their respective host societies.

P_{25} as a whole consists of two sentences the first of which is a complex structure while the second is a simple assertive. The alpha clause of the first sentence is a compound structure and, together with the second, a passive syntax. Its structure is A—S—P: A(Yes)—(and)—S(I)—P(be damned), while that of the second sentence is S—P—A—P: S(I)—P(would)—A(sooner)—P(be deported). It is a critical statement from the speaker, MM. He makes the statement to express his disapproval of HE as a title for Sam, his pal just because he is in government, especially as he is a despot. The statement, therefore, stimulates the reader to consider whether or not heads of government, despotic or democratic, deserve the appellation.

P_{26} is a short passive simple syntax. Its structure is S – P: S(It) – P(seemed fudged). It proceeds from BB as she questions her native name, *Nwanyibuife*. The name does not sound stereo-typical to her. So, she accuses her parents of fudging the name, since no one else bears the name in BB's homeland. For this reason, she prefers her English name, *Beatrice*, especially as the name appears to remind her of her father's stiff disciplinary posture in relation to her. Thus, the reader is taught to examine his/her name to accept or reject it since the import of a name apparently impacts on the bearer, psychologically.

P_{27} is a complex sentence that contains a partially passive beta (relative) clause: *who after all are created to ...*. The passive part of the *beta* clause is structured as S – A – P: S(Who) – A(afterall) – P(are created). The relative pronoun that begins the clause makes a cataphoric reference to the characters which the novelist creates in a novel. Hence, the whole of P_{27} which is Ikem's assertion in an intellectual discourse with BB, underscores another principle of creative

(prose) writing. The reader, therefore, learns that a writer who authors a novel must be guided by the personality attributes of the characters he creates. In other words the thoughts, words and actions of the characters in a novel must not be at variance with their real world stereotypes.

P_{28} is a simple sentence that ends with a passive infinitive phrase: *to be knocked down flat on his face*. The structure of the entire sentence is A – S – P – C: A(My dear) – S(all he'll ever get for his pains) – P(is) – C(to be knocked down flat on his face). The sentence forms part of the utterance made by Chris to BB that expresses his considered impression about his ideological differences with Ikem. Before the utterance, BB had made a dogged effort to get him resolve the differences, but he told her that it was impossible because the differences bordered on ideological fanaticism on either side, especially that of Ikem. Hence, P_{28} serves to intimate the reader that ideological fanaticism creates irresolvable conflict and should therefore, be avoided. In other words, people should be ideologically flexible and give room for compromise to ensure that life continues uninterrupted.

P_{29} is a multiple sentence whose initial and final alpha clauses are partly passive as highlighted in table 6. Obviously, passive syntax is appropriated here to enable the speaker maintain a single subject in the whole statement. Chris utters the statement as he reports to BB, what has just recently transpired between him and HE as the political tension that later consumes him and Ikem builds up. Hence, the pronoun subject (he) refers to HE just as the clauses that embed the passive syntax takes S – P – C and A – S – P – C structures respectively: S(He) – P(said) – C(that he was deeply wounded); A(that) – S(we, his oldest friends) – P(allow) – C(him to be disgraced). His oldest friends, of course, refer to Chris and Ikem, both of them being HE's classmates at Lord Lugard College. Thus, Achebe asserts, most dramatically, that a political leader, especially a despot, does not spare even his bossom friends once he embarks on a vengeance mission, particularly if the offence in question threatens his grip on power as in the

case of Chris and Ikem who jointly deny him support for his life presidency ambition. Note that for the above ‘offence’ each of them suffers grievously. While Ikem is killed in the course of being arrested for a spurious charge of regicide, after being suspended as the editor of the *National Gazette*, Chris is declared wanted and is murdered by a trigger-happy police man as he goes on self – exile to safeguard his head.

P_{30} is a passive appositive compound sentence whose two alpha clauses take the S—P—C structure: S(The letter, a blue aerogramme)—P(was addressed to Mr. John Kent)—(and)—P(signed)—C(Dick). It makes reference to the friendly letter addressed to John Kent (MM) by Dick in appreciation of the social interaction both of them enjoyed with Ikem and others when the latter visited the former. The letter particularly expresses the writer’s delight for getting to know Ikem who happens to be government’s enemy. Consequently, it becomes an indictive instrument against the British High Commissioner the moment he arrives Kangan Ministry of Foreign Affairs to protest the unjust deportation of two British citizens. Hence, instead of the ministry listening to his complaint, he was ordered home to await summons. So P_{30} clearly reveals that even foreigners are not spared when situation turns sour in the political sphere. This being the case, foreigners in every nation should share the social responsibility of entrenching and sustaining good governance in the nation.

5.2 AMBIGUITIES AND INSINUATIONS

In focus, at this juncture, are those expressions in *TFA*, *AMOP*, and *AOS* that are ambiguous together with those that insinuate. An expression is ambiguous if it is subject to two or more interpretations. Hence, ambiguity connotes uncertainty of meaning in relation to such expressions as evident in:

John enjoys painting his models nude. (Quiroga-clare, 2010)

Visiting relatives can be boring. (ibid.)

Furthermore, ambiguity extends to any verbal nuance which gives room to alternative reactions to the same linguistic elements. The above definitions collaborate Quiroga-clare's (ibid) assertion that ambiguity in language is the uncertainty within the very core of the organized system of language. Ambiguity is, therefore, a semantic feature and could be lexical, structural, grammatical or technical in nature. See Onyemelukwe and Alo (2010:4), upcoming. On the other hand, an expression insinuates if it suggests that an unpleasant impression is true, i.e., if it contains what I call negative (unfair) presupposition. A presupposition, according to Brown & Yule (1983:29), is what is taken by the speaker to be the common ground of the participants in a discourse. In other words, a presupposition is the mutual assumption of interlocutors. Note that a presupposition could be semantic or pragmatic. It is semantic if it arises from the semantic (meaning) relations that normally exist between words in a sentence. For instance, the phrase, 'pregnant cousin' presupposes reference to a female relative just as the imperative, 'drink it' presupposes reference to a liquid. On the other hand, it is pragmatic if, as stated by Givon (1970a:50), it is an assumption the speaker makes about what the hearer is likely to accept without challenge. For a detailed exposition on the linguistic notion of semantic and pragmatic presuppositions, generally, see Mbisike (2002), Lackoff (1970: 175) and Obioha (2008: 32-52). Also, an expression insinuates, if it contains an inferential meaning that is unfriendly to the speaker's referent, ie, a negative meaning realizable as Grice's conventional or conversational implicatures. Conventional implicatures are derived from the conventional meanings of the words used in discourse, while conversational implicatures are pragmatic in nature, being equivalent to additional meanings of sentences or utterances in any stretch of discourse. These additional meanings arise from the flouting of any of the maxims that make up Grice's (1975:45) co-operative principles by interlocutors. Succintly the principles or maxims are those of quantity, quality, relation and manner. See Brown & Yule (ibid: 31-33) for explications of the discourse

maxims plus more on implicatures. It suffices to state here, however, that implicatures, whether they are conventional or conversational, account for implied or suggestive meanings as distinct from literal meanings. The foregoing indicates that contextual meanings will be objectified in this section with focus more on the intratextual contexts of the expressions slated for analysis than on their extratextual contexts of situation.

Table 8 below shows some examples of significant ambiguities and insinuations contained in Achebe's *AMOP*, *TFA* and *AOS*.

Table 8: Examples of Significant Ambiguities and Insinuations Contained in Achebe's *AMOP*, *TFA* and *AOS*

Tag	Ambiguity	Tag	Insinuation
A ₁	Although Mr. Nwege had begun by saying that the distinguished quest needed no introduction, <i>he</i> had gone on all the same to talk ... largely in praise of himself and all <i>he</i> had done for the party in Anata and environs (<i>AMOP</i> , p. 14).	I ₁	I used to tell them that standard six in those days is more than Cambridge today (<i>AMOP</i> , p. 12).
		2	The Minister's excellent behaviour was due to the sound education he had received when education was education (<i>AMOP</i> , p. 12).
		3	She was heavily painted and perfumed and although no longer young seemed more than able to hold her own if it came to that (<i>AMOP</i> , p. 15).
		4	I no kuku mind the kata kata wey de for inside. Make you put Minister money for my hand and all the wahala on top. I no mind at all (<i>AMOP</i> , p. 16).
2	He was to be called <i>All of you</i> (<i>TFA</i> , p. 68).	5	They say that when poor man don see with im own eye how to make big man e go beg make e carry im poverty de go je je (<i>AMOP</i> , p. 16).
3	The <i>heathen</i> speak nothing but falsehood (<i>TFA</i> , p.112).	6	Our elders say that the sun will shine on those who stand before it shines on those who kneel under them (<i>TFA</i> ,p.6)
4	From the very beginning <i>religion and education went hand in hand</i> (<i>TFA</i> , p. 128).	7	If Ezinma had been a boy I would have been happier (<i>TFA</i> , p. 46).
		8	Never kill a man who say nothing (<i>TFA</i> , p. 98).
		9	A cliché is not a cliché if you have never heard it (<i>AOS</i> , p.

		10	11). But today's incident has shown that a man must not swallow his cough because he fears to disturb others... (AOS, p. 19).
5	It is amazing how the intellectual envies <i>the man of action</i> (AOS, p. 4).	11	But come to think of it, whatever put it into our head when we arrived on this seat that we needed these half-baked professors to tell us anything. (AOS, p.21).
		12	Your greatest risk is your boyhood friends, those who grew up with you in your village. Keep them at arm's length, and you will live long (AOS, p.23).
		13	The worst threat from men of hell may not be their cruel actions; far worse that we learn their way and behave more fierce than they (AOS, p.43).
		14	It's a name that no longer fits the object. (AOS, p.59).
		15	I had been dragged here to wait upon this cheeky girl from Arizona or somewhere (AOS, p.80).
		16	It is quite enough that I have to do the weekly grocery at the Gelegele market while she is clapping hands and rolling eyes and hips at some hairy-chested prophet in white robes and shower caps (AOS, p.83).
		17	Why then does he write so compulsively about bad, doubtful and doubting priests? (AOS, p.100).
		18	Baptism is no antidote against possession by Agwu, the capricious god of diviners and artists (AOS, p.105).
		19	It is the place of the poor man to make a visit to the rich who holds the yam and knife (AOS, p.127).
		20	This is a military government in a backward West African State called Kangan ... (AOS, p.144).

The ambiguity in A_1 resides in the third person pronoun, *he*, contained in the co-ordinate alpha clause: *and all he had done for the party in Anata and environs*. Going by the syntax of the entire sentence, the pronoun makes a cataphoric reference to either Mr. Nwege or the distinguished guest, depending on the reader's focus of attention. Hence, the reader who focuses attention simply on the sentence will naturally consider the referee of the pronoun to be Mr.

Nwege, whereas the reader whose attention is focused on the intratextual context of the sentence will ultimately consider the distinguished guest, i.e., Chief Nanga, the minister, to be the antecedent. Properly considered, the distinguished guest is the correct antecedent of the pronoun since every sentence in a text should be contextually interpreted and contextually in *AMOP* the distinguished guest is the visitor in Anata whom Mr. Nwege stands to introduce but ends up singing his praises. Proceeding from the narrator, A_1 is therefore one of the authorial remarks that syntactically mirrors the confusion of thought that incontrovertibly trails the psychology of the average politician in real life as evident in Mr. Nwege, the chief host of the minister's home visit.

In A_2 , the phrase: *All of you*, is intratextually ambiguous. To the birds, especially Tortoise, who are guests to their hosts in the sky of a feast, it refers to Tortoise, being its adopted name for the occasion. Nevertheless, to the birds' hosts in the sky, as obvious in Ekwefi's folktale, it refers to all the birds. By adopting the name, Tortoise virtually claims all the foods and drinks for itself. In other words, it mostly ate and drank the foods and the drinks alone to the vexation of every other bird each of which reclaims its feather from it to render it wingless. Being wingless, it breaks into pieces, landing in its compound straight from the sky by a deliberate fall, thus, ending up as an animal without a smooth shell. Hence, the ambiguity in A_2 reflects, most dramatically, the twisted psyche of the greedy, the end of which is an eventual self-destruction. So, the reader, by virtue of the folktale is most solemnly enjoined to avoid avarice for its destructive consequences.

A_3 is ambiguous, semantically speaking just like $A_2, 4$ and 5 . An instance of lexical ambiguity, the ambiguity in it resides in the word, *heathen*. The word refers to either atheists or unbelievers in relation to major world religions, depending on the context of use. Contextually in *TFA*, it simultaneously refers to both groups of people, i.e., all the non-christians (pagans) in

Mbanta, comprising both traditional religious worshippers and the atheists in the land. Howbeit, the speaker, Mr. Kiaga, has the former in mind as he makes the utterance. Thus, A_3 demonstrates that an interlocutor can unconsciously make a generalization wider in scope than initially intended. Thus, Achebe underscores one of the linguistic uses of ambiguity by which a speaker can identify with any safe specific meaning as may be determined by audience reaction.

The ambiguity in A_4 is structural and resides in the clause, *religion and education went hand in hand*. The clause is, therefore open to two interpretations. The first of these interpretations is that both religion and education complement each other, at least in principle, being very closely connected in purpose with reference to behavioural modification. The second interpretation is that either of the two is latently exploited to propagate the cause of the other. This second interpretation appears to be the intended contextual import of A_4 as part of the authorial description of Mr. Brown's missionary expedition in Umuofia. It does not, however, exclude the first interpretation just as the first interpretation does not exclude it. Hence, the expression corroborates the rhetorical purpose of ambiguity as identified in A_3 .

In A_5 , the structural ambiguous element is the phrase: *A man of action*. By its situational context of use in AOS, the phrase apparently makes reference to a soldier so that the entire statement means that it is highly surprising how learned men cherish soldiers' appearance by habitually putting on khaki garments. Professor Okong and other learned cabinet members in Kangan demonstrate this message, as Chris informs the reader. However, if A_5 is read purely as an axiomatic expression, the phrase in question takes on multiple meaning, such that it designates those, especially men, who are into active professions-military and paramilitary professionals – which include all army, navy, airforce, police and other security officers. Thus

interpreted, the whole expression means that it is dumbfounding how learned people cherish looking like (para)military officers.

The above axiomatic import of A_5 goes with the intratextual exposition that precedes it to highlight a baffling paradox of life, namely, that people generally detest their states in life in preference for those of others. Hence, as precedent to A_5 , HE prefers civilian to military appearance, dressing always in mufti. This paradox that contextually goes with A_5 , certainly serves to satirize the subservient psychology of real life intellectuals who takes after Professor Okong and his likes in Kangan.

$I_{1 \text{ and } 2}$ contain the same insinuation which is that educational standard has fallen. This insinuation is always the claim of those who lacked the opportunity for higher education. Like the narrator asserts, it is indeed a hobby-horse of the likes of Messrs. Nwege and Nanga, and it is as false as it is sickening. Its falsehood is apparent in the disagreement between Mr. Nwege and the minister regarding what really is standard six equivalentce in the upper educational ladder: Cambridge or B.A.? Thus, $I_{1 \text{ and } 2}$ serve to lampoon and debunk the ageless claim of fallen standard of education characteristic of every generation.

I_3 makes reference to Mrs. Eleanor John, an influential party woman from the coast. She is part of the Minister's entourage during his visit to Anata. It comes from the narrator and insinuates that the party woman is the type that likes looking younger than her age. This is why she has applied heavy make-up and perfume on herself. Going by the beta clause of the statement (*...seemed more than able to hold her own, if...*), she is also considered capable of doing without party politics. In other words, she is a money bag, who is into politics just to make name. She is certainly not a responsible woman, being a smoker as the narrator subsequently reveals and given her propensity to perpetually look young, though she is visibly old. Hence, one

can rightly conclude that she is prepared to mortgage her feminine dignity in order to achieve her political goal even as she throws money around with no regard for her husband's sentiment, if she still has a husband. In view of these deductions, I3 is a sad commentary on the personality of the women that populate political parties in real polities as in Kangan, and by extension, the overall character of these political parties.

