

A Stylistic Appraisal of David Rubadiri's *Stanley meets Mutesa*

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Abstract

Rubadiri's *Stanley Meets Mutesa* narrates the ordeal of colonialism in Africa. The poem deploys time and place images to encapsulate the personae's account of colonial expedition in Africa. Through Stylistic analysis, the paper studies the form of language patterns and word choices that ultimately enhance the understanding of the socio-cultural setting of the poem. The paper shows that not only the preys are in bondage, the predators in the colonial jungle are equally and tacitly in bondage too, as asserted in Yoruba adage that "endurance is what the one who is being chased by a masquerade requires, after all, the one from heaven also gets tired as the living does". Finally, it brings to the fore the workability of linguistic and literary resources to produce a socially interactive discourse in a simplified form contrary to poem-phobic stance of many readers of poetic genre.

Keywords: ordeal, colonial, time and place images, word choices, socio-political milieu

Introduction

Most of the available literature on colonial experience give an account of various forms of torture the blacks are subjected and premise the social and economic predicaments on the African continent on the past disruption and destruction of the then conducive atmosphere that could have nurtured African-type of development at its own pace. Example of such lamentation is conveyed in Walter Rodney's *How Europe Underdeveloped Africa*. Achebe too is uncompromising in his narration of colonial adventure in Africa. Hence, Achebe's writings capture how the social forces of colonial expeditions disintegrate Africa. It is observable that most African writers do not dwell on an account of what the predators suffered as much as their preys. This is perhaps what makes the study of Rubadiri

Stanley meets Mutesa's poem unique – the novelty of creating a new dimension in the assessment of colonial experience from both sides of the coin.

This poem narrates the ordeal of the European colonialists in their arduous task of penetrating the black continent. The poem features a rare deployment of images of time and place to explicate the people's experience, sentiments and perception of colonialism. The researchers employ linguistic and literary Stylistics to analyze the poem with a focus on its formal features and show how the identified devices have enhanced the understanding of the theme of the poem.

Stylistics – A Theoretical framework

If language is the primary focus of analysis in a literary work, stylistics, as a linguistic tool, provides an appropriate apparatus for the interpretation of poems, short stories, novels and other works of literature. Fowler underscores this assertion in his observation:

A writer's technique is, immediately and ultimately a craft in language as Lodge says' the novelists' medium is language: whatever he does, he does in and through language. The structure of the novel and whatever it communicates are under the direct control of the novelists' manipulation of language...(3)

Through language, the reader deciphers the message and unravels the aesthetic import of a literary text. The primary goal of literary stylistics is to unravel the problem which diction poses in the interpretation of literature. Though many texts often appear impenetrable and task the reader's linguistic competence, stylistics affords the readers an opportunity to access language resources and context structure that are valuable in literary criticism. Stylistics is a method of gaining insights into the structure of texts through the language of communication.

Toolan (ix) posits that the major significance of stylistics in literature becomes apparent in an attempt to understand the technique or the craft of writing. A branch of Stylistics called literary stylistics is formalistic and exponential and it operates within the realm of craft and technique of criticism that allows the work of literature to reveal itself. Literary stylistics is useful where the significance of apprehending the text as a whole is needed. One of the crucial features of stylistics is to put discussion of textual effects and techniques on a linguistic footing as available to language users.

Understanding literature requires linguistic aspects of word-choice, clause-patterns, rhythms and intonations, contextual implication, cohesive links, choice of voice, transitivity, etc. A literary critic can locate the linguistic bases of some

aspects of weak writing, bad poetry, the confusing and the banal (3). Literary stylistics affords a critic the opportunity to locate the linguistic particularities of a text, and understand the anatomy and functions of the language. This perspective is an intrinsic component of criticism that deals with the internal elements, which include the grammatical, lexical, structural and cultural levels of literary stylistics. Approaching literary criticism from the stylistic point of view is to concentrate on the literary texts in a way that their meanings are clarified through the precision and vitality of the language the authors have adopted. Stylistics would reveal the language used in its most effective, subtle and suggestive form (Adegoke 276). In a way, Toolan (3) further expatiates that Stylistics should, as a matter of goal, explores reader's interaction with the language of, mainly literary texts, to explain how they are influenced or affected by context. In this sense, Stylistics should not only identify but also technically study the marked linguistic features of a literary text- phonological, lexical, and syntactical- as they directly affect the skilful use of language as well as their impacts on the meaning of the text.

