

Language, Literature and Style in Africa

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*A Festschrift for Professor
Christopher Olatunji Awonuga*

Edited by

Arua E. Arua, Taiwo Abioye
and Kehinde A. Ayoola

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A Festschrift for Professor Christopher Olatunji Awonuga

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TABLE OF CONTENTS

Preface	vii
---------------	-----

Acknowledgements	xi
------------------------	----

Profile of Professor Christopher Olatunji Awonuga.....	xii
By Professor Bidemi O. Okanlawon	

Part I: Analytical and Theoretical Issues

Chapter One.....	2
------------------	---

Free Indirect Style in Three Canonical African Novels Written
in English

Arua E. Arua

Chapter Two	22
-------------------	----

Going Beyond Borders: Rushdie, Okri and the Deconstruction
of Realism

Durojaiye Owoeye

Part II: Style, Pedagogy and Technology-Mediated Discourse

Chapter Three	46
---------------------	----

Manipulative Use of Short Messaging Service Text Messages
by Nigerian Telecommunications Companies

Kehinde A. Ayoola

Chapter Four.....	62
-------------------	----

“Facebook Style”: The Use of Emoticons and Graphic Signs
by Users in the Cape Flats

Nadine Chariatte

Chapter Five	85
--------------------	----

The Use of Facebook in Theatre Studies

Fani-Kayode Omoregie

Part III: Lexis, Semantics and Prose Style Analysis

Chapter Six.....	102
Straddling the Prose-Poetry Divide for Semantic Functionality:	
Vera's <i>Under the Tongue</i>	
<i>Sindiso Zhou</i>	
Chapter Seven.....	115
A Lexico-Stylistic Analysis of Kaine Agary's <i>Yellow-Yellow</i>	
<i>Taiwo Abioye and Esther Ajiboye</i>	
Chapter Eight.....	131
Adjectives of Colour in Libyan Short Stories: A Stylistic Analysis	
<i>Safa M. Elnaili</i>	

Part IV: A Wider Perspective

Chapter Nine.....	144
Making Applied Linguistics Relevant in Africa: A Theoretical	
Perspective	
<i>Modupe M. Alimi</i>	
Contributors.....	167

PREFACE

Language, Literature and Style in Africa is a collection of peer reviewed papers written in honour of Christopher Olatunji Awonuga, currently Professor of English at Covenant University, Ota, Nigeria. As his profile shows, Professor Awonuga has had a positive influence on the careers of the many academics who have passed through him either as students or junior colleagues in the course of their intellectual and professional development. He has bequeathed to them a legacy of commitment, consistency and dedication to academic work. For this reason, the editors of this book, who are among the academics that Professor Awonuga has positively influenced, invited like-minded scholars to write papers to honour him.

The submissions in this book capture current and topical methodological and theoretical issues in the study of language, literature and/or style, with particular focus on Africa. There are in the book papers that focus on North, South and West Africa. The papers which have been divided, thematically, into four parts provide an array of insights on approaches to both literary and non-literary texts centring on the African experience.

Part I, on “Analytical and Theoretical Issues”, contains two papers. The section opens with Chapter One, which is on “Free Indirect Style in Three Canonical African Novels Written in English”. In the chapter, Arua E. Arua discusses the prominent use of Free Indirect Style (FIS) and assesses the extent to which its prominence is motivated or foregrounded in the selected texts: Chinua Achebe’s *Anthills of the Savannah*, Ayi Kwei Armah’s *The Beautiful Ones Are Not Yet Born* and Ngugi wa Thiong’o’s *Petals of Blood*. Using elementary statistical and other indices, Arua has proved that FIS is prominent in the selected texts and that the prominence is indeed motivated. His analysis shows that all varieties of FIS, as indicated by their syntactic and lexical characteristics, occur in the selected texts. He concludes that FIS is a creative and analytical approach that authors should be aware of and that critics should explore in many other African prose fictional texts.

Chapter Two titled “Going beyond Borders: Rushdie, Okri and the Deconstruction of Realism” by Durojaiye Owoye centres on the incursion of realist aesthetics into the ideological fray of literary consciousness. Drawing insights from the surrealist writings of Salman Rushdie and Ben

Okri, the author reflects on the analytical influences of literary theories such as Anglo-American New Criticism, structuralism, post-structuralism and Bakhtinian dialogism on realist philosophy. The chapter discusses the effect of time and space, contextual disparities, and racial concerns on bourgeois realism.

Part II, on “Style, Pedagogy and Technology-Mediated Discourse” has three chapters, Three to Five. In Chapter Three, “Manipulative Use of Short Messaging Service (SMS) Text Messages by Nigerian Telecommunications Companies”, Kehinde A. Ayoola applies Sperber and Wilson’s Relevance Theory to interpret short messaging service text (SMS) messages emanating from Nigerian telecommunications companies. The chapter identifies and describes the manipulative strategies employed by the companies to induce subscribers to part with their money through questionable sales promotion lotteries. The analysis reveals that SMS text messages are often encoded to achieve the maximisation of relevance through explication and implicature, contextual implication and strengthening, the reduction of processing effort through violating the maxim of truthfulness, and the creative use of graphology.

Chapter Four features “‘Facebook Style’: The Use of Emoticons and Graphic Signs by Users in the Cape Flats” by Nadine Chariatte. It is a study on the use of Facebook, which has become widespread, by the new generation of South Africans. The chapter employs a combination of the analytical tools of sociolinguistics and computer-mediated communication to analyse the emergence, use and spread of emoticons and graphic signs related to Cape Town gang culture. Chariatte notes that the emoticons and graphic signs retain their original meanings when gang-related messages are involved and that the meanings of the emoticons and signs are broadened when gang and non-gang members use them for non-gang related purposes. She concludes that it is a style which serves to create social meaning and to express linguistic identities.

