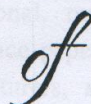


All Nations University Journal of Applied Thought
(ANUJAT)

Published by:
All Nations University, Koforidua, Ghana

Journal



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(A Multidisciplinary Approach)

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Volume 3

MAY Y 2014

ISSN 2026-691X

NUMBER 2

A Stylistic Study of Bina Nengi-Ilagha's *Condolences*

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ABSTRACT

Stylistics functionally study the linguistic aspects of style in literary and non-literary works. The aim of this paper is to employ stylistic tools to analyze the award-winning novel, *Condolences*. The stylistic tools employed were phonology, graphology and Short's (1996) linguistic indicators of viewpoints. Among the findings were the marked use of alliteration with almost all alliterative options in phonology employed; the marked use of italicization to depict references to the tragic hero and author/character, character/character viewpoints. The conclusion of the work is that the application and perception of stylistic tools are profoundly relevant to understanding and writing award-winning works.

Introduction

Several scholars have contributed to stylistics, among whom are Leech and Short (1981), Turner (1973), Fowler (1979), Malmkjær (1991), Lawal (2003), and so on. Leech and Short (1981:13) aver that stylistics "is the linguistic study or style". For Turner (1973:7), stylistics is "that part of linguistics which concentrates on variation in the use of language...with special attention to the most conscious and complex uses of language in literature". From Turner's stance, stylistics concentrates on how and why language varies. Also, the most conscious and complex uses should be given attention; that is, of language in literature. Fowler (1979:17) observes that "stylistics is a branch of linguistics, but one concerned especially with the treatment of variables in entire texts". Thus, stylistics is not just a branch of linguistics but its features and subsets are important to treat variables in entire texts.

Stylistics is not just a phenomenon of using linguistic tools for literary analysis without an exposition on the meaning. This is what Lawal (2003:25) explains that stylistics is "concerned with the analysis and description of the linguistic features of texts in relation to their meaning". From Lawal's standpoint meaning should be explored in stylistic study. In studying the meaning, more emphasis needs to be placed on issues around the situations in the data to get the intentions explored in it.

Stylistics can be defined and described from the viewpoint of its operations both in spoken or written form, as Malmkjær (1991:438) says that "stylistics is the study of style in spoken and written texts". From this we see the importance of stylistics in the expressive skills of language, which means even jokes or newspaper reports, can also be analyzed stylistically. It is noteworthy that in spoken or written texts, language use can create an avenue for stylistic analysis (Adedimeji, 2013).

Stylistics thus aims at harnessing different linguistic tools to investigate, describe and analyze the language of literary and non-literary texts. This paper employs stylistics to explain *Condolences*, which won the 2001 Association of Nigerian Authors (ANA) Prose

Prize. This research aims at examining and explaining the stylistic devices employed in *Condolences* which must have contributed to its winning the award. It is also our intention to examine how well the stylistic elements have been adequately adopted. This work shall encompass the use of some linguistic tools to analyze *Condolences*. These are phonology, graphology and Short's (1996) eight linguistic indicators of view-point.

The novel, *Condolences*, opens with the tragic death of a wealthy influential man, Pere Alazibo who dies in an automobile accident. More than two-thirds of the novel is on flashback of how he spent his life. As friends, colleagues and relations take their turns to write in the condolence register, what was revealed between the real feelings and the words in the register are espoused through stylistic tools.

Theoretical Framework

Mills (1995:4) explains that stylistics is "the analysis of the language of texts, usually taking its theoretical models from linguistics, in order to undertake this analysis". Crystal (2008:460) discusses stylistics from the language use perspective stating that stylistics is "a branch of linguistics which studies the features of situationally distinctive uses of language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language". From Crystal's position we see the importance of language use by individuals and social groups in relation to a social community. Alabi & Adedimeji (2009:216) confirm Crystal's view when they assert that stylistics "analyses language habits with the purpose of identifying those features that are restricted to certain individuals' use of language in certain kinds of social contexts".