Analysis

Data Description

The data is a poem of sixty one (61) lines, a narration of the trauma, experience, and threat of survival endured by the colonialists in their attempt to penetrate the kingdom. The poet euphemistically recounts the introduction of western civilization that eventually disintegrates the African value system. The tone reveals the melancholic mood of the inhabitants as they initially see the white as another threats (lines 37-53), but later (lines 54-61), they (the villagers) are full of joy to welcome the so-called hope of a new form of civilization. The Poetic devices featured here are deliberately employed to achieve stylistic effects. Below is the excerpt of the poem to be used for this analysis.

Data Sheet

1 Such a time of it they had,
2 The heat of the day,
3 The chill of the night
4 And the mosquitoes that followed
5 Such was the time and
6 they bound for a kingdom
7 the thin weary line of carriers

8 with tattered dirty rags to cover
their backs;
9 Their tattered bulky chests
10 That kept on falling off their
shaven heads.
11 Their tempers high and hot
12 The sun fierce and scorching
13 with it rose their spirits
14 with it fall their hopes

15 as each day sweated their bodies
 dry and
 16 Flies clung in clumps on their
 sweated- scented backs
 17 Such was the march
 18 And the hot season just breaking
 18 Each day a weary pony dropped
 19 Left for the vulture on the plains;
 20 Each afternoon a human skeleton
 collapsed
 21 left for the Massai on the plains;
 22 But the march trudged on
 23 its khaki leader in front
 24 He the spirit that inspired
 25 He the light of hope.
 26 Then came the afternoon of a
 hungry march
 27 A hot and hungry march it was;
 28 The Nile and the Nyanza
 29 Lay like twins
 30 Azure across the green
 countryside
 31 The march leapt on chuting
 32 like young gazelles to a water hole
 33 Hearts beat faster
 34 Loads felt lighter
 35 As the cool water lapped their
 sore soft feet.
 36 No more the dread of hungry
 hyena
 37 But more tales of valour when
 38 At Mutesa's court fires are lit
 39 No more the burning heat -of the
 day
 40 But song, laughter and dance.
 41 The village looks on behind
 banana groves,

42 children peer behind reed fences
 43 Such was the welcome.
 44 No singing women to chant a
 welcome
 45 Or drums to greet the white
 ambassador
 46 Only a few silent nods from aged
 47 And one rumbling drum roll
 48 to summon Mutesa's court to
 parley
 49 for the country was not sure,
 50 the gate or reeds is flung open,
 51 There is silence
 52 But only a moment's silence
 53 a silence of assessment
 54 The tall black king steps forward
 55 he towers over the thin bearded
 white man
 56 Then grabbing his lean white
 hand
 57 manages to whisper
 58 "Mtu mweupe karibu"
 59 White man you are welcome
 60 The gate of polished reed closes
 behind
 61 And the west is let in.

The poem reveals word choices carefully made to capture the ordeal of the white people. Marked lexico-syntactical pattern is skillfully demonstrated through word balance, inverted word order, omission of words and repetitions. This paper proceeds to the stylistic analysis of the sampled poem level by level.

Linguistic Devices

Phonological level

The phonological devices that occur in this poem are alliteration, assonance, consonance, onomatopoeia and end rhyme.

Alliteration: This feature aims at impacting melodic effect to utterances. It is the repetition of a particular consonant sound in close succession. Examples can be found in the following lines, 11(/h/), 27(/h/), 35 (/s/), among others. It is used to achieve a kind of rhythm as one of the properties of poem.