Chapter Five, “The Use of Facebook in Theatre Studies”, by Fani-Kayode Omoregie examines the extent to which Facebook may be an excellent tool to deploy as part of the learning resources of university courses and, consequently, of students’ academic performance. The study centred on an online Facebook discussion forum by a group of University of Botswana students preparing for a performance of Wole Soyinka’s *The Lion and the Jewel*. Two questions were particularly pertinent: What is the relationship between the use of social network sites such as Facebook and UB students’ academic performance? And what is the relationship between the use of Facebook and various facets of the students’ personal development? The findings are that the students who participated in the

discussion forum benefitted socially and academically from it. The students posted, responded to and received feedback from the forum participants and these enhanced their personal growth and increased their uptake on their performance roles.

Part III, “Lexis, Semantics and Prose Style Analysis”, also has three chapters, Six to Eight. In Chapter Six, “Straddling the Prose-Poetry Divide for Semantic Functionality: Vera’s *Under the Tongue*”, Sindiso Zhou discusses how Yvonne Vera straddles the prose-poetry divide in her presentation of the contentious and tabooed theme of child sexual abuse. The main argument in the chapter is that a prose and poetry interface enhances meaning potential in *Under the Tongue*. The analysis combines Bakhtin’s conceptual framework which posits that texts are dialogic with Halliday’s social semiotic theory which posits that individuals use language to accomplish their purpose by expressing a multiplicity of meanings in context. The chapter generally demonstrates that a text *speaks* to the reader and continues to do so beyond the writer’s anticipated and imagined precincts.

In Chapter Seven, entitled “A Lexico-Stylistic Analysis of Kaine Agary’s *Yellow-Yellow*”, Taiwo Abioye and Esther Ajiboye focus on the lexical peculiarities in *Yellow-Yellow*. The chapter reveals the relevance of the functional use of language, exemplified by lexical choices such as loan-words/blends, semantic extensions, neologisms, direct translation equivalents, Nigerian Pidgin, and imagery drawn from the immediate environment. They discuss how the features perform the textual metafunction of depicting the relationship between form and function, and their discursive implications on the context of use. They conclude that strategic lexical choices by Kaine Agary enhance originality and simulate reality in *Yellow-Yellow*.

In Chapter Eight, “Adjectives of Colour in Libyan Short Stories: A Stylistic Analysis”, Safa M. Elnaili describes the use of certain colour terms and their denotative and connotative meanings in three Libyan short stories. She noted that during the time of oppression and dictatorship spanning 1969-2011, writers had to present their perspectives on the socio-political, economic and religious issues in Libya obliquely. Elnaili’s analysis reveals that Libyan authors relied heavily on adjectives of colour for both positive and negative representation such as demonising and romanticising some characters, and empowering and disempowering some others.

Part IV, “A Wider Perspective”, which is the final section of the book, comprises only one chapter, Chapter Nine, “Making Applied Linguistics Relevant in Africa: A Theoretical Perspective”. Modupe M. Alimi, in the

chapter, argues that African countries need a better appreciation of the role of applied linguistics in dealing with their language-related problems. The chapter discusses the relevance of applied linguistics as a problem-solving discipline in the context of multilingualism, and language decline and death. The chapter also underscores the need for applied linguists in Africa to act as catalysts to reawaken the polity on developing a positive attitude to African languages as viable means of governance at the local government level. Finally, the chapter recommends the conceptualisation of viable applied linguistic programmes as a means of producing the required expertise for marketing Africa's rich linguistic diversity.

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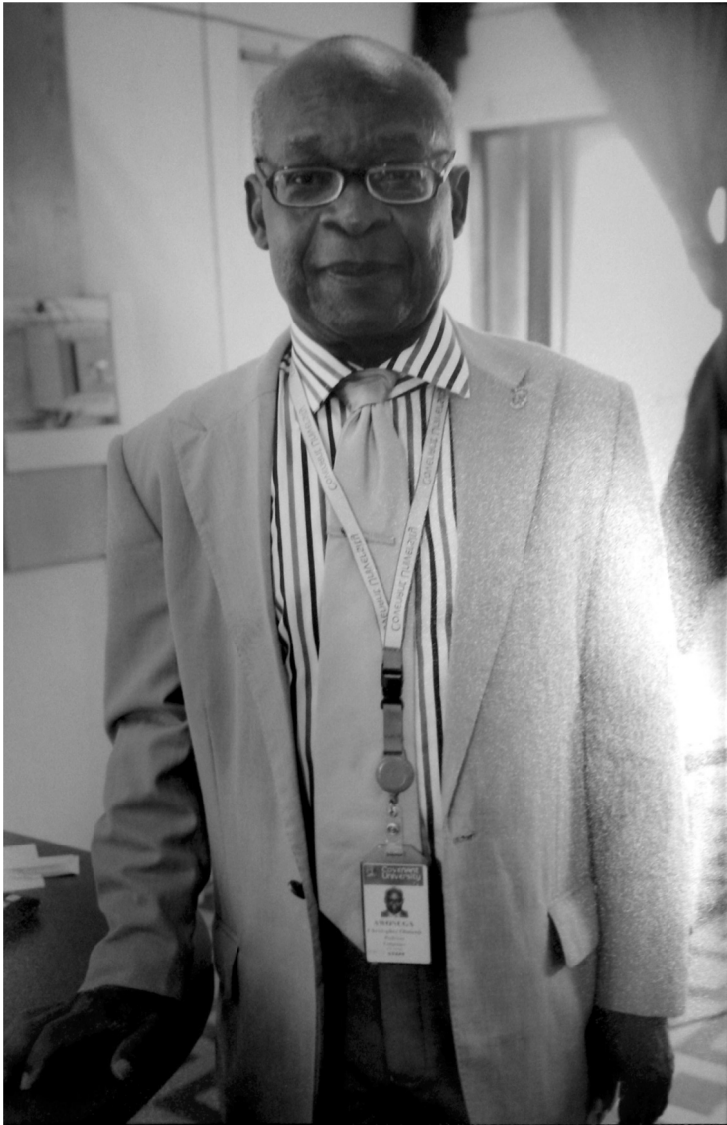
We are grateful to Professor Alfred Jana Matiki of the Department of English, University of Botswana for formatting this book.

