

**A STYLISTIC STUDY OF THE METAPHORS IN
OKPEWHO'S *THE LAST DUTY***

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DECLARATION

I hereby declare that this work is the product of my own research efforts; undertaken under the supervision of Prof. SadiyaDaura and has not been presented and will not be presented elsewhere for the award of a degree or certificate. All sources have been duly acknowledged.

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CERTIFICATION

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DEDICATION

To all students of English Language and Literature.

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ABSTRACT

This research undertakes a stylistic study of the metaphors used in Okpewho's *THE LAST DUTY*. In doing this, it examines the types, styles and contextual meanings and functions of the metaphors used. It also highlights how metaphors explicate the thematic preoccupations and other subject matters of the prose. As a textual study, the data were collected directly from the novel and analyzed using the systemic functional linguistic model. The lexical meanings and contexts of the metaphors were used for the analyses. The findings of the study show that Okpewho deals more with interpretative metaphors and different styles of metaphor to depict and advance both his messages and characters; that context significantly helps a great deal to determine the meaning and functions of metaphors. By implication, the metaphors used in any literary work need thorough investigation, since vital issues can be encapsulated in them. Based on these findings, it is recommended that further research be conducted on metaphor as a source of rhetorical power, literary effectiveness and discourse maturity.

CHAPTER ONE

INTRODUCTION

1.0 This study focuses on stylistic study of the metaphors in Isidore Okpewho's *THE LAST DUTY* (henceforth *TLD*). It looks at how Okpewho has wielded metaphors as a stylistic device to put across his message and how meaning is realized through the analysis of the metaphoric utterances using the systemic functional linguistic model. Specifically, this chapter presents and discusses the background of the study, a brief profile of the author of the text under investigation, the synopsis of the text, statement of the problem and research questions. Also discussed here are the aim and objectives of the study, the scope and the limitation and the significance of the study.

1.1 Background to the Study

Until an object is dissected, the full knowledge and appreciation of its components can never be reached. Put conversely, the smallest detail of language will go a long way to reveal so much of a literary work. Better appreciation of an author's aesthetic feats and fuller understanding of a text can be achieved through an apt investigation of language by looking into its linguistic components. This linguistic application goes for both literary and non-literary texts. This informs for example, why literary texts of writers can be subjected to such scrutiny. Language, which is the heart of literature, is expected to come in forms that the message it carries gets to the readers. Language, as it has to do with literary works in general, also comes in form of trope-a word or phrase that is used in a way that is different from its ordinary meaning in order to create a particular effect or mental image. Tropes such as

litotes, simile, metaphors, proverbs, metonymy, personification, etc. are often deployed by authors of literary works for reasons other than embellishing their works. Such tropes if not investigated through their linguistic components, will constitute a barrier to readers understanding the import of the literary text. By implication, if these tropes are carefully identified in texts, examined and interpreted within the circumstances of their usage, fuller understanding will be reached. The focus of this work is on the study of metaphors used in Okpewho's *TLD*. Over the centuries, writers have not only been using making good metaphorical expressions but also studying them, considering their roots, purposes, and how people understand them. Richard (1991) sees metaphor as "a force from outside logical space... It is a call to change one's language and one's life, rather than a proposal about how to systematize them." Logic is not needed to explain metaphor which is a style one can adopt to give a new structure to one's language, not in the usual or formal way. The known linguistic order, especially semantics, is distorted. Many literary artists in Africa use metaphors in their literary works. Literature is a true reflection of a given society. In the view of Okoh (2008), Literature codifies (structures) people's very existence: their experiences, struggle, philosophies, aspirations, joy, agonies and sorrows. And such facts are encapsulated in such society's metaphors. Virtually every aspect of people's experiences and world views are captured and reflected in their metaphoric expressions. Therefore, metaphors are true reflections of people's experiences and the way they think or perceive their world or realities around them. Also, literary writers like fashion designers, use metaphors as one of their decorative tools to add beauty to their works for the purposes of capturing and sustaining the interest of the readers.

Okpewho, like many renowned Nigerian authors, employs metaphors profusely in his works, especially the one under study.

Even though the stories of African writers differ, many communicate through the common language of metaphor and embodying their ideas in images and details. Through this they address a whole range of social, political, psychological, educational, philosophical, moral and even cultural issues. The influences of metaphors in *TLD* have significant effects on the text. Metaphors can be euphemistic and emphatic. Euphemism is a generally innocuous word or expression used in place of one that may be found offensive or suggest something unpleasant. Some euphemism, no doubt, are intended to amuse while other use blend, in offensive terms for things the user wishes to down play. They are used to refer to taboo topics (such as disability, sex, excretion and death). This is the meeting point for metaphor and euphemism. There are several occasions where metaphors are used to mask profanity – to make hidden taboo languages as in the case of euphemism. In this way, the hearers of such expression do not feel the effect of the degree of the profanity of the word or expression used.

It is against this background that this study undertakes a stylistics analysis of metaphoric expressions in the text. This is with the intent of examining the lexical and syntactical structures of the metaphors and the circumstances in which they are used. Also undertaken is the suitability and the effects of the usage as well as meaning that can be negotiated from them as a result of the shared experiences of the parties in the discussion. How the literary metaphors are expressed, whether through noun (abstract or concrete, verbs, adjectives) is equally given the desired attention.

1.2 The Author and *THE LAST DUTY*

Okpewho is a reputable Nigerian novelist, a literary scholar, a poet and critic, who was born in 1941 at Abraka in Mid-Western Nigeria. He received his university education at the University of Ibadan and the University of Denver, Colorado. He has lectured in both National and International Universities. In 1992 he was appointed the Professor of Afro-American and African Studies at Binghamton. He was a fellow at the Woodrow Wilson International Centre for scholars in 1982, Alexander Von Humboldt Foundation also in the same 1982, Centre for Advanced Studies in Behavioural Science in 1988, National Humanities Centre in 1997 and 2003 Guggenheim Fellowship. Okpewho's writings include *The Last Duty*, Longman, 1976, *The Victims*, Longman, 1970, *Tides*, Longman, 1993, *Call Me By My Rightful Name*, Africa World Press, 2004, *The Epic in Africa: Toward the Poetics of the Oral Performance*, Columbia University Press 1979; and many others.

The book under study came at a point in time when there had been rapid developments in African Literature; although not many of the authors at that time identified themselves and their works to the African indigenous experiences or other predicaments that make up the African society. *TLD* addresses the issues of gender, duty, sex and domestic violence, though the whole of the plot centers on war and its psychological effects on humans. Okpewho has stabbed a kind of satirical knife on the effect of war and its sociological and psychological consequences in this book. First person narrator has been identified as the style of narration the writer adopted in the cause of projecting the story in the book. The plot of the story is embellished.

The book could be read with a constant reminder of typical human weakness, succumbing to everyday human challenges.

The novel records the deeds of Toje Onovwakpo, an evil man of the society who uses the arrival of the Federal troops to hurt his rubber business rival, Mukoro Oshevire. It has three divisions: part one, two and three. Part one is titled “Breath burns more sulphate and blood calcifies into boulders for brother to hurl against brother”. It opens with an address from Major Ali. He recalls how triumphant it was when they set Igabo free from the rebels. He sees himself as one responsible for “defending his post against rebels”. He sees it as “*THE LAST DUTY*” (P.4). Toje Onovwakpo boasts of his position as a popular man in the society. He uses his position to victimize and deal with his business rival, Mukoro Oshevire. He conspires against him – that he is one of the rebels and this makes Mukoro Oshevire to be jailed while Toje takes his rival’s wife into adultery. Aku, Oshevire’s wife, remembers how she stood with her husband when others escaped only to be under the lust of another man. She therefore argues her decision. “...I am beginning to question wisdom of that original decision to stay” (P.11). She laments that she is frustrated to succumb to such an evil man. Toje gives his servant, Odibo, gifts such as food stuffs and clothes for Aku and her son. While in prison, Oshevire does not regret his action of saving a rebel boy but thinks of how his family copes with his absence.

Part two which is titled “Except by rooting who could pluck yam tubers from the base?” starts with the news of air raid that occurs and claims lives. Toje still blames the Sibians for such an action and tries to woo Major Ali into believing that Oshevire should further be interrogated on this. Okumagba

expresses his resentment in guarding a prostitute and Odibo for Toje's sake. Odibo usually goes to Aku's house to call her as Toje demands, while Odibo stays with her son. One day Aku returns late and Odibo had to sleep in her house because of curfew.

The last part which is titled 'I know of flowers unseen and they distill beautiful dawns but tares withhold possession of our mangled lawns' concludes the story. It starts with Toje's comment on the odour of the medicine given to him by Emuakpor to cure his impotency. He wants to be cured so as to have sexual intercourse with Oshevire's wife before Oshevire is released. Aku goes to Toje's house one day and returns late which makes Odibo to stay in her house again. This time Odibo sleeps with her. Odibo reports "She threw her legs wide apart.... I fell upon her lap and know desire" (p181). Aku regrets her deeds caused by frustration. Toje realizes the relationship between Odibo and Aku and this leads to a serious fight between the two men. They ended up cutting each other with matchets. Oshevire, while returning home learns through Eseognene and Esiri that his family is torn apart. He returns to meet his wife who is sleeping with other men. He sets his house ablaze and gets killed by the soldiers when he refuses their bidding.

1.3 Statement of the Problem

Metaphors are a common feature in our daily utterances, hence, a formidable area of written discourse in the English speaking world, especially Nigeria where English is a potent second language. Because of the strategic place metaphor occupies in discourse, many African literary writers employ it in their literary works to project their thematic preoccupations. Okpewho has

used metaphors in his works, especially in *TLD*, to great effects. In as much as the researcher knows that not much stylistic study has been done in his use of metaphors in his work, *TLD* the question one may ask is why are there not many stylistic studies on this renowned unique creative work? It therefore becomes highly imperative to undertake a stylistic study of metaphor, using the systemic functional approach to determine the effectiveness, success or otherwise of his metaphorical expressions. For an in-depth analysis of the data only the levels of form and context are discussed in this work. The level of substance is considered only to the extent that they are related to the form and contextual issues being focused on.

1.4 Research Questions

The questions to which answers would be provided are raised from two dimensions of form and context. These questions are:

1. What types and styles of metaphor are used in the text?
2. What roles do these metaphors play in the text?
3. Do the metaphors explicate the thematic preoccupations of the text?
4. Does contextual (immediate and wider) factor determine the interpretation and understanding of the metaphors in the text?
5. Has the novelist used varied lexical and syntactical structures in the metaphorical expressions and what is their effects?

1.5 Aim and Objectives of the Study

The aim of this work is to do a stylistic analysis of the metaphorical expressions in Okpewho's *TLD* using the Systemic Functional Linguistic theory. To this end, the study seeks to achieve the following objectives:

1. to determine the types, styles and functions of the metaphors used;
2. to examine the lexical & syntactic structures of the metaphors;
3. to highlight how those metaphors explicate and advance the thematic preoccupations and other subject matters of the text.

1.6 The Scope and Delimitation

Metaphors are used in every language in one way or the other. The study of metaphor in English language is a very vast area. African literary writers and artists use metaphorical language to great effects in their works. Okpewho has many literary works to his credit and in each one, he develops a reasonable volume of metaphorical expressions. But this research hinges on only the metaphorical expressions used in *TLD*. In essence, this study is limited to the analysis of only the metaphors found in *TLD*, using the Systemic Functional Approach. The choice of this text is informed by the richness of language, especially the effective deployment of metaphorical language. To make a full analysis, only selected excerpts will be used. This study is purely a linguistic stylistics.

1.7 Significance of the Study

Linguists and critics have discussed *TLD* from different perspectives ranging from literary appreciation, to general perspective. A stylistic analysis known to the researcher was undertaken by Onyinyechi (2014) using the framework of

style as a choice, dwelling so much on the individualistic narrative style, examining peripherally the use of dash, ellipsis, anaphora, litotes, rhetorical questions, metaphors, similes among others. The general use of varieties of sentences was also investigated. But this study is significant because metaphoric expressions will be identified, analyzed and evaluated using Systemic Functional Linguistics.

Considering the fact that metaphors are everyday coinage and always integrated into speeches and discussions, the study is therefore significant since it will help to analyze how the thematic preoccupation and other subject matters are enhanced, characters revealed and meanings of utterances are negotiated through metaphorical expressions in their contexts. The stylistic study and learning of metaphors are relevant considering the fact that they can be a key element in language acquisition process since it will expose the readers to the interrelatedness of form and meaning. Again, the study of metaphors gives the reader a good insight of how to use metaphors to explain a vague or an abstract notion or idea to foster better understanding. Finally, this study is also significant in that it would help translators and interpreters and linguists to constantly update their knowledge and understanding of metaphors, knowing that they occur in all occasions when language is used for communication either as an art or a tool.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

Relevant writings in the areas of stylistics, linguistics, literature and many others are consulted in this section. The review of related literature is intended to follow the following headings and sub-headings:

- The concept of Style and Stylistic, Theories of Style and Essence of Stylistics
- The concept, type, nature and styles of metaphor
- The function and importance of metaphor in literature
- Perspectives of some Linguistics models of stylistic analysis
- Works on Stylistics and Metaphors
- Empirical studies on Okpewho's *THE LAST DUTY*
- The Systemic Functional Linguistic Model

2.2 The Concept of Style and Stylistics, the Theories of Style and the Essence of Stylistics

Since the emergence of stylistics as a significant academic field within the scope of linguistic in the 1960s, the area has continued to attract intellectual attention of varying degrees. Several meanings and theories of stylistics exist in linguistic scholarship (Crystal and Davy, 1969, Fowler, 1975 and Wale, 2001, etc). While some see stylistics as a branch of linguistics that deals with the study of varieties of language, dialogue, accent, length and register (Bradford, 1979 and Downes 1998), others insist that it attempts to establish

principles capable of explaining particular choices (styles) used by individuals and several groups in their use of language (Turner, 1973, Birch 1995 and Fowler, 1998 etc). In the view of Crystal (1970), stylistics is a label that covers the whole complex of varieties of styles of language an author uses. In agreement with this Prasad (2009) defines stylistic as “the scientific study of style.” “Style” to Lucas (1995:9) involves “the effective use of language, especially in prose, whether to make statements or to rouse emotions. It involves first of all the power to put fact with clarity and brevity.” By implication any style used that does not make for clarity of the message of the text is poorly used, therefore will be considered weak and ineffective. Stylistics is also the study of interpretation of texts from linguistic perspectives. It also attempts to establish the principles capable of explaining the particular choices made by individuals and social groups in their use of language. Thus, stylistics studies the different styles within a language from a linguistic point of view.

Adejare (1992) makes it clear that style is an ambiguous term that many try to define their professional callings: to a psychologist, style is a kind of behaviour, to some in literature, it is the characteristics of the writer; for a linguist, styles are varieties and functions to which language is put.

Style for Crystal and Davy (1969) points to some or all of the language habits of an individual. Going by this, we can talk of Achebe’s proverbial style of writing, the style of James Joyce, Shakespeare, IfeomaOkoye, ChimamandaAdichie and so many others. The emphasis in this definition is on the linguistic idiosyncrasies which an individual is identified with. A more

comprehensive and elaborate perspective on the concept of style can be drawn thus from Botha (1991:13)

Style has everything to do with the choices available to users of language, and since these choices are determined by specific needs and circumstances, style is a contextually determined phenomenon. Because of this, style in effect deals with the successful communication of texts in context. Every aspect of language which facilitates this process of communication, therefore, has to do with styles of the text. This, however, does not imply that a general description of all innumerable linguistic and literary features in a text will amount to a description of style of a text. Far from it, only those features which facilitate the specific communication in these specific circumstances can be considered of stylistic value in this paradigm. The features in a text which facilitate this process should not be limited, and can vary according to the specific needs of specific text or context.

Evidently, Botha's emphasis is exclusively on rhetorical and communicative role of style. Obviously, style often aims at and leading to effective persuasion. Style should not be solely tied to rhetorical effectiveness.