*I*₄ is Josiah's critical response to Mr. Nanga's claim about ministerial position. According to Mr. Nanga, it is not really worth it to be a minister, in terms of financial benefits. It is not worth it, because the minister spends every kobo he makes to remain his people's choice, especially at social events. At such events, he lavishes money on cultural dancers and other artistes. That is, in the minister's view, uneasy lies the head that wears the crown as far as ministerial positions are concerned. For him, the only value in the position is the prestige that goes with it, but Josiah, a shop-and-bar operator, does not agree with him as evident in *I*₄, which therefore insinuates that the minister is a liar, nay, a chronic pretender. He is indeed a pretender, since he vehemently objects to resigning even in the face of massive opposition as subsequently unfolded in *AMOP*. If the position is as bitter as he wants Odili and Josiah to believe, why does he still hold on to it? So *I*₄, as a matter of fact, reveals the pretence that is inherently a personality trait of political office holders in African and other developing countries.

*I*₅ is Mrs. John's counter reaction against Josiah's critical response in *I*₄. That is, she makes the utterance in defence of the minister's claim that ministerial position goes with too much *katakata*. Her rising to defend the minister is not a surprise in the light of the subsequent revelation from a journalist that she is, most likely, the minister's concubine. The journalist makes the revelation during an interview he granted the narrator. He also discloses that Mrs. John is a big time merchant, having risen from a street hawker to become a leading importer in second-hand clothings, perhaps due to her relationship with the minister. She rises to this top

position with no education, but with 'plenty of good looks and iron determination, both of which she puts into good account.' The journalist's later revelation further explains Mrs. John's impulsive urge to defend the minister in solidarity, both of them being fellows within the upper class.

On the surface, her claim is harmlessly that it is difficult to rise to the top. Philosophically, however, the question of what constitutes the difficulty arises. The answer to this question subsumes the insinuation inherent in I_5 , which is usually that it takes both fair and foul means to rise to the top. In other words, no affluent personality has clean hands on account of the numerous immoral deals by which his/her affluence is achieved. These immoral deals explain why the poor man who is already morally conscious prefers his poor status to soiling his hands in order to become affluent, his maxim being that good name is better than silver and gold. Hence, Mrs. John's defence of the minister holds no water; it rather translates to a crucifixion of the upper class by one of its own, albeit, unconsciously. She does it unconsciously, being apparently unaware of the socio-linguistic import of her defensive assertion. Consequently, the reader is admonished to beware of his ambition for affluence.

I_6 is Unoka's proverbial response to his creditor, Okoye who pays him early morning visit to demand repayment. Before I_6 , he draws Okoye's attention to a graphic record of his overall indebtedness in perpendicular lines. The record reveals that his debt to Okoye is among the smallest. According to him, the man he owes a thousand cowries is yet to wake him up in the morning for it. Hence, the insinuation in I_6 is that the speaker's debt to Okoye is too infinitesimal to warrant any disturbance from him. That is, as far as Unoka is concerned the visit is unnecessary, and therefore, of no effect. It is null and void, since, by his proverbial logic, the big debts should and must be settled before the small ones. Hence, Okoye, by his visit, makes himself a nuisance to Unoka. He realizes the situation, and consequently, takes his leave in silent

annoyance. The scenario demonstrates the popular African (Igbo) saying that a debtor is hardly polite to a creditor at repayment time, quite unlike at the time of borrowing. I₆ is, therefore, a cautionary eye opener to the rich in relation to lending.

I₇ denotes Okonkwo's insinuation against his son, Nwoye. To him, Nwoye is too womanly to be his son. He reaches this conclusion comparing Nwoye to Maduka 'whose wrestling the other day gave him much happiness' (p. 45). In other words, Nwoye is quite unlike Maduka who is very agile and brave like a man. Consequently, before I₇, he passionately laments before Obierika, his confidant saying:

If I had a son like him (Maduka), I should be happy. I am worried about Nwoye. A bowl of pounded yam can throw him in a wrestling match. His two Younger brothers are more promising. But I can tell you Obierika that my Children do not resemble me. Where are the young suckers that will grow When the old banana tree dies?

In the above quotation, Okonkwo claims that his children do not resemble him, yet he wishes that Ezinma, his daughter, is a boy. In the light of this contradiction, I₇ expresses the confused mentality of the typical African father who ignorantly places every premium on war-like male children, failing to appreciate the masculinity he cherishes in his female youngsters who possess it.

I₈ proceeds from Uchendu, Okonkwo's maternal uncle. It insinuates stupidity against Abeme people. His subsequent utterance clarifies the insinuation as he solemnly declares: *Those men of Abeme were fools*. He considers the men to be absolute fools for killing a harbinger whiteman, to whom no utterance is credited, hanging his iron horse (bicycle) on the silk-cotton sacred tree so that it does not go to fetch the man's associates. Passionate about his viewpoint, he narrates a folktale to buttress it. The folktale centres on the wisdom of the mother-kite who orders one of its offspring to return a duckling because of its mother's silence. Thus, I₈

highlights the potency in silence, enjoining the reader to discreetly appropriate it in conflict situations.

*I*₉ superficially justifies professor Okong's banal expressions in his *National Gazette* column when Chris was the editor. Nevertheless, a critical consideration of the axiomatic assertion will reveal the insinuation incorporated in it. This insinuation is against both the professor and his readers. Against the professor, it alleges mediocrity, ie, he is not a creative writer, not being a sound academic as already disclosed before now. Against his readers, on the other hand, it alleges ignorance. In other words, it insinuates that they are too poorly educated to know what clichés are, talkless of recognizing them. For this reason, they enjoy every bit of the professor's articles, not minding the numerous clichés they contain. Hence, the narrator, Chris, describes them as ordinary readers. Ultimately, it states that clichés do not attract enlightened readership to a writer. Consequently, writers are enjoined to be generally well educated and be creative so as to always come up with creative expressions.

*I*₁₀ is a preface to Professor Okong's indictment of Chris and Ikem before HE at a cabinet meeting. Before he continues the indictment, he apologises to HE for the cabinet members' ignorance of the Abazon delegates' arrival at the state house for official visit, making excuse of collective responsibility to justify the apology. Howbeit, shortly after the apology he moves to make Chris and Ikem scape goats over the incident even as he claims not to be interfering with the official business of his colleagues. Specifically, he accuses them of formenting havoc in the polity without any evidence, thus, holding them implicitly responsible for the unwanted visit of Abazon delegates. According to him, he believes in paddling his own canoe. He believes in paddling his own canoe, but does not actually do so. Hence, he goes ahead to indict two innocent souls one of whom (Chris) is his political benefactor. By this indictment, he makes himself a cruel ingrate. *I*₁₀ is, therefore, a pointer to the false and split personality of some politicians as

mirrored in the professor. Such politicians indulge in politics of acrimony and calumny just to win favour along the corridor of power, even at the expense of their benefactors. So, they are the real trouble makers, and not their victims, since they viciously sow seeds of discord between key political figures—an action by which they destabilize the entire polity.

*I*₁₁ articulates the core of HE's reaction to the professor's indictment of his boyhood friends as signaled in *I*₁₀. He is certainly skeptical about it. He is skeptical about it, because the professor just like every other one, to him, is half-baked. His disgust against him increases as he realizes in his rumination that Okong doubles as a pseudo-campus pastor. His disgust is also aggravated by his deep-seated belief that there is no genuine professor in Kangan. As far as he is concerned, all post-colonial professors are ignoramuses, and so have no meaningful contribution to make. In other words, he has no confidence in Kangan's post-colonial educational system, especially at the tertiary level. For his lack of confidence in the system, he prefers military training at any time to university education. Nevertheless, he dismisses not the professor's allegation, and consequently, summons his attorney-general immediately after the meeting, requesting him to react to it as an intelligence report. Unknown to him, the attorney-general has been itching for such opportunity. So he seizes the opportunity to promptly and specifically nail Chris whom HE surprisingly singles out as the object of his inquiry.

The foregoing provides some insights into the psychology of a despot. The psychology as evident in HE's rumination is not devoid of fear and illogicality. The fear aspect of it shows that a despot, contrary to the demi-god impression he creates of himself, is a mortal being like everyone else. Hence, HE goes ahead to investigate Okong's allegation eventhough, he casts shadows on his intellectual worth. On the other hand his illogicality depicts his warped intellect for which he wallows in self-condemnation in the course of under-rating others. This warped

psychology explains why in real life, just like HE, a dictator discredits the intelligentsia, blaming the same educational system his government claims to be upgrading.

*I*₁₂ is old President Unongo's advice to HE. The advice cautions him and real life political leaders against being intimate with their childhood friends. Doubtlessly, the advice is validated by the axiomatic postulation that familiarity breeds contempt. Hence, it insinuates levity or even culpable disloyalty against HE's boyhood friends: Chris, Ikem and BB. This insinuation is certainly the reason behind the fatal enmity that later cropped up to tear them apart and subsequently consumed all of them except BB. Even BB was left a shadow of her old self, having lost Chris, her husband that never was. So the advice serves to teach the lesson that childhood friends should and must avoid master-servant official relationship, if they wish to sustain their friendship. The advice is imperative, because while the servants will be guilty of Unongo's charge, the master will be guilty of credulity and over-reaction regarding every case against them and will always take the servants for granted.

*I*₁₃ is Ikem's one-verse critical hymn featured in his first crusading editorial in the *National Gazette*. The editorial is necessitated by the passionate urge in him to abrogate capital punishment via an executive legal fiat. He feels the passion soon after witnessing the public execution of an armed robber, which, to him, is a typical demonstration of man's inhumanity to man, especially as many people fainted in the course of watching the ugly scene, being unable to withstand the shock that goes with it. Consequently, the editorial prompts HE to forthwith promulgate a decree to revoke the law that currently authorizes public execution. In the opinion of Ikem, the cruelty to which the victims of public execution are subjected is far worse than the vice they are convicted of. Hence, the hymn insinuates that the larger society as reflected in Kangan breeds the criminals that the law turns round to malign and execute. In other words, if the society must not be more liable than convicted criminals government must put friendly

policies and laws in place. Implicitly, the insinuation enjoins government to embark on both psychological and occupational rehabilitation of the miscreants in the society to eradicate or at least checkmate crime. As offensive as the insinuation may sound to government, HE complies with its demands. His compliance, even if for credibility purpose as Chris claims, authenticates the radical editorial opinion, urging the governments of real polities to follow suit, and indeed they have largely done so since public execution is globally no longer in vogue, while many of the world's judicial systems prefer life imprisonment to capital punishment.

*I*₁₄ expresses Chris' personality assessment of HE as he discusses with MM and other close friends. The assessment returns a fail grade. That is, for the assessor, HE is no longer the Sam he was in their days at Lord Lugard College. This assessment implies that military training and political leadership has robbed HE of the amiable nature he had when he was simply Sam. Hence, Chris holds that he is best called HE rather than Sam, his personal name. So he faults MM for continuing to call him Sam. Chris holds this notion, because HE suits the appellant's new dictatorial status. *I*₁₄, therefore, serves to advocate that a person's name should reflect his personality. It also implies that (military) political leadership impacts negatively on human character.

*I*₁₅ utters BB's disgust for HE for inviting her to a cock tail reception party for no clear reason via a fiat. Before the utterance, she tried figuring out the reason to no avail, when HE suddenly beckoned on her to sit by him. By then Lou, an American is already sitting by one side of HE. So it dawns on her that she is invited to the party to 'wait upon' the American, perhaps to give her a feminine treat. That infuriated her more, being already angry for attending the party against her wish at a very short notice. Hence, her utterance suggests that granting the American the privilege of her company is too immaterial to disturb her peace even as HE adores her. In other words, she feels cheapened for which reason she defies HE's demand. Given the classmate

connection and the master-servant official relationship between BB and HE, I_{15} goes to underpin the analysis of I_{12} . In this instance, BB, the servant is taken for granted by HE, her master, the former being a senior civil servant in the government of the latter.

I_{16} is BB's assertion in connection with the religious attitude of her house girl, Agatha as it relates to cooking on Saturdays. It clearly depicts the master-servant relationship between both of them. Being a non-christian mistress, she considers unacceptable, her housegirl's attitude of not cooking on Saturdays for the sake of honouring the Sabbath. She is particularly irked by the attitude, because Agatha eats food every Saturday if she finds time to prepare it. Moreover, she is not convinced that nothing else but religious devotion transpires between Agatha's prophet-pastor and his female congregational members including Agatha. So I_{16} suggests that Agatha is into some shabby amorous affair with the prophet, which she uses Saturdays to consummate. Unready to aid and abet such deception, BB informs her before I_{16} that she is not ready to cook for her on any day. In other words, if Agatha is not prepared to cook on a Saturday, she should also not eat on that day. This is the logic, which I_{16} serves to emphasize, and in view of the insinuation that goes with it as already stated, every master or mistress should be wary of every servant's religious claims, except he/she is ready to wash and wipe the feet of his/her paid helps.

I_{17} forms part of the parting lengthy intellectual discourse between Ikem and BB. This discourse is dominated by Ikem. In the course of it, he articulates some highly intellectual socio-political theories, two of which focus on contradiction and orthodoxy: *Contradictions, if well understood and managed can spark off the fire of invention. Orthodoxy whether of the right or of the left is the graveyard of creativity.* To buttress the above axiomatic theories he makes reference to Greene in the words of I_{17} . Greene, according to him, is a Roman Catholic. Hence, I_{17} insinuates that Roman Catholics are not loyal religious followers since they have the audacity to criticize their priests. Again, by the reference, Ikem suggests that Roman Catholic

priests are heathens in reality. Hence, Achebe's readers, who are Catholics, are cautioned against disloyal religious attitude just as the priests among them are warned against hypocrisy.

*I*₁₈ is an authorial assertion. It goes with the insinuation that being a Christian does not make one immune to the possessive influence of Agwu, a pagan god. This insinuation mirrors that derogatory perspective from which both pure pagans and nominal Christians view Christianity as well as the sacraments of the church. Consequently, *I*₁₈ serves to project, albeit falsely, to all faithful Christians, the overwhelming power of Agwu. It denigrates Christianity as a way of life. Hence, a Christian reader, should beware of the insinuation, renouncing it both in words and by action.

*I*₁₉ is a serious insinuation against the rich. It indicts the rich as considering themselves to be lords unto themselves. In other words by the insinuation, the rich are declared demi-gods. This unfortunate valid indictment is better understood in the light of the speaker's utterance before it:

When a rich man is sick a beggar goes to visit him and say sorry. When the beggar is sick, he waits to recover and then goes to tell the rich man that he has been sick.

The above utterance of the speaker, a wise old man, reflects the lamentable disconnection between the political class and the masses in reality. This disconnection explains one of Ikem's key political thoughts as authorially articulated on p. 141: It (The prime failure of this government: Kangan Military Government) is the failure of our rulers to re-establish vital inner links with the poor and dispossessed of this country ... Hence, *I*₁₉ satirizes the oppression of the poor by the rich. Thus, the poor is enjoined to be highly cautious in their relationships with the rich.

*I*₂₀ articulates the zenith of HE's propensity. He addresses the authoritarian assertion to Chris, his commissioner for Information immediately the commissioner tendered his resignation

for being pressured to indefinitely suspend the editor of the *National Gazette*, Ikem, who is not guilty of any offence. That is, I_{20} is an indirect but a raw order for the commissioner to withdraw his resignation. The rawness of this order is most apparently captured in HE's utterances before and after I_{20} :

Resignation! Ha ha ha ha ha! Where do you think you are? Westminster or Washinton DC? Come on! ... Right now this boss here won't accept resignations unless of course he has taken the trouble himself to ask for them. Right? ... This may sound strange to you I know.... Now is that clear? I want that letter to be in Ikem's hands by close of work today, without fail....