PROFILE OF PROFESSOR CHRISTOPHER OLATUNJI AWONUGA

BY PROFESSOR BIDE MI O. OKANLAWON

Professor Christopher Olatunji Awonuga was born on 22nd July, 1944 in Abeokuta, Ogun State, Nigeria. He obtained a Nigerian Certificate of Education (English/History) from the College of Education, University of Lagos in July, 1970. He proceeded to the Department of English, University of Ife (now Obafemi Awolowo University) in October 1970 to read English. He obtained his B.A (Hons) English in June 1973. Because of his outstanding academic performance, Professor Awonuga was offered employment as an academic staff in the Department of English Language in 1974. He obtained an M.A (English as a Second Language) in 1977. It was in late 1977 when I joined the Department of English Language that I first met Professor Awonuga. Not long after this in October 1978, he proceeded to the Department of English Studies, University of Edinburgh, Scotland for his PhD programme. As fate would have it, I also got admission to the Department of Linguistics, University of Edinburgh in October 1980. Professor Awonuga was very helpful to me in Edinburgh and I remember we would engage in mutually beneficial academic discussions and much later in the day end up in the Postgraduate Students Union Building in Buccleuch Place, Edinburgh to have lunch before going back to the University Library. On completion of his PhD programme, Professor Awonuga returned to the Department of English Language at Ife in 1982 to continue his academic career. I returned after the completion of my programme in 1984, to the same Department and we remained together in the Department until his voluntary retirement on 30 June, 2007. Our association, therefore, spanned 30 years.

During all this period of time, Professor Awonuga worked with great energy and dedication to the Department, the Faculty of Arts and the Obafemi Awolowo University community as a whole. Professor Awonuga was a dedicated teacher, patient and untiring. He taught Linguistic Stylistics to many generations of students both at undergraduate and postgraduate levels and he successfully supervised many postgraduate students, many of whom have established themselves in the academia.



Professor Awonuga was not the type that tried to draw attention to himself; he was a quiet achiever. He was appointed the Acting Head of Department of English twice: August 1990 to July 1991 and August 1994 to July 1995. On both occasions, Professor Awonuga administered the

large Department (both in terms of students and staff) with tact and acumen.

Professor Awonuga's intellectual output is also remarkable, shown in the extensive work he has done in linguistic stylistic analysis and interpretation of literary texts which have been published in quality journals both at home and abroad.

Professor Awonuga served the Obafemi Awolowo University for 32 years, 6 months and 29 days. He served diligently and was obviously not tired on his voluntary retirement as he then took an appointment with the Covenant University from where we continue to read his publications and hear about his valuable contribution to the university.

As this publication in his honour reaches the shelves, I wish him good health and long life.

Publications

1984. "The English Language Needs of Literature Students in Nigerian Universities." In Freeman, R. and M. Jubril (eds), *English Language Studies in Nigerian Higher Education*, Proceedings of the British Council/ the Nigeria English Studies Association Conference held at Bayero University, Kano, from September 23-27, 1984.
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2005. "Foregrounding as Motivated Prominence: A Stylistic Study of Thomas Hardy's 'Transformations'". *Marang: Journal of Language and Literature*, Vols. 14-15, pp. 45-56.

Completed Graduate Student Supervision

- i. Mr. Rufai's M.A. dissertation entitled: "A Semantic Interpretation of Levels of Meaning in Wole Soyinka's *Death and the King's Horseman* in the Context of English as a Language in Nigeria".
- ii. Mr. O.T. Akinwale's M.A. dissertation entitled: "Towards a National Language in Nigeria: Problems and Prospects".
- iii. Mr. G.O. Elegbeleye's M.A. dissertation entitled: "A Stylistic Approach to the Study of Poetry in Nigerian Colleges of Education".
- iv. Miss. O.A. Alofe's M.A. dissertation entitled: A Linguistic Study of some Selected Poems by Dylan Thomas".