Purposively, Leech and Short (1981) have narrowed their interpretation of 'Style' and 'stylistics' to suit the kind of activity they wish to engage in – "The study of language as used in literary texts, with the aim of relating it to its artistic function". Hence, they view 'style' as the way in which language is

used for a given purpose (P.725). In their perspective, 'style' pertains to 'parole'- i.e. the selection from the language system by speakers or writers depending on the context or occasion – It is generally, the selection from the total linguistic store room that constitutes style. Leech and Short (1981) have the belief that 'style' may be applied to the linguistic habit of a particular writer. By way of extending their views on style, they have agreed that it can equally be associated with the way language is used in a particular genre, period, school of writing or even a combination in the writing of for instance early 18th century style. They both are concerned with the issue of writers having a linguistic thumbprint. In other words, there is high possibility of guessing the author of a piece of work on the proof of his language use. Leech and Short (1981) concern themselves basically with the style of 'texts' – which they see as specific use of language. Text, to them, is the ideal starting point of the study of style. A more detailed and systematic study of style can be done using a text to employ metaphor as a style to deliver his message to his readers.

Furthermore, Leech and Short (1981) draw a dichotomy between 'stylistics' and 'style'. In their opinion, 'Stylistics' deals with the linguistic study of style. The role of stylistics is to directly or indirectly explain the relation between language and artistic function. They claim that this analysis should move the linguistic details to the writer's work. To sum the point here, style and stylistics deal with the study of language as used in literary texts with the aim of relating it to its artistic functions.

In discussing the aim of stylistics, that of Crystal and Davy (1969) quickly comes to focus:

The aim of stylistics is to analyze language habits with main mass, from general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain, where possible, and why such features have been used as opposed to other alternatives; and to classify these features into categories based upon a view of their functions in social context.

The essence of stylistic, in their view, involves looking for features, any bit of speech, writing, thought which a person can pull out from the general flow of language – word, structure, sentence patterns, for analyses. When this is given the desired attention, the result gives vivid clarification of the full meaning and potentials of language in use. The aim of stylistics is to analyze or investigate language habits using linguistic features. In other words it is concerned with the examination of grammar, lexis and semantics, as well as phonological properties and discursive devices. The essence is to enable us to understand the intent of the author or speaker in the manner the information is passed by the speaker or writer. Stylistics, therefore, is more interested in the significance of the functions that the social context.

2.3 Theories of Style

Style is broadly categorised into two: linguistic style and literary style (criticism).

Enkvist (1973) refers to linguistic stylistics as stylolinguistics in his book entitled *Linguistic Stylistics* where he rightly observes that stylolinguistics differs from literary criticism. According to Nnadi (2010), the concept of linguistic stylistics has to do with the stylistics study that relies heavily on the “scientific rules” of language in its analysis. Such rules, he says, will embrace the lexical, grammatical, figures of speech, context and cohesion categories. He goes on to differentiate between linguistic stylistics and literary stylistics where he says that literary stylistics differs from linguistic stylistics in that the latter

“abstracts and describes the elements of language used and describes the elements of language used in conveying a certain subject matter, where as the former dwells heavily on external correlates (history, philosophy, sources of inspiration, etc) to explain a text, with occasional leap into the elements of language used.”

Nnadi (2010), explains further that the new era of linguistic emotionalistic conception of the French school of Charles Bally who worked under the supervision of Ferdinand de Saussure in Geneva and after Saussure’s death, Bally published his work; *Course de Linguistique générale* (1916). Bally’s own concept of stylistics, according to Nnadi (2010), is classified as “emotionally expressive because of his strong belief that each particular

component of linguistic information combines a part of language and a part of “man who interprets or announces the information.”

While at the beginning of the 20th Century, the Roman countries were mainly influenced by Bally’s expressive stylistics and Germany by Groce’s individual stylistics, a new linguistic and literary movement developed in Russia and became known as formalism. The Russian formalist introduced a new, highly focused and solid method of literary and linguistic analysis. Formal method used in linguistic was based on the analytical view of the form; the content of literary work was seen as a sum of its stylistics methods. In this way, the formal characteristic of a literary work are seen in opposition to its content. In other words, the focus was on “devices of artistry” not on content.

According to Nnadi (2010), many scholars claim that any discussion in the area of style was a discussion in linguistic since individual manipulation of language, no matter how idiosyncratic, could only be done within the ambience of the scientific rules guiding the operation of the language. Linguistics concerns itself with describing and explaining the nature of human language.

Both linguistic stylistics and literary criticism are concerned with the quest for matter and manner in a literary work of art. Like literary criticism, stylistics is interested in the message of the work, and how effectively it is a work of art with a common aim of presenting both strengths and weaknesses of the work, and in so doing, elucidate the work. These similarities notwithstanding, there lies a difference in their method of operation, and as a result, a difference in their evaluations. Whereas linguistic stylistics begins and concludes its

analysis from the literary text itself, rigorously examining how a special configuration of language has been used in the realization of a particular subject matter, quantifying all the linguistic means that coalesced to achieve a special aesthetic purpose; literary criticism does not suffer that restriction to the work of art under analysis. In its own analysis, it intermittently works on the text, but occasionally wanders off and brings in extra – linguistic, extra – textual materials to bear on the work. The result is that, whereas linguistic stylistics comes up with a somewhat objective evaluation based on realistic criteria, literary criticism comes up with that which is generally imaginative, speculative, subjective and impressionistic. There lie the major differences between linguistic stylistics and literary criticism.

Various theories of linguistic style which form the basis for the various approaches to the study of style have been formulated by scholars. Such theories are discussed as follows:

2.3.1 Style as deviation from the norm

The notion of this approach to style is on the basis that every language has its conventions in terms of its grammatical usage and social acceptability, which form the hallmarks of the standard variety of the language. When the structural conventions or norms of a language are violated by either a writer or speaker, deviation from the norm has taken place. This may occur at all levels of linguist-conventions – graphological, phonological and phonetic, the lexico-semantic, morphological and the syntactic or discourse level. Osundare (1982) subscribes to this theory and as such sees nothing wrong with a writer

violating linguistic convention. Dynamism, goes with language. Such a deviation will make for both dynamism and the writer's dexterity.

2.3.2 Style and the reader/audience

The message, purpose of writing and the audience always influence the manner of the presentation of a text. The target audience determines the styles of writing the author adopts. For instance, a good writer of children's literature uses a very simple style considering their tender nature in reasoning and evaluative processes. Since writing is communication between the writer and the reader, both the content and the form are significant.

2.3.3 Style as choice

Interestingly, language offers the user a rather unlimited or limitless variety of selectional possibilities and constraints. Lawal (2001) posits that "variety and variability are inevitable features of language, which is a unique human attributes employed as a tool in widely differing circumstances for performing a multiplicity of social functions." In essence, language offers users the liberty to select within the vertical axis of paradigmatic and a wide range of lexico-semantic elements to express his message, depending on his intent. This approach to style as deliberate choice from variant forms is based on selectional possibilities and constraints with each language in terms of the paradigmatic and syntaymatic relations among linguistic elements. The user therefore chooses from the available lexical and syntactical options in his linguistic store the one which best suits his situations and conveys his message. Choice is also made at rhetorical levels of communication aside lexical and syntactical according to Adebayo (2011).

2.3.4 Style as register or subject-orientated

This simply implies that the style of writing is greatly influenced by the subject matter the user discusses in a text. This is based on the issue of register or jargon peculiar to a field of study.

2.3.5 Style as good writing or the effectiveness of the communication mode

This approach to style study seeks to find out whether the linguistic features employed by the user of a language have been effectively used to communicate the message of the text. Aside the theme a text conveys, it also performs other functions of aesthetic and persuasion. Here, what the stylistic does is to examine the features embedded in the text to determine the effectiveness of the communication between the writer or hearer and the reader or hearer, respectively.

2.3.6 Style as constant form and idiosyncrasy

This approach forms the basis of Prasad's (2008) definition of style and having "to do with those component features of literary composition which give to it individual stamp, marking it as the work of a particular author and producing a certain effect upon the readers". Statistic is at the heart of this approach to the study of style. It does this by investigating the frequent occurrences of certain stylistics features in a text or a group of related texts. This approach is based on the notion of the idiolect and the belief that writers consciously repeat linguistic items to serve a foregrounding effect. Lawal (2008) puts it forward that forensic stylistics took its root from this approach, adding that it involves quantitative analysis or the thumb printing of the style

of a writer or a group of stylistically related writers. There is a formula attached to this approach for determining the readability of a text or otherwise through the analysis of its syntactic constructions and their frequency in the texts. Indices of lexical density and lexical abstractness can be used to determine the difficulty and readability of texts. He posits that it is assumed that the more lexically dense and abstract a text is, the more less readable it becomes. The same applies to syntactic construction.

Stylistics undoubtedly requires also accessing meaning. And accessing the meanings of utterance has never been one dimensional phenomenon, hence, there are bound to be types of meanings. Leech (1974) identifies seven types of meaning so as to really portray or delineate the nature of elusive meaning. Leech is of the opinion that meanings are conceptual/denotative, emotional/connotative, collocative, reflective, affective, stylistic and thematic. All these meaning types in one way or the other features prominently in metaphors. A brief discussion of them is deemed appropriate, therefore.

Stylistic meaning is based on the relation of the linguistic form to social or situational circumstances such as subject-matter, medium, age, sex, geographical location.

Reflected meaning is the sense a word or syntactical structure evokes in a multiple conceptual situation. Reflected meaning arises when one of the several meanings of a word becomes directly associated with the word to the extent that we tend to forget the other uses of the word. Contextual meaning is synonymous to this.

Collocative meaning is the meaning of a linguistic form in relation to the other forms expressed with it in a given context.

Denotative meaning is the literal basic plain or central meaning of a word. It is relatively stable and its scope is not open-ended and indeterminate.

Connotative meaning involves the meaning people associate with words. It is the personal or cultural meaning which is open-ended and indeterminate. According to Odebunmi (2001), connotative meaning ultimately depends on individual experience and Yule (1996) affirms the essence of speaker meaning.

Thematic meaning refers to the manner of organizing messages in terms of ordering, focus and emphasis.

Affective meaning arises when language is used to reflect the personal feelings or attitude of the speaker to the audience. This type of meaning features at the levels of politeness, indignation and rudeness (Leech, 1974).

Obviously, no language is said to be monolithic and expressions lend themselves to various meanings based on the interpretation of the reader or listener. Therefore, stamping one specific meaning on a metaphor may be erroneous. Inter-relationship and interdependence of many may feature in this analysis.

2.4 The Concept, Types, Nature and Styles of Metaphor

Simpson (2004) conceptualizes metaphor as a process of mapping between two different conceptual domains which are target domain and source domain. Metaphors are one of the most extensively used literary devices. A metaphor

refers to a meaning or identity ascribed to one subject by way of another. In a metaphorical expression, one subject is implied to be another so as to draw a comparison between their similarities and shared traits. To the cognitive scholars, it is a tool of cognition which helps us to conceptualize our world. But to most literary writers, it is traditionally in the realm of poetic or figurative language which is the angle from which this study looks at metaphor.

Taking the concept of metaphor further, it is a figure of speech which makes an implicit, implied or hidden comparison between two things or objects that are miles apart from each other, but have some features common between them. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics. Put simply, when you portray a person, place, thing, or an action as being something else, even though, it is not actually that ‘something else’, you are speaking or writing metaphorically.

Most of us think of a metaphor as a device used in songs or poems only, and that it has nothing to do with our everyday life. In fact, all of us in our routine life speak, write and think on metaphors. We cannot avoid them. Metaphors are sometimes constructed through our common language. They are called conventional metaphors. Calling a person a “night owl” or an “early bird” or saying “life is a journey” are common conventional metaphors examples commonly heard and understood by most of us.

In discussing types of metaphors, we shall rely on Jonathan’s (2011) classification of metaphors. They are of three types – interpretative, source –

target metaphors and modulated metaphors. Interpretative metaphors are metaphoric utterances with direct and stable metaphoric meaning and with some having a purely and inferential meaning that varies according to interpreter e.g. Jack is a real lion, Christ was a chronometer, etc. The source – target metaphor are based on conceptual source-target mapping, e.g. The idea went out of style years ago, Maxism is currently fashionable in Western Europe, etc. The modulated metaphors are ones without source – target mapping. They are also referred to as undescribed metaphors. Characteristically, many metaphors contain two elements – a topic and a vehicle (Richards, 1936). The metaphor topic is the object or phenomenon being described, whereas the vehicle is some other objects that convey a certain meaning about the topic e.g. “Juliet is the sun” contains ‘Juliet’ as the topic and ‘sun’ as the vehicle. For the purpose of this study, we shall adopt ‘topic’ and ‘vehicle.’ Metaphoric expressions used for different communicative purposes come in various styles (Simpson, 2004). Ordinarily, most metaphors assume the concretization style i.e. describing an abstract idea using a concrete thing e.g. Honesty is a good friend. Some others move from concrete to concrete e.g. Adaeze is a bungalow. Few others move from abstract to abstract, while some others do not have an implied style i.e. where may be the vehicle is not mentioned specifically.

2.5 The Functions and Importance of Metaphor

In classical theories of language, the metaphor was seen as a matter of language not thought, as metaphor uses mechanisms outside the realms of everyday conventional language. Scholars from the cognitive perspective argue that the metaphor is a matter of thought and reason not language

because the principles governing metaphorical expressions are not in language but in thought: they are general mapping across conceptual domains. One of the authorities that discussed metaphor extensively from the cognitive point of view is Lakoff and Johnson (1980). According to them, metaphorical language is not simply “a device of the poetic imagination and theatrical flourish – a matter of extra-ordinary rather than ordinary language’ nor is it characteristic of language alone, a matter of words rather than thought and action, but a conceptual mechanism “pervasive in everyday life (Lakoff and Johnson 1980:3). Thus, metaphors are an aspect of human thought process because they are a tool with which speakers of language make sense of every realities and to structure “kinds of experiences that are less concrete or less clearly delineated in their own terms (Lakoff and Johnson: 118). In helping users of language cope with the complexities of experience, metaphors are avenues to grasp “a relatively abstract or inherently unstructured subject matter in terms of a more concrete or at least more highly structured subject matter”. (Lakoff: 1993: 244).

Micheal (1974) argues that metaphor is a major and indispensable aspect of ordinary, conventional way of conceptualizing the world, and that our everyday behavior reflects our metaphorical understanding of our experiences. Hence, metaphors abound in varieties of utterances – political speeches, adverts, obituary publications and literary texts. Aristotle (1986) is a scholar who looked at metaphor from a double capacity-as a human cognitive capacity and a stylistic device. According to him, unlike other decorative methods that the poet can learn to make use of, the finding of metaphor is an innate talent for seeing analogies between different domains of experience. This alone

cannot be acquired from another, and is a sign of natural gifts because to use metaphor well is to discern similarities (poetics: 1459a). Indeed, it takes high cognitive ability to discover and point out clearly the resemblance between two dissimilar entities across different domains. Hence, it is regarded a grand style if an author is able to wield the device of metaphorical expressions to pass across subject matter(s) to the readers. Aristotle argued further that, though all metaphors may have cognitive foundation, they differ qualitatively. In other words, there are some which are more poetic than others; not all metaphors have counterparts in everyday speech. Such metaphors are referred to as literary metaphor. In the book under study, *THE LAST DUTY*, Okpewho's metaphors have been assessed to be of high quality considering the novel nature of most of them and their ability to help in portraying the thematic focus of the text.

Discussing metaphor from the literary point of view implies that metaphors are devices artist, authors, writers use to present works of art to listeners or readers. They are like picturesque ornament literary writers and others use to beautify as well as pass across vital message to their readers. The power and essence of metaphor in an African discourse are numerous. For instance, the unidirectional transfer (mapping) from concrete to abstract has helped linguists to account conceptually for change in lexical meaning and grammar. From the conceptual grammaticalization, the speaker makes "use of the existing forms for the expression of new concepts." (Heine, Claudi and Hünemeyer 1991:27) This "recycling strategy" that extends the usage of the existing concept "serves the introduction of new lexemes; at the same time, however, it forms the primary meaning of creating grammatical expressions."

(Heine, Claudi and Hünneymeyer 1991:27). Many users of language see metaphor as a good medium of giving adequate expressions to their thoughts and expressions, thereby creating and increasing grammatical expressions there are in the English Language.