- 9 The battered bully chest
- 11 Their tempers high and hot
- 16 Flies clung in chumps...sweated scented backs
- 27 A hot and hungry...
- 41 ...behind banana grooves
- 36 ...Hungry hyena

Assonance: It is the repetition of a vowel sound within a line to enhance rhythm in the poem. Examples of these are in lines 16 and 61: flies flung in clumps on their seated scented packs.... this is an instance of a repetition of /u/ sound. In line 61: and the west is let in...a repetition of /e/ sound occurs in the poem.

Consonance: This refers to the repetition of a consonant sound in a line of a poem. Examples of this can be seen in lines 11 and 16 of the poem. Example: flies clung in clumps on their sweated-scented backs... In this line, a repetition of a consonant cluster as well as inflection occurs. That is, /kl/ and /-id/ are repeated in the line to achieve rhyme.

End Rhyme: It is responsible for the rhyming pattern of the poem. Examples of this can be seen in lines 13-14, 33-34 and 51-52.

Lines 13-14: With it rose their spirits... With it fall their hopes

Lines 33-34: Hearts beat faster... Load felt lighter

Lines 51-52: There is silence. But only a moment silence

Graphological tool-kits

Spencer and Gregory (1964) define graphology as the patterned systems of the graphic substance of language. This includes the study of various kinds of handwriting and typography (Crystal and Davy, 1969:18) and this also encompasses the use of punctuation, paragraphing as well as spacing (Leech, 1983:39).

Instances of graphology in the poem are in lines 1, 2, 40, 41, 50 (comma), 8, 19, 21, 27(semi colon), 10, 25, 35, 43 (full stop), 39 (dash), 16 (hyphen) 52 (apostrophe), 58(quotation mark). Going by the frequency of occurrence of each of the punctuation marks, it can be deduced that there is no equal distribution in their occurrence. This signals the fact that the image portrayed by the author about the incidence narrated is very worrisome, brutal and complex, thereby, affecting the point of view of the poet. It is also worthy of note to consider the numbers of occurrence of comma, semi colon and full stop; the margin line is not wide. As semi colon and comma are used to mark off two related clauses in the same sentence without the use of conjunction and to separate words in a list, so the poet employs this style to unravel one after the other the height of horror experienced and a full stop is used to show that for every trial, there will come a point when everything will come to an end, so is the situation in this poem with the coming of the white-man.

Quotation mark: It indicates a direct statement or marks emphasis of an expression used in a special way.

"Mtu mweupe karibu" this expression is put in quotation mark in order to distinguish it from other expressions. This is because it is not an English expression but a Swahili language. The spatial setting of poem is in a Swahili-speaking environment.

Parenthesis: This entails insertion of some verbal unit (extra information, an afterthought or a comment) in a position that interrupts the normal flow of the sentence. For example, lines 51-53 and 26-29.

There is silence
But only a moment's silence
a silence of assessment

The normal flow of the sentence will be "There is a silence of assessment" but the line between helps to give extra information about the "silence" thereby altering the flow of the sentence. In this context, the embedded phrase defines the nature of the silence to be a brief one.

26. Then came the afternoon of a hungry march

27. A hot and hungry march it was

28. The Nile and the Nyanza

29. Lay like twins (26-29)

Line 27 causes a disruption in the flow of the sentence although it helps to lay emphasis on the previous line.

Ellipsis: This entails the deliberate omission of a word or words, which are readily implied by the content. For example, lines 15-16 and 11-12

...as each day sweated their bodies dry and
Flies clung in clumps on their sweated-scented
backs"

There is an ellipsis of "as each day" in the beginning of line 16 but this does not affect its meaning because it is implied in the content.

Their tempers high and hot
The sun fierce and scorching

These lines deliberately exclude the verbs that are supposed to follow the noun phrase; "are" and "is" respectively.