In the light of the utterances above, the insinuation in I_{20} is that the military government in question is absolutely brutal and it is so brutal that it denies fundamental human rights to its officials. Hence, it is no wonder that the commissioner insisting on his resignation draws the battle line between him, the editor and HE. Consequently, the reader learns that it is senseless serving a despotic government. It is senseless to do so, since it is fatal given the eventual ignominious death of the commissioner and the editor. Also, in view of the concurrent abduction of HE, the circumstances that prompted I_{20} very aptly imply that despotism is totally destructive and does not even spare the despot himself.

5.3 INTERTEXTUAL ANALYSIS

The purpose of this section is to analyze the intertextual features of Achebe's *TFA*, *AMOP* and *AOS* in relation to George Orwell's *Nineteen Eighty-Four* (1984) and *Animal Farm* (*AniFam*). As stated in 2.2.1, these most popular fictions of George Orwell are chosen for the analysis, because both of them are classic political novels, and as such, are rich in ideological and underlying meanings just like the three novels of Achebe objectified in this study. For the purpose of this study, the intertextual features of the novels refer to their common discourse characteristics with reference to their discourse fields, mode and tenor as they compare with

1984 and *Anifam*. Consequently, the analysis proceeds to identify and discuss the most striking features mutual to all the novels in terms of their discourse fields, mode and tenor. Attention will, however, be focused more on *1984* than on *Anifam*, the former being Orwell's more powerful critique of the socio-political destiny of England, Europe and the world at large. The intertextual features of the novels need to be analyzed, as explained in our theoretical framework, because the analysis will further enhance meaning derivation from each of them and evince that language use in *TFA*, *AMOP* and *AOS* reflects the textual metafunction of language as contained in SFT. Hence, the intertextual features will depict the three novels as possessing the essential textual qualities of intertextuality, relevance and cohesion, and so, prove that Achebe is neither alone nor pointless and unfocused regarding his subject matter and thematic preoccupations in the novels. For ease of reference, *TFA*, *AMOP* and *AOS*, are collectively, in this section, called Achebe's novels just as *1984* and *Anifam* are referred to as Orwell's fictions.

Discourse field refers to the subject matter of any literary works such as all the novels in focus here. Note that the subject matter of the novels is synonymous with each of their numerous topics of discussion. These topics of discussion are closely connected with their various themes. The connection is such that the themes derive from the subject matter. Hence, each subject matter identified in this section is followed by a terse discussion of the themes derived from it. A theme is the author's take on a particular subject matter. Examples of discourse field include love, hatred, politics, colonization, slavery, despotism, totalitarianism and freedom struggle. Discourse mode or mode of discourse refers to discourse form in terms of whether it is written or spoken; formal or informal; poetic, prosaic or dramatic. That is, discourse mode can be viewed as the manner in which discourse is presented or discourse style as may be broadly identified. The tenor of discourse conceptualizes discourse purpose, ie, envisaged discourse effects, which are collectively equivalent to locutionary and illocutionary (speech)

effects as expounded in J.L. Austin's Speech Act theory and may correspond with the perlocutionary effects as captured in the theory. Hence, the following are possible discourse tenor: satirizing, lampooning, criticizing, clarifying, commending and recommending; proposing, promising, asserting, condemning and exonerating.

Broadly speaking the discourse field of Achebe's novels as in Orwell's fictions is politics. This subject matter is most elaborately and critically explored in all of them. Consequently, they are all classified as political novels. Arising from the subject matter of politics are such leadership ideologies as despotism, totalitarianism as well as divide-and-rule system. Despotism and totalitarianism are synonymous with dictatorial political leadership ideologies. The former is the focus of Achebe's novels in the context of a unitary government headed by a dastard soldier whose cabinet members are all civilians and also in the context of a quasi multi-party parliamentary political system. On the other hand, in Orwell's fictions, the latter is x-rayed within the purview of a parliamentary one-party system of government and as an allegorical portrayal of mutiny against a one-man dictatorship replaced subsequently by a much more brutal one. Divide-and-rule system takes the form of a unilaterally-headed colonial administration in *TFA*. The administration subtly imposes itself on the host community by dividing the people to rule them by means of a coercive judiciary and consequently things soon fall apart in the community in every sphere of its life, especially in relation to its united fighting spirit. In other words, *TFA* projects divide-and-rule system as despotism in disguise. In none of the above situations is an effective governance instantiated, because in all of them there is outright annihilation of opposition and triumph of oppression by means of propaganda, torture, secret policing, judicial coercion, unlawful detention, extradition and assassination.

The foregoing depicts, indisputably, Achebe and Orwell's conviction that dictatorship in whatever guise is an absolutely unacceptable political leadership ideology, since there is

nothing good about it. Nothing is good about dictatorship, because as evident in such characters as Okonkwo, Ikem, Chris, Odili and Wiston as well as Julia, it emasculates individualism. Both authors also jointly condemn the parliamentary system of government, because it is synonymous with despotism. Again, going by the final end of their narratives, they see no political solution in a one-, two- or even multi-party system. In other words, to them, effective people-friendly governance is not a function of party arrangement, but that of political attitudes. By implication, therefore, they both consider democracy to be an alternative political ideology, being democrats by virtue of their individual political ideologies. However, the temporal setting of Orwell's fictions (1948) which is much earlier than that of Achebe's novels suggests that despotism is a necessary political stepping stone, ie, it forms part of the learning process undertaken by politicians in their march towards nation-building. The veracity of this inference is underpinned by the intercontinental political master-servant relationship between the respective extratextual geographical settings of Orwell's fictions and Achebe's novels: Europe and Africa.

Friendship and love is another discourse field common to Achebe's novels and Orwell's fictions. Specifically, in *AOS*, Achebe created an unbreakable friendship bond in the trio of Ikem, Chris and BB whose mutual love proves incorruptible, even as the threat of death looms and comes to pass, but whose companionship ceases to be secure on account of the political turbulence instantiated by the military dictatorship in charge of affairs in their country, Kangan. In *1984*, on the other hand, Orwell created a dual friendship and amorous love bond between Wiston Smith and Julia, which initially proves indissoluble as it aims to culminate in marriage, but eventually frizzles out as they individually denies each other under life-threatening duress, being unable to absorb the torture shock of the Big Brother regime under trial for thought crime as directed by O'Brien. O'Brien is the visible head of government as well as the leader of

the only party in power in Oceania. He, therefore, heads a civilian dictatorship and his despotism subtly but very sordidly dwarfs that of HE in *AOS*. It then follows that both Achebe and Orwell agree that friendship and love suffers severe threat, which could be fatal in any totalitarian polity.

Directly emanating from their take on love and friendship is that, as already asserted, there is absolutely no room for individualism in any dictatorial regime whether the regime is military or civilian. Individualism is the socio-political ideology that grants freedom of thought, expression and action to every individual in any polity. In other words, individualism does not permit authoritarian control of the citizenry by the state. Hence, despotism and individualism are direct ideological opposites. It, therefore, follows that Achebe's novels and Orwellian fictions rightly condemn the former along with the obnoxious concepts and principles on which it thrives: spying, secret policing, teleguiding, intrigues, propaganda, ceaseless (phony) war and/or conflicts, torture, unlawful arrest, detention and prosecution as well as ritual and political killing. All of the above life wires of despotism are glaringly manifest in all the novels focused on in this section, especially *AOS* and *1984* as evident in the unsavoury relationships between the duo of Winston Smith and Julia with the Big Brother regime as well as those of the trio of Ikem, Chris and BB with HE in Kangan politics. Again, Achebe and Orwell are right in mutually advocating democratic political ideology, since it is the only leadership style that permits individualism to guarantee effective governance.

Basically, in relation to discourse mode, Achebe's novels and Orwellian fictions belong to the prose literary genre. They are not autobiographical. Hence, they are fictional narratives, being pure products of the authors' imagination. There are several narrative techniques and literary/rhetorical devices common to both authors. Nevertheless, this intertextual analysis focuses only on their mutual narrative techniques, because they depict their discourse stylistic motifs more than their common literary/rhetorical devices.

The major narrative techniques common to both authors include dramatic presentation, suspense and flashback techniques and the style of texts within a text. Dramatic presentations refer to the respective conversations and dialogues between two or more characters in a novel as quoted by the author. They have the discourse stylistic effect of objective reporting. More often than not in both Achebe's novels and Orwellian fictions dramatic presentations take the form of cut and thrust dialogues, especially if the interlocutors have unequal power relationship. Table 9 below illustrates some of such dialogues in the novels of both authors with reference to *AOS* and *1984*.

Table 9: Some Cut and Thrust Dialogues in *AOS* and *1984*

AOS	1984
<p>A Ikem: Can I help you? Ikem's Visitors: We just come salute you. Ikem: Me? Who are you? I don't seem to remember. Ikem's Visitors: We be taxi drivers. Ikem: I see (p.134).</p>	<p>A O'Brien: You are prepared to give your life? Wiston: Yes. O'Brien: You are prepared to commit murder? Wiston: Yes. O'Brien: To commit acts of sabotage which may cause the death of hundreds of innocent people? Wiston: Yes. O'Brien: To betray your country to foreign powers? Wiston: Yes (p.153).</p>
<p>B BB: Name this child. Elewa: Na you go name am. BB: Ok.... We shall call this child Amaechina, Ama, for short. Elewa: But that's a boy's name. BB: No matter.</p>	<p>B O'Brien: Do you remember writing in your diary that freedom is the freedom to say that two plus two make four? Wiston: Yes. O'Brien: (With four fingers extended upwards) How many fingers am I</p>

<p>Elewa: Girl fit answer am also.</p> <p>BB: It's a beautiful name. The path of Ikem.</p> <p>Elewa: That's right. May it never close, never overgrow.</p> <p>BB: Das right.</p> <p>Elewa: May it always shine! The shinning part of Ikem.</p> <p>BB: Dat na wonderful name.</p> <p>Elewa: Na fine name so (p.222).</p>	<p>holding up, Wiston?</p> <p>Wiston: four.</p> <p>O'Brien: And if the party says it is not four but five; then, how many?</p> <p>O'Brien: (Setting his torture needle to sixty) How many fingers, Wiston?</p> <p>Wiston: Four! Four! What else can I say? Four!</p> <p>O'Brien: (After increasing Wiston's pain) How many fingers, Wiston?</p> <p>Wiston: Four! Stop it; stop it! How can you go on? Four! Four!</p> <p>O'Brien: How many fingers, Wiston?</p> <p>Wiston: Five! Five! Five!</p> <p>O'Brien: No, Wiston; that is no use. You are lying; you still think there are four. How many fingers, please?</p> <p>Wiston: Four! Five! Four! Anything you like. Only stop it; stop the pain!(p.215).</p>
<p>C BB: Agatha!</p> <p>Agatha: Madam!</p> <p>BB: Leave the table alone and get us coffee, please. After that you can clear the table.</p> <p>Agatha: Yes, madam (p.116).</p>	<p>C Wiston: Have you done this before?</p> <p>Julia: Of course, hundreds of times- well, scores of time, anyway.</p> <p>Wiston: With party members?</p> <p>Julia: Yes, always with party members.</p> <p>Wiston: With members of the inner party?</p> <p>Julia: Not with those swine; no. But there's plenty that would if they got half a chance; they are not so holy as they make out (p. 111).</p>

The suspense technique is applied to sustain the reader's interest in a literary work of whatever genre: prose, drama or poetry. The author deploys it to temporarily keep the reader in

the dark regarding the essential element of discourse. In other words, he applies it to entirely suspend the most important aspect of his narrative. This most important element is usually disclosed towards the end or at very end of the incident in question. Keeping the reader in suspense prompts him to press on in reading in order to catch ‘the hidden joke.’ In this way, some degree of curiosity is induced upon the reader who naturally remains expectant until the hidden joke is disclosed.

A frequent use of the suspense technique is evident in Orwellian fictions, which is not a surprise given the tragic nature of the novels. The tragic nature of the novels demands that the stylistic effect of the technique be optimally exploited to maximize the reader’s interest. Hence, there is hardly a chapter in any of the novels that is devoid of the technique. In Achebe’s novels, on the other hand, a rare use of the technique is found. Table 10 below shows some striking instances of the technique with reference to all of them and *1984*.

Table 10: Some Instances of the Suspense Technique in Achebe’s Novels and *1984*

TFA, AMOP & AOS	1984
D Chapter Eleven suspends the final fate of Ezinma, mystically carried away by Chielo the priestess to her shrine and is disclosed in Chapter Twelve (<i>TFA</i> , pp.76-77).	D The first chapter of Part I keeps the reader in suspense regarding who comes to visit Wiston at the very moment he has written into his diary: a forbidden act in Oceania (pp.7-21).
E The fatal fate of Ikemefuna offered as a ransom to Umuofia by Mbaino is suspended in Chapter One and remains so till towards the end of Chapter Seven (pp.6-43).	E Chapter 6 of Part II leaves the reader itching to know the consequence of the face-to-face meeting of Wiston and O’Brien, which remains undisclosed till towards the end of the ninth chapter, the last chapter of that part (pp.139-141).

<p>F The new yam wrestling competition held at the village ilo is broached at the end of Chapter Five, but suspended immediately and narrated in full in Chapter Six (pp.32-36).</p>	<p>F The third chapter of Part III leaves the reader in suspense in connection with when and how Wiston will be executed and whether or not he will be prosecuted before then (pp.225-236).</p>
<p>G Nil</p>	<p>G The whole story of the novel is narrated such that the fate of Wiston remains unknown till the very end of it and the reader is made to anticipate his execution, whereas he is simply reformed, ideologically and philosophically.</p>

Table 9 above shows that, indeed, Achebe rarely deploys the suspense technique quite unlike Orwell who exploits it, quite often, the tabular samples being a fraction of the twenty contained in *1984*. Achebe's use of the technique is rare, since in his three novels analyzed in this section, it features only thrice in just one of them. The reason for his rare use of the technique is best known to him. However, I reckon that his frequent use of humour technique and euphemistic expressions compensates for the near zero presence of missing jokes in his novels. This is so because both rhetorical devices have the same discourse stylistic effect with the suspense technique. The frequency of humour technique and euphemistic expressions in Achebe's novels is indisputable as evident in Table 11 below.