Certain contexts influence language use and enhance stylistic studies. Leech & Short (1981) further explain that the concern of stylistics is not so much on 'what' as it is on 'why' and 'how'. The linguist may ask 'why' the writer or speaker chooses to express himself or herself in a particular way; while the critic may ask how such and such an

aesthetic effect is achieved through language. (p.13). The 'why' question will always depend on the author's audience taking into consideration their linguistic and social connections. The 'how' question will deal with the linguistic tools he has decided to use to express his work. Wales (2001:372-373) further states that the goal of stylistics is not only in describing the "formal features of text" but actually in showing their "functional significance for the interpretation of the text; or in order to relate literary effects or themes to linguistic 'triggers' where these are felt to be relevant".

Some of these choices, tools or linguistic triggers in the form of phonology, graphology and the indicators of viewpoint will be employed in the analysis of *Condolences*. It is significant that the importance of stylistic analysis is not just in bringing out the linguistic features but to show their effects, which then makes us know why the writer or speaker has employed them. These tools are discussed next.

Phonology

Phonology is the study of what sounds a language has and how these sounds combine to form words (Saeed 2003:1). Crystal (2008:365) observes on a wider scope that phonology "observes sound systems of languages". According to Pennington (1996:1) phonology "is the study of the sound patterns of language and/or the pronunciation patterns of speakers".

Among others, a stylistic analysis based on phonology will entail the use of alliteration, assonance, consonance and phonaesthesia. Wales (2001:14) says alliteration is "the repetition of the initial consonant of two or more words". An example is the title of Bunyan's popular book *Pilgrims Progress*, where the /p/ sound alliterates. Assonance, a half rhyme is "realized by repeating the same (stressed) vowel but with different final consonants in a sequence of nearby words". (Alabi 1999:170). An example of assonance can be seen in this example 'The boys boil eggs every Sunday', where the vowel nucleus of 'boys' and 'boil' are assonantal. Wales (2001:79) further observes that consonance is when "the final consonants are repeated, but with different preceded

vowels". Wales gives examples of 'sign and rang', "sin and run". Wales (2001:297) says that phonaesthesia studies the "expressiveness of sounds, particularly those sounds, which are felt to be appropriate to the meaning of their lexemes". Wales further cites these: "bash, crash, smash, thrash" saying that the "ash suggests violent impact". All these phonological features, which will be used for analysis of our data, create foregrounding of sounds for emphatic purpose and emotional significance.

Graphology

Leech (1969:39) affirms that "graphology is somewhat wider than the more usual term 'orthography'" because graphology "refers to the whole writing system: punctuation and paragraphing as well as spacing". Crystal (2008:220) agrees with this as he states that graphology refers "to the writing system of a language". Alabi (1999:181) observes further that, "a graphological discussion of style...entails the foregrounding of quotation marks, ellipsis periods, hyphens, contracted forms, special structures, the full-stop, the colon, the comma, the semi colon, the question mark, the dash, the lower case letters, gothic and bold print, capitalization, small print, spacing, italics". We shall focus on the foregrounding of italics, capitalization, quotation marks and the hyphen, and their functions.

Hornby (2001:637) describes italics as "printed letters that lean to the right". Rundell (2007:212) says a capital letter is "the large form of a letter, for example 'A' or 'B' that you use at the beginning of a sentence or name". Rundell (2007:1218) views quotation marks as the "symbols used in writing before and after a quotation or the words that someone speaks". The quotation marks can be single, "or double"". They are also called 'inverted commas'.

Hornby (2001:590) declares that the hyphen is "used to join two words together to make a new one...or to show that a word has been divided between the end of one line and the beginning of the next. These graphologically marked items are used to show special importance.