- v. Dr. A.E. Arua's Ph.D. thesis entitled: "A Study of the Use of the Stylistic Device of Free Indirect Style in Selected African Novels Written in English".
- vi. Miss D.M. Akande's M.A. dissertation entitled: "Repetition as a Major Linguistic Stylistic Device in the Poetry of Louis MacNeice".
- vii. Mr. B.K. Asade's M.A. dissertation entitled: "A Study of the Linguistic and Stylistic Realization of Theme in Armah's *The Beautiful Ones Are Not Yet Born*".
- viii. Dr. (Mrs) M.A. Olateju's Ph.D. thesis entitled: "Patterns of Interaction in the Sciences and Humanities in the Medium of English as a Second Language" (Co-supervisor).
- ix. Mrs. O.O. Onibokun's M.A. dissertation entitled: "A Linguistic Stylistic Study of William Golding's *Lord of the Flies*".
- x. Mr. A. Bamigbade's M.A. dissertation entitled: "The Stylistic Study of the Language of the Qur'an".
- xi. Mr. L. Olofin's M.A. dissertation entitled: "The Use of Conversational Maxims in Chinua Achebe's *A Man of the People*".
- xii. Miss Y. Sanusi's M.A. dissertation entitled: "The Variability of the Value in English Conditional Sentences".
- xiii. Miss F. Oresanya's M.A. dissertation entitled: "A Stylistic Study of the Language of Legal Deeds in Nigeria".
- xiv. Mr. A.K. Ayeloja's M.A. dissertation entitled: "A Discourse Analysis of George Bernard Shaw's *Arms and the Man*".
- xv. Mr. R.M. Olagunju's M.A. dissertation entitled: "A Stylistic Study of Wole Soyinka's *The Beatification of Area Boys: A Lagos Kaleidoscope*".
- xvi. Dr. I.A. Fortress' Ph.D. thesis entitled: "The National Environment in the Selected Poems of John Keats and Niyi Osundare: An Eco-Critical Perspective" (Co-supervisor)
- xvii. Mrs L.C. Chimunya's M.A. dissertation entitled: "A Semantic Investigation of Selected Lexical Fields in Educated Nigerian English".

PART I:

ANALYTICAL AND THEORETICAL ISSUES

CHAPTER ONE

FREE INDIRECT STYLE IN THREE CANONICAL AFRICAN NOVELS WRITTEN IN ENGLISH

ARUA EKE ARUA

Introduction

This chapter discusses the nature and use of Free Indirect Style (henceforth FIS) for the analysis of African prose fictional texts written in English. Apparently, not much has changed since Arua (1997) noted that the style hardly featured in the analysis of such texts. Therefore, it seems fitting to use this festschrift in honour of Professor Christopher Olatunji Awonuga to discuss the nature and use of the style. Essentially, the chapter answers two questions. The first is: How prominent is the use of FIS in the three canonical African fictional prose texts: Chinua Achebe's *Anthills of the Savannah* (AOTS) (All references are to the 1987 Heinemann edition), Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* (TBO) (the 1968 Houghton Mifflin edition) and Ngugi wa Thiong'o's *Petals of Blood* (POB) (the 1977 Heinemann edition)? And the second is: Is the prominence of FIS in the texts motivated or foregrounded? Before both questions are addressed, an explication of the style is undertaken.

Free Indirect Style

FIS, “the most widely discussed form for representing speech, thought and perception” (McHale 2014), is an aspect of the “speech-category approach” in stylistics. As conceived in this chapter, it is a coalescence of two styles: Represented Speech and Thought (RS&T) (Banfield 1977a) and Represented Perception (RP) (Brinton 1980), both of which have been extensively discussed in the relevant literature (Leech and Short 2007, for example). RS&T, also variously described as “Substitutionary Narration” (Fehr 1938), “Free Indirect Speech” (Ullman 1964), “Narrated Monologue” (Cohn 1966), and “Represented Discourse” (Doležal 1973), is defined as a

narrative style which “expresses a character’s thoughts and speech in the authorial past tense but also in the character’s own emotive language” (Brinton 1980:363). Phrased differently, it is

the manner of presenting the thoughts and utterances of a fictional character as if from the character’s point of view by combining grammatical and other features of the character’s ‘direct speech’ with the features of the narrator’s ‘indirect’ report (Baldick 2008).

This dual-voice (hypothesis) implies that the author maintains control of the narration while representing a character’s speech or thought which is usually described as being on the threshold of verbalisation. In other words, the speech or thought presents the illusion of being more organised and more logically sequenced than “stream of consciousness”.

RP, also referred to as “substitutionary perception” (Fehr 1938) and “Free Indirect Perception” (Palmer 2004), on the other hand, is defined as

a literary style whereby an author instead of describing the external world, expresses a character’s perceptions of it, directly as they occur in the character’s consciousness (Brinton 1980:371).

Fehr (1938:65) describes this joint narration or representation of perceptions thus: “It is the reporter running in on the actor’s vision (or other senses) and it is the actor lending his sight to the articulate reporter.” It should be noted that RP may be reflective or unreflective. Unreflective perception has to do with perceptions “not yet affected by the “stream of reflection” (Fehr 1938:102) while reflective perception involves the notion of a character thinking subjectively about the object of his perception. Thus, reflective perception is seen mainly in the merging of RP and RS&T (McHale 2014). As would be apparent, presently, all the examples cited in this chapter are those of reflective perception. The foregoing shows that RS&T and RP are not only closely related but that the author and the characters jointly narrate or perceive the events in a prose fictional text.

One of the main reasons for the use of FIS as a superordinate label for the two related styles is that it is a neutral and more inclusive label for both. McHale (1978), for example, uses the label “discourse” (i.e. Free Indirect Discourse). However, “discourse”, as Wales (1989) rightly observes, has connotations of the spoken word. Style is, therefore, more neutral and tends to have a wider reference. Because of this, the label FIS easily admits both RS&T and RP.