Table 11: Instances of Humour Technique and Euphemistic Expressions in Achebe's Novels

TFA	AMOP	AOS
<p>I Idigo's teasing of Igwelo, a benedict, as the right person to drink the wine dreg at a social gathering (H, p.15).</p>	<p>A funny abusive use of taboo expression against the sacked finance minister by the editor of the <i>Daily Chronicle</i> at the public gallery (H, p.6).</p>	<p>Well, this is going to be another of those days (EE: It's going to be a bad day, p.2)</p>
<p>J Whoever has a job in hand (EE: a benedict, p.15).</p>	<p>Mr. Nwege's funny use of the rhetorical question: Who dashed frog coat? as he claims that standard six is equal to B.A. today instead of O'level Cambridge as claimed by the minister (H, p.12).</p>	<p>So we began to crawl out into the open again(HM: ...we gradually began to talk again after a long period of uneasy silence, p.5)</p>
<p>K The story of the proverbial eneke-nti-oba, the bird who challenged the whole world to a wrestling contest, but was eventually thrown by the cat (H, p.38).</p>	<p>Josiah's amusing response to Mr. Nanga's false claim that a ministerial position offers nothing, but katakata to the minister (H, p.16).</p>	<p>He doesn't need a word from you. Remember he owns all the words in this country—newspapers, radio and television stations... {H (HE,resisting the chief secretary's zeal to make an appeal for the information commissioner),p.6}.</p>
<p>L Machi's mistaking of a leper (Amadi) for a whiteman (H, p.52).</p>	<p>Mr. Nwege's senior teacher's humorous claim that young people has no business travelling to Britain to be called to the bar, since he could call them all to Josiah's bar (H, pp. 22-23).</p>	<p>The Honourable Commissioner for Words (H: the attorney-general's humorous reference term for the information commissioner, p.7).</p>

<p>M Authorial use of taboo expression for amusement purpose (H, p.65).</p>	<p>Odili’s joky announcement to his houseboy, Peter, that ‘Government done pass new law say na only two times a day person go de chop now....’ (H, p.23).</p>	<p>You may be the attorney-general, but don’t forget I am the General {(H: HE, enjoining his addressee to be brief), p.22}.</p>
<p>N He just carried her into his bed and in the darkness began to feel around... for the loose end of her cloth (EE, p.76).</p>	<p>The narrator’s funny use of <i>bush</i> and <i>parlour-wife</i> as reference terms for the minister’s current and future wife, respectively (H, p.25).</p>	<p>Negrophobist; apparently the opposite of niggerlover (H: authorial humorous neologism, p.58).</p>
<p>O If I hold her hand, she says, “Don’t touch!” If I hold her foot, she says, “Don’t touch!” But when I hold her waist beads she pretends not to know (EE & H, p.83).</p>	<p>Max’s unfriendly, but humorous opinion of Mr. Nanga after hearing how he snatched Odili’s girlfriend (H, p. 86).</p>	<p>...the pipe line (Sam’s EE for virility, p.69).</p>
<p>P Kotma of the ash buttocks, He is fit to be a slave. The whiteman has no sense; he is fit to be a slave—a work song among Umuofia youths (H, p.123).</p>	<p>Max’s hyperbolic attack on communism: Look at those crazy people who want to have everything in common including their wives (H, p. 89).</p>	<p>{Polygamy is for Africa what monotomy (monogamy) is for Europe... and America. H, p.79}</p>
<p>Q We can take you where he is, and perhaps your men will help us (EE, p.146).</p>	<p>Mrs. Nanga’s funny pre-emptive job description for Mr. Nanga’s prospective wife, which creates a nasty image of her husband’s lifestyle (H, p. 99).</p>	<p>The torrent of an old man’s water... (EE: an old man’s urine pressure, p.124).</p>

Key

H: Humour Technique
HM: Humour Metaphor
EE: Euphemistic Expression

In contrast to Achebe's frequent use of the two rhetorical devices above, Orwell makes a zero use of them in *1984*, perhaps, because of his pervasive deployment of the suspense technique therein, or according to Brander (1960:97), because he had lost sense of humour at the time of writing the novel, being mentally and emotionally oppressed by the political evil in the world then as also in nowadays. His *Anifam*, however, features humourous incidents and euphemistic expressions, most prevalently.

Flashback technique is common to Achebe's novels and Orwellian fictions. Both authors deploy the technique very frequently, because it provides the reader with the benefit of hindsight in connection with the psychological development of their characters. In other words, flashback technique is applied to clarify the current intrigues evident in both the main and subplots of the novels as in all others, drawing insights from the previous experiences of the characters that are hitherto unrevealed. Simply put, in a flashback past undisclosed incidents are captured to explain some issues surrounding the present ones. Hence, it is also known as cutback technique. The foregoing is mirrored in the dictionary definition of the technique in the context of filmshow: part of a film that shows a scene earlier in time than the rest of the film.

Being a popular literary (narrative) technique with a demystifying discourse stylistic effect, it is not a surprise that it is commonly deployed in Achebe's novels and Orwell's fictions. This is so because all of them contain a handful of intriguing events that require explanation. Table 12 below samples some interesting examples of flashback with reference to *TFA* and *1984*.

Table 12: Some Interesting Examples of Flashback in *TFA* and *1984*

TFA	1984
<p>Fb1 Authorial recall of Unoka’ life history as a failure to explain why Okonkwo, his son who is an achiever now detests his memory (pp.3-4).</p>	<p>Wiston’s reminiscences about a previous incident that resembled a riot by the proles as he ruminates on why they are yet to rebel against the Big Brother regime as they revolted against one another during the brawl (p.64).</p>
<p>2 Okonkwo’s reliving of his feats as a warrior during Umuofia latest war in readiness for another likely one (pp. 7-8).</p>	<p>The recounting by Wiston of a revolution in the past (1970) to show its vanity to the masses, since as evident in the history, the revolutionists soon jettison their creed after enthroning themselves (pp.68-69).</p>
<p>3 Authorial recounting of Nwoye’s nauseating emotion when he first sighted a dumped twin to help the reader comprehend how he currently feels, sensing that Ikemefuna has been killed (p.43).</p>	<p>Wiston’s remembrance of his matrimonial experiences in part to convince Julia of his ex-wife’s numbness to his unorthodoxy (p.119).</p>
<p>4 Okonkwo’s recall of a myth narrated by his mother to explain why mosquitoes always go for one’s ears (p.53).</p>	<p>Wiston’s flashes of partial peace-time reminiscences that demonstrates his poor memory, which is systemic because documentation is outlawed in Oceania (pp.32-33).</p>
<p>5 Authorial relay of Okonkwo’s rebuke of Ekwefi for giving eggs to Ezinma as a justification for Ezinma’s increased appetite for eggs (p.54).</p>	<p>Wiston’s brief recall of his romantic experiences with Julia to justify his deep feeling of disappointment over her refusal, presently, to keep a date with him (p.124).</p>
<p>6 Authorial narration of how Ezinma’s iyi-uwa was dug up by a medicine man to justify her mother’s strong faith that she has come to stay, her life-and-death cycle (ogbanje) having been broken (pp.56-60).</p>	<p>Wiston’s comparative remembrance of his immediate past detention experience while in prison to evince that the cells are all the same (p.195-196).</p>

<p>7 Ekwefi's reminiscence of how she came in contact with an evil spirit on her way back from the stream to justify her current fear of having to wait for Ezinma by the entrance of the sacred cave should the priestess, Chielo, take her into the cave (p.73).</p>	<p>Wiston's reminiscences of his childhood reconciling relationship with his mother (pp.254-255).</p>
--	---

The style of texts within a text is another discourse stylistic feature mutual to Achebe's novels and Orwellian fictions. Judging by its deployment in the novels, it refers to the extra-imaginative creation and insertion of some floating texts into a concrete one by its author for the purpose of highlighting a highly valued viewpoint. The floating texts are credited to imaginary authors. The style reflects literary creativity by means of high-level intellectuality.

The style automatically produces primary and secondary texts, which are equivalent to the floating and concrete texts of its definition above. Technically, therefore, the style entails the insertion of secondary texts into a primary one. In some instances as seen in *AOS*, a secondary text could be an existing or real text and is usually poetic.

In 1984 there are just two secondary texts: *The Book* or *The Theory and Practice of Oligarchical Collectivism* (p.163) and *The Children's History Textbook*. The imaginary author of the former is Goldstein—an unrepentant enemy of Big Brother. It is, therefore, a most pungent critique of Big Brother's totalitarian regime. The latter, on the other hand, is an Oceanian Government's publication. Both of the secondary texts serve propaganda purposes for their respective authors. Hence, Orwell's creation of the texts serves to emphasize the propagandist posture of top political leaders whose ideologies reflect those of Big Brother and the faceless Goldstein. In *Anifam*, however, Orwell creates no secondary text, even as the discourse field and extratextual context of situation remain the same. The allegorical nature of the novel explains the absence of secondary texts in it, because as noted by Brander (1960), Orwell loves animals and

has to be soft with them as characters in the novel, even though he detests and faults the human stereotypes they portray. His natural inclination to exhibit his love for animals in the novel makes it wholly humorous, and therefore, a sweet satire. This friendly nature of the satire accounts for its initial publication as a fairy story.

There are secondary texts in *TFA*, *AMOP* and *AOS*. In *TFA* the text construction is in progress. It is titled, *The Pacification of the Primitive Tribes of the Lower Niger* (p.148). The prospective author is the District Commissioner. The commissioner views the entire life of Okonkwo, his cultural conservatism particularly, as enormous suitable material for his book, which is slated to reflect the insightful paradox that trails his life and death. This insightful paradox, as authorially captured, is that 'the strangers Okonkwo died opposing are the only people who can bring him down and bury him.' By means of this paradox, Achebe philosophically appears to be querying the ageless custom of denying befitting burial to suicide victims, which is somewhat a global custom. Achebe's query appears valid since Okonkwo died, fighting for his people, even as they refused to fight with him. In other words, to Achebe, Umuofia community members were most unfair to Okonkwo and can rightly be held to be indirectly responsible for his bitter fate. The situation is the same in real life for every case of suicide.

So indeed it piques the mind as regards why the society at large denies ceremonial burial to a suicide victim whose fate is an indirect consequence of its action or inaction. This query appears to order an immediate reversal of the custom as a societal atonement for contributing to loss of life. Nevertheless, the reversal is highly improbable, going by the subsisting mindset of culture custodians in the communities where the custom obtains. In my opinion, this mindset is so divinely and legally ordered that it has zero tolerance for a deliberate termination of life, whether or not the life belongs to self. That is, life is sacred and must not be

tampered with at no cost in line with 'divino-human accord.' Hence, the denial of befitting burial to a suicide victim is a punishment to the victim just as summary execution is the penalty for a murderer. The society, by this custom therefore, solemnly cautions every individual against suicide under any condition since there is always a solution to every problem. Hence, the custom ultimately prompts individuals to seek, garner and employ wisdom in managing the affairs of life quite unlike Okonkwo in *TFA*.

The secondary texts in *AMOP* are *The Daily Chronicle* (p.4), *How to Solve the Fair Sex* (p.24), a poetic nuptial toast with no title (p.24), *The Song of the Black Bird* (p.69), *Daily Marchet* (p.73), *The Complete Love Letter Writer* (p.124), Edna's letter to Odili (p.124), and few others. According to their order of listing, their imaginary authors are People's Organization Party (POP), anonymous, an acquaintance to Andrew and Odili, Jalio (President of the Writers' Society), anonymous, an adventurous trader from Kataki and Edna. The first, second, sixth and seventh of these secondary texts are most significant. Consequently, the next three paragraphs proceed to shed light on them.

The first is the official newspaper of the ruling POP. Its latest editorial is cited. The editorial justifies the unjust sacking of the finance and other ministers, dismissing them as a miscreant gang and foreign stooges. They are branded foreign stooges on account of their western education. Their western education is a problem, because it explains why their economic recipe for the country at depression time is at variance with that of the prime minister. In other words, the prime minister lays claim to formulating and implementing home-grown economic recovery measures. Nevertheless, one wonders what is home-grown about minting as an economic recovery measure, and even if it is, does it solve the problem at hand? In the context of the socio-economic and political realities unfolded in *AMOP*, the answer is a resounding no.

Hence, the editorial is inserted to evince how in a polity the government in power owns and runs an official newspaper for propagandist purposes.

The second, written by an anonymous Indian author, is a strange book found in Peter's possession by Odili. As disclosed by Odili, it is imported from India at a high cost. Given the master-servant relationship between Odili and Peter, the book serves to open the reader's eyes to a dangerous aspect of juvenile delinquency: keen interest in obscene literature. This kind of juvenile interest indeed calls for attention, because it negatively impacts on their character. Hence, every master is enjoined to vehemently discourage it just as Odili did.

The sixth is asserted by Odili to have significantly influenced the content of the seventh. Obviously, it is one of those supposedly corruptive literatures that fascinate teenagers like the popular Onitsha Market literatures. In truth, however, such literatures can be positively utilized by trained minds. Edna's letter to Odili, the seventh secondary text above, is inserted to demonstrate this possibility. Edna writes the letter to express her love for Odili which, unfortunately, can not culminate in marriage in line with Odili's desire and hers too. Both of them can not marry because, as stated in the letter, her father's materialistic propensity has forcibly betrothed her to the minister of culture, Mr. Nanga. Edna feels bad disappointing Odili to please her father. Consequently, she solicits for his understanding so that they can remain 'friends' despite the disappointment. Her letter is, therefore, a lamentation of the emotional perturbation that goes with forced marriage, ie, it bemoans the travails of a youth forced into marriage with an unwelcome spouse.

AOS contains the following secondary texts: *National Gazette* (p.11), Ikem's one verse hymn (p.43), *Reject* (p.58), Ikem's unnamed novel and playbook focused on the women's war of 1929 (p.91), Ikem's untitled love letter to the womenfolk (p.97), *The Common Birds of West Africa* (p.108), *Africa* (134), *The Times*, *The Guardian* and *The Telegraph* (p.174). The first

in the list is the official newspaper of Kangan government edited by Ikem, while the third is a new poetry magazine in Soho whose editor is Dick. Ikem is the imaginary author of the second, the fourth and the fifth and apart from the seventh, which is a quoted real text written by David Diop, others are not credited to any author. The most significant among all the texts are the first, the third and the seventh. Hence, the next three paragraphs serve to elaborate on them.

The first is inserted to show that if a national daily is managed by a professional, it can serve a populist interest, if the government is in good disposition. This assertion is evident in Kangan Government's positive reaction to the daily's editorial that ended with Ikem's one verse hymn composed to be sung with the tune of *Lord, thy Word Abideth*. In very passionate terms, the editorial called on the government to abrogate the law that authorizes public execution of convicted criminals and most promptly the government complied. Nevertheless, the eventual brutal fate suffered by Ikem largely due to the critical editorial opinions of the daily makes nonsense of professional management of such an enterprise under a dictatorship. Hence, ultimately, the insertion of the daily is exploited to prove that unless an editor dances to the propagandist melody of the government in power, he stakes his life, automatically.

The third text is created to dramatically give hope to budding poets, and by extension, other literary artists. How? As a poetry magazine, it objectifies the publication of rejected manuscripts and according to the editor, its success is total. The editor's revelation indicates that rejected manuscripts are not bad as their fate suggests. Therefore, no poet, novelist or playwright whose manuscript is rejected once, twice or even thrice should lose hope and dump it. Such a manuscript should rather be persistently taken round the publishing world in the hope of finding its eventual publisher.

The seventh text, as already stated, is an existing text and a poem written by David Diop. It laments Africa's colonial experience as well as her poorly managed political

independence, ie, her neo-colonial experience. It is, therefore, a protest poem. It protests the subjugation of Africa by her colonial masters and the socio-political oppression of Africans by their fellow Africans who have taken over the mantle of leadership. Africa's neo-colonial experience necessitates the emergence of freedom fighters, political activists or social critics of the likes of Ikem. In other words, it triggers persistent socio-political agitation which Ikem epitomizes in Kangan politics for which sensitized commoners adore him. In *AOS*, Ikem's taxi-driver friends represent the sensitized commoners. They are seen in Chapter Ten paying a social thank-you visit to him for being the voice of the voiceless in the polity, ie, for being a social crusader. Consequently, the chapter opens with the quotation of the seventh text to highlight the socio-political crusading philosophy that sustains Ikem's life as a journalist and a poet. In this manner Achebe artistically ratifies the role of social crusaders in real life, enjoining the reader to appreciate them at all times and places. The text also serves to corroborate the protest posture of *AOS* obviously targeted at African oppressive political leaders who have basterdized democracy, even under civilian dispensation as clearly demonstrated in *AMOP* and as glaringly evident in most real African polities.

Still on mode of discourse, Achebe's novels and Orwell's fictions belong to the written mode of discourse. In other words, their language of expression (English) is highly formal. Their language is highly formal, because it basically appeals to people who are formally educated. That is, one needs to be formally educated to comprehend and appreciate the narratives unfolded in them. Formal education, especially with bias for English, is necessary to understand the novels because of the highly structured nature of their language. The highly structured nature of their language is such that it is characterized by:

- a absence of colloquial markers
- b impeccable syntax

Moreover, the language, being most appropriate for such public and official academic events as conferences, seminars and workshops demands that whoever must understand Achebe's novels and Orwellian fictions should be sound in the specific linguistic characteristics of these events. This demand translates to ensuring high knowledge of English syntax and semantics, since all the novels are written in English. With reference to *AOS* and *1984*, Table 13 below illustrates the writtenness or formality of language that marks Achebe's novels and Orwellian fictions.