Metaphors are used in certain contexts as politeness. The fact here remains that there is a sense of speaking while denying the act of speaking. Human beings mask their speeches using the device of metaphor which is a veiled speech. Naturally, veiled speech denies its force, but on the contrary the message develops its particular force precisely because it is veiled. The force here is regarded through allusions and suggestions through comparisons and images that attract the audience's attentions towards the meaning rather than showing it openly. Without a veil, erotic expressions in literary work particularly will turn into pornography.

In the view of Gibbs (1994), metaphors are not some kind of distorted literal thought, but rather are basic schemes by which people structure experiences and their external world. He further stressed that it does not require for its use any special intellectual talent or special rhetorical situations (Gibbs 1994:21). This view is at variance with that of Aristotle (1936) who sees a user of metaphor as one with literary dexterity. I quite agree with the later view because it takes keen observation and good insight to perceive similarities and equally use the appropriate syntax to pass across the intended meaning to the reader/listener in the right context. What follows closely here is the quality of the metaphor which is expressed in its degree of novelty. And in most cases, metaphors in literature are typically more novel and less clear (Koveeses 2002:43). Hence, through the use of metaphor, literary skill can be developed.

Using appropriate metaphors appeals to the senses of the listeners and readers, sharpening their imaginations to comprehend or grasp what is being communicated to them. Besides, it gives life-like quality to our works or conversations and to the characters of the fiction and poetry. Metaphors are also ways of thinking, offering the listeners and readers fresh ways of examining ideas and viewing the world.

Metaphoric language attracts attention, arouses interest and elicits an assimilation effect. Positive metaphor elicits positive attitude while negative elicits negative evaluation. It can increase or decrease listeners' motivation depending on its nature. What it does depends on the extent to which it 'resonates' with the listeners' preferences and interests. Victor (1998). Metaphor increases message relevant elaboration. When a speaker or writer uses the right metaphors, it goes a long way in making explicit or clearer what is being described. In other words, metaphors can furnish vivid evocative images, convey multiple meanings in a concise fashion, or express that which cannot be stated in literal terms (Gracesser, Mio and Millis, 1989).

So far the use of veiled speech like metaphor has chiefly been considered as a strategy for talking about morally unacceptable topics in public. For instance Nabahany (1990:13) explains the use of metaphorical language in the following way:

“FumoLiyongo explained matters in such a way that if they were read in public no one would feel ashamed, but generally speaking, these matters are not spoken about in public, thus, he concealed them.”

Hence, with metaphor, vulgarity can be hidden.

2.6 Perspectives of Some Linguistic Models of Stylistics Analysis

As earlier noted, stylistics has attracted the attention of many linguists and critics. This attraction has as well put the urge in some prominent linguists to develop models to serve as guiding principles for embarking on stylistic analysis of literary and non-literary texts. Some of these models with the one chosen for this research will be reiterated for review here.

One among these models is the transitivity model developed by Halliday (1981). In Halliday's opinion three kinds of grammar exist in English language. They are the theme, mood and transitivity. *Theme* is grammar of discourse; *mood* focuses on speech function, while *transitivity* grammar majors on experience. Among these three, *transitivity* is made a model through which analysis of narrative discourse can be done, especially as it has to do with the portrayed of characters. For instance, Simpson and Montgomery (1995) used this model to examine the character 'Cal' in Bernard Macclaverty's novel CAL, and came out with the conclusion that 'Cal' is 'ineffectual and passive observer on the events around him (P.69), since he is often represented as the senser and mental processes of perception or as the actor in material processes not goal-directed. This brings to the fore the reality of the efficacy of the model, but well suited for analyzing features of characterization.

In cognitive stylistics analysis, models like schema theory, text word theory, exist. Schema theory, as an umbrella term embodies a range of separate cognitive models which has as its core concept 'schema'. The most influential here is that of Schank and Abelson (1977) – script-based model of human

understanding and memory. A ‘Script’ in their term is a body or chunk of knowledge used to access the meaning of any sequence of action which explains a situation. Though scripts are pre-existing knowledge stores and experience based, they get modified through individuals experience and development. In essence, new knowledge interacts with the old which then causes the modification of our mental representations. The strength of the model is found in its ability to explain how texts can be understood with reliance on explicit linguistic signals in the text. The issue remains that it may not make for an objective work; hence it has not been chosen by the researcher.

Another popular model is the natural narrative model developed by Labov (1972). The origin of this model is rooted or hinged on the practices of real speakers in real social contexts. His model is divided into six key categories viz: abstract, orientation, complicating action, resolution, evaluation and coda. This is best suited for a short narrative within a narrative.

Leech and Short (1981) have theorized some models to the study of stylistics. They are *Monism*, *Dualism* and *Pluralism*. Though the approach has been separately mentioned, the authors are more concerned with combining insights from all in a multilevel and multifunctional view of style to the study of texts. *Monism* is a theory that points us back to the beginning of literary theory, that is, to Aristotle and Plato. In the views of Leech and Short (1981), *Dualism* assumes two kinds. The first kind of *Dualism* sees “style as a dress of thought”. This makes ‘style’ sound metaphorical where ‘style’ takes the form of “adornment”, “covering” or even a ‘clothe’ of thought or meaning. This view is considered hackneyed globally for reason of being over used.

The second kind of *Dualism* is a more general and tenable view, which implies that every writer relevantly “makes choices of expression and that style is embedded in these choices – “ways of putting things, (1981). So, style here hinges on ‘form’ and meaning’.

The third and last approach is the *Pluralism*. The Pluralists’ opinion is that language performs a multifunction and that any piece of language is likely to be the result of choices made on different functional levels. The Pluralists are not satisfied with the Dualists division between ‘expression’ and ‘Content’, rather they subscribe to distinguishing different strands of meaning according to the various functions as observed in Halliday’s work. Halliday (1985a) is one of the disciples of *Pluralism*. In his work, he acknowledges that different kinds of literary writing may foreground or highlight different functions. His three language functions includes: Ideational (the way in which language conveys and organizes the cognitive realities of experiences; it is synonymous with sense); interpersonal (i.e. the way language is used to show social relationship among people in a defined speech community such as in the Nigerian society); and textual (i.e. the relationship as shown in written materials such as words, phrases, clauses and sentences). Notably, clauses with a human subject are termed the very means by which events in which human beings are involved can be described. Vital phrases are those of adverbials. Pluralism therefore, is a multilevel approach to style. In essence, language, according to the pluralists, is intrinsically multifunctional, so that even the simplest utterance like “Is your father feeling better” conveys more than one kind of meaning. This single sentence can be referential, directive or even social. Halliday’s pluralism is considered a more sophisticated version of

monism for having the view that all linguistic choices are meaningful and stylistics. In working with the model of pluralism, the proponents have also come up with linguistic and stylistics categories which have been brought under four key headings: lexical category, grammatical category, figures of speech and coherence and content. Semantic category according to Leech and Short (1981) can be accessed via other categories like the lexical. Also, these categories overlap in some areas, thereby making room for flexibility in analysis.

2.7 Works on Stylistics and Metaphors

A lot of works have been done on stylistics and metaphors. Prominent among these are the works of Oguwuche (2007), Rabi (2003) and Ijeoma (2011). Oguwuche (2007) has his work centered in “A stylistic study of proverbs in Chinua Achebe’s *Things Fall Apart* and *Arrow of God*, using a blend of several eclectic models in his analysis of several proverbs adapted from the two texts. His data are also drawn from ethnographic materials on the Igbo people. His study investigates the stylistic nature of proverbs used in both novels, thematic analysis of the proverbs. He applies thirteen theories from styles and stylistics in doing his work. His study shows that proverbs featured prominently in the novels and with a great effect in the usage. Proverbs are used in conversations, for rituals, public speeches and for reflective moments. Proverbs deals with the issue of unity in meaning; give depth of meaning; and collective thoughts; beliefs and values of a people can be discerned from their proverbs. Hence, he concludes by saying that Achebe uses the proverbs as a stylistic device. His ability to blend the proverbs together in specific contexts makes his writing unique.

Rabi (2003) works on “Re-reading a woman’s fiction: A post – feminist Stylistic Analysis of el Saadawi’s *God Dies by the Nile*. In doing this, she revises previous postulations by researchers that *God Dies by the Nile* is a socialist feminist text. She further explores ways of developing a suitable analytical framework to give a much deeper analysis of the novels written by women. She does this by bringing out gaps and “silences” in the text. The possibility of power being distributed between male and female characters

system is also explored. Her framework is subdivided into conceptual background and analytical tool of inquiry. In the course of pursuing the set goals, it is discovered that transmitting option alone cannot account for some of the complexities of power relations. In passages or extracts where narrative voice is predominant, process can reveal how the writer wants to depict a particular situation and the characters embroiled in that situation. But in the case where dialogue dominates the extract, the relation between characters comes to the tone of analysis. As such, the interpersonal level of Halliday's function of language has to be integrated.

Ijeoma (2011) has her work centered on "Source" and "Target" Domains in metaphorical Discourse: An Investigation of some political speeches of Tony Blair and Nelson Mandela" where conceptual (cognitive) Metaphor Theory serves as her framework. She uses this framework to investigate the proposition that "no single abstract notion can be talked about without the use of metaphor" using the political speeches of Tony Blair of Britain and Nelson Mandela of South Africa. Her study, in the end confirms the stated hypotheses: Conceptual metaphors are used to express abstract notions and activities that are prevalent in the domain of politics are seen in the speeches of the statemen, who drew their expressions from various conceptual domains used in everyday language.

2.8 Empirical Studies on Okpewho's *TLD*

Onyinyechi (2014) has written on the stylistic analysis of Okpewho's *TLD*. The framework of her analysis is based on style as a choice which is one of the six rubrics identified by Azuike (1992). In this case, an individual has the

freedom to deviate from the normal way of writing to have a unique presentation. Her paper exposes the stylistic idiosyncrasies embraced by Okpewho in passing his message. The writer of *TLD* is said by Onyinyechi (2014), to have used individualistic narrative style and that dash and ellipsis are the punctuation marks used by Okpewho (1917) in special ways. Figures of speech like anaphora, litotes and rhetorical questions among others are used to beautify the work. Varieties of sentences are also displayed in the novel.

Palmer (2003) judges Okpewho's *TLD* as the most appealing of all the Nigerian novelists who have painted the picture of the Nigerian war in a prosaic form. Hence, he feels it deserves greater attention than has been given it. By this assessment, he brings it to equal rank with texts like *Things Fall Apart*, *The Interpreters*, *A Grain of Wheat*, *The Radiance of the King* and *The Joys of Motherhood*. He considers his choice of technique, which yields brilliant effects, suitable to his themes and intentions – picture of war with the havoc it causes to human relationships, particularly the mental, physical and emotional torture it unleashes on the womenfolk. Palmer (2003) considers Okpewho's deft use of language and unique point of view as the most distinguishing perspective of the novel's artistry, being that the events in the novel are told in the first person, not in the conventional one person narrator, but by almost as many characters as there are in the prose, making the events to be seen through the eyes of virtually all the characters. The implication is that the reader is left to draw his own picture of the complicated truth by drawing tactical resolutions from all. Commenting further on the language of the text, Palmer (2003) projects the front that the language used by the narrators suits their character and goes further miles to portray their

personality. The study at hand will explore the writer's language use in the perspective of metaphors. The metaphors employed will be explicated to further authenticate the quality of the language, the author's dexterity in language use and the extent to which the metaphors used conveyed the theme and subject matters of the text.

Emenyi (2014) attacks Okpewho's TLD from the angle of feminism, hence he captions his work "Feminization of Poverty". This work examines Patriarchy's ability to deform the women in the TLD and it affirms the centrality of choice as the basic weapon in her struggle for meaningful existence in the new millennium. Since the fundamental structures in the society have pushed her to the rear of existence, whenever she comes to the public focus, it is to enact the drama of permanence. Okpewho's TLD according to Emenyi (2014), a literary critic, places the women where they have always been made to serve – among the poor and weak people.

Olanike (2009) approaches Okpewho's TLD from the critical perspective. In discussing the text, he talked about the issue of gender, sex, and domestic violence as they are perceived in the African society. Furthermore, he sees the text as a war novel, which is not so much concerned with the big political and military issues of war, but rather uses war as a platform for exploring human drama brought about by war plight in terms of class conflict and hatred within the army, social and domestic problems of survival, ego-boosting, and marital infidelity during the war.

From the above reviewed related literature on TLD, it's clear that many of the works are on literary criticism, and that only Oyinyechi (2014) attempts a

stylistic analysis of the text from a more general point of view using style as a choice for her framework. Therefore embarking on a stylistic study of metaphors in the same text becomes very imperative.

2.9 Theoretical Framework

The Systemic Functional Linguistics Theory (SFL), which centers on the notion of language function, was adopted for the analysis of this work. Historically, SFL was an offshoot of JR Firth's work, a British Linguist but was mainly developed by his student, M.A.K Halliday, who developed the theory in the early sixties. Firth based his thinking on the contextual theory of meaning which was initially credited to an anthropologist, Bronislaw Malinowski, like Malinowski (1923), Firth (1957) feels that for one to understand effectively what is meant in a language, he must interpret the utterance in the light of what the speakers are doing at the time of utterance. Based on this, Halliday and Firth came up with what is called the functional theory of linguistic form and meaning. By implication, language gets its form and meaning through its function in the context of use. While SFL accounts for the syntactic structure of language, it places the function of language as central (what language does and how it does it) in preference to more structural approaches which place the elements of the language and their combination as central. SFL conceives of language as a sociological construct which facilitates communication among people, so that emphasis is on the contextual interpretation of utterances.

A number of factors inform the syntactic structure that a speaker makes from the various options the language provides. These are the speaker's intention,

his relationship with the interlocutors, the topic (field) of discourse, and the mode (written or spoken) of discourse. Language is analyzed at the three levels using SFL model depending on the objectives and scope or depth of analysis. The three levels are *substance*, *form* and *context*.

Substance deals with the items such as the sound in speech and the alphabet in writing with which the utterances are structured. *Form* deals with the vocals or words in a language and how they form sentences. Each linguistic aspect (unit) – words, phrase, clause, speech has its in-depth meaning when examined separately, which may or may not change when used in conjunction with other units in a given context.

Finally, the *context* has two levels, the immediate and the wider contexts. The immediate context (IC) of an utterance is the micro-context in which the utterance is used. Meaning is reached here based on the relationship between lexico-grammar or syntax and the non-linguistic context. On the other hand, the wider context (WC) hinges on the socio-cultural or ideological nuances underlying language use. Also, it takes into consideration anything in the past experiences of the speaker/writer that leads him to a particular choice of expression as well as anything in the past experiences of the listener or reader that leads him to interpret the utterance the way he does.

The model also sees language as an avenue for making meanings like *Experiential* meaning which investigates what is going on in the context situation; *Textual* meaning which examines when and how language has been used effectively in an utterance; and *Interpersonal* meaning which deals with

the pattern of dialogue and attitude, that is the role the participants play as they use language in their interaction.

Purposively, the levels of form and context only were adopted in the analysis of the data in this work. In essence, the analysis in this study was limited to two levels of form and context, with focus on the two levels of context (the immediate and wider context). The level of substance is discussed only to the extent that they have bearing on the contextual issue being talked about.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

In this chapter, the discussion centered on the method employed in the data collection, analysis of the data and sampling technique, as well as the reasons that informed the choices. To achieve the purpose here, the chapter has been divided into sub-headings, which include the introduction, research design, population, data collection/analysis and sampling technique/sampling size.

3.2 Research Design

This research is designed as a textual study. It is a stylistic analysis of metaphor, hence, the data were collected directly from the prose text of *THE LAST DUTY* through a detailed study of the text. In the process of reading the text, the researcher extracted all the metaphorical expressions and arranged them in groups of three in order to get the 30% for the analysis. The researcher used the Systemic Functional Linguistic Model as the framework for the interpretation of the data.

3.3 Data Collection& Analysis

All the metaphors used in the text were picked from the pages of *TLD* through thorough investigation. In other words all metaphors for analysis were taken from *TLD* only. To analyse the data, the key lexical items in each metaphoric expression were singled out as their meanings were negotiated. Also, the sentence structure of each expression was analyzed into their components at syntactic level. Type, style and function of each metaphor were not over

looked. The context – immediate and wider – of each metaphor was accessed to reach its meaning. Rhetoric significance of the metaphors was also discussed in the analyses.