There are other reasons for classing RS&T and RP as belonging to the same narrative style. The first is that the close relationship between the

two is emphasised by the fact that features of both frequently co-occur in the same passage, and even in the same sentence. The second is that perception, just like speech and thought, is *represented* not *presented*. Indeed, the presence of the word “represented” points to the fact that they are aspects of the same style. The third is that attempts have been made in the literature to couple the two. Part of the conclusion to Brinton (1980:379) is instructive:

Linguistically and functionally ... represented perception bears strong similarities to represented speech and thought. Yet we have seen that ... represented perception is distinct from represented speech and thought. They form complementary parts of a larger narrative style.

Fehr (1938) proposes “Substitutionary Narration and Description” as the appropriate label for this larger style while Brinton (1980) proposes represented consciousness. The preference in this chapter is for Free Indirect Style mainly because of the reasons already adduced.

FIS has many syntactic and lexical characteristics (Brinton 1980; Leech and Short 2007). Perhaps, the most crucial syntactic characteristics are that the pronouns referring to the characters are third person and that the tense is usually back-shifted from the tense the character would use. In other respects, the passage is given as the character would assign it, that is, in the character’s idiolect, rather than as the narrator would. The number of expressive elements characteristic of the idiolect, according to McHale (2014), remains controversial. With RP, however, although the subject of consciousness is co-referential with the third person as in RS&T, third person pronouns rarely occur, as characters do not appear in their own perceptions.

Second, FIS contains non-embeddable, independent clauses of direct quotation. There are thus no introductory clauses of saying or thinking and the clauses often have expressive or emotive content which can be attributed to the character. When the clauses of saying and thinking do occur, they are found in parenthetical structures in RS&T. The parentheticals, which can be omitted, are usually found at the end or in the middle of FIS sentences. Parentheticals are also rare with verbs of perception, as RP does not generally employ them (Banfield 1977b:9). The non-embeddable, independent clauses include rhetorical questions, and clauses with initial conjunctions which may contain expressive structures such as interjections, lexical fillers, repetitions or hesitations, optative or incomplete sentences, none of which occur in subordinate clauses of indirect speech.

Third, deictic elements are assigned from the point of view of the character, thus leading to odd combinations of the past tense with present time adverbials. Fourth, definite articles, pronouns, demonstratives and definite noun phrases which have no antecedents in previous discourse may occur. Fifth, the past progressive, the special form marking simultaneity, occurs in FIS, especially with perceptions. Fehr (1938:101) indicates that the past progressive is crucial for the identification of RP in that it functions to put one in the midst of processes. And sixth, FIS may contain lexical items which express the character's "epistemic or judgemental meaning" (Fillmore 1974:16) which show the character's emotions, attitudes, evaluations and beliefs. Therefore, in FIS passages, there may be qualifying adjectives (e.g. good), epithets, qualifying adverbs (e.g. miserably), nicknames or pet names and attitudinal nouns (e.g. fool). In the next section, FIS examples containing all of these characteristics are identified in the selected texts - *AOTS*, *TBO* and *POB*.

Variety of Free Indirect Style Examples in the Selected Texts

In this section, the prominence of FIS is demonstrated by showing that all the various examples of RS&T and RP have been employed in *POB* and *AOTS*, and that apart from examples containing parentheticals and hesitations/incomplete sentences, all the other RS&T and RP examples are used in *TBO*. All the RS&T examples isolated in this section have the third person singular or plural pronoun "he" or "they" denoting the subjects of consciousness or the experiencing selves. All the tenses are examples of backshift. Both of these characteristics are shown in excerpts 1-3 below:

- 1) Assistance, *did she* say? So *she* was already assuming he *was* on *her* side, already taking him for granted (*AOTS*, p.185).
- 2) Perhaps a worker *he had* not recognised (*TBO*, p.106)
- 3) Yes, yes, *they used* to have teachers (*POB*, p.19)

The experiencing selves in FIS examples may be explicitly indicated in parentheticals. The same goes for tenses denoting backshift. Excerpts (4) and (5) from *POB* and *AOTS* are examples:

- 4) Yes, *she thought*, her Agatha deserved to be pitied (*AOTS*, p.183)

- 5) Politics! Couldn't one escape from these things, *Munira thought impatiently?* (*POB*, p.19)

FIS examples with deictic elements such as *now*, *these*, *this*, *here*, etc. are found in the texts. These deictics are assigned from the characters' point of view, as in excerpts (6), (7) and (8):

- 6) His fears were *now* confirmed. There must be a plot to smear his good name. (*POB*, p.179)
- 7) Some Ministry of Information decorators must have been at work *here today* putting up *these* filthy rags saved up and stowed away in mouse-ridden cartons in a Ministry store after last year's May Day celebrations. (*AOTS*, p.29)
- 8) But in truth he could never believe *this* of himself (*TBO*, p.117)

It can be seen in example (6) that an odd combination of the present time deictic "now" and the past tense exists. Such combinations, as already indicated, serve to show the simultaneity of the moment of consciousness with events in the narrative past (Brinton, 1980; Bronzwaer, 1970).

Most of the FIS examples in the selected texts are non-embeddable, independent clauses. They include rhetorical questions, clauses with initial conjunctions, hesitations and exclamations, and clauses that are incomplete. Examples (1) and (5) are rhetorical questions from *AOTS* and *POB* respectively. Excerpt (9) below is from *TBO*.

- 9) For, after all, how had he so frightened himself into thinking of the watcher as the bringer of doom? (*TBO*, p.5)

Examples of FIS with initial conjunctions include excerpt (8) for *TBO* and (10) and (11) for *POB* and *AOTS* respectively.