The parallel structures in lines 11 & 12 and lines 24 & 25 have their copular verbs elliptic thereby have a forceful marriage of the subject and the complements. This is done in order to see the closeness in the subject and what the subject is or does. The structures are presented below:

11. The temper (θP) high & hot (SC)

12. The sun (θP) fierce and scorching (SC)

24. He (θP) the spirit that inspired (SC)

25. He (θP) the light of hope (SC)

The copular verbs are ellipted to reinforce the effect of the "temper" and "sun" in lines 11 & 12 respectively. In lines 24 and 25 however, the complements describe just the subject "he"-the (Khaki leader) in whom the scout find inspiration and hope.

24. He (θP) the spirit that inspired (SC) He WAS the spirit that inspired

25. He (θP) the light of hope (SC) He WAS the light of hope

Other forms of ellipsis that are not in parallel structure but used to derive the same effect are found in lines 18 and 46 as seen below

18. And hot season just (θP) breaking

46. (θSP) Only a few silent nods from the aged ones

18. And hot season just WAS breaking

46. THERE WERE Only a few silent nods from the aged ones

At times, a parallel structure combines several features as seen before. It is important to note here that the poet weaves rhyming patterns to some parallel structure which appear in alternation. Singling the lines out, one can see the connection in the alternating rhyming pattern as in lines 18 & 20, and 19 & 21.

- | | |
|---|---|
| 18. Each day a weary pony dropped | a |
| 19. Left for the vulture on the plains | b |
| 20. Each afternoon a human skeleton collapsed | a |
| 21. Left for the Massai on the plains | b |

A critical look at the rhyming pattern will reveal that lines 18 and 21 do not only have same rhyme pattern, both have the same syntactic structure (ASP) and convey almost the same information. An examination of lines 19 & 21 would expose that they have same rhyme pattern and syntactic structure and are both used to complete the information in lines 18 and 20 respectively.

Anastrophe:

The poet introduces the poem using an unusual and inverted word order (anastrophe). This is used to draw the curiosity and attention of the reader to the poem.

1. (*Such a time of it they had*)

The proper word order is: *They had such a time of it* (SPCA)

***Such a time of it they had* (CASP)**

This is similar to expressions used by the poet to mark the beginning of a new idea in lines 5, 17, and 43. The poet uses a parallel structure to achieve this effect (division of ideas as in the following line)

- | | |
|--------------------------|-------|
| 5. Such was the time | (CPS) |
| 17. Such was the march | (CPS) |
| 43. Such was the welcome | (CPS) |

The poet uses this to call the attention of the reader to a change in the flow of thought. Hence, we can divide the poem into 4 stanzas. The first stanza is introduced by the anastrophe (line 1) which serves as an introduction to the story that is about to unfold; the second links the first stanza (that had introduces the time) and stanza 3 centers on their movement home. Meanwhile, the major focus of the stanza 2 is the untold hardship they go through during *that time* (stanza one) when they return home (stanza 3).

Parallelism: This entails similarity of structure in a pair or series of related words, phrases or clauses; it helps to reinforce information in a discourse. For example, lines 11-14, 24-25

Their tempers high and hot
The sun fierce and scorching
with it rose their spirit
with it fall their hopes

Parallelism helps the reader to visualize the travelers' ordeal. Parallel structures are also represented in lines 2-3, 24-25 and 33-34; they are phrasal structure of 'mhq'. Lines 33-34 have SPA structure. Parallelism is used to reinforce information and lay emphasis on certain phenomena. Though occurring in different areas, it is used to achieve different but related effect like the hardship suffered all day without any cover or relief or time-out in lines 2-3 'the heat of the day' the chill of the night'. It is also used intermittently in lines 5, 17 and 43; '*such was the time*', '*such was the march*', '*such was the welcome*' to allow readers ruminate and feel the pain they passed through and to lay emphasis on the degree of hardship which in the first place gave the sufferer a kind of repressive memory of welcoming the white-man until it was clear to them that the white actually came to salvage the situation.