3.4 Sampling Technique & Sample Size

To ensure the aim and objectives of this study were reached, random probability sampling technique was adopted. Out of the 125 metaphors identified in the text, 30 percent was analyzed. To arrive at this 30%, all the metaphorical expressions drawn from the text were grouped three in each group realizing 38 groups. Out of each set of three, a metaphor was picked, which amounted to 38 metaphors, which were the ones analyzed.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter presents the data and their analyses. In doing this, each of the analysis takes into consideration both for linguistic and contextual levels of utterance. Under the linguistic level of analysis, effort is made to determine the meaning of the key words used out of the ordinary in the expression, the syntactic structure of the expression, type and styles of metaphor. The contextual level of analysis determines the prevailing circumstance under which the utterance is made. In other words, the contextual level takes into account the situation that calls for the utterance of the metaphor and also the existing experiences or understanding that the reader has which determines the way he interprets the metaphor. Also, the stylistic functions of each metaphor, the effectiveness of each usage are duly considered under the contextual level. A total of thirty-eight metaphors are analysed. They are numbered according to the serial order in which they appear on the pages of the prose text.

4.2 Data Analysis

The key words taken from the ordinary usage that make up the metaphorical expressions are explained.

Metaphor 1

The war is still on and every moment is pregnant with danger. (P.3).

Lexical: “War” is a state of armed conflict between different countries or groups within a country. “Pregnant” means a woman or female animal having a child or young developing in the uterus. It also implies being full of meaning, significant or suggestive. While “danger” is the possibility of suffering harm, or injury. It also implies hazards, jeopardy or imperilment.

Grammatical: The metaphoric expression is structured in a compound form with two related simple sentences joined by a coordinating conjunctions: ***The war is still on and every moment is pregnant with danger.*** The compound sentence here creates the mood that pervades the entire text. The metaphoric expression communicates the philosophical or empirical truth about war. It is an interpretative metaphor, expressed in an abstract – concrete style, with the topic being “war moment” and vehicle “pregnancy”.

Immediate Context: This expression is used by Major Ali when recounting how the surging crowds of the Urukpe (Igabo) community were expressing their overwhelming gesture of approval and goodwill to him after the soldiers, under his command, shot down one of the rebel planes that visited the town the previous day on bombing mission. The rest of the planes went back. Hence, as Ali drives round to see if any damage has been done to any part of the town, he is greeted with a deafening applause from a grateful population. Ali, in response to this applause, remarks that though this is an hour of triumph for a soldier but that “war is still on and every moment is pregnant with danger.” This means that the state of armed conflict between Urukpe and

Simba is still on and, that each moment is suggestive of possible harm, destruction or jeopardy. Therefore, it will be a premature delivery to either declare the winner or rejoice at the onset of a contest.

Wider Context: In the event of war, it is indeed difficult to predict the extent of damage that will be incurred by both warring parties until the war is over. Besides, no winner is declared until the war ends. Hence, premature evaluation should not be done in anything. This usage is very effective in that it prepares the reader of the unpredictability that goes with war. Stylistically, it foreshadows the deep devastating effects of war, especially, as it happened in the prose text. The reader's curiosity is raised and channeled. This also reinforces the theme of war and as well cautions and warns against the dangers of war.

Metaphor 2

Time had long ago forged a tie between the two tribes, but I was sure that tempers here would be delicate. (P.4).

Lexical: "Time" is all the years of the past, present and future. "Forged" here means creating a lasting relationship by means of much hard work. "Tempers" is a force that neutralizes or counterbalances a thing or condition while "delicate" is an adjective indicating that something or person is fragile, tender or easily destroyed.

Grammatical: This expression has a compound complex structure with two main clauses separated by a coordinating conjunction of contrast *Time had long ago forged a tie between the two tribes, but I was sure* and a nominal

clause *that tempers here would be delicate*. The main clauses coming initial places the relationship already formed above the duty. Two metaphors are in this expression. The first one is a conceptual source – target metaphor with the style of abstract – abstract. ‘Time’ is the vehicle while relationship (tie) is the topic. The second one is modulated metaphor where ‘tempers’ is described with the adjective ‘delicate’ as if it is a concrete object that can easily be damaged.

Immediate Context: This statement is used by Ali, the Commander of the XV Brigade of the Federal Army, after the deafening applause from the Igabo people for the ability of his soldiers to shoot down one rebel plane which sends others away quickly. He uses it to emphasize the delicate nature of politics and weight of his military responsibility – defending the Igabo post against rebel attempts to recapture it, pushing forward the federal line, safety of civilian lives and the protection of the civil rights of everybody irrespective of tribal differences, and more importantly that caution should be at the frontline of this duty. The metaphor means that over the years a strong bond or relationship had been established between the two warring border communities, that inspite of this war, the bond is not totally smeared, and so any force that will neutralize or counter balance it completely should not arise even from his military duty. In other words, politics is a delicate game which players must do with carefulness. Armed with this philosophical truth, Ali resolves to do everything within his strength to maintain an atmosphere of calm, understanding and mutual respect while discharging his duty, even as he does not also know what the people are feeling. The metaphor is quite appropriate.

Wider Context: In a broader sense, any duty that involves handling of human beings should be tactically done so as to avoid hurting people's feelings and stepping on toes unjustly. A balance must be struck between discharging one's duty and keeping people's feelings, especially psychological. Once they feel trampled upon unjustly, the person is in for issues. After the Nigerian – Biafran war upon which that of the prose text is cast, the disunity between the two groups disappeared, though the bond is presently being threatened again. After the war, history has it that an ethnic group felt sabotaged by another ethnic group, feeling of which has remained till date. Stylistically, the metaphor brings to the fore that duty should be discharged with extreme caution and also that politics is a delicate game, therefore, it must be played with extreme caution. It reminds the reader to always act wisely and tactically to avoid having perpetual enemies.

Metaphor 3

Guilt urges silence (P.11).

Lexical: “Guilt” as a noun is the condition or fact of having done wrong. It is also the anxiety or unhappiness caused by the knowledge of having done wrong. “Urges” as a verb means encourages, promotes, breeds or stimulates somebody or something to action. While ‘silence’ implies the condition of being quiet or silent, not speaking or answering something spoken or written.

Grammatical: This expression has a simple sentence structure made up of a subject, verb and object (SVO). It is a conceptual source – target metaphor with the topic being ‘Guilt’ and source “Silence”. The metaphoric style is

abstract to abstract. The short sentential form gets the message across to the reader so powerfully and concisely without a filler.

Immediate Context: Aku, Oshevire's wife, renders this metaphoric statement when she asks her son Oghenovo if he has cleared off the sand on his hair and he returns her no response. This metaphor is directed to Oghenovo. The boy has just finished putting on the shirts and shorts that Toje buys for him and needs his mother's attention to assess the fitness on him. When Aku inquires to know if his son has carried out the initial instruction given to him, the boy avoids any response which prompts Aku to use the statement. The metaphoric expression is a pointer that when one feels guilty or wrong it becomes a time to avoid response. In other words, guilt harbours or breeds quietness even in children who are expected to be innocent considering their tender age.

Wider Context: In real life situation, guilt has often stimulated silence. When somebody is really guilty, it makes the person avoid questions and even the faces of those that may ask those questions. This metaphor is directed to a child, who should be innocent, yet guilty. In essence, no matter how innocent a person may be, at one time or the other guilt grips that person for wrong doing being a mortal being. Stylistically, the metaphor is employed to stimulate the moral consciousness of the reader seeing that we are living in a perverse society. This metaphor projects the theme of guilt and moral consciousness. This metaphor presents a universal truth.

Metaphor 4

The old chief is too scared and in any case too lame-brained to stand up and tell this opinionated scoundrel that he can never enjoy the goodwill of

the people unless he recognises their freedom of association between one another, whatever sanctions he thinks fit to impose upon these incontinent swine whom he commands. (P.28).

Lexical: “Incontinent” means lacking self-restraint not being under control. “Swine” is any of omnivorous, even – toed ungulates of the family of suidae, having a stout body with thick skin, a short neck and movable snout, especially a domesticated pig.

Grammatical:The above metaphors is structured in a compound – complex form with two main clauses *The old chief is too scared and in any case too lame – brained to stand up and tell this opinionated scoundrel*, two noun clauses *that he can never enjoy the good will of the people, whatever sanction he thinks fit to impose upon these incontinent swine*, and a relative clause *whom he commands* and a conditional adverbial clause *unless he recognises their freedom of association between one another*.

Immediate Context:This metaphor is used by Toje while reacting to Ali’s speech on the execution morning. Toje feels so strongly that Ali’s speeches are bluff – that he is intent on bringing the entire town under his will. That is why he keeps talking of code of conducts for both soldiers and civilians as though the two go together. Toje, thinking that the old chief assesses Ali’s speech from his own perspective, complains that the old chief is not brave and smart enough to tell Ali that he can only enjoy the cooperation of the Igabo people by acknowledging the freedom of association among them while he (Ali) goes ahead to impose sanctions upon the “incontinent swine” he controls. The metaphoric expression incontinent swine refers to the soldiers under Ali’s

command and it implies that these soldiers are unpleasant, disgusting and contemptible set of people who can neither control themselves nor be controlled. In essence, Ali has enough work to do in the lives of his soldiers; hence, he should exclude the civilians from his sanctions.

Wider Context:It is a common phenomenon that when a citizen of a nation wants to go against any law consciously, he makes conscious effort to find reasons to exonerate himself before even acting. Toje, being a mischievous person, digs deep to find a solid ground to fault Ali and his code of morals so as to justify his act of going against one of the code of morals. The use of this metaphoric expression is a pointer that Toje is determined to safeguard his immoral mission in the life of Aku. While the metaphoric utterance functions to stigmatize Ali and his soldiers, it reinforces that Toje is bent on executing his evil mission inspite of Ali's code of conducts.

Metaphor 5

Plain ancient fear. (P.16).

Lexical: “Plain” here is suggestive of mere ordinary. “Ancient” is an adjective used in describing something belonging to times past; it also implies very old and worthless. “Fear” is an emotional state triggered by the nearness or possibility of danger, pain or evil.

Grammatical: This metaphoric expression is a nominal phrase with two adjective words and a noun as the head word. The metaphor is a modulated one with ‘fear’ being described with two adjectives. The expression is structured in a phrasal form to bring to the fore of the reader the worthlessness of negative fear.

Immediate Context: Major Ali uses this metaphor to express the unfounded fear people expressed as a result of a gunshot which is confirmed to be a resultant effect of a petty love dispute between a private and a sergeant. The metaphor means a mere worthless panic that is uncalled for. When the sound of the gun shot is heard, people hardly stop to think what side the gun belongs to, instead the entire town took to panic on the wild report that the enemy is around. Even after the confirmation of what brings about the gun incident, people still keep very much indoors for sometime, with the conviction that any kind of shooting even at a time like this is a terrible thing, particularly when it takes a helpless life along with it. This metaphor is used to counsel those who allow fear to grip them even in trivial situations.

Wider context: In the event of war, attack or terrorism, minor fracas or issues ignite fear in people. Often time, this kind of fear circulates like wild fire. In essence, the magnitude of people's reaction in a simple situation is not commensurate to the action. This metaphor functions to show the unnecessary emotional trauma people undergo in the face of lesser danger. Stylistically, it is used to show that in some cases human reaction is not in equilibrium with the emitted action. Hence, war or any crises situations have the capability of destabilizing human psychology and reasoning.

Metaphor 6

But the firm grip of duty was upon him and he was fast to the pole. (P.22).

Lexical: "Firm" denotes not yielding when pressed; fairly hard; not subject to change. "Grip" means hold while 'duty' is a moral or legal obligation, task or function a person must perform.

Grammatical: The expression is in a compound sentence form with two main clauses *But the firm grip of duty was upon him and he was fast to the pole.* The first main clause starts with a "but" showing an indication of a counter action or force. The metaphoric expression is a modulated one with the topic "duty".

Immediate Context: Major Ali utters this expression few minutes to the execution of the condemned and unrepentant soldier who kills a fellow soldier over a mere love feud. Ali is rightly informed that he has bluntly refused to be taken to the execution ground unless he is chauffeured in a Mercedes Benz. Alternatively, he is forcefully carried and thrown into the Landrover. In his defiant attitude, he equally lets out a dry mirthless cackle "like a squawk in a

grave yard at midnight” when the military officer was reading out the charges against him and the condemnation. When he is asked if he had any last word to say before the execution, he demands for a cigarette which was granted him. As he asks for a bottle of white horse half way through his smoking, it is ignored. It is at this point where the officer orders his head bound with the black cloth that the grimness of his fate finally dawns on him. Then follows the use of the metaphor by Major Ali. It means that being overpowered by the soldiers full of matchless strength and zeal to carry out their duty, the condemned soldier is tied to the pole for execution.

Wider Context:It is a common place that with matchless strength and zeal towards one’s duty, a grave situation succumbs. The condemned soldier is defiant and unrepentant, hence he refuses to take orders before the final duty is performed upon him. But the unrelenting efforts of the soldier at discharging their task gets him overpowered. Therefore, in the face of total devotion and commitment to one’s duty, nothing will actually stand as an impediment however hard. Stylistically, total devotion and commitment to duty is refocused through this metaphor.

Metaphor 7

I am not even sure whether it was a mistake on my part to have let that animal leave my presence. (P.25).

Lexical: “Animal” is such a creature other than a human being, four-footed creature as distinct from bird, a fish or an insect.

Grammatical: The metaphor is expressed in a complex form with one main clause *I am not even sure* and a noun clause *whether it was a mistake on my part to have let that animal leave my presence*. It is an interpretative metaphor. The vehicle is “animal” and the topic is Toje’s wife. The style of metaphor used is concrete to concrete. The sentence structure used creates a doubt in the minds of the reader regarding the power Toje claims to wield in his home and society.

Immediate Context: Toje uses this metaphor which is indirectly directed to his wife after she has left his presence following her impolite reaction to Toje’s question whether she knew why he, Toje, loses his manhood. In responding to this question, she breaks out like wild fire with eyes gleaming as though she will split his head in two and spill his brain. The metaphoric expression passes the message that Toje’s wife acts wildly and brutally, disregarding good manner of approach with which a feminine figure should be identified with. She is disgusting attitude-wise.

Wider Context: We know that human beings in reality show irrationality in behaviour, especially in the face of allegation considered false and grievous. When one acts in an atmosphere of this nature, one does not fail to exhibit

animalistic tendencies, pointing at two things either there was no training or the training was not taken seriously. Thus, this metaphor warns and admonishes women who challenge their husbands' matrimonial authority and other persons whose behaviour presents them as untamed. The issue of gender struggle shows up here.

Metaphor 8

What else would bring all these respect that people shower on me? (P.26).

Lexical: “Respect” is admiration felt or shown for a person or thing that has good qualities or achievements. “Shower” as a verb means to cause a great number of things to fall on somebody.

Grammatical: The expression which is rhetorical comes in a complex form with one main clause *what else would bring all these respect* and a relative clause *that people shower on me?* The rhetorical nature of the expression and the use of the modal verb “would” create the effect of doubt in the minds of the readers concerning the person of Toje and also calls for a critical re-assessment of the good and excess qualities he claims to have which fetch him much admiration. The topic is “respect” expressed metaphorically via the verb “shower”, making something like “rain” the vehicle. The metaphoric style is abstract to concrete.

Immediate Context: This expression is used by Toje who is very much analytical of his self-acclaimed worth both in his household and Igabo community. He makes this statement while recalling the power he wields at his youth as result of his handsomeness and at old age owing to the magnitude

of wealth he has acquired being a big time rubber magnate and a contractor who supplies food to the Federal troops. The metaphor, therefore, implies that the admiration the whole town showered on Toje comes in great magnitude like showers of rain which is unquantifiable. It even appears to Toje that a whole major Ali also treats Toje as though he (Toje) is more important to him than his federal concern. To buttress this more, he recounts how Aku even stops thinking of her husband, she leaves her only son at home and hastily meets him at the hut of his dumb and imbecile nephew. Toje uses this metaphor to boost his declining influence.