Table 13: Content Samples that Illustrate Writtenness or Formality of Language in Achebe's Novels and Orwellian Fictions

AOS	1984
<p>WF1 The original oppression of Woman was based on crude denigration. She caused man to fall. So she became a scapegoat. No, not a scapegoat which might be blameless but a culprit richly deserving of whatever suffering Man chose thereafter to heap on her. That is woman in the book of Genesis. Out here, our ancestors, without the benefit of hearing about the Old Testament, made the very same story differing only in local colour. At first the sky was very close to the earth. But every morning Woman cut off a piece of the sky to put in her soup pot, or as in another version, she repeatedly banged the top end of her pestle carelessly against the sky whenever she pounded the millet, or as yet in another rendering, ... she wiped her kitchen hands on the sky's face. Whatever the details of Woman's provocation, the sky finally moved away in anger and God with it (p.97).</p>	<p>It is a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It is not only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? Take GOOD for instance. If you have a word like GOOD, what need is there for a word like BAD? UNGOOD will do just as well—better because it is an exact opposite, which the other is not. Again, if you want the stronger version of GOOD, what sense is there in having a whole string of vague useless words like EXCELLENT and SPLENDID and all the rest of them?... (pp.48-49).</p>

<p>2 In the vocabulary of certain radical theorists contradictions are given the status of some deadly disease to which their opponents alone can succumb. But contradictions are the very stuff of life. If there had been a little dash of contradiction among the Gadarene swine some of them might have been saved from drowning. Contradictions if well understood and managed sparks off the fires of invention. Orthodoxy whether of the right or the left is the graveyard of creativity (p.100).</p>	<p>With the deep unconscious sigh which not even the nearness of the telescreen could prevent him from uttering, Wiston pulled the speak-write towards him, blew the dust from its mouth-piece and put on his spectacles (p.37).</p>
<p>3 Those who would see no blot of villainy in the beloved oppressed nor grant the faintest glimmer of humanity to the hated oppressor are partisans, patriots and party-liners. In the grand finale of things there will be a mansion also for them where they will be received and lodged in comfort by the single-minded demi-gods of their devotion. But it will not be in the complex and paradoxical cavern of Mother Idoto (pp.100-101).</p>	<p>He (Wiston) was walking down the long corridor at the Ministry of Love and he was almost at the spot where Julia had slipped the note into his hand when he became aware that someone larger than himself was walking just behind him (p.139).</p>

As formal as the language of Achebe's novels and Orwellian fictions are, it still reflects some measure of orality, especially when the authors make dramatic presentations. That is, each of the novels, somewhat, makes use of colloquial and informal expressions. Such expressions reflect:

- a inflected expressions such as *I'm, don't* etc.
- b interjections like *oh! ,well...* etc.
- c slang such as *yarn* and *pamming*.

- d informal vocabularies like *wack* and *grub*.
- e banalities such as *kick the bucket*, *pass away* and ... *joined his ancestors; the last but not the least, all and sundry*, and *after all said and done*.
- f pidginization as in *na dis* and *de come*.

For illustrations, see column 1 of Tables 8(B), 10(O&P) as well as T37 of Table 4 and column 2 of Table 10(M). For avoidance of doubt, note that all the illustrations only constitute the traces of oral or spoken discourse in each of the novels. That is, their presence in the novels does not make them oral discourse.

In connection with the tenor of discourse Achebe's novels and Orwellian fictions serve the purpose of satirizing. Hence, technically in Literature, their novels are satirical in nature. They are satirical, because they employ satire as a literary device. As a literary device, satire involves criticizing and lampooning. The latter serves to intensify the former largely by means of paradox, hyperbole, allegory and humour. As evident in the foregoing analysis, Achebe's satire thrives more on humour and paradox than on the two other devices, while Orwell anchors his own satire more on hyperbole, allegory and humour. Humour is therefore a common denominator to both authors. It is also imperative to state that while Achebe is strictly a horatian satirist, Orwell is both a horatian and juvenile one. In other words, Achebe's satire is entirely biting or severe, whereas Orwell's is both severe and mild.

Consequently, Achebe's novels severely satirize patriarchy, chauvinism, racism, despotism and other right-wing socio-political ideologies like maxism. They also satirize general negative attitude to life which is most evident in *TFA* with refence to Okonkwo as well as impertous resistance struggles and the philosophies of life that lack wisdom. All the ideologies, especially despotism, are satirized for their multiple demerits such as imposition, intolerance, subjugation and bulying. Again, the novels satirize parliamentary system of government as well as two-party political system. All of the above are severely satirized in the sense that their

weaknesses are revealed with no apology to whoever ox is gored. In relation to J.L. Austin's speech act theory, Achebe's satire constitutes the locutionary effect (immediate goal) of the narratives unfolded in his novels, while their implicit exclusive ratification of participatory democracy makes up their illocutionary effect (extended goals) just as positive radical socio-political transformation in Africa and beyond is the prelocutionary effect (ultimate goal) of the narratives. Participatory democracy is exclusively advocated, because it is people-friendly and promotes general positive attitude to life. Apparently, the immediate and extended goals of the narratives have automatically been achieved by Achebe's very act of conceiving and unfolding their various plots. Nevertheless, the ultimate goal of the narratives remains virtually evasive, because most countries in Africa and beyond within the third world lack the political will to effect the anticipated transformation. Moreover, literacy level in each of them is just about average, while reading culture is next to zero.

As already stated, Orwell's satire is both horatian and juvenile. It is horatian in *1984*, but juvenile in *Anifam*. It is horatian in *1984*, because in unison with Achebe he satirizes totalitarianism (despotism), most vehemently with zero sympathy for his target victims: Soviet Union, Spanish and other totalitarian European and non-european governments of his time and beyond. Hence, his fictions have specifically satirized these various sheds of totalitarianism: Stalinism or Bolshevism (communism), Spanish nationalism, Naziism, British imperialism and national socialism, all of which are extreme right-wing dictatorships with the first as his main focus. Orwell's satiric beam light also focuses on one-party system of government which he rightly considers to be synonymous with dictatorship. In *Anifam*, on the other hand, his satire is juvenile, because most amusingly he allegorically exposes and mocks the shortcomings of totalitarianism in juxtaposition with political revolution. For the same reasons that inform Achebe's satire, he mocks these shortcomings with few human but numerous animal characters

as he queries revolutions, generally. He generally queries revolutions, because each of them enthrones a government extensively worse in ideology and comportment than its immediate predecessor. That is, like Achebe in *AOS* via Ikem as a mouthpiece he asserts that revolution is no solution to any country's political quagmire. By implication, he also concurs with Achebe that radical psychic transformation and ideological re-engineering are the only effective political solutions available to any country on the verge of leadership failure. Again, both of them agree that democracy is the only acceptable platform for effecting and sustaining the solution. Nevertheless, while Orwell favours socialist democracy, Achebe opts for the capitalist democratic platform.

Invariably, in terms of speech (discourse) act theory analysis, the immediate goal of Orwell's fictions is satire, while their extended goal is the implicit advancement of democratic political ideology coupled with the prescription of the panacea for political disquiet and their ultimate goal remains positive radical socio-political transformation. All of these goals have apparently been achieved. The first two is achieved by virtue of Orwell conceiving and unfolding the story lines of his fictions. The last, which is not creditable to Achebe's narratives, are achieved because a great majority of European polities, if not all of them have long been democratized, their leaders having the political will to appropriate Orwell's criticisms with their citizens being highly literate quite unlike those of Africa and other third world countries. The democratization of European polities is not in doubt. It is rather a contemporary historical reality that their governments together with that of America constitute what is currently known as western democracy, which is now a political ideological model for Africa and the entire third world.

5.4 ACHEBE'S SYNTACTIC MOTIFS

The purpose of this section is to identify and illustrate the syntactic variations that commonly characterize Achebe's novels. In other words, this section aims at identifying the syntactic mutualities of Achebe's novels. It is necessary to identify Achebe's syntactic motifs so that the linguistic analysis of any of his novels will, henceforth, be somewhat easy for literary students and their teachers. The syntactic characteristics of Achebe's novels are identified and illustrated here with focus on their key features: parallelism, appositive syntax, stylistic use of the passive syntax, topicalization, nominalization and paradigmatic shift. Attention is focused on these syntactic features, because they are uncommon in African prose. Three of his six novels, being the focus of this critical discourse analysis, it is empirically safe to assume that any syntactic motifs identified in the three novels also run through the rest.

Parallelism is a foremost motif in Achebe's novels. According to Yankson (1987: 14), it refers to the use of pattern repetition in a (literary) text for a particular stylistic effect. This stylistic effect is normally foregrounding as in Achebe's novels. In *TFA*, the speech of Umuofia village orator, Obika, reflects this syntactic feature, which is also evident in numerous other utterances in the novel:

You all know why we are here, when we ought to be building our barns or mending our huts, when we should be putting our compounds in order. My father used to say to me: Whenever you see a toad jumping in broad daylight, then you know that something is after its life. When I saw you all pouring into this meeting from all the quarters of our clan so early in the morning, I know that something was after our life. All our gods are weeping. Idemili is weeping. Ogwugwu is weeping. Agbala is weeping, and all the others. Our dead fathers are weeping because of the shameful sacrilege they are suffering and the abomination we have seen with our eyes. (p. 143).

- b i Amalinze, the cat (p. 3)
- ii Eneke, the bird (pp. 16, 144)
- iii Unoka, the grown-up (p.5)
- iv ilo, the village playground (p.38)
- v The elders or ndichie (p.12)
- vi His hut or Obi (p. 13)

In *AMOP*, the following are among the appositive markers:

- vii My friend, Andrew Kadibe (p. 13)
- viii Its opponent, the Progressive Alliance Party (p. 3)
- ix His cabinet colleague, the minister of overseas (p. 20)
- x Principal and Proprietor of Anata Grammar School (p. 11).

In *AOS*, the following, among others feature as appositive markers:

- xi His Excellency, the Head of State (p. 12)
- xii Your, Excellency, Mr. President (p. 14)
- xiii Our forefathers, the Gauls (p. 38)

Stylistic use of the passive syntax counts among Achebe's stylistic motifs. Making a stylistic use of the passive syntax entails using a passive structure strictly for the purpose of maintaining a single subject in a long and complex sentence whose constituent clauses would otherwise have different subjects. Refer to $P_{1 \text{ and } 2}$; $P_{13 \text{ and } 17}$; as well as $P_{23 \text{ and } 30}$ in section 5.2 and see instances of the stylistic use of the passive syntax in *TFA*, *AMOP* and *AOS*, respectively. Note from the referenced data that stylistic use of the passive syntax serves to avoid unnecessary ambiguity.

Again, as evident in the analysis in sections 4.4 and 5.1, topicalization and nominalization form part of the syntactic mutuality that characterizes Achebe's novels. See table 4 for illustration. Both syntactic/rhetorical devices serve the discourse stylistic purpose of foregrounding in Achebe's novels.

Another syntactic peculiarity of Achebe's novels is paradigmatic shift. Yankson (1987: 1) terms it category rule violation and defines it as a deliberate paradigmatic misplacement of a lexical item in a text. Put simply, a paradigmatic shift occurs in a text, if in that text, a part of speech, a verb, for example, is used as another part of speech, a noun, for instance. Yankson (ibid) states that paradigmatic shift serves the discourse stylistic purpose of rhythmism (lyricism) in poetry. In prose literature, however, it is observed to be a foregrounding stylistic feature just like topicalization, nominalization and other stylistic features. It is also observed as serving to linguistically delineate the educational status of the characters. In this regard, it is used by a writer to designate his characters as *educated*, *half-educated* or *uneducated* as mirrored in the illustration below:

In *TFA*, we have the following instances:

- c i Where did you bury *you* iyi uwa? (Ezinma to Okaegbue, p. 57)
- ii Kotma of the *ash* buttocks (part of a folksong, p. 123)
- iii A man who pays respect to *the great* paves the way for his own greatness (Okonkwo to Nwakibie, p. 14)

AMOP contains the examples below:

- iv Apparently, his missus is too "*bush*" for his present position ... (Odili, the narrator, p. 25)
- v ... so he wants a bright new "*parlour – wife*" to play hostess at his parties (ibid.)
- vi When a mad man walks naked it is his kinsmen who feel *shame* not himself (Odili's father to Odili, p. 132).

The examples below are contained in *AOS*:

- vii This crazy *owner-driver* adversary failed altogether to live by the norms of his kind (p. 29)
- viii After fifteen minutes of dangerously close brushes the *contender-diver* conceded victory with a heavy curse ... (29-30)
- ix Dick, it turns out, is the founding editor of a new poetry magazine called *Reject* (p. 58)

It is pertinent to state that paradigmatic shift is a backgrounded syntactic motif in Achebe's novels which is understandable because it is not generally foregrounded in the prose literary genre. This assertion explains why the above examples are just about the only ones in *TFA*, *AMOP* and *AOS*.

The syntactic motifs of Achebe's novels identified in this section in conjunction with his numerous other semantic and conventional literary/rhetorical (stylistic) motifs identified in Chapter Two, underpins, strongly, the scarcely analytical scholarly consensus that language is the pivot upon which Achebe's literary styles rotate. In other words, this critical discourse analysis has, by means of a critical linguistic analysis, established the above scholarly consensus.

5.5 CONCLUSION

The most crucial underlying meanings expressed in Achebe's *TFA*, *AMOP* and *AOS* boarder on zero tolerance for opposition, foreigners' political responsibility in a country, intra-class rancour, security-consciousness, childhood friendship vis-à-vis master-servant political relationship and glorification of the womenfolk. Others touch on the principle of collective responsibility, socio-political agitation and wisdom principles. It is observed that the meanings and the intertextual ideational connections outlined below embody both socio-cultural and socio-political ideological colorations that frown at despotism in favour of democratic ideals individualism and communalism. The ideological colorations are intricately bound with these underlying and intertextual themes in the light of the theoretical framework of this study which is ideologically anchored. Intertextually, Achebe's novels analysed in this study and Orwell's fictions consider despotism to be absolutely unacceptable, because it emasculates individualism. They also hold that social crusaders must be guided by wisdom principles as they relentlessly embark on sensible socio-political agitations. Achebe and Orwell are also found to share the

notion that friendship and love suffer potentially fatal threats in a totalitarian polity. Hence, both of them have the conviction that unbridled democracy is the only acceptable socio-political leadership ideology.

The following passive syntactic variations yield most of the textual messages above: simple and complex sentences, compound and run-on sentences, declaratives, interrogatives and periodic structures. Each of these syntactic variants is effectively deployed to serve the discourse stylistic purpose of foregrounding.

In order to facilitate a linguistic analysis of Achebe's novels, his syntactic motifs are identified and illustrated in this chapter. His syntactic motifs refer to the syntactic structures that commonly characterise his novels. They include parallelism, appositive and passive syntax, topicalisation, nominalization and paradigmatic shift.

CHAPTER SIX

SUMMARY OF FINDINGS, CONCLUSION AND IMPLICATIONS OF THE STUDY

6.0 INTRODUCTION

In chapters Four and Five, a CDA of Achebe's *TFA*, *AMOP* and *AOS* is done in order to intratextually, and sometimes extratextually, contextualise and explicate the linguistic forms, ideologies and underlying meanings identified in the three novels. Chapter Five, in addition, centers on intertextuality in relation to the three texts and George Orwell's *1984* and *Animal Farm*. The objective of the intertextual analysis is to further enhance meaning derivation from *TFA*, *AMOP* and *AOS* and show that language use in all of them reflects the textual metafunction of language in accordance with the SFT. The purpose of this chapter is, therefore, to summarise the analytical findings of the study, capture its final submission and identify its major socio-political, pedagogical and discourse implications.