He the spirit that inspired
He the light of hope

"He" as used in the lines above is referring to the leader of the voyage, and the use of parallelism is to emphasis his leadership role in the journey.

Each day a weary pony dropped
Left for the vulture on the plain
Each afternoon a human skeleton collapsed
Left for the Massai on the plain"

Information is reinforced using parallelism as we have seen earlier, though occurring in different areas to achieve different but related effect. Here, parallel structures are placed together to achieve emphasis and reinforcement of information as seen in lines 2 and 3, 11 and 12, 13 and 14, 24 and 25, 33 and 34, 41 and 42.

2. The heat of the day	(mhq)
3. The chill of the night	(mhq)

11. The temper (θP) high & hot	(SC)
12. The sun (θP) fierce and scorching	(SC)

13. With it rose their spirit (APS)
 14. With it fall their hopes (APS)

24. He (øP) the spirit that inspired (SC)
 25. He (øP) the light of hope (SC)

33. Hearts beat faster (SPC)
 34. Loads feel lighter (SPC)

41. The village looks on behind the banana groves (SPA)
 42. Children peered behind reed fences (SPA)

These parallel structures are used to emphasize the information the poet wishes to pass across within the different parallel lines. This is done in a form of repetition that re-echoes the information in the minds of the reader. The lines 2 & 3 parallel structures, for example, explain the two extremes of hardship the scout undergo at the time, i.e., *severe heat during the day and extreme cold during the night*. The lines 11 & 12 also emphasize the hardship and its consequences on their psychological make-up – anger. The hardship resulted into anger. In spite of the hardship faced by the scout, they have a leader (*in Khaki*) in whose spirit they are inspired and found hope as expressed in lines 24 & 25. Lines 33 & 34 confirms their hope as, in anxiety of getting home, *their hearts beat faster and their heavy feet* that drag on the plain while they are tired, now *feel lighter*. The line 41 & 42 are used to picture (using visual imagery) the astonishment on the faces of the people of the village (which is “synecdochically” represented as the “village”) and the children.

In the first section of the poem, we are introduced to the travelers and how they battle with the African climatic condition as they marched forward in their journey; they experience a cold night, a “fierce and scorching” sun and also, “the mosquitoes that followed”. Also the men were physically exhausted because each afternoon a skeleton collapsed. This, euphemism, puts a very clear image into the readers’ mind that the men suffer greatly before they arrive at the colony.

Next, the mood is hopeful because the men put their sore feet in the river, and at the end of the stanza there is no more the burning heat of the day but “song, laughter and dance”. In the last section of the poem, the mood

is cold for the men are not warmly greeted because they are not trusted. At last, the king, Mutesa, welcomes the white men into the land.

Foregrounding

Foregrounding is when a particular context of a text is made outstandingly prominent. It can be achieved in discourse through, a recurrence of textual pattern, peculiar choice of word commonly used by a particular writer, idiosyncratic effect and deviation from the norm. In lines 17, 22, 26, 27, 31, there is recurrence of phrasal textual pattern, 'the march' which serves as a term is used to euphemistically brandish the ugly incident. It consequently confirms the tensed mood of the poem and the complexity of what the people of that kingdom went through before the coming of the colonial masters. Another instance of foregrounding seen in the poem is deviation from the norm. Graphologically, the quotation marks used in line 58 is used to achieve markedness, denotatively; it is interpreted as welcoming the white man. However, one can read meaning to its jaw breaking nature in terms of its pronunciation as adding to the complex tone and sad and melancholic nature of the poem. It shows the confused state of mind of the poet thereby adding tune to the horror of the incident described in the poem.