Wider Context: It follows in real life that people overstate their worth even when they worth less than chaff. Toje seeing that his duty, as far as his manhood is concerned, is put on hold, begins to live in fools' paradise, recalling and recounting how powerful and influential at youth and old age through his cute cut figure and wealth, that both big and small represented by Major Ali and Aku, show great admiration for him. In reality, he lives in self delusion. Instead of commanding respect he demands it vocally or through some unguided actions as in the case of Aku. The metaphor rhetorically expresses the universality of power and influence seeking among humans especially men like Toje who think they matter in the society. They use every means – oppression, suppression, intimidation to pull people over to their side. No wonder most societies today have pen robbers, thieves and morally depraved persons as their most respected and celebrated people.

Metaphor 9

I can still recall what scourge I was in my younger days. (P. 26).

Lexical: “Scourge” as used in the context is a whip for flogging people.

Grammatical: The statement comes in a complex form with a main clause *I can still recall* and a nominal clause *what scourge I was in my younger days*.

This is an interpretative metaphor which uses a concrete vehicle ‘scourge’ to drive home the quality of the concrete topic “Toje”. This gives the reader an insight into one of the negative qualities of Toje.

Immediate Context: This metaphor is uttered by Toje after the unpalatable encounter he has with his wife to re-assure himself of his worth and authority which are fast leaving him by the reason of his impotency. The metaphor means that his handsomeness tortured young ladies emotionally when he was a youth. It so happens that these ladies fluttered around him, that his only problem is to decide who it will be. His good-looking gives him an edge over others.

Wider Context: The truth is that Toje has not ceased to be a scourge or whip as he proclaims. Then his good-looking which is God’s gift, whipped and tormented ladies then. Even at old age, he continues the same, seeing how he has laid a false accusation against Oshevire and using Rukeme as a false witness. What whip is more than this that in a period of war, his fellow rubber magnate is being detained for no wrong of his? He does not stop at this; he goes further to sleep around with his wife. In the same vain, many so-called wealthy and influential people in many societies are scourges instead of succor

to their people. Yet, they shamelessly boast around like Toje. So the metaphor expression is appropriately applied. Stylistically, the character is meant to expose himself to the readers by making such a negative statement unknowingly about himself, though indirectly he uses it to boost his moral – confidence, enthusiasm and determination.

Metaphor 10

I can still remember how the sweet lusty damsels fluttered round me. (P.26).

Lexical: “Lusty” is an adjective which denotes healthy, vigorous and full of life and vitality. “Damsel” is an archaic word to signify a young unmarried woman, girl. “Flutters” implies light or quick movement of the wings of birds, butterflies in a specified direction.

Grammatical: The structure of this expression is complex with one main clause *I can still remember* and a nominal clause *how the sweet lusty damsels fluttered round me*. The metaphor is an interpretative one with the topic being “damsels” and vehicle ‘birds’ implicitly expressed through the verb “fluttered”. The metaphor style here is concrete to concrete. Flashback technique is used to project the issue of harlotry.

Immediate Context: Toje, who is known for stamping his image all over the town uses this metaphor to pin-point his felt worth in his community. In using this metaphoric expression, Toje simply means that healthy, succulent and vigorous young girls flirt around him. Just like birds being chased about with

whips, they go after him for either friendship or marriage. With this metaphoric expression, Toje's ego is given another boost.

Wider Context: Two key issues are rightly pointed out through this metaphor – the power of physical attraction and the flirting attitude of ladies prevalent in most society today. Most celebrities, in our Nigerian society with outstanding physical appearance do not need to scout for an opposite sex; they naturally locate such people, paying less or no attention to their inner beauty. And since people of like minds easily identify with one another, such flirts flock around Toje, making the expression suitably used for a promiscuous character like him.

Metaphor 11

But it does worry me when a misguided little monkey, just because he wears a uniform carries a gun, gets up on his stilts to prescribe a code of morals for an entire population that was there long before he ever dreamed he would smell these borders. (P.27).

Lexical: “Monkey” is a long-tailed tree climbing animal which somehow behaves silly. “Misguided” means being wrong or foolish in ones action or thought because of bad judgment.

Grammatical: The metaphoric expression is a complex form with one main clause *But it does worry me* and two adverbial clauses of time, *when a misguided little monkey, gets up on his stilts to prescribe a code of morals for an entire population* and reason *just because he wears a uniform, carries a gun* and a relative clause *that was there long before he ever dreamed he*

would smell these borders. The metaphor is interpretative because if paraphrased, the realization will be “Ali is a misguided little monkey.” The topic is “Ali” while “monkey” is the vehicle. The effect of this lengthy sentence form on the reader is to investigate the issue raised and the tension being created by Toje.

Immediate Context: Toje uses this metaphor to qualify the person of Major Ali after giving a very short speech before the execution of the unrepentant condemned soldier who took advantage of his military might and killed another soldier over a private love affair. In his speech, Ali emphasizes that inspite of other things, the laws of the country still remain and that every citizen – soldier or civilian – is still bound by these laws. In addition, individual rights and liberties are to be respected, and nobody has any right to take the law into his own hands, far less to take the life of a fellow human being. He ends with a special warning against the molestation of the female population by unscrupulous persons in a situation of tension and fear such as the present circumstances inspired. He does not hide the fact that he will ruthlessly deal with any offender. It is in reaction to this that Toje calls Ali a misguided little monkey. By implication, inspite this sense of justice and responsibility displayed by Ali through his speech, Toje regards him as a silly soldier with a very bad sense of judgment simply because he feels he is an authority himself. In addition to the metaphor he makes it clear that he is determined to safeguard his mission, boasting that he knows how to get him round, which he eventually does because the same Ali who is against the molestation of the female population makes the stage favourable for Toje to mess Aku up immorally. This he does by foolishly permitting only Toje and

his nephew to visit Aku and her son being deceived that he is keeping her pending the time her husband is released. Hence, as far as Toje is concerned Ali has failed in his moral obligation towards the female population because he is already planning to outwit him and get Aku, Oshevire's wife in his web of adultery.

Wider Context: It is pertinent to note that knowing and putting a law in place and implementing it needs wisdom and strategy. Put conversely, speech (theory) and action (practice) must be on the same terrain for the desired result to be achieved. Ali's speech shows he has a good theoretical plan for the population under him, but what he fails to do is to put good strategies on ground in order to trap unscrupulous and shrewd elements like Toje who will stop at nothing at their schemes to oppress and suppress other citizens. Indeed, some leaders are theoretically good but practically weighing nothing. They lack wisdom to implement their well structured theoretical plan or agenda. Again, Toje sees everything wrong with Ali's plan because of his evil intent on using Aku to restore his potency. The same applies to citizens who fall out with leaders simply because they are allowed to have their way in perpetrating evil.

Metaphor 12

Tearing a man away from his family and wafting him into detention. (P.33).

Lexical: "Tearing" is a progressive verb which implies pulling something forcibly or sharply apart or to pieces. "Wafting" means taking away.

Grammatical: The expression comprises of two gerundial phrases *Tearing a man away from his family and wafting him into detention*. The metaphor is expressed through the progressive verb “tearing” making the topic “Oshevire” look like a piece of paper. It is an interpretative metaphor. The use of this phrase structure in the progressive form is to captivate the readers’ attention and engage their emotion here.

Immediate Context: This metaphor is uttered by Oshevire while recounting the manner and reason he is whisked away and taken into detention. The metaphor means that Oshevire is wrongly, forcibly and sharply detached from his family and taken to prison. Using the verb continuous shows the long unending excruciating pains the separation is causing the entire family – the man in prison being emotionally and psychologically disturbed, the woman with their son under the military surveillance passing through hunger and the pain of being ex-communicated even in the midst of her husband’s people.

Wider Context: It is known that there is no end to what war can cause, even breaking relationships like marriage in the case of Oshevire. When this happens, both parties may suffer untold or unimagined hardship like in the case of Aku and her son, who begin to live at Toje’s mercy. Worse of all, people are forcibly sent to prison for no fault of theirs – a sign of injustice – like the case of Oshevire who instead of the accusation that he collaborates with the rebels only saves the life of a dying poor boy. Theme of injustice as well as broken relationships is portrayed through this metaphoric expression.

Metaphor 13

For me she was the measure of justice. (P.59).

Lexical: “Measure” means standard or system used in stating the degree of something. “Justice” is right or fair treatment or behaviour.

Grammatical: The expression is simple sentence structure. Again, it grabs the readers’ attention for critical evaluation. This is an interpretative metaphor where ‘she’ (Aku) is the topic and ‘measure of justice’ the vehicle. It takes the concrete to abstract style.

Immediate Context: Major Ali uses this metaphor in the early part of the text just immediately after assigning the duty of keeping Aku and her son under surveillance to Okumagba, the military officer. His duty period spans from 6am to 12pm midnight. According to Ali’s order, Okumagba must not do anything that will make the woman frightened, disturbed or molested. Major Ali goes as far as instructing Okumagba that though nobody is allowed to visit her, that chief Toje and his nephew are exempted on the ground that Toje sends her help through his nephew, Odibo. Ali feels this is a sign of respect for Toje and the best for both Toje and Aku. Ali reveals how much Aku means to him (Ali) – more than just the wife of a detained man. It is under this atmosphere that he utters this statement. The metaphor simply implies that the standard of fair treatment (quality of protection) he accords vulnerable people like Aku says in clear terms the standard of justice he upholds in discharging his duty which he says is paramount to him. Ironically, in the bid to execute his duty and set a high standard of justice to others, he ends up offering a firm platform for Toje to carry out his immoral scheme on Aku.

Wider Context: In a wider spectrum, whatever a leader does, if the lot of the masses is not bettered, then nothing has been done. When we talk of show of

justice in any society, what really comes to mind is the masses who are mostly the down trodden, and so need fair treatment. If a leader does everything and looks away from the needs of the masses, then his measure of justice is low. Now, Ali does not wish that the female population, which is disadvantaged all round, be molested. He takes it upon himself as a challenge to ensure that anyone who does wrong to them is properly prosecuted. But unfortunately, he lacks insight to spot out cancerous elements like Toje who will always kick against justice for their selfish gain. Such is our societies today. Theme of fair judgment is reiterated and portrayed through this metaphor.

Metaphor 14

I could still feel the madman's eyes searing my back as I laboured to fix my son a meal. (P.64)

Lexical: "Searing" is a progressive verb which denotes scorching or burning a surface.

Grammatical: The metaphor is a complex sentence with one main clause *I could still feel the madman's eyes searing my back* and an adverbial clause of time *as I laboured to fix my son a meal*. The metaphor if rephrased will be "Odibo's eyes are fire". This yields an interpretative metaphor with "eye" as the topic and "fire" being the vehicle.

Immediate Context: Aku offers this metaphor which is an attempt to give insight into Odibo's mood when he comes to Aku with a message from Toje – to meet him in Odibo's god-forsaken hurt. Being that she has not prepared food for her son, she is turned between two opinions whether to prepare food

for her son or answer Toje's urgent call. She resolves to cook a fast food for her son. It is while doing this that she sees a hostile look on Odibo's face, so she makes that statement. The metaphor means that, Odibo, who has often expressed his dismay and dissatisfaction towards the immoral business going on between Toje and Aku, casts a hurting, unfriendly and judgmental look at Aku. In other words his eyes send a message of condemnation, anger and dissatisfaction over his being used as a middleman for immoral transaction. In spite of this, she answers Toje's call.

Wider Context: There comes a time in one's life when one is not left with many choices as seen in the case of Aku and Odibo. They are both faced with few choices, to make it worse, in a war situation. Even when the messenger's eyes give a judgmental and condemnatory look, she still dances towards an evil tune – meeting Toje and exchanging her body with his money and material things.

Metaphor 15

Counsel throws a cold look at the uneasy Rukeme. (P.77).

Lexical: "Throws" is to send something through the air with some force, especially by moving the arm. "Cold" means something of low temperature, not heated but suggestive here of cruel, hostile and merciless. "Look" used as an abstract noun in this context implies an investigative search or inspection.

Grammatical: It is a simple structure. The metaphor is an interpretative one where "look" is described as being cold. Again, the use of this short sentence form tries to capture the attention of the reader and turns it over to Rukeme,

the false witness, and his contradictory utterances at the tribunal. The style of concretisation is employed here.

Immediate Context: The utterance is used by Oshevire when he is recounting what transpires between the counsel and Rukeme at the tribunal while the counsel is cross-examining him as a witness against Oshevire. Rukeme, who is a contracted witness, shows himself incompetent in the act of lying by making some statements with contradictions. The contradiction here, which the counsel demands for clarification, is that Rukeme said that Oshevire was always visiting the rebel army barracks in his town and at the same time tried to conceal his relationship with them by letting them meet at his house all the time. It is Rukeme's inability to stick to one point here that makes the counsel to throw a cold look at him even in his uncomfortable state. The metaphor means that the Counsel looks furiously, cruelly, and, hostile at Rukeme whose heart sits agitated or rather uncomfortable seeing that he is straying against his wish. This metaphor reveals the emotional state of the counsel – annoyed and furious, and the uneasy state of Rukeme whose conscience condemns. The metaphor sends a caution signal to Rukeme.

Wider Context: In real life tribunal or law court, the lawyer or counsel witnesses receives a lot of contradictions from witnesses. And when such contradictory statements are noticed, they counsel may apply a non-verbal language technique as in the case under investigation as a warning sign. Also, Rukeme's uneasiness is an indication that no matter how far one does any wrong, one's conscience acts as the first if not also the real judge. The metaphor rightly shows that the counsel is not in tune with Rukeme's lies and that Rukeme's conscience judges him rightly. The metaphor is rightly applied.

This is a pointer that if justice is not perverted, Toje will definitely lose the case as Oshevire gets discharged and acquitted.

Metaphor 16

Dishonesty never sits uneasy. (P.77).

Lexical: “Dishonesty” is an abstract concept which means a state of not being truthful, honest. It indicates deceit or cheating. “Sits” as a verb means to be in a position in which the body is upright and resting on the buttocks either on a seat or on the ground. “Uneasy” is an adjectival word which implies a state of being uncomfortable, troubled, worried or anxious.

Grammatical: The metaphoric expression is given a simple structure (SVC). It is a modulated metaphor with the topic “dishonesty” described with an adjective “uneasy”.

Immediate Context: Oshevire utters this statement as one of those persons at the tribunal watching Rukeme displaying his unintelligent and unskilled act in lying. Rukeme, who is being cross-examined by the counsel, keeps making contradictory statements like the one cited in No.14 and his contradictions keep him troubled and worried. It is in this prevailing circumstance that Oshevire utters this metaphor which means that there is this inner worry and anxiety that accompany untruthfulness. In other words, people who lie, who are dishonest and untruthful are often troubled or rather uncomfortable in the act.

Wider Context: More often than not, people go all out to win a case they know is not theirs. In doing this, they contract false witnesses who, in some

cases, may lack the ingenuity of weaving lies into tangibility. When such people see their mess, they become worried and trouble like Rukeme. Besides, the mind set of a liar is that it often fluctuates. Hence, he says one thing and gets it invalidated the next second. One can discover lies with a speaker by looking at him psychologically. The metaphor is well applied in this context. It reveals a basic truth about a psychological condition of most dishonest people.

Metaphor 17

Does the truth not shine forth brightly enough now? (P.80).

Lexical: “Truth” is an abstract word which denotes honesty, quality or state of being true, that is corresponding to known fact, correct principles or accepted standard. “Shine” means reflect or give out light or illumination.

Grammatical: The expression is a simple sentence that is also rhetorical in form. The effect of this rhetorical structure on the readers is that it urges their thinking boxes to be active. The metaphor is an interpretative one as “truth” an abstract topic is said to “shine brightly”. The metaphor has a target without a vehicle. The metaphor style is concretisation.