6.1 GENERAL HIGHLIGHTS OF THE STUDY

This critical discourse analysis of Achebe's *TFA*, *AMOP* and *AOS* is anchored on Van Dijk's (1999) CDA theoretical paradigm in combination with M.A.K. Halliday's SFT. The content analysis is focused on several lexical and structural (sentential, clausal or phrasal) features that reflect salient ideological and implicit meanings. These devices are effectively deployed in the sense that they are contextually creative even when they are conventional types, above all, because they generally connect several major themes of the novels that advance or criticize some salient ideologies such as unbridled democracy, despotism, maxism, chauvinism, patriarchy and racism, depending on whether the ideologies are acceptable or unacceptable. As stated in Sections 6.3.1 to 6.3.5 below, the first of the ideologies is implicitly highlighted, because it is considered to be the only acceptable socio-political leadership ideology, while the

other ideologies are overtly or covertly criticized for their multiple demerits which include imposition, intolerance, subjugation and bullying.

The study is limited to the morphological, lexical, syntactic, rhetorical and semantic levels of analysis and clearly shows that the three novels discuss interesting subject matter. The novels are also found to articulate relevant underlying meanings along with several salient ideologies that are largely socio-political. The underlying meanings, whether ideological or non-ideological, are generally contextual, connotative and presuppositional. In each of the novels, the author achieves all of the above by deploying most effective linguistic and rhetorical devices. Prominent among the linguistic devices are the morphological processes of borrowing, compounding and neologism; lexical metaphors and passive syntax, the major forms of which are compound and complex structures, declaratives and periodic sentences. The foregrounded rhetorical devices in the novels are topicalisation and nominalisation which often embed proverbial and axiomatic expressions.

6.2 IDEOLOGICAL INSIGHTS ARISING FROM THE STUDY

The operational definitions of ideology in this study are some of the numerous scholarly definitions of the concept cited in Eagleton (1991:1-2). These definitions are operationalised in the study, because they substantially incorporate Van Dijk's notion of ideology. The definitions consider ideology to be:

- a A body of ideas characteristic of a particular social class
- b Ideas which help to legitimate a dominant political power
- c False ideas which help to legitimate a dominant political power
- d Forms of thought motivated by social interest
- e Identity thinking
- f The medium in which conscious social actors make sense of their world
- g Action-oriented sets of belief

Van Dijk advances a triangular notion of ideology that connects society, discourse and social cognition within a CDA framework. Hence, ideologies are both social and cognitive and can be viewed as the basic frameworks for organizing the social cognitions shared by members of specific groups, organizations and processes underlying discourse and action, on one hand, and on the other, societal position and the interests of social groups. From this perspective, ideologies are rightly considered to be the overall abstract mental systems that organize socially shared attitudes and given the interlinked relationship between ideology, discourse and cognition as already explicated, it is indisputable that discourse analysis goes with ideology analysis.

Ideology may be socio-political, socio-economic or socio-cultural. It, therefore, basically refers to a system of ideas and principles that form the basis of an economic or political theory applicable in a polity. It also refers to a set of beliefs held by an ethno-linguistic group of people or a particular social class that determines their attitude, behaviour or character. Given the above definitions, totalitarianism (despotism), democracy and individualism are socio-political ideologies just as capitalism, socialism, marxism and communism are socio-economic ideologies, In the same vein, patriarchy, matriarchy, communalism, chauvinism and feminism are socio-cultural ideologies. Socio-politically, ideologies are classified into left-wing and right-wing types. Generally, left-wing ideologies are acceptable, while the right-wing ones are considered obnoxious, and therefore, unacceptable. Hence, every shed of democratic ideology and individualism belongs to the left, while all despotic ideologies such as imperialism, facism, nazism, Stalinism, Spanish nationalism and even Islamic fundamentalism belong to the right. There are also religious ideologies, some examples of which are secularism (atheism), monotheism, polytheism, humanism, relativism and Biblical fundamentalism.

To ensure a firm understanding of ideology as a concept, the study also provides some insights on ideological strategies. Ideological strategies refer to the chain processes that lead to

the initiation and/or propagation of an ideology. Every new ideology originates from the self-interests of its proponent(s) as may be decided by perceived or real societal dissatisfaction with subsisting dominant and/ or oppositional ideologies. This assertion corroborates Eagleton's (ibid) own position that every ideology is a self-interest-seeking platform of its proponents and adherents. The emergence of Thatcherism as a political ideology in Britain as the brain child of Marggeret Thatcher is a typical illustration of how an ideology originates. The initiation of an ideology, following the insight provided in the last paragraph before this, is clearly a psycho-social action arising from the initiator's intellectual reaction to a dissatisfactory social order put in place by a dominant ideology. It can, at this juncture, be deduced that originating an ideology is an action associated with a social crusader or a socio-political activist. Other ideological strategies identified and explained in Section 2.2.3 of the study are cognitive dismantling, support groups identification, rationalisation, incentivisation and legitimation.

In view of the assertion above that every CDA goes with ideology analysis, this dissertation can rightly be considered to be an ideology analysis of Achebe's *TFA*, *AMOP* and *AOS*, and seen as such, the project has established that Achebe wrote the three novels to implicitly advance his political philosophy of participatory democracy just as he also 'jettisons' despotism, maxism and other right-wing ideologies.

6.3 MODES OF MEANING AND LINGUISTIC DEVICES

6.3.1 MORPHOLOGICAL DEVICES

Notable about the morphological devices in *TFA*, *AMOP* and *AOS* are that salient ideological and underlying meanings are expressed in the course of deploying them. Among the ideological meanings, the most interesting ones border on the following: despotism or autocracy, patriarchy and parliamentary democracy. All these ideologies are criticized for their dictatorial propensities. The most interesting underlying meanings derived by means of the

morphological devices in the novels focus on parenting, wisdom and success principles. All the principles are identified to have both positive and negative sides. While their positive sides are recommended, the negative sides are vehemently discouraged. For instance, the wisdom maxim of passive condemnation of misdeeds is preferred in *TFA* to militancy in the face of provocation.

The linguistic analysis here identifies the deployment of both conventional and creative morphological processes in the novels. The former include borrowing, conversion, compounding and derivation just as the latter comprises clipping and neologism. Instances of borrowing in the texts reflect in such words as *Amadiora* and *Anikilija*, used as if they are English lexical items. A typical example of conversion is seen in the use of a noun (*bush*) as an adjective (*bush wife*) that means illiterate. Compounding, a foregrounded feature quite unlike other morphological features in the texts, is illustrated by such words as *life-spring*, *textbook-Economics*, *parlour-wife* and *back street*. Derivation reflects in words like *womanly* and *loafer* just as clipping and neologism reflect in such words as *disk* and *negrophobist*, respectively. More conventional than creative morphological processes are identified in all the texts. Nevertheless, most instances of compounding in them are considered creative, as evident in *parlour-wife*, *shifting-eyes*, *honest-to-God* and *big chief*. In reality, the morphological features of the novels are more creative than conventional.

6.3.2 LEXICAL-METAPHORICAL DEVICES

Among others, the deployment of lexical metaphors such as *palm-oil*, *fire*, *rats freak baby* and *excrements* the analysed novels highlights the following ideological and implicit meanings: the condemnation of parliamentary democracy, military dictatorship (despotism) as well as sycophancy and nepotism as corrupt socio-political practices. Parliamentary democracy is rejected here as elsewhere because it is considered to be synonymous with military dictatorship. The most interesting implicit meanings yielded by the lexical metaphorical devices

in the novels highlight the socio-cultural value of achievement, the indispensability of the survival instinct in man, the value of humility as a personality trait and general knowledge acquisition.

In connection with linguistic devices, the three reference texts for this study are observed to demonstrate the use of both conventional and creative lexical metaphors. Most interestingly, the creative lexical metaphors have a much higher degree of frequency than the conventional category. This underpins the findings stated in Section 6.3.1 to prove that *TFA*, *AMOP* and *AOS* are creative literary works.

6.3.3 TOPCALIZATION AND NOMINALIZATION DEVICES

Foremost among the ideological meanings produced in *TFA*, *AMOP* and *AOS*, using the two rhetorical/syntactic devices of topicalization and nominalization are those that arise from despotism in form of the indirect rule system of the British colonial administration, parliamentary democracy, Marxism and polytheism. Both sheds of despotism above are implicitly foregrounded as being absolutely unacceptable and while Marxism is considered to be no substitute for despotism, polytheism is projected to be in sharp contrast with monotheism as encompassed in Christianity. Furthermore, in relation to topicalisation and nominalization devices, the most appreciable underlying meanings in the novels centre on godfatherism as being indispensable in politics, nepotism in the labour market, press freedom, religious freedom and discriminatory political party membership. Press freedom and discriminatory membership of political parties are considered acceptable, whereas nepotism in the labour market is disapproved of, while religious freedom receives cautious approval to avoid its dovetailing into proliferation of churches.

The linguistic analysis in this study with reference to *TFA*, *AMOP* and *AOS* discloses that topicalization and nominalization devices are exploited to largely achieve the discourse-

stylistic purpose of foregrounding by which a core thematic import is brought to the fore to ensure that it does not escape the reader's attention. In other words, both topicalization and nominalization serve emphatic discourse function just as sentence focus and theme. Consequently, both features are exploited to highlight some topical ideological and underlying meanings in the texts as subsequently exemplified. Nominalization, moreover, serves as a grammatical metaphor in the light of the insight from Section 4.3.2. Grammatical metaphor is the expression of meaning through a lexical-grammatical form which originally evolved to express a different kind of meaning. Hence, serving as a grammatical metaphor, nominalization refers to a syntactic process which technically involves the substitution of a verb, an adjective, a verb-phrase or any kind of phrase or clause with a single noun or noun phrase. Nominalisation (Grammatical metaphor) is illustrated by substituting *water evaporates* with *evaporation* or *He departed* with *His departure*, respectively, in the following expressions: (a) Water evaporates when boiled and (b) He departed shortly after obtaining his visa. Topicalization, on the other hand, refers syntactically to the movement (placement) of a noun phrase, noun clause or single noun (NP) to (in) sentence initial position as seen in the following sentences: (a) *That boy* calls you father. (b) *The young suitor whose name was Ibe* smiled. (c) *Teaching* is a noble profession.

6.3.4 OTHER SYNTACTIC DEVICES

In this study, other syntactic devices refer to all syntactic devices arising from Achebe's use of passive syntax in *TFA*, *AMOP* and *AOS*. Such syntactic devices are enumerated in the next paragraph. Achebe exploits some of the devices to sharply criticise despotism, a recurrent ideological paradigm in the study. For example, he implicitly identifies the denial of freedom of expression as one very disgusting evil of despotism. The rest of the devices are employed to yield relevant underlying meanings. The most interesting of these meanings emanate from such socio-cultural and socio-political issues as war, communality, respect for

tradition, colonization, governance, national unity and corruption in government. The meanings are also derived from attitudinal matters such as friendship ideals, benevolence, ignorance and security consciousness and serve to promote general positive attitude to life.

The linguistic analysis in respect of the use of passive syntax in this study shows that in *TFA*, *AMOP* and *AOS* the impersonal passive is identified to reveal deliberate omission of facts on account of its agentlessness. That is, the novels illustrate the use of passive syntax. This passive syntax assumes other syntactic forms. Hence, while some of the passive structures analysed are simple and complex sentences. Others are compound and run-on sentences. Again, while some of them are declaratives and interrogatives, others are periodic structures. Consequently, beyond revealing deliberate omission of facts, the passive syntax as deployed in Achebe's novels analysed in this study serve the discourse stylistic purpose of foregrounding.

6.3.5 AMBIGUITY AND OTHER DEVICES

Stylistically significant ambiguous and insinuating expressions are analysed in this section. Both categories of expression in the three novels are found to serve the discourse stylistic purpose of being tactful in speech, obviously to avoid being impolite to one's fellow interlocutors. Ambiguous expressions refer to those that are subject to two or more interpretations such as the phrase, 'all of you' which intratextually in *TFA* refers to the tortoise or a group of birds to signify credulity or greed. Insinuating expressions are those suggestive of ill omens against the speaker/writer's interlocutor or target audience. An example of such expressions occurs on p.127 of *AOS* as cited in Table 8: It is in place of the poor man to make a visit to the rich who holds the yam and the knife. This statement translates to an attitudinal indictment of the rich. In other words, the speaker means that the rich is a demi-god whom the poor must always appease in order to have access to basic material comfort in life.

6.4 INTERTEXTUAL CHARACTERISTICS

The intertextual features of the novels refer to those features they have in common with Orwellian fictions- George Orwell's novels- with which they share the same typology, all of them being political novels, and therefore, suitable for the theoretical frameworks of the study. These features stem from their mutual discourse fields, mode and tenor.

Their central intertextual discourse field is politics with major focus on despotism or totalitarianism. This field of discourse is unfolded in its various ramifications. Hence, its colonial, military and civilian (parliamentarian) configurations are most realistically portrayed in the novels. In each of the configurations, it is depicted to be absolutely unacceptable, while democracy is implicitly considered as the only acceptable political leadership ideology. Despotism is considered unacceptable because it emasculates individualism. In terms of definition, both of them are ideological opposites. Democracy, on the other hand, is considered to be the exclusively acceptable political ideology, being the only one that permits individualism and guarantees effective governance. The other intertextual discourse fields of the novels are freedom struggle, friendship and love. Achebe and Orwell's common take on freedom struggle is that it must be executed with cautious persistence. In other words, social crusaders must be guided by wisdom principles as they relentlessly embark on sensible socio-political agitations. On friendship and love, they mutually assert that both concepts suffer severe threat in a totalitarian polity, which could be fatal.

In terms of discourse mode, the non-autobiographical fictional narratives belong to the prose literary genre. They are fictional narratives, being pure products of their authors' imagination. As appropriate to the prose genre, their plots are developed, mutually, by means of the suspense and flashback techniques, dramatic presentations, humour and the style of texts within a text. These literary and rhetorical devices are the focus of attention at this juncture,

because more than all others they reflect the discourse stylistic motifs of Achebe's novels and Orwell's fictions.

More often than not, in the works of both authors dramatic presentation takes the form of cut and thrust dialogues: dialogues that reflect a master-servant relationship between interlocutors, and so, consist of brief questions and answers and/or giving and taking of instructions. Both authors frequently deploy the narrative technique, not just because it is a popular one, but also for its objective reportorial advantage. The suspense and flashback techniques are also among the intertextual features noted in this study. The former has a high frequency in Orwell's *1984*, because of the solemn tragic nature of the novel due to the fact that at the time of writing it, Orwell was both mentally and emotionally upset by the political evil in the world. Hence, he had to frequently exploit it to sustain the reader's interest. On the other hand, in Achebe's novels, it is rarely deployed, most likely due to his frequent use of humour technique and euphemistic expressions both of which are absent in *1984* but prevalent in *Anifam*. Achebe's frequent deployment of humour and euphemism is most probably because he considers them to be more effective in sustaining the reader's interest than the suspense technique. Flashback (cutback) technique is commonly deployed in all of Achebe and Orwell's works referenced for this intertextual analysis because of its benefit of hindsight on account of which it has a demystifying discourse stylistic effect. By this effect the reader is enabled to grasp the psychological profile of every character within the context of every incident.

The style of texts within a text is another intertextual feature of the narratives. It refers to the extra-imaginative creation and insertion of some floating texts into a concrete (real) one by an author for the purpose of highlighting a highly valued viewpoint. Technically, it entails the insertion of secondary texts into a primary one. The secondary texts, of course, are credited to imaginary authors who may be anonymous and reflect the real author's literary creativity

achieved by means of high-level intellectuality. This creativity may also take the form of adapting a secondary real text to underpin a topical point of view in the primary text.

Both Achebe and Orwell exploit the style of texts within a text to advance some critical viewpoints. Achebe's novels feature numerous secondary texts like the district commissioner's *The Pacification of the Primitive Tribes of the Lower Niger* in *TFA*, *The Daily Chronicle* in *AMOP* and the *National Gazette* in *AOS*. He appropriates the texts to solidly highlight several critical viewpoints foremost among which is the lamentation of Africa's colonial and neo-colonial experiences. Orwell's own secondary texts in *1984* are *The Book* whose author is the faceless Goldstein and *The Children's History Book* published by the Big Brother regime. Both texts serve to emphasize the propagandist posture of the afore-mentioned regime.