Hyperbaton: This is changing the normal syntactic order of a sentence structure for aesthetic effect. Line 1 deviates from the convention structure of sentence elements SPCA (They had such time of it) to 'such a time of it they had (CASP). The fact that it does not follow the correct order of lexical arrangement makes it a useful mechanism and an eye-catching device that glues the readers to the print and stimulates and sustain their curiosity towards the poem. Other instances of hyperbaton are in lines 27, 35,

Anaphora: it entails the repetition of the same word or phrase at the beginnings of successive stages of the chosen pattern. This can be seen in lines 13, 14, 18-21 and 24-25. It is used to lay emphasis on the hardship experienced by the colonialist which eventually has significant impact on their hope and aspiration as seen in lines 13, 14; the levels of damage done and the casualties recorded (lines 18-21) and in transition, the spirit of hope inspired by 'the khaki leader' in spite of the hardship they were going through.

Anacoluthon: refers to a grammatical structure which begins in one way but ends in another. Line 39 'No more burning heat-off the day' is an anacoluthon. It is used to show transition from the hardship went through to the light of hope sighted; that is the burning heat has gone for joy and happiness to take its place; this signals the coming of the white.

Collocate: It is a familiar habitual word grouping which usually convey meaning by association. Collocates are set of items that typically accompany words certain words as seen in line 40 'But song, laughter, and dance' the items are collocates of joy and happiness which makes the burden in their hearts comes lighter, 'line 34'.

Epistrophe: also known as epiphora; it is used to make repetition of the same words at the end of successive lines or clauses. It is used in lines 51-52 to lay emphasis and show how confused or indecisive the people are as to knowing the objective of the white in their land whether as a friend or as another form of threat and encroachment on their personal liberty.

Asyndeton: it is a deliberate omission of certain words or coordinators. The aim is to bring the idea very close to the reader. This is used in lines 11-12 and 18 where copular verbs were removed thereby bringing the subject and the complements close to each other. This is done in order to see the closeness in the subject and what the subject is or does. The structures are 'The tempers high and hot', 'The sun fierce and scorching', 'And the hot season just breaking'

Textual Cohesion

It is the linguistic tie used for structural and nonstructural elements in discourse. Its aim is to achieve textuality in form of unity of intention and unity of communication. The cohesive markers used in the poem are:

Endophoric reference: this, according to Halliday and Hasan (76), refers to textual reference. It is divided into anaphoric (backward) and cataphoric (forward references). The two are used in the poem ; lines 22-25 and 55, ' But the march trudged on' 'its khaki leader in front' 'He the spirit that inspired', 'He the light of hope' The first two lines are example of anaphoric reference with the personal pronoun 'it' referring back to its antecedent 'the march'; the last two demonstrates the use of cataphoric reference with the use of 'he' forward referring to 'the light of hope and the spirit that inspired' respectively. The "He" in

line 55 is also an anaphoric reference to the antecedent 'the king'. These and some other instances of references used aimed at achieving textual coherence. Exophoric references: the personal pronoun "they" in 1 & 6 and the lines 8, 10, 11, 13, 14, 15, 16, etc. are referring to certain anonymous people exophorically and the hardship they suffered. The referent of these references is the major subject of discussion within the text.

Conjunction: lines 4, 15, 18, 37, 40, 47, 52, and 61 are all instances of coordinating conjunctions also used to achieve a continuous link of one item to the other as a coherent whole. It should be noted that the kind of conjuncts (but) used in lines 37, 40, 52 were to make a u-turn from the narration of the ugly experience into expressing the sight of the ray of hope.

The codification strategy is significant to the organic structure of the text. It is through a skillful narrative method that a writer can fully explore and develop his subject matter. Adamu (p.31) posits that a broad narrative strategy covers the range of choices by the author within the myriad of linguistic resources of his chosen mode of discourse.

In line 1-5, the stanza is profoundly meaning-laden and its complete decoding appears to be climate inclined. Here, the images of metaphor have been fully exploited as a narrative strategy. What followed is symbolic in this narrative. The poet employs these images to set the tone for the poem.

Literary Devices in the Poem

Simile: It is a comparison used to describe something in descriptive terms with the use of 'like' and 'as'.