Immediate Context: The metaphoric expression is not spoken but thought within Oshevire when the counsel at the tribunal tells the tribunal chairman that the next line of action is to call Mukoro Oshevire to come forth and cross-examine the witness, Rukeme, as it is the norm in the court of law. The penultimate incident to this is Rukeme’s points that Oshevire and the rebel group had a meeting in his house planning and scheming to kill all the young men of Urukpe town so that they would not have any kind of resistance. And

that at another time, when they saw that they were beginning to lose too many of their men in encounters with the federal troops, they decided they would do a wide – scale conscription of young men into their army. When the counsel inquires to know how certain Rukeme is, he says it is a rumour which is not even regarded as an evidence in law court. But before making the two points known, he says he was at the venue of the meeting and so witnessed it. By implication, it is obvious even to a blind man that Rukeme is a blatant liar, and so does not require any cross-examination. It is under this plight that Oshevire thinks of the metaphor which implies that the quality of Rukeme's witness is glaring or reflects itself. Therefore, it is clearly evident that his witness is full of falsehood. Bearing this in mind, Oshevire refuses to cross-examine Rukeme.

Wider Context: This metaphor describes the illuminating power that goes with truth. It shows that no matter how hard truth is being suppressed or concealed, it must surely reflect. It can never be held bound for too long. Factors like contradictions are there to trigger its exposition. The function of the metaphor is to present the habitual truth that honesty (truth) must be known, if not now, later.

Metaphor 18

I think so sir, returns Rukeme, staggered into discipline. (P.87).

Lexical: “Staggered” is to walk or move unsteadily as if about to fall. “Discipline” is training which has to do with the mind and character, result of which is ordered behaviour.

Grammatical: This is a simple sentence form. The metaphor is an interpretative one.

Immediate Context: This metaphor is acted by Rukeme, who instead of responding with an answer to the question of the counsel of the tribunal, does that with a counter question. The counsel asks him if he thinks that Oshevire knows that people hate him so much as Rukeme reveals. He rather says he does not know but that the counsel should ask Oshevire, himself. With a touch of irritation the Commissioner shouts “I am asking, Mr. Rukeme!” This is the situation that makes Rukeme stagger into discipline. By implication, Rukeme is shockingly brought back to order, a state where he should know and respond like a person facing the tribunal.

Wider Context: In real life scenario, people who refuse to be tamed are sometimes brought to order in a forceful manner which will not be easy for them. Lawless people wait until law is enforced on them. Rukeme does not act well willingly; rather he is forced to do so when the counsel lets loose his temper.

Metaphor 19

But sorrow too wears strange shapes, transforming the contours of joy into features of ugliness and despair. (P.100).

Lexical: “Sorrow” is a feeling of sadness, regrets or grief. “Strange” denotes unusual, surprising. “Shapes” is an outer form, appearance, or outline of an area or surface. “Contours” means shapes too.

Grammatical: It is a simple sentence with a gerundial phrase. The metaphor style is concretisation. It is a source – target metaphor. “Sorrow” and “joy” are the topics.

Immediate Context: This metaphor is used by Major Ali during one of his condolence visits at the refuge centre at Anglican school under the headship of Mr. Eziregbe who is being assisted by Mr. Johnson Oviri. This visit he does after a terrible air raid. Ali is rightly informed by Mr. Eziregbe that Mama Dafe has run exceptional misfortune because she lost her only son and got her house shattered. For this she wails uncontrollably every day, misses meals and refuses interacting with anyone. It is in such a prevailing catastrophic mood that Major Ali meets Mama Dafe and so he uses the metaphoric expression. The metaphor means that feeling of sadness comes in diverse degrees or magnitudes and changes anything that is called happiness into bitterness, ugliness and even loss of hope. In other words, grief leaves a negative mark on its victims. The case of Mama Dafe is that of despair – no husband, no son, no other children and no shelter. What a devastating fate and a pathetic situation!

Wider Context: In the world of today, issues or factors abound that trigger sorrow or grief. This grief robs off diverse negative moods on the victims. It does not fail to distort and erode the little joy the victim enjoyed before the unfortunate event. This metaphor functions to reemphasise the excruciating pains and psychological trauma war unleashes on its victims.

Metaphor 20

(For Relief of bacy-ache and Instant Pregnancy of women, A Triall will Conceive you) (P.101).

Lexical: “Triall” is a misspelt form of “trial” which means the act or process of testing the ability, quality, performance or efficiency of something or somebody. “Conceive” is to become pregnant with child or something.

Grammatical: The expression is a simple sentence with a prepositional phrase. The structure has a hypnotic effect on the reader, also owing to the graphical representative formula of misspelling some words. This quickly informs the reader that the writer of the signpost is not literate. The metaphor style is concretisation.

Immediate Context: This metaphor is seen by Major Ali on his way to the house of the Otota of Urukpe to commensurate with him on the raid that claimed many lives and destroyed thousands of properties. It is an advert write-up on one of the displaced signboards which obviously belongs to a native doctor. The metaphor means that the only way to ascertain the efficiency, authenticity or quality of the medicine is to use it. In other words, proper conviction comes by usage.

Wider Context: It is said that the taste of the budding is in the eating. In essence, one can never prove the efficiency or worth of something one has not tasted, used or applied. In other words, doing produces a proof. The advert metaphor is appropriately applied since the aim is to convince potential or intended customers.

Metaphor 21

When the case was brought before the Council – What didn’t the wily old fox do to disengage himself? (P.119).

Lexical: “Willy” is being crafty, cunning or full of wiles. “Fox” is a wild animal that belongs to dog’s family with reddish brown fur. It is considered clever and wise.

Grammatical: The sentence is a complex one which begins with an adverbial clause of time *when the case was brought before the Council* and ends with a main clause which is rhetorical in structure – *What didn’t the wily old fox do to disengage himself?* The rhetorical question is employed to seek justification as to why Rukeme should be used by Toje as a false witness and to reveal his confused state. The metaphor is interpretative and takes the style of concrete to concrete. The topic is “UduefeRukeme” while the vehicle is “fox”.

Immediate Context: This metaphoric expression is uttered by Toje Onovwakpo, the brain behind Oshevire’s prison condition. Toje wants to enjoy a long and unchallenged supremacy in rubber business and in the entire town. But Oshevire, who is into the same business, attracted more labourers because he paid them better and government patronized him because he has undiluted latex. For these Toje sets him up and this lands him in prison. While looking for a false witness Toje contracts OmonighoRukeme, the son of UduefeRukeme, who was caught by Oshevire while stealing his latex. The reason is that he feels it is the proper time for Rukeme to avenge the shame. Oshevire did not waste time to report him to the Otota of Urukpe. Though Toje furnishes Rukeme with sound, convincing arguments to bear up the case, he fails as he loses no time in collapsing on his rump, thereby making nonsense of the whole case. For this the tribunal chairman tells him that his evidence is baseless and useless therefore, cannot be upheld for the dotted

beads of inconsistency and contradictions that punctuated every of his clause. For Rukeme's failure at the tribunal, Toje furiously recounts the reason he contracts him through a flashback technique which leads to his use of the metaphoric utterance. It means that UduefeRukeme is shrewdly crafty and cunning. In spite of this, he is caught while stealing Oshevire's latex and he is not able to deny it.

Wider Context: There comes a time in life when a known and proven formula fails. This makes change the only perpetual viable variable on earth. Uduefe is a known thief in Urukpe town. Each time he is caught he applies all his known antics to free himself. But a time comes when all these fail him. The metaphor also leaves the reader with caution, correction and counseling.

Metaphor 22

One hundred and fifty pounds – and even that couldn't get the goat to sit straight on his arse! (P.126).

Lexical: "Goat" is a small lively horned animal with long hair. It is believed that it behaves frivolously and irresponsibly. "Arse" is buttocks.

Grammatical: The sentence which is a simple one comes with a nominal phrase *One hundred and fifty pounds* which is separated from the rest of the sentence with a dash – *and even that couldn't get the goat to sit straight on his arse!* The sentence ends with an exclamatory mark which is an indication of surprise on the part of the speaker. He is surprised that Rukeme failed in spite of the huge amount of money he has paid him. The metaphor is an

interpretative one with the topic being “RukemeOmonigho” and “goat” being the vehicle. The metaphor style is concrete to concrete.

Immediate Context: Toje, himself uses this metaphor to describe how foolishly and unwisely Rukeme has acted at the tribunal and to express his shock and awe over his failure. Rukeme’s failure to make a straight forward witness at the tribunal is invariably saying that Oshevire will win the case. Toje, who does not want to be pushed out of his self-acclaimed rightful place of prominence by Oshevire’s tremendous waves in the latex industry, sees no reason why Rukeme should fail after the huge amount of money and the evidences he is given. Because of this failure, Toje meets with Rukeme at a bar and threatens that Rukeme must return the 150pounds if he loses the case and that he should not forget that he is still Toje Onovwakpo of Urukpe. While Toje storms out of the pub, he uses this metaphor which by interpretation implies that Rukeme cannot think and act wisely, reasonably and responsibly despite the huge amount he is offered for the job.

Wider Context: It is generally believed that bribe gives a boost to someone to go an extra mile and do excellently well what ordinarily he will not chose to do. When big men fight for place of prominence in business or politics, they plunge themselves into diverse funny things like giving of bride to ensure they succeed. Sometimes their plans come through; at other times they fail like the case of Toje, who claims to wield matchless power. This metaphor brings to the frontline the theme of bribery and the failure that goes with it sometimes.

Metaphor 23

But we have had so many words thrown about these days – enemy, rebel, this and that – that my ears are beginning to grow words. (P.145).

Lexical: “Ears” is an organ of hearing. “Grow” is to allow something to shoot up or increase in size or quality. “Words” is a combination of sounds that express meaning and form independent unit of grammar or vocabulary of language.

Grammatical: The above sentence is in a complex form. It has a main clause with two *dashes* *But we have had so many words thrown about these days– enemy, rebel, this and that* – and an adverbial clause of effect *that my ears are beginning to grow words*. The metaphor is a modulated one. The complex sentence comes to explain vividly the intent of the speaker and the doubt he has over the topic in question.

Immediate Context: The metaphor under explication is used by Emeni, one of the detainees at Iddu, to Agbeyegebe who takes it upon himself, as a human right activist to intimate his prison inmates on how the rich have been oppressing and exploiting the poor. According to him, he has been into “a worldwide struggle” which he does with others for the benefit of humanity. Agbeyegebe feels very strongly that the military is already a failure in retarding the course of the destined confrontation which is geared towards freeing the subjugated and enslaved masses of workers, the poor people from their shameless and inhuman exploitation by the rich. At the end of his speech, he makes it explicitly clear to all that they are “comrades in oppression”, hence, should form an alliance to fight and resist their common enemy, who reported him to the military authorities as a rebel collaborator. At this juncture, Emeni

asks him who this enemy is being that they have heard so much of such a word “enemy” and other related ones, then follows the use of the metaphor which is a good indication that Agbeyegbe has given a lengthy worded speech, which has left his fellow prisoners fatigued that they could hear no more. It is implied that the speaker will lack support in his human right struggle.

Wider Context: Just as the tribunal exemplifies a group of subjugated and oppressed persons by the rich, so it is in the world today. This is why human right activities exist today as represented by Agbeyegbe. But just as Emeni and others show no support to their comrade in the struggle, so also many human right activists lack support among the people they are struggling for. And most times they die alone in the course like the late Sarowiwa of Ogoni community and a host of others. The theme of human right and the lack of support it faces most time is portrayed here. It is rightly employed.

Metaphor 24

We must exploit these tonight in the dead of dark, in the very early hours of tomorrow, somewhat after midnight tonight, when these armed guards – these stooges of the enemy – when they are drowned in insensible slumber and so completely ineffective against our clever moves. (P.148).

Lexical: “Drowned” is to die in water for being unable to breathe. “Insensible” is to be unconscious as a result of injury, illness or sleep. “Slumber” is a comfortable and peaceful sleep.

Grammatical: This metaphoric expression is a complex sentence with one main clause with phrases *we must exploit these tonight in the dead of dark, in the very early hours of tomorrow, somewhat after midnight tonight* and an adverbial clause of time *when these armed guards – these stooges of the enemy... when they are drowned in insensible slumber and so completely ineffective against our clever moves* and a relative clause *who don’t know any better than to serve his evil ends*. This lengthy sentence pattern serves the purpose of elaboration and so widens the scope of the readers’ understanding of the issue on ground. The metaphor, if rephrased will be “slumber is an insensible sea” since the guards are said to be drowned by the “insensible slumber”. It is an interpretative metaphor having “slumber” as the topic and “Sea” which is expressed through “drowned” as the vehicle. The style here is still abstract to concrete.

Immediate Context: The human right activist and lecturer in detention. Agbeyegbe, says this metaphor to his fellow detainees to expose to them the ideal time suitable for them to escape the prison yard to enable them have a

full fight for their course. Having explored the seeming insurmountable nature of the prison wall, he suggests that both old and young inmates escape through it. Strategically, he suggests that it be done when the armed guards, who he regards as “stooges of the enemy, are ‘drowned’ in sensible slumber”. In other words, the escape should be done at the guards’ unguided moment, when they least expected that any danger will erupt, when they are deep in their sleep.

Wider Context: When there is feud or conflict between two opposing groups, a group usually wins by discovering its opponent’s weak point and using it judiciously. Any strategy that fetches one victory must be superior to that of the opponent. This particular one by Agbeyegbe fails because it is not strong enough. Therefore, the issue of good strategy is emphasized here.

Metaphor 25

It is as if a great earthen pot has dropped from an unreachable rafter on which it has been resting for a long time, and all its hidden contents are now exposed to the general view. (P.149).

Lexical: “Earthen pot” is pottery made of baked clay. “Rafter” is any of the parallel sloping beams supporting the tiles; it is a supporting object like a beam.

Grammatical: It is a compound-complex composition with two main clauses *it is as if a great earthen pot has dropped from an unreachable rafter, and all its hidden contents are now exposed to the general view* and a relative clause *on which it has been resting for a long time*. Here, “rafter” refers to Agbeyegbe, the message carrier, while the “earthen pot” refers to the message

given. Therefore, we have two types of interpretative metaphors, one with “Agbeyegbe” being the topic and “rafter” as the vehicle. The second one is “The message is an earthen pot”, where “message” is topic and “earthen pot” the vehicle. The styles are concrete to concrete and abstract to concrete respectively.

Immediate Context: Oshevire is the character that uses this metaphor to describe the role of Agbeyegbe and the quality of his long speech. At the end of his speech, there are diverse non-verbal reactions – sighs, groans, scratching of necks, stretching of the bodies, yawning, coughing loudly – rather meaningful, coming from his fellow detainees. These are all indications that the recipients of the speech are left in doubt as to the quality of his message. It is under this prevailing atmosphere of doubt and disinterestedness that Oshevire uses this metaphor which describes the worthless quality of the message. Though the message is a lengthy one, meant to convince and persuade the listeners, it makes no such impact on any of them, probably the function of their low academic levels, lack of interest and willingness or a matter of differences in vision. Infact, Agbeyegbe’s message is lost for not being welcomed by the hearers.

Wider Context: The human right struggle is on in the globe and not everybody understands, identifies and appreciates it as with the case in the text under study. This lack of appreciation of a good course is on-going in the world. But one obvious message in this metaphor is that your speech is assessed by the recipients. Whether right or wrong, they do so according to their own level of understanding. Agbeyegbe has a good course but with the

wrong audience. Hence, without the right partners, one's productivity and efficiency is truncated even with a good course.

Metaphor 26

And now that I think of it, I think the reason I never got the promotion after all was because I always had jiggers either on my mind or in my feet. (P.149).

Lexical: "Jiggers" is a tropical flea, the female of which burrows and lays eggs beneath the host's skin causing painful sores. It is also a harvest mite, a small spider-like creature that may be found in food, and may carry diseases. "Mind" is the power of reasoning, thinking and feeling. "Feet" is the lower part of the leg, below the ankle, on which a person or animal stands.

Grammatical: The expression is a complex sentence with one main clause *And now that I think of it, I think the reason I never got the promotion after all was* and an adverbial clause of reason *because I always had jiggers either on my mind or in my feet*. It is an interpretative metaphor which uses a concrete vehicle "jiggers" to refer to the topic "Agbeyegbe". The style of comparison here moves from concrete to concrete.