Linguistic indicators of viewpoint

Short (1996a: 263-279) gives an explicit explanation, with some few comments in Short (1996b) of eight linguistic indicators of viewpoint. The first is schema-oriented language. The schema-oriented language viewpoint "can be controlled through choosing to describe only what could be seen from a particular position" (Short 1996a:264). This type of viewpoint is based on a detailed description of someone or something from the perspective of the observer. The second linguistic indicator of viewpoint is value laden expressions. Apart from describing what someone or something is, one can also "indicate it by *how* it is described, particularly through expressions, which are evaluative in nature" (Short 1996a:265). With such description (which may include the pronounced use of adjectives), a person, place or thing is viewed in line with how the author or character with his/her mentality gives the description.

Given versus New information is Short's third linguistic indicator of viewpoint. This refers to taking into considering the viewpoint of one's addressee. Short (1996a:266) remarks, "If you want to refer to something which is not already known to your addressee, you will typically use indefinite reference, whereas if what you want to refer to is already known to your addressee, you will use definite reference."

A third clarification apart from something not known to one's addressee or something already known, is reference to what both addresses and addressee have a general background of, which also receives definite reference, e.g. 'the sun'. Next is the indicators of a particular character's thoughts or perceptions: Short (1996b:59) subdivides this viewpoint into three: (a) verbs of perception and cognition with such examples, as 'see', 'hear', 'believe', 'think', (b) verbs related to factivity are 'know', 'seems', 'pretended'. Verbs can be related to factivity (truth status); counter-factivity (false status) or non-factivity (where we cannot tell whether it is true or not). Thus, 'know' is related to factivity, 'seems' is related to non-factivity and 'pretended' is counter-factual; (c) adverbs related to factivity are 'actually', 'apparently'.

The fifth indicator is deixis. Deixis is a term "linguists use to denote 'pointing expressions'". This can be classified into five subsets as follows: (a) demonstrative (deictic) determiners or pronouns

e.g. 'this' 'that', (b) deictic adverbs e.g. 'here', 'there', (c) movement towards or not towards the speaker, e.g. 'come', 'go' respectively; (d) deixis of time and space e.g. 'now', 'then' - the time close to the speaker and the time remote to the speaker; (e) the tense which shows a close time frame appropriate to the speaker at the time of utterance. (Short 1996a:269).

Social Deixis is the sixth indicator of viewpoint. Social deixis as described by Short (1996a:272) is, "We can feel 'close' or 'remote' to other people in social terms. Someone to whom you refer with 'title + last name' would be remote socially, and you would normally refer to those with whom you are close by their first name."

A character assumes different names due to the viewpoint of other characters and/or the author. For example the same male may be a son, father, uncle, husband, boss, and so on, to different people.

The sequencing and organization of actions and events it also used to indicate viewpoint: According to Short (1996a:275) "grammatical organization of clauses can be used by writers for viewpoint manipulation". An example of this kind of viewpoint is revealed in the second instance below: (a) Adebola appeared at the doorway; (b) A tall dark figure appeared at the doorway, it was Adebola. From the two examples above, the same event though has taken place and is being referred to; the perception of the event is different. The eighth indicator of viewpoint is ideological viewpoint. Short (1996a:277) states that in this case,

Viewpoint has less to do with an individual's spatio-temporal location in some particular scene, but with a generalized mind-set or outlook on the world that a person, often as a representative of a group of people might have. This mind-set or world-view might manifest itself linguistically in a number of ways.

Short further cites an instance of the expressions, 'terrorist' and 'freedom-fighter'. These names could refer to just one person if different groups of people with two different viewpoints of socio-political views of the world call them the names. Short (1996a: 277) explains that ideological

viewpoint is one of the ways in which groups of indicators can be linked together interpretatively.