- 10) *But* they had hardly seen him since. (p.18)
- 11) *Or* perhaps it merely triggered an awareness going far, far back in his subconscious mind waiting like a dormant seed in the dry season soil for the green-fingered magician, the first rain. (p.140)

Hesitations and incomplete clauses could not be isolated in *TBO*. They, however, exist in *POB* and *AOTS*, as excerpts (12) and (13) show:

- 12) The movement away had started after the second Big War ... No... before that ... No, it was worse after the Mau Mau war... No, it was the railway... all right, all right... even this had always been so since European colonists came into their midst, these ghosts from another world. But they of Ilmorog... they would have to find a way of avoiding those taxes... (*POB*, p.19)
- 13) Oh, well. She couldn't really complain... though she must admit to being a little troubled by the tone of sportiveness creeping into his manner. (*AOTS*, p.186)

Finally, exclamations are found in the texts. An example is in excerpt (5).

FIS examples containing definite articles, pronouns, including reflexive pronouns, demonstratives and noun phrases without antecedents also occur in the selected texts. Examples of reflexive pronouns in the texts include those in excerpt (8) for *TBO* and excerpts (14) and (15) for *POB* and *AOTS* respectively.

- 14) She sat there looking so desirable: he wanted to ride a VW to the sindom of pleasure and now, now, he would reach her, he would bind her to *himself*. (*POB*, p.77)
- 15) The traffic going in the opposite direction on his left was luckier, as usual, than the one he found *himself* trapped in. (*AOTS*, p.29)

Definite noun phrases which have no antecedents in previous discourse occur in the three texts. Such noun phrases include excerpts (16), (17) and (18):

- 16) Didn't they get visitors from *the outside*? (*POB*, pp.18-19)
- 17) The irresistible temptation of Abazon had brought him to *this pass*. (*AOTS*, p.28)
- 18) There was no hurry. At *the other end* there was only home, the land of the loved ones, and there it was only the heroes of *the gleam* who did not feel that they were strangers. (*TBO*, p.35)

The definite article "the" is also found in excerpts (16) and (18) (twice here), while the demonstrative "this" is found in excerpt (17). Generally, the definite noun phrases found in excerpts (16-18) are understood from the characters' perspectives rather than the implied authors'. This is not surprising, as it is the characters' views that are represented.

Some FIS examples that contain lexical and grammatical items that generally express characters' epistemic or judgemental meaning, through the use of evaluative adjectives, qualifying adverbials, attitudinal nouns, nicknames and so on, are found in the selected texts. Examples of pre-nominal adjectives include:

- 19) He was about to go down as the victim of a *cruel* game. (*TBO*, p.4)
- 20) Ikem! Oh yes, Ikem. *Provocative, infuriating, endearing* Ikem! (*AOTS*, p.184)
- 21) It was like beholding a relic of beauty that had suddenly surfaced, or like listening to a *solitary beautiful* tune straying for a time, from a dying world. (*POB*, p.210)

Those of qualifying adverbials include *perhaps* in excerpts (2) and (11) for *TBO* and *AOTS* respectively. *POB* also has such examples as excerpt (22) below shows.

- 22) As he was about to knock at the back door to Abdulla's shop, he felt blood rush to his head: for a second he felt as if his brain was drugged... *perhaps...* not too old ... oh hell ... yes ... hell is woman ... heaven is woman. (p.25)

Examples of attitudinal nouns are in excerpts (23) and (24):

- 23) How could he, when all around him the whole world never tired of saying there were only two types of men who took refuge in honesty- the *cowards* and the *fools*? (*TBO*, p.51)
- 24) *Fools* both. There were no other worlds. There was only this one, and he, Abdulla, would continue drinking cheap Theng'eta and singing in this one and only world. (*POB*, p.314)

Examples of nicknames include MP (Member of Parliament) and *VW* (Virgin Whore) (excerpt 14) in *POB*.

Finally, FIS examples, apart from occurring mostly in the past tense, also occur with past progressive verbs and with modal auxiliaries, and certain other verbs that invoke the consciousness of the secondary speaker. The following are FIS examples with past progressive verbs:

- 25) Oyo and Estella *were laughing*. Oyo with a bit of a puzzled frown. Koomson *was himself shaking* with laughter. (*TBO*, p.133)

- 26) But the taxi-driver had already lost his patience, it appeared, and *was* heatedly *discharging* his passenger right there. (*AOTS*, p.149)
- 27) Three Africans *were laughing* at a big bellied fourth who *kept on swinging* the stick without hitting the ball. (*POB*, p.12)

The perceptions in excerpts (25), (26) and (27) are attributed to the man, Chris and Munira respectively.

Modal auxiliaries are found in very many examples in the selected texts. *Could* in excerpts (5), (8) and (13) is an example. Verbs of consciousness such as *seem* and *appear* and simile markers such as *as if* and *like* also abound in the texts. *Appeared* is found in excerpt (26) and *as if* in excerpt (22).

In sum, this section has helped to establish the fact that FIS examples in the selected texts are prominent from the point of view of their variety. In other words, almost all types or classes of FIS examples are found in the texts. The sheer variety of the examples implies that FIS cannot and should not be ignored in the literary critical analysis of African prose fiction.