Still on intertextual discourse mode, all the novels in focus in this section belong to the written mode. Moreover, their language of expression (English) is highly formal. It is highly formal, being so structured that it attracts readership from the highly educated, especially those with bias for the English Language. Nevertheless, as formal as it is, it still reflects some measure of orality, specifically evident in the dramatic presentations replete in the novels.

With reference to the tenor of discourse, it is apparent that both Achebe and Orwell, ab initio, picked up their pens for the purpose of satirising which involves criticising and lampooning. The latter serves to intensify the former by means of paradox, hyperbole, allegory and humour. Achebe's satire anchors more on humour and paradox than hyperbole with a zero link to allegory. Orwell's own satire, on the other hand, hinges more on hyperbole, allegory and humour than on paradox. Both of them are horatian satirists. Howbeit, Orwell is also a juvenile satirist by virtue of his *Anifam*. Their different satirical statuses, notwithstanding, they both satirize right-wing (dictatorial) ideologies due to their multiple demerits such as imposition,

intolerance, subjugation and bullying. They also satirize parliamentary system of government as well as two-party political system and concur that revolution is no solution to political quagmire in any country. Their satire also asserts that the way out of political quagmire in any polity is radical psychic transformation and ideological re-engineering under a democratic dispensation. Hence, viewed from the perspective of J.L. Austin's (1962) speech act theory, the perlocutinary effect of their satire is the entrenchment of democracy. This perlocutinary effect is noted in this study as the discourse extended goal.

6.5 ACHEBE'S SYNTACTIC MOTIFS

Achebe's syntactic motifs refer to his syntactic commonalities, i.e., the syntactic variations that commonly characterise his novels. His syntactic motifs are identified and illustrated to facilitate a linguistic analysis of any of his novels for interested scholars. The motifs are analysed with reference to his *TFA*, *AMOP* and *AOS* and are found to be parallelism, appositive syntax, stylistic use of the passive syntax, topicalisation, nominalisation and paradigmatic shift.

Parallelism refers to the use of pattern repetition in a (literary) text to achieve the stylistic purpose of foregrounding. The most popular example of it is the public speech of Obika, Umuofia village orator in *TFA*. Appositive syntax occurs when in a statement, two nouns are in apposition. Two nouns are in apposition if in a sentence one of them comes immediately after the other and both of them has a common referent. Like parallelism, it serves the stylistic purpose of foregrounding. It is most prominent in *TFA*. Stylistic use of the passive syntax refers to using a passive structure strictly for the purpose of maintaining a single theme or grammatical subject in a long and complex sentence whose constituent clauses would, otherwise, have different themes. Beyond serving to maintain a single theme, it prevents such a sentence from being ambiguous. That is, it ensures ideational clarity in a long and complex sentence.

Topicalisation and nominalisation, already succinctly defined in 6.3.3, serve the stylistic purpose of foregrounding like parallelism and appositive syntax. Paradigmatic shift, a backgrounded motif in Achebe's novels, occurs in a text if in that text a part of speech, a verb, for example, is used as another part of speech, a noun for instance. It also serves the stylistic purpose of foregrounding just like topicalisation and nominalisation.

6.6 CONCLUSION

By means of a CDA of the novels, this dissertation has shown that Achebe's *TFA*, *AMOP* and *AOS* contain profound implicit and largely socio-political ideological meanings which Nigeria as a nation can appropriate to make her democracy truly participatory and unbridled in line with the dictates of modern nation-building. It has further established that critical discourse analysis facilitates the derivation of underlying and ideological meanings from (literary) texts. Hence, before proceeding to teach a literary text, the teacher should ensure a proficient and effective critical discourse analysis of the text. This recommendation is necessary for the purpose of helping students to achieve maximum textual comprehension.

6.7 IMPLICATIONS OF THE STUDY

This study has some pedagogical, discourse and socio-political implications. Pedagogically, it has some contributions to make in the teaching of (prose) literature generally, and specifically, in the teaching of Achebe's *TFA*, *AMOP* and *AOS* as well as his other novels.

Generally, in the teaching of literature, it has the following implications:

- a. The subject teacher should thoroughly analyze a literary text, adopting the approach of critical discourse analysis before proceeding to teach it. Adopting the approach of critical discourse analysis is imperative so that the underlying messages and salient ideologies of the text can be unearthed along with its subject matter, the surface-level themes, language and style.

- b. The analysis should be thorough and critical to enable the teacher teach the text from various perspectives, highlighting its notable linguistic resources for the purpose of ensuring that the students achieve linguistic proficiency: linguistic and communicative competence.
- c. In the light of the fore-going, the teacher, exploiting relevant analytical insights from the text in question, should methodically lead the students to recognise the close link between language, literature and style which is that language conveys literature in style. The teacher should also open the student's eyes to the correlation between language use and ideological devolution.

Specifically in the teaching of Achebe's *TFA*, *AMOP*, *AOS* and his other novels:

- a. The teacher should not proceed to teach any of the novels without subjecting it to a critical discourse analysis.
- b. The teacher should teach the novel from various perspectives, identifying its numerous underlying messages as well as the ideological devolutions that are intricately tied to language use in the text.
- c. The teacher should help the students to achieve linguistic proficiency, drawing analytical insights from the text including those that depict the close link between language, literature and style.

The discourse implications of the study include the following:

- a. Topical discourse messages should and must be foregrounded, deploying appropriate linguistic and rhetorical devices. Inversely, minimally essential discourse themes should be backgrounded.
- b. Every interlocutor should and must not say everything. That is, some discourse messages should be implicit while others are explicit.
- c. Every interlocutor should be tactful, making sensitive utterances.

- d. To achieve b and c, an interlocutor should make metaphorical use of words and deploy ambiguous and presuppositional expressions.

Generally, especially with reference to the intertextual analysis in Section 3 of Chapter Five, this study has critical implications for nation-building in Nigeria. The fundamental implication is that democracy as currently practised in Nigeria is most wantonly bridled. It is so bridled that it is virtually synonymous with despotism, such that Nigerian political leaders are dictators in disguise. This implication calls for urgent radical reformation of the present democratic dispensation in the country with cardinal focus on Nigerians' attitude to socio-political leadership. In this connection, Nigerian intellectual leaders in the literary world such as Professors Chinua Achebe, Wole Soyinka, Chukwuemeka Ike and several others should and must not be neglected, specifically in connection with their continual thought-provoking panacea for the hydra-headed political quagmire that bedevils the country now as in both near and distant past. Taking them serious today and always is imperative, because past-time negligence of their wise socio-political counsel has cost the nation its proper place in the international community. For instance, a great majority of the social critics in the country currently consider it a failed nation. The die-hard optimistic ones among them assess the nation to be on the verge of leadership failure. Within the nation's leadership circle, the socially sensitive incumbents adduce the escapist notion that the nation has virtually failed both in terms of leadership and followership. Whichever is the valid assessment of the current political situation in Nigeria, one apparent common denominator for all the assessments is that the advanced middle-age polity is critically ill.

Another reason why attention must be paid to Nigerian literary artists is the discovery in this study that they are not alone regarding the ideational solutions they propose for Nigeria's seemingly intractable socio-political bottlenecks. The radical ideas they keep turning out are

replicated in the works of other creative writers across the globe just as Orwell's fictions reflect Achebe's mind in relation to the proper socio-political ideology that should direct governance in a modern polity as well as the right kind of attitude expected of both the leaders and the led. If intellectuals across the globe produce similar or same ideas for resolving issues relating to governance without having a common forum, it naturally follows that the ideas are impeccable, and so, must not be neglected. The exhortation to pay attention to Nigerian literary artists is a clarion call and is in tandem with Balogun's (2002: 504) assertion reproduced below:

No society can survive without art. The artist is the conscience of the society. He ensures the transmission of socio-cultural values and ascertains that the society does not degenerate or disintegrate.

How can attention be paid to Nigerian creative writers whose works objectify the broad subject matter of politics? Attention can be paid to them by incorporating their overall political reformation theories targeted at nipping political conflict in the bud. These theories stem from the writers' passionate search for national political solutions. For Achebe as for Orwell, the political crisis in Nigeria and other polities is fundamentally not amenable to political revolutions, but to radical psychic reformation and ideological re-engineering. The reformation and re-engineering, if well managed, are expected to instantiate general positive attitudes and an unbridled democratic platform quite unlike the quasi-democracy that presently obtains in the country (cf. Adeniji & Oshun, 2010). An unbridled democratic platform is devoid of every trace of dictatorship, political intrigues and maneuvers. Such a platform has zero tolerance for retrogressive god-fatherism, election rigging, political thuggery, nepotism, embezzlement and other unwholesome practices like marginalization and glorification of mediocrity for the sake of lubricating political affiliation. Achebe's zero tolerance for despotism and negative political behaviour can not influence politics in Nigeria except if our political leaders imbibe and effect it,

but they can not do so without rubbing minds with Achebe by reading his works, especially his novels and essays such as *The Novelist as a Teacher* and *The Trouble with Nigeria*.

The last paragraph before this throws up the next implication of this study and that is in connection with reading culture and literacy level. Generally in Nigeria today, literacy level is less than 50%, going by recent indices emanating from the press. Literacy level is poor in the country now, because the reading culture of Nigerians at present is at the lowest ebb as strongly suggested by the overall deplorable poor academic attitude of Nigerian students at both secondary and tertiary levels. Nigerian students' academic attitude is now so poor that less than 2% of NECO candidates obtained five credits including English and Mathematics in 2009 May/June SSCE according to the recent summary of the examination results officially released by the council in both print and electronic media. Among our political leaders, the story is the same if not worse. How many political office holders in Nigeria read newspaper and magazine articles? How many of them know about political novels such as Achebe's *AOS*, talk less of reading them? These questions seriously beg for answers—answers which would come only if and when our ministries of education and other relevant executive government bodies put critical measures in place to drastically step up reading culture across the board in the country, especially among the leaders. Once this is done, literacy level will naturally rise in the country and the nation can then look forward to having leaders who are conversant with both literary and conventional political theories and who can apply these theories to instantiate effective governance that will guarantee the common good, shunning national disgrace in all its ramifications.

Learning from History is yet another implication of this critical discourse analysis for nation building in Nigeria. Currently in Nigeria there is no evidence that political leaders learn from History. For instance, several successive senate presidents and speakers of the lower

chamber of the national assembly in the first decade of the nation's democratic experiments committed the same nature of offence for which their predecessors were impeached. Some of them even outsmart the ex-incumbents. Again, the poor standing of the country's national team at senior world cup level shows that our leaders do not learn from History. This is true, given the vociferations of sports analysts both on air and in print which adduce gross administrative lapses to be responsible for the poor standing. For example, a great majority of the analysts see no justification for always entrusting the fate of the team to one foreign coach after another for every world cup event, especially the latest of them whose record of work reflects no sterling competence. See Meribe (2010:12). It is, therefore, imperative that political office holders in Nigeria begin immediately to learn from History and avert all avoidable socio-political problems by doing so.

The recommendations in the foregoing paragraphs are long overdue. Hence, the earlier they are implemented, the better so that Nigeria can rank among advanced democracies like Orwell's England which most effectively appropriated his critique of her political deficiencies to perfect her political leadership. The excuse of 'learning process' usually adduced by Nigerian politicians is no longer tenable. At fifty-one, they ought to have learnt enough given the benefit of hindsight provided by the past political miscalculations of developed democracies in Europe and America. Hence, Nigeria as a nation by virtue of this study, is expected to appropriate the recommendations in this section to make her democracy truly participatory or people-oriented and not leader-centered as obtains presently.

REFERENCES

PRIMARY TEXTS

- Achebe, C. 1958. *Things Fall Apart*. Ibadan, Nigeria. Heinemann Educational Books Ltd.
- Achebe, C. 1966. *A Man of the People*. Ibadan, Nigeria: Heinemann Educational Books Ltd.
- Achebe, C. 1987. *Anthills of the savannah*. Ibadan: Daybis Ltd.

SECONDARY TEXTS

- Achebe, C. 1973. The Novelist as a Teacher, in Killam, G.D. (ed.): *African Writers and African Writing* Evanston: Northwestern UP. PP. 1-4.
- Africasource 2007 *Achebe: Father of African Literature* Retrieved October 20, 2007
<http://www.africasource.com/content/view/420/68/>
- Adeniji, G. & Oshun, O. 2010. Nigeria's Democracy is an Aberration: an interview in *The Punch* of Tuesday, June 29, 2010. P.5
- Adeyemi, D. 2005. "Towards an understanding of systemic Functional Theory (SFT) for Teachers of English in Nigerian secondary schools" in *Journal of the Nigerian English Studies Association* vol. 11 no. 1. pp. 65-77.
- Akande, A. T. 2003. "Lexical Semantics: an Introduction" in *Readings in Language and Literature* pp. 75-86.
- Alexiadou, A. 2000. *Functional Structure in Nominals*.
- Alo, M. A. 1995. *Applied English Linguistics: An Introduction*. Port Harcourt: Aeddy Link.
- Alo, M. A. 1998. *Style in Language and Communication*. Port Harcourt: Aeddy Link.
- Alo, M. A. and Ogunsiyi, A. 2004. *English Language Communication Skills for Academic Purposes*. University of Ibadan: General Studies Unit.
- Alvermann, D. Commeyras, M. Young, J.P. Randal, S. & Hinson, D. 1997. Interrupted Gendered Discursive Practices in Classroom Talk about Texts, in *Journal of Literary Research*. 29(1), 76-104.
- Anon. 1997. *Textual Analysis*, Downloaded April 11, 2008 wac@niu.edu, p.1
- Anon. 2008. *What is Systemic functional Linguistics?* Downloaded April 11, 2008
@<http://www.isfla.org/systemics/Definition/definition.html>.
- Anon. 2009. *Topicalization and Passivization*, Downloaded, March 11, 2009:
<http://www.uatuahine.hawaii.edu/papa/haw652/FOCUSING.pdf>

- Appadorai, A. 1975. *The Substance of Politics*. Madras, Delhi, Bombay, Calcutta: Oxford University Press.
- Arema, B. 1990. *Lexis as a Level of Linguistic Structures: An Introduction*, in *Art Link*, vol.1 No. 3. Ibadan: Caltop Publishers.
- Ayo, K. 2005. Rethinking African fiction in the Era of Globalization. A Contest of Text and Co-text in *Journal of the Nigeria English Studies Association*, vol.11.No.1, Ibadan: Agbo Areo Publishers.pp.87-100.
- Bakhtin, M.M. 1981. Discourse in the Novel, in M. Holquist (ed.): *The Dialogic Imagination*.
- Bakhtin, M.M. 1986. The Problem with Speech Genres, in C. Emerson and M. M. Holquist (eds.), *Speech Genres and Other Late Essays*: M. M. Bakhtin (trans. V. McGee). Austin: University of Texas Press, pp. 60-102.
- Balogun, P.O. 2002. The Sociology of African Literature, in Babatunde, S.T. & Adeyanju, D.S.(eds.): *Language, Meaning and Society*. Ilorin, Nigeria: Haytee Press & Publishing Co. (Nig.) Ltd.
- Balogun, P. O. 2003. The Revolutionary African Novel and Socialist Realism, in Oyeleye L. & Olateju, M. (eds): *Readings in Language and Literature*. Nigeria: OAU Press Ltd pp. 177-190.
- Bazerman, C. 2004. Intertextuality: How Texts Rely on Other Texts, in C. Bazerman & P. Prior (ed.): *What Writing Does and How It Does It: An Introduction to Analyzing Texts and Textual Practices*. Mahwah, NJ: Lawrence Erlbaum Associates Publishers.
- Brown, G. & Yule, G. 1983. *Discourse Analysis*. Cambridge: Cambridge University Press.
- Butler, C. S. 1985. *Systemic Linguistic Theories and Applications*, London: Batsford Academic and Educational Publishers.
- Chapelle, A. C. 1998. *Some Notes on Systemic Functional Linguistics*. Downloaded April 11, 2008 @ www.public.iastate.edu/~carolc/LING511/sfl.html
- Chomsky, N. 1970. *Remarks on Nominalization in Readings in English Transformational Grammar*, ed. By Roderick Jacobs and peter Rosenbaun, 184-221. Waltham, Mass: Ginn and Co.