Data Analysis

Phonology

Alliteration

Of the twenty-four consonants in the English consonant chart, only one cannot occur in word initial positions (see Roach 1991). Of the twenty-three that can occur, Nengi-Ilagha uses nineteen consonant phonemes for alliterative purposes in the novel. Some examples of the consonants are:

- /p/ 'the degree of protection his presence provided' (p.123)
'He presented his prospectus to his father who promised to look at it' (p. 125).
- /b/ 'But we'll need to be careful' (p.45)
'She believed that before a child was born, its spirit went before the Almighty' (p.115)
- /m/ 'Benson moved away. For a moment he became oblivious of Ogbayefa as his mind raced madly' (p.54)
- /f/ 'Heavy fines from family members, freewill donations by relatives, friends of the family and various tiers of government' (p.188)
- /v/ 'Pere remembered very vividly' (p.154)
- /θ/ 'Through second year and part of the third year (p.65)
- /ð/ 'They were told that the bodies' (p.2)
- /t/ 'Sympathizers took turns to sign' (p.19)
- /d/ 'to decide its destiny' (p.115)
- /s/ 'He encouraged science subjects in schools and offered scholarships to deserving students from junior secondary 2 to senior secondary 3 text books' (p.11)
- /n/ 'but that had been neatly nipped in the bud' (p.126)
- /l/ 'to be left lying helpless' (p.3)
- /ʃ/ 'she showed him all that she had' (p.46)
- /r/ 'The rest of the reception' (p.147)

- /j/ 'Are you out of your mind' (p.150)
- /k/ 'Upright wooden and concrete crosses' (p.115)
- /g/ 'It required a good grasp' (p.10)
- /h/ 'Even if he hadn't ready cash, he had connections' (p.55)

Wales (2001:14) commenting on the functions of alliteration observes that it is "used for EMPHASIS, and to aid memorability". The rhythmical effects help to lay emphasis on the repeated phonemes.

Assonance

Some phonemes used as examples in our data are:

- /I/ 'Joy saw money like she had never seen in all her indigent life' (p.106)
- 'He searched anxiously for him with his eyes' (p.181)
- /i:/ 'That her father was seeing a female student on campus
- /e/ 'They say heaven helps those who cannot help themselves' (p.57)
- /æ/ 'the occasion that had brought them' (p.175).
- /ɔ/ 'Atari-Joy would want to know what the matter was' (p.131)
- 'her mother had gone off' (p.99)
- /ʌ/ 'She was still very much young' (p.33)
- 'return home than suffer such' (p.70)
- /əu/ 'though in most of the borrowings' (p.55)
- /ai/ 'because of his white wife' (p.128)
- /au/ 'push me out of your house' (p.116)

Repetition of vowels (especially the vowel nucleus in monosyllabic words) helps to stir the emotion, and foregrounding sounds to readers.

Consonance

Consonance pervades the data in such instances as /-t/, /-d/, /-f/, /-m/. Examples are given thus: /-t/ 'why adults would just sit tight' (p.76).

- /-d/ 'God forbid'; 'good deed' (p3)
- 'too daft and backward to understand' (p.112).
- /-f/ 'fresh fish' (p.181)
- /-m/ 'as the programme came to him' (p.186)

End alliteration, as some scholars for instance Leech (1969), Wales (2001) put it, has its own phonological contribution to the emotion to awaken one to the picture being painted through the phonemic repetition.

Phonaesthesia

Through the recurrent phonological repetition of certain phonemes, an imagery of what is described is given. The significance of phonaesthesia is that sounds produced through the repeated phonemes have similitude with what is being portrayed. Instances from our data are cited below:

'having somersaulted over the corrugated rails of a short dilapidated bridge' (p.1)

With the phonaesthetic use of 'ted' in 'somersaulted', 'corrugated' and 'dilapidated', depicting the state of the bridge, which leads to the consequent unfortunate state of the jeep, and the gory state of Pere and his driver, 'ted' here suggests the negative change of event which subsequently produces an awful effect.

'Biu spoke with the family members and approached the dreaded white table cautiously. He waited impatiently for a youth' (p.84). 'ly' here suggests the confused condition of Biu as 'cautiously' and 'impatiently' seem contradictory. Another example is found on p.156:

'The man, shuddering and circling his head with his bony hand and snapping his fingers'

Here, an old man is revoking what he hears about what the Federal Government has decided to do, i.e. "claim all the land that belongs to our forefathers". The continuous 'ing' sound captures the old man's unending rejection of the situation.