Frequency and Nature of Occurrence of Free Indirect Style in the Selected Texts

This section discusses three issues. The first is the statistical prominence of FIS examples in the selected texts. It should be noted that opinions are divided as to the usefulness of employing statistical methods in style study. Some literary critics feel that their deployment in style analysis constitutes the introduction of insensitive and inappropriate methods into literary scholarship. Others submit that statistical information is relevant to stylistics, although in a very limited way. According to Hough (1969:54), "Nearly all criticism, even that most stigmatized as impressionistic, employs it in a loose informal way." He dismisses the views of scholars who talk as though any gain in numerical precision is valuable in itself. However, he further asserts that

Some sort of statement about frequency of occurrence is nevertheless necessary. If the use of a particular stylistic feature in a novel is being discussed, it makes a difference whether it appears on every page, about once in a chapter or five times in the whole book.

Ullman (1964) advises, however, that it is usually enough to note the significant recurrence of some linguistic feature without inquiring into

precise numerical details. Not surprisingly, therefore, the use of statistics is an essential part of the study of speech and thought presentation, as studies such as Asaka (2008), Short, Semino and Wayne (2001) and Sotirova (2011) show.

Bearing the foregoing in mind, frequency counts show that FIS examples in *POB* (RS&T and RP) occur about twice on each page. This frequency of occurrence is very high. A further examination of the text reveals that RS&T examples occur much more frequently than RP examples. For RS&T examples, the ratio is two to every page while for RP the ratio is one to every six pages. It is easy to conclude that RS&T examples are more prominent in *POB* than RP examples.

A statistical estimation of FIS examples in *AOTS* reveals that the examples collectively occur about twice on every three pages. This shows that the examples are far more frequently used in *POB*. RS&T examples are again much more numerous than RP examples, the frequencies of occurrence being once in every two pages and once in every ten pages respectively. However, the results presented here can be slightly revised. This is because certain parts of the novel (pp. 1-119) are narrated mostly in the first person. The frequency of occurrence of FIS examples for this section fell from one to four and a half pages while the events described on pages 120-223 which were mostly narrated by the implied author have a frequency of one FIS example to one page.

In *TBO*, there is a frequency of six FIS examples to five pages. This is higher than the frequency count for *AOTS* but lower than that of *POB*. However, contrary to the situation in *POB* and *AOTS*, RP examples occur more frequently than RS&T examples. The figures are twice on every three pages and once on every two pages respectively. This seems to suggest that RP examples are more prominent and probably more important than RS&T examples in the text. Generally, both frequency figures are high.

From the results presented, it is easy to see that FIS examples occur frequently in the three texts. It can be seen too that of the FIS examples present in the texts, RS&T examples occur very frequently in all the texts, the text with the most frequent occurrence being *POB* and that with the least being *AOTS*. RP examples, on the other hand, occur very frequently in *TBO* and less frequently in *POB* and *AOTS*. The general high frequency of occurrence of the examples supports the view that FIS is a device commonly employed in African literary texts in English (Awonuga 1983). It is surprising, therefore, that very few scholars have studied its use in African prose fictional texts.

The second issue that this section discusses is the prominence associated with the nature of the occurrence of FIS examples. In this respect, the FIS examples in the texts occur in varying lengths. There are short sentences, sentences making up a paragraph, a quarter of a page, etc. One of the longest examples of a FIS occurrence in all the selected texts is found in *POB* (pp.17-19). The FIS occurrence is introduced by the sentence: “Then a heated debate would follow between the tillers and the herdsmen as to which was more important: animals or crops” (p.17). The sentence “couldn’t one escape from these things, Munira thought impatiently?” ends the FIS passage. Other occurrences of varying lengths exist in all the selected texts. The implication of the foregoing is that statistical data in a literary analysis should be used with extreme caution, for a single occurrence of FIS examples as shown above is sufficient to reveal some of the thematic concerns of a text.

Finally, the third issue relates to the scenes, events and areas in the selected texts where FIS examples are found. The passages are found in almost all the descriptions of all major scenes and events. Some of the most important are listed. In *POB*, for example, thirty-five such events/scenes were isolated and the last ten have been listed below:

- The MP’s reception of the Ilmorog delegation p.174
- The MP’s campaign in New Ilmorog pp.267-268
- Foreclosure of Nyakinyua’s land by the African Economic Bank p.276
- Karega’s reflection on the lawyer’s death pp.301-304
- Abdulla’s reflection on his life, his discovery of his own world and his resolve to kill Kimera pp.310-318
- Karega’s rejection of Wanja and her acceptance of her role in ruining herself pp.328-329
- Inspector Godfrey’s reflection on the nature of life and his role in it pp.333-335
- Wanja’s reflection on the nature of life pp.335-338
- The death of Karega’s mother pp.342-345
- Karega’s vision of hope pp.342-345

About twenty-two of such major scenes and events that have FIS examples are isolated in *AOTS*. The last five are shown below:

- The telephone calls between Beatrice and a friendly Military Officer pp.178-180,185
- On destiny-Beatrice’s reflection on the differences between Agatha and Elewa pp.183-185

- Beatrice's reproach of herself pp.197-198
- The scene of Chris's death pp.204-216
- Beatrice's reflection on the need for a naming ceremony p.217

There are also about twenty-five descriptions of scenes, episodes or events involving FIS in *TBO*. Five important ones which are all examples of RP and which occur towards the end of the novel include:

- The man's perception of Ghanaians trying to be white pp.125-126
- The man's perception of Koomson's house and garden pp.143-151
- The man's perception of Koomson after the coup pp.160-165
- The man's perceptions in the toilet, etc., during Koomson's escape pp.166-177
- The man's perception of the shoddiness with which the police conducted the search for the escapees pp.180-183

In brief, many factors contribute to the prominence of FIS examples in the selected texts. These include their high frequency of occurrence, and their occurrence in varying lengths and in the major episodes and scenes of each of the selected texts. In the next section, the usefulness of FIS in the discussion of narratology, point of view and characterization is briefly demonstrated using the three fictional texts.