Immediate Context: Emeni is the character that utters this metaphoric expression to break the controlled silence that descends on the prison room after Oshevire uses the earthen pot and rafter metaphor. When he says that jiggers are funny insects, his fellow inmates let out loud laughter which urges Agbeyegbe to shoot him an aggressive glance. He follows it up with the issue he has just spoken about. In responding to this, Emeni now repeats the

metaphor about jiggers, how jiggers has bitten him every single day he works in the court, having them either on his mind or feet, thereby causing him his promotion. Considering the prevailing circumstance, this metaphor is an indication that Agbeyegbe is parasitic, causing pains to his fellow prisoners. His speech will affect their reasoning and onward release negatively if given attention. In essence, the moves he is making is not only causing discomfort and pain to his inmates but may eventually cause them greater pain of not being set free if they sheepishly join him to escape and are caught. Such people probably hindered Emeni's promotion in the court where he worked before being whisked to the tribunal for detention.

Wider Context: Many eloquent and persuasive speakers like Agbeyegbe are scattered all over the places. When such people deliver, it takes mature and purpose – driven minds to weigh their utterances before embarking on its execution. Agbeyegbe is the youngest of the detainees but very sound in speech. His listeners, who are older than he is, weigh his speech and his escape plan and express their doubt as to the sincerity of his message both verbally and non-verbally. For this, they look at him as a fool and refuse to swallow whatever he thinks fit to feed them on. By so doing, they fail to give him the chance to ruin the remaining part of their destinies. The theme of destiny destroyers is made manifest here. Some people constitute a serious obstacle to orders just at the point of realising their fate.

Metaphor 27

Though he said enough to throw a man into a fit of anger, I don't see why I should have traded venom with him beyond the reasoning that was intended to dissuade him from the path of madness. (P.156).

Lexical: “Traded” is exchanged or battered something for something. “Venom” is the poisonous fluid of certain snakes or scorpions etc. injected by a bite or sting.

Grammatical: The expression is a complex sentence with one main clause *I don't see*, one adverbial clause of contrast *though he said enough to throw a man into a fit of anger*, a noun clause *why I should have traded venom with him beyond the reasoning* a relative clause *that was intended to dissuade him from the path of madness*.

Immediate Context: The metaphor here is used by Oshevire against Agbeyegbe. This is triggered by Agbeyegbe's attempt to recruit his fellow detainees into his mission for execution. When it comes to Oshevire's turn, he does not only use his family as an excuse, but also sees running away from the prison as a mark of cowardice and cowards are not fit to live. Besides, he sees no need to allow themselves to be entangled by more troubles – escaping through prison and being shot down if caught, or living in perpetual fear of re-arrest if successfully escaped and receiving more incarceration – particularly over a cause they neither fully understand nor can ever hope to defend with the slightest pretence to conviction or enthusiasm. With a great touch of irritation, Agbeyegbe declares that men like Oshevire are not fit to live. Besides, he asks why Oshevire's wife has not asked of him as others have done. This

atmosphere is what necessitates the metaphor which means that though Agbeyegbe's speech has made them angry, Oshevire has only exchanged bitter arguments or words with him just to discourage him from going the way of foolishness and destruction.

Wider Context: In reality, there is this wide margin in wisdom between the old and the young. The old, through their wealth of experience, will give due consideration to their plans before execution. This is lacking in many youths who are full of youthful exuberance as represented by Agbeyegbe. In most cases, when adults exchange words with the youths, they are only trying to save them from impending catastrophe that may emanate from their misguided plain. Therefore, the metaphor serves to send a warning signal to youth to always give listening ear to the words of the old as many of these will save them from danger. Youthful exuberance is the theme that is implicitly carried by this metaphor. The context of its usage is a suitable one.

Metaphor 28

But I was shaken to find that I was facing a new kind of beast. (P.157).

Lexical: Beast is four-footed large animal which is wild and destructive.

Grammatical: This is a complex sentence structure with one main clause ***But I was shaken to find*** and a nominal clause ***that I was facing a new kind of beast***. The topic is "Toje" while the vehicle is "beast". It is an interpretative metaphor that uses concrete to compare concrete. The readers' attention will be captivated here.

Immediate Context: Aku uses this utterance to explain the reason behind the pervading anxiety that rules her heart throughout the night after meeting with Toje the previous day. She recounts how she succumbs to his sexual demand without a word of protest only to discover she is facing a new kind of beast. The beast here speaks of Toje's wild and irresponsible attitude or behaviour during their meeting being that he has drowned himself in alcohol before Aku gets to their meeting point, and considering also the coarse lack of direction with which he is ravishing her that he almost gets her clothe torn to shreds while exploring her groins with blind vigour. In this state still she has a full measure of his drunken breath. Consequently, the woman is left with a passion only rudely tricked but not fed so that she weeps bitterly. Yet, Toje does not see any need to say a word of sympathy to her. There is no doubt that his lost manhood has made him frustrated. Aku wonders if Toje merely wants to gloat over her misfortune or that he lacks true manly powers.

Wider Context: A man fighting the battle of his lost manhood can be reduced to a beast, very aggressive, wild and irresponsible, knowing that his dignity is fast leaving him, especially in his household, by virtue of this misfortune. In same vain, such signals usually show first in their psychology which is fully manifested in behaviour. The theme of frustration as a result of loss is displayed here. The metaphor assumes the appropriate context.

Metaphor 29

But events since yesterday evening seem to have thrown a light on another side of him or perhaps an aspect of him that has since lain concealed under what I had always seen of him: natural human desires encumbered only by his subjugation to Toje. (P.163).

Lexical: “Events” is a thing that happens or takes place, especially one of importance. “Thrown” is past participle of the verb “throw” which means to cast something like object at somebody or something. “Light” is illumination or brightness.

Grammatical: This is a complex sentence structure with one main clause *But events since yesterday evening seem to have thrown a light on another side of him or perhaps an aspect of him* and a relative clause *that has since lain concealed* and an adverbial clause with a colon *under what I had always seen of him: natural human desires encumbered only by his subjugation to Toje*. The sentence form serves to give elaboration and clear insight into another phase of Odibo. The source here is the “light”. It is a modulated metaphor with the style of using abstract to describe abstract.

Immediate Context: Aku herself uses this metaphor to describe the latest development that is taking place in the life of Odibo right from the late evening she comes back from meeting Toje. After the ugly experience she has in the hand of the beast, she comes home late and Odibo insists he must go back to his house that night. In trying to persuade him to stay to forestall any danger, Aku instinctively raises her hands to his shoulders for support and rests her head against his chest. Odibo shows no objection, an indication that a

desirable impression has been made. Having agreed to pass the night in Aku's house, Odibo advances towards her at midnight to make love to her while she pretends to be asleep. This euphoria is short lived as Oghonovo's fit of coughing interrupts the act and Odibo leaves her room. Aku waits for his coming back but he never does. At this point Aku flashes back to recall the look of a defeated man he had carried all along and now utters the metaphor which implies that the snappy love drama has revealed that Odibo is a full fledged man only that Toje's act of oppression has actually caged the man in him. He is only a prisoner of circumstance.

Wider Context: There is no doubt that favourable environment in most cases produces the best in a person. Odibo has all these while been a prisoner of circumstance. Being a disabled servant, though a nephew under Toje's auspices, he has never been treated to any good or encouraging words by Toje. He has always made himself feel the severity of his handicap, which in real sense, is a not a barrier to his reaching any heights, including performing sexually as a man. But with the unfortunate but favourable situation at his disposal, he quickly reclaims his locked up liberty by making love advance to Aku, leaving her with both surprise and satisfaction. Hence, favourable condition welcomes good performance and even productivity. The appropriateness of this metaphor is clearly seen in the context it is used.

Metaphor 30

O-ho! You mean to say your shaft has gone limp? (P.166).

Lexical: “Shaft” is a long slender stem of an arrow or spear, long handle of an axe or other tool. It is also a bar or rod joining parts of a machine. “Limp” means bad or weak.

Grammatical: The sentence which is a simple structure starts with an exclamation remark *O-ho!* and continues with a main clause in a question form *you mean to say, your shaft has gone limp?* The metaphor is interpretative with “Shaft” as the vehicle and “Toje’s manhood” as the topic. The metaphoric expression is established through a concrete noun, hence, the style of comparison moves from concrete to concrete. The exclamatory remark and the short form of the sentence tend to create the effect of surprise and capturing the readers’ attention. The question and exclamatory natures of it signal a problem and astonishment.

Immediate Content: The metaphor here is used by Emuakpor, a native doctor who has practiced for forty-seven years, to address Toje Onovwakpo when Toje visits him to complain about the inefficacy of the medicine he gave him for the venereal infection that has sickened his manhood. Toje, whose business with Emuakpor is urgent, enters in a rage restraining Emuakpor from exhausting his catalogue of praises for his valiant father. Emuakpor himself confirms the urgency from the way he walks with difficulty. Toje addresses the native doctor as a mischievous little man and urges him to tell him the kind of dirty tricks he has the nerve to play on him. Instantly, Emuakpor objects to being treated to any kind of abuse. Toje complains that after paying good

money for the concoction and using it, it cannot get his manhood started. In other to express his astonishment over Toje's sorry state, the native doctor uses the metaphor interrogatively. The metaphoric word "Shaft" refers to Toje's manhood which has failed to function sexually as a result of the venereal disease he contracts while fooling around with prostitutes at Iddu. From the interaction that continues between them, the disease was cured the first time he used it, but as he resumes his adulterous act, the potency failed woefully and probably the potency of the medicine cannot match with it again.

Wider Content: Promiscuity, which is a common phenomenon in our society today is found among the married and the unmarried, their prominent positions notwithstanding. Toje is a bad model considering his chieftaincy status in Igabo land. He finds pleasure in meeting with professional prostitutes. His reward is found in the venereal disease which takes away his sexual function from him for reason which he fails to perform while with Aku in Odibo's hut. The metaphor which reveals the theme of impotency resulting from immorality serves as a warning to fornicators and adulterers of the impending danger of their unfaithfulness and infidelity. The metaphor as used here is veiling and concealing.

Metaphor 31

But at his age does he not know any better than to go all the way to Iddu and start scrubbing around prostitutes. (P.169).

Lexical: "Scrubbing" is a progressive verb that denotes clearing something thoroughly by rubbing hard, especially with a detergent and water. "Prostitutes" are persons who offer sex for money.

Grammatical: This metaphor has a compound sentence form with two main clauses joined by ‘and’ *But at his age does he not know any better than to go all the way to Iddu and start scrubbing around prostitutes.* The use of continuous verb form indicates how progressive the action was in the past. The metaphor is modulated.

Immediate Context: The metaphoric statement is used by Emuakpor in an attempt to give reasons why Toje should be held responsible for his misfortune and as well express his dismay over the harlotry attitude of such a rich man who does not apply wisdom and caution in what he does. Emuakpor acknowledges the fact that Toje has money, but wonders why at his age he is scrubbing around with prostitutes. By implication, Toje is flirting excessively with sex workers, ladies who exchange sex for money. The native doctor follows up the metaphor by asking the question “what good has all that money been?” Toje is presented as an old wealthy chief, a leader, who is morally bankrupt. Hence, he has no good moral to leave as a legacy for his posterity.

Wider Context: The emphasis here is on the age of Toje who is flirting around prostitutes. This is a pointer that even aged people sometimes, don’t resist immoral temptation. As many times as the orgy comes, they go all out to satisfy themselves, especially when they are rich like Toje. The rich and the aged are hereby challenged and cautioned to live a good moral life and so leave behind them good footprints for their generations and the ones to come.

Metaphor 32

Gradually, I began to feel my mind, my whole thinking, liberated from its habitual prison. (P.181).

Lexical: “Habitual” is an adjective that means usual or regular. “Prison” is a place where people are locked up as a punishment for crimes they have committed. “Liberated” is to be set free from a bondage situation.

Grammatical: The metaphor is given a simple structure. Though the sentence form detaches Odibo from his mind, whatever that affects the mind – power of reasoning – invariably affects the whole man. If restructured, it gives us “Fear is a prison to Odibo’s mind”. “Fear” is the topic while “prison” is the vehicle and “mind” is the object trapped by the topic. The metaphor which takes the style of abstract to concrete is interpretative. The readers’ attention is drawn to know what the habitual prison is. The use of “gradually” indicates the slow but steady manner in which the liberation is actualized.

Immediate Context: Odibo utters this metaphor after having an affair with Aku and he begins to entertain fear that if Toje gets to know about this immoral relationship, he will be a doomed man because Toje must surely feel betrayed by a mere servant he feeds & clothes. Before this encounter, Odibo has always been over apprehensive of his physical deformity (the stump of his arm) for which he feels caged in fear, lives a life of slavish caution, hides the stump, talks very little and gives human beings a good speechless distance and worse of all avoids women in the strange fear that they would make little of his manhood and of him. In other words before this new experience, he has lived a false existence, a prowling shadow, bashful timorous, without a voice, face or any kind of real identity. Worse still, Toje has never ceased to make him aware of his painful defect by calling him worthless names, thereby chaining his mind and total being. Opportunity for liberation indirectly presents itself when Oshevire’s wife comes late from meeting Toje and Odibo

finds it impossible to leave her house since the curfew has started. He passes the night in Aku's house, for the second time then comes the sexual intercourse which is like a liberator to him. When fear of Toje knowing about the issue is almost getting hold of him again, he instantly offers a higher counter thought and dispels the fear. Then, the metaphor follows as an indication that the fear is gone so that his lost identity, independence and productivity are found, having recovered his power of reasoning and expressing himself even sexually.

Wider Context: There is a saying that “fear is a torment” and also that “one cannot live above one's thought”. In essence, fear cripples, and if crippled, one's thought becomes distorted. When once a person's mind is locked up by fear, the person's thought will definitely be retarded. What you think either accelerates you or inhibits you. In the case of Odiibo his power of reasoning is caged by fear from different angles, leaving him thoughtless faceless and voiceless. This metaphor carries along with it one of the central ideas in the text which is the theme of lost identity regained. Its usage in this context is very suitable.

Metaphor 33

The mist was clearing now, and things started to appear in full relief. (P.182).

Lexical: ‘Mist’ is cloud of minute drops of water vapour hanging just above the ground, less thick than fog but still difficult to see through.

Grammatical: The expression is in a compound form with two main clauses. The first presents a past progressive action *The mist was clearing now* while the second one shows the effect of the action **and things started to appear in full relief**. The “mist” is the vehicle while “fear” which is implied is the topic. The metaphor is interpretative with the style of comparison which uses a concrete mould to cast an abstract term “fear”.

Immediate Context: This expression is still used by Odiibo to describe his new found state or self. The sexual affair with Aku has proved to him that he is a real man who can reason well and do what other men with complete hands can do. The experience has produced double reaction if not multiple in that while his reasoning power is back, his understanding is also being regained. Even he acts far much better now.

Wider context: Many people have what it takes to act on many circumstances, but fear of one thing or the other has kept them bound and blind folded, thereby performing below capacity. Odiibo has never believed that with his physical deformity and Toje’s subjugation that he can act as a real man. But here he is today above some prominent people like Toje who had gone ahead of him in the issue of identity. The metaphor offers as message of hope to the despair.

Metaphor 34

This is heaven! (P. 204).

This must be heaven... (P.204).

Lexical: “Heaven” is a place believed to be the home of God, of angels and of good people. It is a place of joy, peace, harmony and tranquility.

Grammatical: Both metaphors are structured in a simple sentence form with the first one being an exclamation creating the effect of sudden awareness and the second one balances it up with the effect of certainty through the verbal phrase “*must be*”. The demonstrative pronoun “*this*” stands for the implied topic “sexual affair” while “heaven” goes for vehicle, the channel of comparison. The metaphor is interpretative. It is taken from abstract to abstract because no one on earth has seen heaven.

Immediate Context: This metaphor comes as a thought within Odibo when Aku comes to his house for their second experience. He refreshes his mind on their first and previous act and feels honoured to have a woman like Aku sharing his bed with him joyfully while addressing him in a language he least expected. All of this put together is considered heaven by Odibo. By this metaphor he means to express the pleasure, enjoyment and emotional satisfaction he derives from the whole affair. He is warming up to have some rounds as Aku is right before him.