Graphology

Nengi-Ilagha employs graphological devices for the purpose of foregrounding to drive home (through unusual graphemes) some vital points to the readers. Among the graphological devices are italics, capitalization, quotation marks, and the hyphen.

Italics

It is very striking that of all graphological devices employed in the novel, italics is about the most perceptually prominent. Italics is employed in about six major ways in the novel. These are as follows:

The title of the novel and condolence messages: The title of the novel is written in italics probably to mark the expected mood in the novel. The novel is written in a hundred and ninety pages where the major character dies right on the first page. With continual events after Pere's death and flashback of his past, the mood of the novel is of soberness, thus the 'light' font title. Moreover, over twenty condolence messages are recorded in the condolence register opened in honour of the tragic hero, Pere Alazibo. They include messages of siblings, friends, relatives and even persons not mentioned by name. All the messages are written in italics, to foreground them as distinct writings of characters from the other contents of the novel, which are the author's writing.

Atari-Joy's Poem: Also, Atari-Joy, Pere's wife writes a poem in which all the words are captured in italics. The three-stanza poem is about "her adversary" who has been a close girlfriend of her husband. The poem is italicized to mark her new knowledge of her husband, in contrast with the normal font size, which the author employs to show her usual knowledge of him during his life time.

Local foods: Local foods that is '*akara*', '*don*', '*okpokuru*', '*moi-moi*', '*akaipa*', '*garri*', '*fufu*' (p.173) are italicized to show that they are not English words.

Code mixing and nicknaming: Italics is further employed for code mixing and nicknaming. Examples are: 'Ebieri was an *ajebo*' (p.126), 'The various *aso-ebi* uniforms' (p.179), 'He came to be known in Asoama as *pinaowei*' (p.21). Code mixing portrays the characters' affiliation with their native language and the setting of the novel.

Tag switches: Italicization is also found in what Appel & Muysken (1987) call "tag switches" for example:

If only I had had the premonition. *Chei Madu ala!*
The man is gone *Chei mo-o!* (p.82).

Dr Biu, a Hausa-speaking friend of the late Pere asserts, 'Fere, I don't like what you do, *kai*' (p.8). Kabo on page 117 also says: 'Heh Pere, you have indeed left your children like fingerlings out of water to fend for themselves. *Apo!*' These exclamations made in the native language add realism and naturalness to the novel.

In addition, names in Pere's diary are written in italics, i.e. nicknames of those who owe Pere. Examples are '*TO, Ny Capt. D, OK, Di*' (p.44). Here italics is used as a means of a reminder for future purpose.

To show the intents of the minds of some characters: Finally italics is used in revealing the innermost thoughts of some characters mainly in relation to the tragic hero Pere Alazibo, for instance, '*What would become of me now? he thought*' (p.124). This thought is from Pere Alazibo's first son Alaowei who is about to "proceed to the university in the new session to read Petroleum Engineering". He had earlier shown his father a long list of what he needs and his father has promised to give him the money for the important items; now the promises are already dashed to pieces. Mama Bekere, also on page 115 thinks that '*Pere must be very brave to have faced death. All dead people are brave. I wonder what is beyond this life*'

Capitalization

Capitalization abounds in the text with about three broad classifications. It is used to emphasise names, for example Madam Radical has just written her condolence message in the condolence register, and at the end she writes her full names completely in capitals: 'MRS INEKIDI BOUFINI' (p.43) she is the only one, to write her names in capitals after the condolence message, in the novel. The writing style is significant; to show that she whom Pere had treated 'unjustly' is around to see his end. One of Pere's friends after his death goes to his wife, pressurizing her on his own share of some money, which is known to late Pere, and he tries to be a bit civil with her as he imagines the repercussion if he is not cautious with her enough. He imagines that the headline of public talk if he would not be careful enough will be: 'EX-SENATOR SWINDLES LATE MOGUL'S WIDOW OF \$1.5 MILLION' (p.168).