FIS, Narration, Point of View, Characterisation and Themes in the Selected Texts

This section addresses the question of whether the prominence of the FIS examples highlighted is motivated. As the discussion would show, FIS has been used to successfully narrate events, project similar and diverse points of view, depict characters and pinpoint themes. The discussion starts with the role of FIS in the narration of the events in the texts. Excerpt (28) (from *AOTS*) and other FIS passages (from *POB* and *TBO*) are used in the discussion:

- 28) He decided to ignore them all and protect the precious little space ahead of him, even if the heavens should fall! The noise increased tenfold now and began to infect some of the cars ahead which could not possibly know what the matter was but were quite gratuitously joining the horn blowers behind. He stuck to his guns. Rather than yield he would occupy his mind observing the surroundings ... The traffic in the opposite direction on his left was luckier, as usual, than the one he found himself

trapped in. But he gauged that even if, for the sake of moving at all, one should decide to turn around and join these people speeding away from one's destination the problem of space in which to turn will kill the proposition on the spot ... There was nothing else of much interest on that side so he turned to his right and saw for the first time a street decoration of old and dirty flags and bunting lining the route. Some Ministry of Information decorators must have been at work here today putting up these filthy rags saved up, and stowed away in mouse-ridden cartons in a Ministry store after last year's May Day celebrations (*AOTS*, pp. 28-29)

For FIS scholars, the evidence of the author's and Ikem Osodi's joint and seamless narration of the event in excerpt (28) is clearly indicated in the fact that the narrative voice, as with an overwhelming majority of FIS examples, is third person omniscient while the views of the narrators and the characters in the excerpts are also very clearly detectable. In the excerpt, Ikem Osodi is in a traffic jam but refuses to move forward when a little space is created in front of him. This is clearly shown in sentence 1, the first part of which is authorial report and the second, starting with "even" and ending with "fall!", Ikem Osodi's RS&T. The author then reports (sentence 2) that the other motorists, especially those behind him, are annoyed and consequently blow their horns in order to get him to move. The author further reports that Ikem Osodi refuses to do so (sentence 3) and vows to protect the "precious" space created "even if the heavens should fall!" (as already indicated in the RS&T in sentence 1). And rather than yield to the demands of other motorists, he decides (the author's representation of this decision is seen in sentence 4) to occupy his mind observing his surroundings. It is at this point that the narration shifts from RS&T to RP, as the author then describes the surrounding through the eyes of Ikem Osodi (see sentences 5 and 7 in the excerpt). The first object of perception introduced by the verb "observing" in the phrase "would occupy his mind observing the surroundings" is the traffic jam which Ikem Osodi finds himself in. Flags and bunting constitute the next objects which he also perceives. The interesting aspect of these RPs is that they occur alongside Ikem Osodi's RS&Ts which constitute his reflections or comments on the objects he perceived. For example, he describes the traffic jam as a 'trap' from which it is impossible to escape and the flags from his viewpoint are "filthy rags." The cartons in which they are stored are "mouse-ridden". The foregoing together with the excerpts to be cited and discussed presently shows that FIS is central in discussions of how fictional prose texts are narrated, as many scholars have already noted. The frequent seamless and careful juxtaposing of authorial report and

RS&Ts and RPs shows that the narration of events is complex and demands that the discerning reader disambiguate the various voices in the text in order to read it productively.

A discussion of the narration of a prose fictional text automatically triggers a consideration of the voices represented in the text and the points of view they project (Sotirova, 2011). FIS may be used to show a coalescence or diversity of points of view. Consider excerpt (29):

- 29) Maybe he would talk to his superiors about this: maybe he would give them the separate report that he had made. But then remembering how many VIP's might be connected with such an Utalii Utamaduni Centre, he desisted. He would keep the report and knowledge to himself. It might come in useful would he ever be called upon to put together another criminal jigsaw puzzle. He was a crime detective not the leader of a moral vice squad! (*POB*, pp. 334-335).

In the excerpt (actually three pages long in *POB*), the points of view of the implied author and that of Inspector Godfrey diverge. We encounter Inspector Godfrey who has just solved a murder case and who is on his way back to his base. In the excerpt, we have Inspector Godfrey's self-serving argument as to why he will not reveal the criminal activities going on at the Utamaduni Cultural Centre. As the evaluative adjectives in his RS&T show, he equates such criminal activities as the "smuggling of gemstones and ivory plus animal and even human skins" and a traffic in slaves whores (i.e. Black Ivory) from Africa to Europe to "moral vices". This is evident in the last sentence of excerpt (29): "He was a crime detective not the leader of a moral vice squad! In other words, from Inspector Godfrey's subjective point of view, the list of criminal activities above does not fall within the brief of a detective.

The implied author's point of view is definitely at variance with Inspector Godfrey's views. This has already been partly shown in the absurdity of separating criminal activities from certain serious moral vices. The implied author's view is that Inspector Godfrey has abdicated his responsibility of making the society of the novel a better one for its inhabitants. In other words, the implied author distances himself from Inspector Godfrey's views. This distancing of the author and his consequent satiric comment on the Inspector are seen against the background of Inspector Godfrey's earlier represented thought: "The police force was truly the maker of modern Kenya, he always felt" (p.334). The implication of the foregoing is that the wellbeing of Kenya depends entirely on its police force. A police force that is unduly selective in the cases it investigates as is the case with Inspector Godfrey's is