28 Nile and the Nyanza lay like twins
31 The march leapt on chuting
32 like young gazelles to a water hole

Simile creates a connection or relationship of similarity among two (sets of) entities in which one (set) is viewed in the light of the other (set) using "as" or "like" to establish the link. The poet exemplifies some of his ideas for the readers to have a clearer picture. In essence, he uses simile to concretize some of his thoughts as seen in lines 28-29 and 31-32.

31. *The Nile and the Nyanza/Lay like twins* (lines 28-29)

32. *The march leapt on chuting/Like young gazelles to a water hole*

In the first comparison, the target of the poet is to describe the Nile and Nyanza and what holds between them. From the understanding of what 'twins' is, the

reader pictures that these two rivers do not only stay close to each other but have some things in common as twins do. In the lines that follow, "agility" is the feature of the young gazelles that the poet employs to describe the scout as they march on. Ideas from a line spill to other lines that follow. That is, information that begins from a line runs into another. This is achieved using enjambment as seen in the examples cited above and also in some other like 5-6.

Such was the time / and they bound for the kingdom.

Metaphor: This device describes something\somebody with words or phrases that are not meant literally.

- 23. ...Its khaki leader in front
- 24. He the light that inspired
- 25. He the light of hope
- 61. And the west is let in

Khaki, here stands for the leader of the voyage; therefore, a human figure is compared to a khaki or cloth often worn by the military. The leader is also compared to "light" that inspired the march.

Comparison between two entities could be direct. In other words, it does not make use of 'as' or 'like'. Metaphor is used to portray a clearer image of the thought of the poet in the mind of the reader. Examples can be found in the poem also; lines 24, 25: "He (was) the spirit that inspired – 24, He (was) the light of hope – 25, He (the king) towers over the thin bearded Whiteman – 55"

Like simile, the metaphor creates the relationship of sameness between two entities. However, unlike simile, metaphor forces the marriage of the entities being compared. That is, it does not employ either 'as' or 'like' as used by simile. Instances of metaphorical comparison are employed to create a clearer image of the thoughts of the poet. Metaphors are seen among others in the following lines of the poem.

- 24. He (was) the spirit that inspired
- 25. He (was) the light of hope
- 55. He (the king) towers over the thin bearded Whiteman

Simile would have expressed the ideas as in the structures below

He (was) like the spirit that inspired

He (was) like the light of hope

He (the king) is like a tower beside the white man.

Both simile and metaphor help in painting proper images in the minds of the reader.

Synecdoche:

It is a figure of speech that uses a part to represent a whole. Example of synecdoche is in Line 9: 'The tattered bulky chests'; a part of human body is the chests. It is used here to describe a category of unkempt gallant warriors (tattered) who were persecuted and killed with their heads cut off their necks, line 10 'that kept on falling off their shaven. Another example is in line 20 'Each afternoon *a human skeleton* collapsed'; human skeleton in this context is used to refer to a human being. 'heads'. **Metonymy:**

According to Wales (p.297) metonymy is when the referent is replaced by the name of an attribute, or an entity that shares some semantic property. In other words, it refers to the use of something to represent another thing that is closely related to it. Examples of these can be found in lines 18, 23 and 41.

Line 18: 'Each day *a weary pony* dropped'; this refers not to the pony (fighting horse) but the human being who rides the horse.

Line 23: 'its *khaki* leader in front'.... The word khaki is also used to refer to the soldier or scout.

Line 41: the *village* on looks behind banana grove... The word village represents those who reside inside it.

Personification:

This ascribes the feature of animate objects to inanimate objects. Examples of this can be seen in lines 26, 33 and 41.

Line 26: Then came an afternoon of *a hungry march*

Line 33: *Hearts beats* faster

Line 41: *The village looks* on behind banana groves

12 ...With it rose their spirits, with it fall their hopes

26 ... afternoon of a hungry march"

45 ... Or drums to greet the white ambassador

31 the march leapt on...