It is also employed to show acronyms. Capitalization is employed for the purpose of shortening names to form acronyms. Acronyms make name calling easy for informal addressees for example Maduka on page 137 wants "to be known, called and addressed as Gonipiri Cyril Eseripado alias GCE, instead of Maduka Cyril Eseripado". On page 44, 'Pere's lawyer and friend, Michael Owei Zebulon' is fondly called MOZ by Pere'. Pere's chalet is at 'GRA' (p.171) and his company is 'PMA Plc' mentioned about thrice and 'PMA' mentioned once is in the novel. Although it is a private owned company, reference to the company is still made after Pere's death to show its continual existence. AIDS is repeated about five times in the novel especially by Pere's wife Atari-Joy to call attention to her promiscuous husband.

Finally, capitalization is used to show titles. One of Pere's uncles after writing his condolence message writes his full names and adds, 'CFH JP' (P.87) to show his titles. The aim of capitalization is mainly to give a 'shout', that is, to show an 'indeed' and to show emphasis

Quotation Marks

Quotation marks generally feature in first person reported speech or to show a quotation but in the novel, quotation marks are also used for nicknames to draw attention to those given the nicknames, as shown in the following examples:

'She hated the reference of her father and his "babe" (p.129).

'His performance in the school football team earned him the nickname "Flying carpet" (p.140)

'Zebulon and Atari-Joy found out that "Ogba" was indeed Ogbayefa' (p.166).

In the first instance "babe" connotes "girlfriend", "flying carpet" points to Pere's efficacy as a goalkeeper during his days as a youth. The third example is Ogbayefa's nickname, which helps here to identify the referent.

Hyphen

Hyphens are generally used for compounding or to show division of words between the end of one line and another, as discussed in the review. From our data there is the marked use of hyphen to foreground the number of Pere Alazibo's children by making each letter stand out, in Kabo's condolence message:

'What shall we do with s-e-v-e-n children? (p.72)

Linguistic indicators of viewpoint

Schema-oriented language

Schema-oriented language describes only what can be seen from a particular position. From pages 154-157 of the novel is the conversation between Pere and an old man. The old man narrates his plight;

"I lost my mother's farmland to the endless fire which they say is burning the dangerous air coming out of the ground. The farm was too close to the fire. The great heat has dried up everything on the land. If there is hell, I think this fire is like it.... Our houses are cracked. Our skin is decreased. Our women are not as fertile as they used to be. Our land is dying"

Pere replies with a question, "Who told you all this?" to which the old man answers:

"Ah, I see everything. I was born in 1919. I know how the place has changed from good to bad. But I never knew it was the oil and air being burnt off the grounds that are causing our problems"

Again, after the death of Pere Alazibo, his two daughters "jumped with excitement, not having seen so many people visit their home at once". They were even "asking when their father would return from his journey to see the many visitors in the house" (p.29).

With these words of the old man as well as the daughters of Pere, we are made to view things from their perspective; the old man's eyewitness account and the attitude of the daughters make the novel real and authentic.

Value laden expressions

Value laden expression show descriptions from a particular character's viewpoint.

On page 31, Pere Alazibo's first son is described through body parts by the author to show how well he resembles his late father:

Alaowei had the smooth ebony complexion, the oval face, the handsome nose and those piercing eyes that were typical of Pere... the same dimpled smile that revealed the gap-toothed charm for which his father was well known.

It is so serious that as family members and those in Pere Alazibo's hosue see Alaowei walk about in the house, they cry all the more as they remember his late father.

On page 27 is another example.

'Common legend had it that the screen of Pere's television set was wider than the village baker's oven shutter, and he spoke to people afar from a wireless small black case which he carried with him everywhere like talisman'

From the description of outsiders, Pere's handset is seen as an object that is likely to have magical strength. The effect of value laden expression is that the reader is taken through the novel to vividly capture events.