- Comrie, Bernard & Sandra Thompson 1985. Nominalization, Language Typology and Syntactic Description, in Timothy Shapen (ed.): *Grammatical Categories and the Lexicon*. Vol. III, pp.349-398.
- Crystal D. & Davy, D. 1969. *Investigating English style*. London: Longman.
- Crystal, D. 1997. *The Cambridge Encyclopedia of Language*. Cambridge Cambridge University Press.
- Coulthard, M. 1977. *An Introduction to Discourse Analysis*. London: Longman Group Ltd.
- Delinger, B. 1995. "Critical Discourse Analysis". Retrieved April 11, 2008. <http://users.utu.fi/bredelli/cda>.
- Eagleton, T. 1991. *Ideology: An Introduction*, London New York: Verso
- Eco, U. 1979. *A Theory of Semiotics*: Bloomington.
- Ezeigbo, T. A. 1998. *A Companion to the Novel*. Lagos, Nigeria: Vista Books.
- Fairclough, N. 1989. *Language and Power*. Essex, U.K. New York: Longman.
- Fairclough, N. 1992. Discourse and Text: Linguistic and Intertextual Analysis within Discourse Analysis, in *Discourse and Society*. 3(2): 197-217.
- Fairclough, N. 1992a. *Discourse and Social Change*. Cambridge: Polity Press.
- Fairclough, N. 1992b. *Critical Language Awareness*. London: Longman.
- Fairclough, N. 1993. Critical Discourse Analysis and the Marketization of Public Discourse: The Universities, in *Discourse and Society* 4. PP.133-168.
- Fairclough, N. 1995. *Critical Discourse Analysis*. London: Longman.
- Fairclough, N. 1995. *Media Discourse*. London: Edward, Arnold.
- Fairclough, N. & Wodak, R. 1997. Critical Discourse Analysis, in T.A. Van Dijk (ed.): *Discourse as Social Interaction*. London: Sage Publications.
- Fairclough, N. 2000. *Language and Power* (2nd Edition) Essex, U.K. New York: Longman
- Fairclough, N. 2002. *The Dialectics of Discourse*. Retrieved December 10, 2008. <http://www.geogr.ku.dk/course/phd/glob-loc/papers/phdfairclaugh2.pdf>.
- Fairclough, N. 2003. *Analyzing Discourse*. Abingdon, Oxon: Routledge.
- Farjami, H. 1996. *Thematic Organization in Expository and Descriptive Texts: A Systematic Functional Study of Children and Adults' Encyclopedic Entries*: An M. A. Thesis, Department of English as a Foreign Language Esfahan University, Esfahan.
- Fawcett, R. P. 1984. 'Systemic Networks, Code and Knowledge of the Universe' in Robin P. Fawcett, et al (eds.). *The Semantics of Culture and Language* vol. 2, Frances Pinter Publishers.

- Firth, J. R. 1957. *Papers in Linguistics, 1934-51*. London: Oxford.
- Foucault, M. 1991. Politics and the Study of Discourse, in G. Burchell, C. Gordon and P. Miller (eds.), *The Foucault Effect: Studies in Governmentality*. London: Harvester Wheatsheaf, pp. 53-72.
- Foucault, M. 2000. *The Essential Works of Foucault (Vol.3, Power)*. New York: The New Press.
- Fowler, R. 1992. *Language in the News*. London: Routledge.
- Fowler, R. 1979. *Language and Control*.
- Gee, J.P. 1990. *Social Linguistics and Literacies: Ideologies in Discourse*. London: Falmer.
- Grice, H.P. 1975. Logic and Conversation, in Cole, P. & Morgan, J.L. (eds.): *Syntax and Semantics Vol.3: Speech Acts*. New York: Academic Press. PP.41-58.
- Habermas, J. 1973. *Theory and Practice*. Boston: Beacon.
- Halliday, M.A.K. 1973. *Explorations in the Functions of Language*. London: Edward Arnold.
- Halliday, M.A.K. 1978. *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold.
- Halliday, M. A. K. 1985. *An Introduction to Functional Grammar*. London New York Melbourne Auckland: Edward Arnold.
- Halliday, M. A. K. & Hassan, R. 1989. *Language, Context and Text*. Oxford: Oxford University Press.
- Halliday, M. A. K. & Martin, J. R. 1993. *Writing Science: Literacy and Discourse power*. London: Palmer.
- Halliday, M. A. K. 1994a. *An Introduction to Functional Grammar* (2nd ed.) London: Arnold.
- Halliday, M. A. K. 1998a. Linguistics as Metaphor. In A-M-S-V. ergen, K. Davidse & D. Noel (Eds.), *Reconnecting Language: Morphology and Syntax in Functional Perspective*. Amsterdam: Benjamins.
- Harris, R. A. 2008. *A Hand book of Rhetorical Devices*. Potsdam, Germany: NELS.
- Haynes, J. 1989. *Introductory stylistics*. London: Unwin Hyman Ltd.
- Hu, J. & Pan, H. 2009. Deriving the Subject-Object Assymetry in Topicalization. Downloaded March 19, 2009@<http://cthpan.Cityu.edu.hk/haihuapan/paper/deriving...subject.doc>.
- Huckin T. N. 1997. Critical Discourse Analysis, in Miller T. (ed.): *Functional Approaches to Written Text*. Retrieved December 10, 2008. <http://exchanges.State.gov/education/Engteaching/pubs/BR/functionalsec3-6htm>.

- Irele, A. 1965. Negritude or Black Cultural Nationalism, in *The Journal of Modern African Studies* 3(4). PP. 499-526.
- Kaplan, R. 1990. Concluding Essay: On Applied Linguistic and Discourse Analysis in Robert Kaplan's, ed., *Annual Review of Applied Linguistics II*.
- Kincheloe, J. and McLaren, P. 1994. Rethinking Critical Theory and Qualitative Research in N. Denzin and Y. Lincoln (eds.) *Handbook of Qualitative Research*. Thousand Oaks, CA: Sage, pp 138-157.
- Kress, G. 1990. Critical Discourse Analysis, in Robert Kaplan (ed.): *Annual Review of Applied Linguistics*. Vol.II, 1990.
- Kress, G. and Threadgold, T. 1988. Towards Social Theory of Genre in *Southern Review*, 21: 215-243
- Labov, W. & Fanshel, D. 1977. *Therapeutic Discourse: Psychotherapy as Conversation*.
- Lackoff 1972 as cited in Coulthard, M. 1977. *An Introduction to Discourse Analysis*. London: Longman.
- Lamidi, M.T. 2000. *Aspects of Chomskyan Grammar*. Ibadan: Emman Publications.
- Lanzmann, C. 1885. *Shoa*. <http://www.imbd.com/title/tt0090015/>
- Larson, C.R. 1978. *The Emergence of African Fiction*. London: Macmillian Press Ltd.
- Leech, G. N. 1983. *Principles of Pragmatics*. USA: Longman Inc. New York.
- Locke, T. 2004. *Critical Discourse Analysis*. Great Britain: Cromwell Press, Trowbridge, Wiltshire.
- Luke, A. 1997. Theory and Practice in Critical Science Discourse, in L. Saha (ed.): *International Encyclopedia of the Sociology of Education*, an on-line publication.
- Mackenzie, J.L. 1986. Aspects of Nominalization in English and Dutch, in *Working Papers in Functional Grammar 15*: University of Amsterdam.
- Malinowski, B. 1923. *The Problem of Meaning in Primitive Languages*, Supplement to Ogden & Richards 1923 (tenth edition 1949).
- Massi, M. P. 2001. *Implementing Discourse Analysis for Intermediate and Advanced Language Learners* Vol. 5. Downloaded March11, 2009.
- McGregor, S.L.T. 2003. *Critical Discourse Analysis—A Primer*. Downloaded, December10, 2008. Mhtml:file://f:\Critical%20Discourse%20Analysis%20Primer.mht

- Mbisike, R. C. 2002. Semantic and Pragmatic Presupposition in Proverbs: A case study of Chinua Achebe's Arrow of God in Babatunde, S. T. & Adeyanju, D. S. (eds.) *Language, Meaning & Society*. Ilorin, Nigeria: Haytee Press. Pp. 221-233.
- Meribe, N. 2010. Why Should Lagerback' Failure Be Rewarded? A Critical Opinion on Sports Administration in Nigeria, in *The Punch* of Tuesday, June 29, 2010. P.12
- Napoleon, H. 1983. *Think and Grow Rich*. USA: Urwin.
- Niyi, A. 2003. The Role of Stylistics in Literary studies, in Oyeleye L. & Olateju, M. (eds): *Readings in Language and Literature*. Nigeria: OAU Press Ltd pp. 177-190.
- Chomsky, N. 1965. *Aspects of the Theory of Syntax*. USA: The Massachusetts Institute of Technology (MIT).
- Obiechina, E.N. 1969. Cultural Nationalism in Modern African Creative Literature, in *African Literature Today I*. PP. 24-35.
- Obioha, U. T. 2008. *A Study of Prepositions and Yes-No Questions Type in English at the University of Lagos*: M. A. Project, School of Postgraduate Studies, University of Lagos, Akoka.
- Odebunmi, A. and Ogunleye, K. 2003. The Context of Humour in Chinua Achebe's *Anthills of the Savannah*" in Oyeleye and Olateju, M. (eds): *Readings in Language & Literature*. Nigeria: Obafemi Awolowo University Press Ltd. 243-251.
- Ogbonnaya, A.C. 1984. *Chinua Achebe and the Igbo World View*: Doctoral Thesis, University of Wisconsin, Madison.
- Ohaeto, E. 1997. *Chinua Achebe : The Author of Things Fall Apart*. Oxford: James Currey Ltd.
- Ojinmah, U. 1991. *Chinua Achebe: New Perspectives*. Ibadan, Owerri, Kaduna: Spectrum Books Ltd
- Okechukwu, C. C. 2001. *Achebe the Orator: the Art of Persuation in Chinua Achebe's Novels-* a Greenwood Book Review. Retrieved October 20, 2007
<http://dio.contentdirections.com/mr/greenwood>. Jsp doi = 10.13/...pp.1-2.
- Olufunwa, H. 2004. Returnees and Been-tos: Language and Spatial Configurations of Social Status in the Novels of Chinua Achebe, in Awonusi, S. & Babalola, E. A. (eds): *The Domestication of English in Nigeria*. Lagos: University of Lagos Press. Pp. 523-540.
- Onyemelukwe, N. H. and Alo, M. A. 2011. Aptness and Ambiguity in the Language of Law, a paper presented at University of Lagos 7th Annual Research Conference and Fair, October 2011. Book of Abstract, p. 7.

- Orwell, G. 1977. *Animal Farm*. London: Longman Group Ltd.
- Orwell, G. 1949. *Nineteen Eighty Four*. Great Britain: Chuacer Press Ltd.
- Osisanwo, W. 2003. *Introduction to Discourse Analysis and Pragmatics*, Lagos: Femolous-Fetop Publishers.
- Povey, J. 1972. The Novels of Chinua Achebe, in Bruce King (ed.): *An Introduction to Nigerian Literature*. New York: Africana. PP. 97-112.
- Price, L. 2002. *Industry and Sustainability*, an on-line publication.
- Quirk R. & Greenbaum, S. 1973. *A University Grammar of English*. England: Pearson Education Limited.
- Quiroga-Clare, C. 2010. *Language Ambiguity: A Curse and a Blessing*. Online: E-mail: cecilia89@comcast.net
- Rao, J.V. et al. 2007. "Culture through Language in the Novels of Chinua Achebe" in *African Postcolonial Literature in English* Retrieved October 20, 2007 from the Postcolonial Web, <http://www.thecore.nus.edu.sa/post/achebe/jraw1.htm>, pp.1-7.
- Rao, J.V. et al. 2007. "Proverb and Culture in the Novels of Chinua Achebe" in *African Post Colonial Literature in English*. Retrieved October 20, 2007 from the Postcolonial Web, <http://www.scholars.nus.edu.sg/post/achebe/jvrao.html> pp.1-2.
- Rodney, W. 1972. *How Europe Underdeveloped Africa*. Abuja, Nigeria: Panaf Publishing Inc.
- Simpson, P. 1993. *Language, Ideology and Point of View*. London: Routledge.
- Sheyholislami, J. 2001. *Critical Discourse Analysis*, an on-line publication.
- Thibault, P. 1991. *Social Semiotics as Praxis*. Mineapolis: University of Minnessota Press
- Thibault, P. 2001. *Critical Semiotics as Praxis: Text, Social Meaning Making and Nabakov's Ada*: Mineapolis.
- Thompson, M. 2002. ICT, Power and Development Discourse: A Critical Analysis: Retrieved December 10, 2008. <http://www.jims.com>. ac.ul/research/seminar/slides/2003/030529 – Thompson - ab.pdf.
- Threadgold, T. 1997. *Feminist Poetics: Poesis, Performance, Histories*. London, New York.
- Threadgold, T. 2000. Poststructuralism and Discourse Analysis in Lee, A./Poynton, C., (eds.); *Culture and Text*: 40-58.
- Tomori, S. H. O. 1977. *The Morphology and Syntax of Present Day English: An Introduction*. Ibadan: Heineman.

- Tsaaio, J. T. 2008. "Art, Politics and Achebe's Interventionist Paradigm" in *ANA Review: A Journal of Association of Nigerian Authors* April 2008. pp. 15-17.
- Van Dijk, T. A. 1988. *News as Discourse*. Hillside, N. J.: Erlbaum.
- Van Dijk, T. A. 1991. Racism and the Press in Robert Miles (ed.): *Critical Studies in Racism And Migration*. New York: Routledge.
- Van Dijk, T. A. 1999. *Categories for the Critical Analysis of Parliamentary Debates about Immigration*. Working Papers. <http://www.let.uva.nl/~ten>.
- Van Dijk, T. A. 1999. Critical Discourse Analysis and Conversation Analysis, in *Discourse and Society*. 10(4), pp.450-459.
- Van Dijk, T. A. 2000. *Critical Discourse Analysis*, an on-line publication.
- Van Dijk, T. A. 2005. *Discourse Analysis as Ideology Analysis*. Downloaded March 19, 2009. [http://www.discourses.org/oldArticles/Discourse Analysis...pdf](http://www.discourses.org/oldArticles/Discourse%20Analysis...pdf).
- Wattie, N. 1979. The Community as Protagonist in the Novels of Chinua Achebe, in Daniel, M. (ed.): *Common Wealth Literature*. Malta: University Press. PP.69-74.
- Wetherel, M. 2001. Debates in Discourse Research, in Wetherel Margaret et al. (eds.): *Discourse Theory and Practice: A Reader*. PP.380-399.
- Wetherel, M; Taylor, S. and Yates, S.J. 2001. *Discourse as Data: A Guide for Analysis*. London.
- Wodak, R. & Ludwig, C. 1999. *Challenges in a Changing World: Issues in Critical Discourse Analysis*. Vienna: Passagenverlag.
- Wodak, R. 2001. *What CDA is About – a Summary of Its History, Important Concepts and Its Developments* in Wodak, R. & Meyer, M. (eds.):1-13.
- Wodak, R. & Meyer, M. 2001. *Methods of Critical Discourse Analysis*. London: Sage.
- Yankson, K. E. 1987. *An Introduction to Literary Stylistics*, Obosi, Anambra: Nigeria Pacific Publishers.
- Zeitoun, E. and Sinica, A. 2007. Nominalization in Mantaoran Language (Rukai), in *Language and Linguistics*. Downloaded March, 20, 2009. <http://www.Ling.sinica.edu.tw/eip/FILES/2007.3.9.58890932.2094763.pdf>.