35 ...water lapped their sore soft feet

Symbolism: The use of symbols to present ideas or qualities. This could be found in lines 6,41,50,59 and 60.

6. They bound for a kingdom the word 'symbolizes' Africa.

41. The village looks on ... the word village symbolizes the level of African civilization.

59. white man" refers to the European while "mutesa" symbolizes the African people or more specifically, African leaders.

50. "...gate or reed is flung open" this line symbolizes the triumphant entry of the Europeans into the African society without any fight or struggle on the part of Africans.

60. the gate of polished reed closes behind" this line symbolizes the endorsement of the western culture permanently into the African society; that is, Europeans has come to stay.

Allegory: A statement or story with an underlying meaning. The use of this device is available on lines 58 and 61

Lines 58-61 is used to allegorised the entry of the west into the world of others, in this case, Africa.

Antithesis: refers to the presentation of two antithetical (opposite) ideas that are parallel in nature. This can be seen in lines 2-3 'the heat of the day', 'the chill of the night'. This shows the height of hardship the people went through both day and night.

Setting

Rubadiri, a prominent Malawian poet, models the poem after T. S. Elliot's "Journey of the Magi". Historical, cultural and geographical settings are manifest in the poem. Historically, the poem discusses the period of the coming of the colonialists when the African continent was still barbaric with its characteristic features like killing, persecution, ignorance, illiteracy, etc. This is represented in some marked lines such as '59', '21', '23'. In addition to lines 21, 'left for the Massai on the plains' and 23, 'its khaki leader in front', historically, the Massai people were tall, slim and lived in the 19th century. They were pastoral people, warriors and rich in traditions. History has it that they occupy the East Africa continent of the globe, mainly in Kenya and Tanzania. Khaki connotes the period when there is oppression, usurpation of power and the period where none has personal liberty except for those who are vested with the power of the gun.

Also contributing to the meaning of the poem is the cultural and geographical settings. Some words typify African settings. 'Mosquitoes'(line 4), 'drum'(line 47), 'Massai' (line 21), 'chuting' (Caribbean English, line 31) 'Mtumweupekaribu'(line 58). Geographically, the setting of the poem is in Africa. This can be seen through line 28 where comparison was made between 'Nile' and 'Nyanza'. Nile is the longest river in the northeastern Africa which is measured about 6,695km/4,160 mi. Nyanza is one of the longest lakes in the world situated in southeastern Africa. It lies between Malawi, Mozambique and Tanzania and it

is measured about 22,490 sq km/ 8, 683 sq mi. This point to the fact that the setting of the poem and the incidence narrated is all about Africa.

The persona

The poet employs a persona to give the account of the colonial exploit. With this kind of a third person narrative point of view, we have an omniscient narrator who appears to know a great deal about the characters. The persona of this kind stands back from the characters observing and reporting about them with a valuable degree of detachment.

Conclusion

This work is a stylistics analysis of an unseen poem. The analysis begins with the general concept and focus of stylistics as being the boundary between language and literature. It has to do with the analysis of literary piece of work from linguistic perspectives. Consequently, some elements of stylistics are used as tool-kits for the analysis of the poem. These tools used in the analysis include foregrounding, hyperbaton, collocates, cohesion, figures of speech and graphological and phonological devices.

Moreover, this work has gone through a synoptic overview of the poem and it was traced to be a narrative poem of bad experience, hardship, and horror went through by some category of the whites who eventually colonized Africa. Through some diction used, we are able to deduce that the setting of the poem is Africa; this brings us to the fact that the poem recounts the ordeal of colonial expedition.

The paper concludes by strengthening the workability of linguistic and literary resources to produce a socially interactive discourse in a simplified form contrary to poem-phobic stance of many readers of poetic genre. It is also observed that the poet has adequately employed the use of stylistic devices to creatively transport his thought and create the imagery of the bad and bitter ordeal experienced by a category of people who colonized the black continent of Africa.

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