Given versus New Information

Nengi-Ilagha juxtaposes given versus new information in the novel. Any kind of new information is introduced by an indefinite article e.g. "a", "an"; while a given one is introduced by a definite article e.g. "the" to show reference. Information with general background knowledge is also given with a definite article. All these three devices were used many

times in the data. Examples are cited in the following:

'A crowd gathered instantly' (p.1)

'One writer gave a personalized account of his trip' (p.190)

The underlined words show instances of 'new information'.

'Pandemonium broke as the news was related to family members' (p.1)

'Representatives of government and staff of the Home stood as Joy's family

The underlined show that information on them had been given earlier,

'The chairman of Pere's local government area arrived with his entourage (p.67)

The underlined show general background knowledge of any Local Government in Nigeria, which must have a chairman in a normal situation. The use of given and new information here gives room for variety in information management.

Indicators of a particular character's thoughts or perception

A character's thoughts or perceptions can show in his expressions through verbal usage e.g. 'hear', 'believe', or through verbs related to factivity, e.g. 'know'; or through adverbs related to factivity, e.g. 'actually', 'apparently'. Examples of these are analyzed.

'He believed that Pere would make a wonderful politician' (p.58)

'Who is this man that I hear you go out with?' (p.132)

'Chief Alazibo knew that his son was only trying to rationalize his shame' (p.75)

'Do you actually call the captain to his face by that name?' (p.48)

'He had apparently gone in to inquire about the new intakes'
(p.102)

These verbs and adverbs of thoughts and perception help to show that the characters are not stereotypes but are lifelike.

Deixis

Demonstrative deixis is employed in *Condolences* to show nearness or farness; singularity and plurality. Pere, while introducing a girlfriend to another of his girlfriend says:

"Trisha, meet Ngozi. Ngozi, this is Trisha" (p.77)

Later, on the same page, Ngozi is furious because she feels she is the only one in Pere's life apart from his wife as she retorts, "Who was that girl? The underlined words show the proximity of the speakers to whom they refer to. Another example is:

"These creatures frightened the life out of many people"
(p.28).

'These' shows closeness of more than one entity. The opposite of this is revealed on page 27:

"The inhabitants of those shells had lived for fifty years"

Deixis is shown also in movement towards the speaker or away from the speaker, which signifies viewpoint in distance between addressee (s) and addressee(s) for the ultimate goal of knowing what is likely to happen. For example it is shown here that communication is about to begin on the one hand and has just ended on the other as in the following:

'Trisha came with her father and younger sister to the funeral' (p.184)

"Then go out and get it" (p.30)

Social Deixis

Social deixis can be viewed from two angles. The first is how characters are addressed by the author which subsequently determines their social closeness or otherwise, to the readers. For example, the main actor of the novel, Pere Alazibo is addressed (by the author) as 'Pere' sometimes or 'pinaowei' (a kind of nickname) to make the readers feel close to him; and sometimes 'Pere Alazibo' to make us feel far from him and see him as an important personality in the society. Atari-Joy, Alazibo's wife is never addressed with the title 'Mrs' or as 'Atari-Joy Alazibo'. The importance of this is to make readers feel not only close but very close to her and see her predicament: an abandoned child that grows up to marry a deceptive husband who subsequently turns her into a widow in her youth.

The second view of social deixis is how characters relate to each other to show their different views of each other or of one another. Pere on page 44 calls his "lawyer and friend", MOZ, though all through the novel, the author addresses him by his full names Michal Owei Zebulon, and sometimes with Esq. after his names, to show a formal personality. On page 51, Navy captain Duke is referred to by Pere as 'Duke' or 'Captain Do Little' whenever he talks with his wife about him.

The sequencing and organization of actions and events to indicate viewpoints.

Events could be coded within and across sentences (Short 1996a:59) so that the main information is delayed. These instances can be cited from the data. The delayed pieces of information are underlined.

'The door of the restroom opened as Mrs Boufini stepped in' (p.34)

'The chairman of Pere's local government area arrived with his entourage. The number was fewer than usual. This was a time of grief, not of pomp and pageantry. Elder Immanuel received them. The honourable chairman sat down and made a brief speech, stressing that this was no time for speech-making. He extolled Pere's virtues, but

was careful not to make any promises. Chief Mawaigha reflected on the last letters he had received from the famous philanthropist' (p.67)

'His heart beat violently as he drove towards the house along the dusty road and saw the crowd. Yes, it had to be true. Tayo Omagbemi parked his car a short distance from the gate and walked up' (p.49)

'Her father, a Knight of St. Christopher, Sir David Ivor was particularly disappointed with his daughter' (p.184)

Names of characters are delayed. Information about their actions is first given so that the reader keeps reading in anticipation of knowing whom the information is all about.

Ideological Viewpoint

The same person, place or thing may be called and described from different viewpoints basically because of a generalized and configured thought structure on the world that someone or a group might have. Examples from our data are analyzed thus:

'After all, people called him "doctor". As for "chief" anybody could be one' (p.73)

'A wife was chosen for Matthew by his father, Chief Alazibo, when he gained admission to study abroad. Pere's grandfather was worried sick that his son would not return' (p.143)

In the first instance, in the world-view of a group of people, Kabo is a doctor because of their configured thought structure of his medical schooling (though he never completed it) in London. Another thought structure is of the village citizens of the land to which anyone (especially a grown up) could be addressed as "chief".

The second instance shows that Matthew's father was the same

with Pere's grandfather. To some the man called Chief Alazibo is Matthew's father, because of their understanding of father-son relations, also the same Chief Alazibo is grandfather to Pere because ideally, Chief Alazibo is the father of Pere's father.

Summary, Findings and Conclusion

This work has attempted a stylistic analysis of Nengi-Ilagha's *Condolences*. Some tools of phonology, graphology and the linguistic indicators of viewpoint have been used for the analysis. Phonological features such as alliteration, assonance, consonance, phonaesthesia, etc. have shown rhythmically packaged words that aid memorability and that foreground emphasis. With the phonological configuration in which words have been spoken, characters have helped in giving aesthetics to their utterances. Graphological elements employed for analysis were italics, capitalization, quotation marks and hyphen. Moreover, the realization of different viewpoints of characters singly, in pairs or in groups has helped in making the reader decode easily both author's and characters' views of certain incidences.

Among the findings, it is evident to note again that of the twenty-four consonants in the English consonant chart, only one cannot occur in word initial positions and of the twenty-three that can occur, Nengi-Ilagha uses nineteen consonant phonemes for alliterative purposes in the novel. This makes expressions from the characterization of the novel real; it was also discovered that italicisation helped to show different font types for perceptual prominence. The twenty-three condolence messages were all cast in italics, a slanting form, to depict that it was written about a deceased person, who had 'slanted' from the land of the living. If the same font had been employed for all the words spoken by the characters and in describing their mournful mood through the condolence messages, it would subsequently have made the picture of happenings in the novel impracticable. The condolence messages were presented in italics too to foreground the intents of those who wrote them on the one hand and to show the incongruity between the writer's feelings and the platitudes they have written on the other hand.

The use of language to show viewpoint has been a remarkable one. Different characters were portrayed, by the author to the reader and to other characters. The importance of the way viewpoint was employed in the novel is based on the fact that arrangement of actions and events through viewpoint to show intrigues expressed in words and thought is relevant to understand the characterization of the novel. For example, middle class people and more of the low class people view very wealthy and influential men as dubious, occultist or thieves. Though it may be true for some, it is not certainly true for all. Pere Alazibo, whenever he is with his handset is seen as someone who has a talisman. Though some friends and family members loved him some others did not. Indeed his eldest brother wished to have died in his place; whereas other family members and friends saw him as an evil person. Above all Pere's wife saw his good sides when he was alive but began to see his bad sides when he died. When an event is seen by a character from a specific view and the same event is seen by another from another view, it gives room for an objective judgement on the part of the reader. The author's use of language no doubt has contributed to the worth of the text

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