Wider Context: Sweet experience is often compared to heaven being a place of great joy, peace, harmony and tranquility. Under a good moral stand this type of act is considered hell, considering that the two parties are not bound legally as husband and wife. People’s judgment today is lopsided; good goes for evil and vice versa.

Metaphor 35

That feeling of relief was inspired by the joyful knowledge once again that I had a jewel of a wife. (P.208) A very jewel of a wife.(P.209).

Lexical: “Jewel” is a precious stone like diamond or ruby or ornament with such a stone or stones set in it.

Grammatical: This is a complex sentence with one main clause: *That feeling of relief was inspired by the joyful knowledge once again* and a nominal clause: *that I had a jewel of a wife*. This is an interpretative metaphor having “jewel” as the vehicle and “Aku” as the topic. The comparison here is cast on a concrete mould for another concrete noun.

Immediate Context: This metaphoric expression is used by Oshevire on recounting what Agbeyegbe tells him about the infidelity of women, especially when their husbands are whisked away and kept in prison. Since then his brooding mind has sought constantly to recreate the pride he once knew when he married her newly. Hence, he uses this metaphor which implies that Aku is a woman of exceptionally great value or worth. In other words, her worth is inestimable and so the husband regards and cherishes her so much. This opinion and judgment he has about the wife come for two reasons – she married as a virgin; refuses to run away from her husband like other Simbian women when the federal troop liberated the Simbians.

Wider Context: It is often said that first impression matters. The impression Aku creates about herself when she married has actually helped her husband to build good and unshakable trust on her. That is why for these three years and more, he keeps having the confidence and trust that his wife will remain faithful to him until he is discharged and acquitted. Oshevire is not divergent

enough in his thinking to know that many people change with seasons and to remember that human beings are dynamic.

Metaphor 36

I was the first to burst open her gate. (P.209).

Lexical: “Burst” is to cause something to break violently open or apart especially because of pressure from inside. “Gate” is a movable barrier which closes an opening in a wall, fence or hedge. It is also a means of entrance or exit.

Grammatical: The expression is a simple sentence with just one main clause *I was the first to burst open her gate.* It is an interpretative metaphor. The topic is “virginity” while the vehicle is “gate” the style here moves from concrete to abstract. The short sentence form is captivating and revealing.

Immediate Context: Oshevire, while having his brooding mind recreate the pride he once knew in having a wife like Aku, uses this metaphor. By implication Aku married to Oshevire as a virgin, so he is the person that breaks her virginity. Taking this issue further, Aku is not known by her husband to be a flirt or one who can break marital vows.

Wider Context: In many African societies it is a thing of pride for a man to discover the first night he meets with the wife that she has not met sexually with any man. It really makes a man to trust, regard, cherish and accord high degree of respect to the woman. This metaphor reinforces the cultural belief upheld by many African countries including Nigeria that virginity fosters trust and places high regard and respect on women.

Metaphor 37

I wonder how he will feel to know that while he was away other people were ploughing his furrow. (P.233).

Lexical: “Ploughing” is breaking up the surface of something (e.g. land) with a plough, an implement with a curved blade used for digging furrows in soil before seeds are planted. “Furrow” is a long narrow trench (hole) cut in the earth, especially by a plough.

Grammatical: The metaphoric composition has a complex structure with one main clause *I wonder*, and two clauses *how he will feel to know* and *that while he was away other people were ploughing his furrow*. This is another interpretative metaphor where topic is “Aku” and vehicle is “furrow”. The style here is concrete to concrete.

Immediate Context: Oyewole, one of the soldiers, uses this metaphor to Okumagba who guarded Aku and her son throughout her stay without her husband in the house. He uses this statement while trying to prod the Aku – Toje – Odibo Saga out of Okumagba. The metaphor means that while Oshevire was in detention, other men were having sexual affair with his wife. His main concern here is not to know and sympathize with Oshevire, but to see what his feelings will look like and probably mock him.

Wider Context: “Curiosity kills the cat” is a saying that qualifies the attitude of those who are always eager to find out issues about others, especially negative issues. By so doing, they help in disseminating the ugly incident that tingles the ear. Such is the case with Oyewole who presses hard to know the details of the unwholesome relationship between Aku and Toje which eventually ends with Odibo.

Metaphor 38

My only regret is that I didn't get my own portion of the spoils, ha haha!
(P.226).

Lexical: "Spoils" are goods stolen or taken forcefully from a person or place, especially during war time. It is also an ill-gotten gain, plunder, loot or booty.

Grammatical: The metaphor comes in a complex sentence form *My only regret is that I didn't get my own portion of the spoils*, with exclamatory remark *hahaha!* This sentence pattern is used here to show the dynamic nature of event now. The exclamatory part creates the mood of excitement for the speaker but that of confusion for the recipient, Oshevire. The metaphor is still interpretative. The topic which is implied is "Aku" while the vehicle is "spoil", bringing the metaphor to concreteto concrete style of comparison.

Immediate Context:Esoghene, the madman, utters this metaphor to Oshevire on his way back home after being freed from more than three years of undeserved confinement. The first person Oshevire meets on his way home is the madman, Esoghene. Oshevire considers this meeting strange because he was still the last person he saw while being taken to Iddu with the same type of landrover that brings him to the junction to his town. As soon as Esoghene recognizes Oshevire, he tells him that he is better dead than alive. When Oshevire inquires to know why he makes that statement, he adds the metaphor which implies that Esoghene feels sorry for himself for not having any sexual relationship with Aku like others do. This throws Oshevire into a very bad state of confusion – which pushes him to ask questions such as what spoil?

and why he should better be a dead man. He senses danger looming around his family.

Wider Context: It is a common knowledge that in the event of war, the group that overpowers plunders their opponents goods – anything good including human beings, especially women and children. More often than not, such women and girls are abused sexually like Aku. The case of the Chibok girls is a live example. Now, since Toje overpowered Oshevire for more than three years, he plunders his good (wife) which Esoghene regrets not to have gotten his own share. The metaphor functions appropriately by revealing a looming danger to Oshevire and that mad people can possess good and valuable information inspite of their insanity. The team of spoils being gotten in war situation is seen here.

4.3 Discussions

This research has been able to establish the submission of the SFL model that language cannot be divorced from the context which produces it, hence the importance of the connection between context and language. Indeed, language revolves around the notion of meaning which has direct bearing with function and the power of negotiating meaning which is a choice thing. In attempt to do this only the levels of form and context were selected for negotiating the meaning and function of the metaphoric expressions used in TLD. In other words, structural information with overtly social (context) factors were used in a single description to realize the results presented in tabular and sentence forms below.

4.3.1 Types of metaphors used in *TLD*

This section discusses the type of metaphoric expressions used in *TLD*. The table below shows the metaphors used in the text and their corresponding types.

Types	Metaphor Nos.
Interpretative	1, 7, 9, 10, 11, 12, 13, 14, 17, 18, 21, 22, 23, 24, 25, 26, 28, 30, 32, 33, 34, 35, 36, 37, 38
Source – Target	2a, 3, 4, 8, 19, 20, 29
Modulated	2b, 5, 6, 15, 16, 27, 31

Table 1.1 Types of metaphor used in *TLD*

Various scholars identified different types of metaphor. Research conducted by Jonathan (2011) reveals that there are three types of metaphor – interpretative, source-target and modulated. Going by the analyses of the data, it is evident that the metaphors in the text cut across all the types mentioned above. Interpretative metaphors are metaphoric utterances with direct and stable metaphoric meaning and with many having a purely inferential meaning that varies according to context and the interpreter. Okpewho works more with this than others. The source-target are based on conceptual source–target mappings. The modulated metaphors are referred to as undescribed metaphors. Some examples:

Interpretative Metaphors:

- The war is still on and every moment is pregnant with danger. (P.3)
- But it does worry me when a misguided little monkey, just because he wears a uniform carries a gun, gets up on his stilts to prescribe a code of morals for an entire population that was there long before he ever dreamed he would smell these borders. (P.27).

- For me she was the measure of justice. (P.59).
- When the case was brought before the Council – what didn't the wily old fox do to disengage himself? (P.119).
- It is as if a great earthen pot has dropped from an unreachable rafter on which it has been resting for a long time, and all its hidden content are now exposed the general view. (P.149).
- And now that I think of it, I think the reason I never got the promotion after all was because I always had Jiggers either on my mind or in my feet. (P.149).
- But I was shaken to find that I was facing a new kind of beast. (P.157).
- O – ho! You mean to say your shaft has gone limp? (P.166)
- This is heaven! (P.204)
- I was the first to burst open her gate. (P.209).

Source – Target Metaphors:

- Time has long ago forged a tie between the two tribes ... (P.4)
- Guilt urges silence. (P.11)
- But sorrow too wears strange shapes, transforming the contours of joy into features of ugliness and despair. (P.100).

Modulated Metaphors:

- ...but I was sure that tempers here would be delicate. (P.4)
- Plain ancient fear. ((P.16).
- Counsel throws a cold look at the uneasy Rukeme. (P.77).

4.3.2 Styles of metaphor used in *TLD*

In consonance with Simpson's (2004) perspective on styles of metaphors being concretization and abstraction, Okpewho has engaged both styles in discussing his themes and subject matters. Novel structures have been used for some metaphors such as "A trial will conceive you". In line with Deignan's (2005) argument that few or even no abstract notions can be discussed without metaphors through concrete vehicles, Okpewho employs a lot of concrete vehicle domains to depict abstract target domains. Though concretization is the base of metaphorical mappings, Okpewho as a literary writer stylistically seeks other novel ways to establish new connections between vehicle and target domains. The table below gives at a glance the styles of metaphor he has used and their corresponding metaphor numbers:

Styles of Metaphor	Corresponding Metaphor Numbers
Concretisation (Abstract to Concrete)	1, 8, 13, 17, 18, 19, 20, 24, 25a, 27, 31, 32, 33, 36
Concrete – Concrete	7, 9, 10, 11, 12, 14, 21, 22, 25b, 26, 28, 30, 35, 36, 37, 38
Concrete – Abstract	23
Abstract – Abstract	2a, 3, 4, , 29, 34
Abstract only	2b, 5, 6, 15, 16

Table 1.2 Styles of metaphor used in *TLD*

Indeed, the above table shows that Okpewho employs a lot of concrete vehicles to give vivid descriptions to abstract target. He has also utilized the style of using concrete vehicle to explain another concrete target, making his metaphoric expression imagistic.

4.3.3 Functions of metaphors in *TLD*

It has been brought to bear that in line with SFL view of language being connected to functions as well as Leech and Shorts (1981) view of “style as the way in which language is used for a given purpose, all the metaphors used in TLD which have been examined are used for various purposes. Language, to the Pluralists which Halliday belongs, is intrinsically multifunctional, so that even a single expression like “you mean your shaft has gone limp”, can serve as a reference point, warning and even directive. Considering this view, therefore, the metaphoric expression investigated in TLD has functioned in dual or multiple capacities as the table below reflects:

Functions	Metaphor Nos.
Counseling	1, 2, 5, 21, 26, 27
Cautioning/Warning	1, 2, 7, 11, 14, 15, 21, 22, 25, 26, 27, 30
Offering Hope	29, 32, 33
Justifying	22, 27, 35
Correcting	21, 27
Rebuking	14, 22
Reinforcing/projecting cultural beliefs/themes& subject matters	3, 6, 7, 8, 10, 12, 13, 16, 17, 18, 19, 22, 23, 25, 28, 30 31, 36
Praising	35
Ego boosting	7, 8, 9, 10
Revealing (philosophical & habitual truth, characters)	2, 3, 5, 9, 10, 11, 12, 13, 16, 17, 19, 21, 23, 24, 25, 28, 29, 30, 31, 33, 34, 35, 37, 38
Veiling/Concealing	30, 31, 34, 37, 38
Elaborating	12, 23, 25, 29
Castigating	11, 22
Judging	3, 14, 28, 30, 31, 35

Appealing (for action)	12, 28
Stimulating moral consciousness	3, 30
Assuring/inspiring	7, 9, 10, 35, 36

Table 1.3 Functions of the metaphors used in *TLD*

The above functions have been identified in *TLD* as the functions performed by the metaphors in it.

4.3.4 Metaphors that depict and reinforce themes and other subject matters in *TLD*

In analyzing the data, it was discovered that Okpewho encapsulates his themes and other issues raised in the prose text in metaphorical expressions. The table below reveals these:

Metaphor Nos.	Theme	Subject Matter
1	War	-
2	Duty/Delicate nature of politics	-
3	Guilt/Moral consciousness	-
6	-	Devotion & commitment to duty
7	Chauvinism	Lack of submission
8	-	Power & influence seeking
10	Promiscuity	-
13	Standard of fair judgment	-
19	-	Psychological Trauma of war
22	Bribery & Corruption	-
23	Human Right Struggle	-
26	Destiny Destroyers	
27	Youthful Exuberance	

28	Molestation/oppression and frustration	
30.	Impotency	
31	Prostitution	Moral Depravity
32/33	Lost & found identity	
36	Virginity	
37/38	-	Adultery/marital infidelity
38	-	Spoil of war

Table 1.4 Metaphors that depict themes and other subject matters in *TLD*

As seen in the table, the first column shows the metaphors numbers, the second one shows the themes while the third column shows the subject matters encapsulated by some metaphoric expressions.

4.3.5 Metaphors & context in *TLD*

Essentially, context plays a vital role in giving meaning and relevance to metaphoric expressions. This issue affirms one of the submissions of SFL model that a clear meaning of language can be accessed and appreciated when the social function of its use is considered. The theory maintains that a word or a sentence will be meaningful only if it is used appropriately in some actual context. What applies to many words (some words are classless outside context) extends to many metaphors. Take the issue of “shaft” used in the text to refer to Toje’s manhood. If it is used in another situation, it will assume a different interpretation and meaning altogether. In essence, one metaphoric expression will keep taking different interpretations in different environments of its usage. Again, the metaphorical allusion to a metal object “gate” which is almost indestructible, as used in the context is meant to portray the African value of virginity and the need for its preservation. It equally evokes memories

of Aku's chastity as a maiden and great admiration for it. If the same word is used metaphorically in another circumstance it will mean something else like a "hindrance", "strength, vigour and vitality" etc.

4.3.6 Lexical & syntactic structures in the metaphoric expressions in *TLD*

Concrete nouns are used by Okpewho in *TLD* as both vehicle and target domains in *TLD* to put across his comparative association. Such concrete words include: shaft, animal, wine, fox, spoils, gate, monkey, beast, goat, scourge, birds, paper, fire, earthen pot, rafter, jiggers, jewel, furrow. Concrete nouns such as shaft, spoils, gate, furrow are used to refer to sexual organs to face-mark or absolutely veil some pornographic features in the text. Metaphoric words of abstract typology like dishonesty, slumber, truth, sorrow, fear and look are accorded various concrete figures. "Dishonesty" assumes a humanistic figure that it can sit on a sit like a human, though uncomfortably being a negative attribute which gives rise to guilt. "Slumber" is a sea in which someone can be drowned; "sorrow" takes a definite but varied shapes as an object while "fear" is accorded the adjective quality of being ancient probably as an arti – fact, a tool or weapon, making it unfashionable emotional expression.

Okpewho in his use of metaphors deploys sixteen complex sentences, thirteen simple sentences, four compound sentences, two compound–complex sentences, two phrases and zero multiple sentences. Some of these simple and complex sentences come in rhetorical, exclamatory and statement forms raising vital issues, captivating readers' attention and ultimately seeking their involvement and judgment in certain situations.

4.3.7 Characters as metaphorical symbols in *TLD*

Characters in the text, by the data analysis done in this study, are considered metaphorical symbols of some salient issues or matters on which accurate metaphoric expression that portray them have been attributed to. Ali is a symbol of military (armed forces), specially trained people and law enforcement agencies. Lucidly, Okpewho attributes metaphors of caution, protection and justice to him. Metaphors of nos. 1, 2, 4, 5, 6, and 13 embody these facts. Using him makes the functions of metaphors more pronounced, effective and realistic as if it has to do with real life situation where the military, law enforcement agencies warn and caution citizens against danger, give full assurance of security, protection and maintenance of justice. The metaphor of delicate nature of politics is also ascribed to him. While the former makes a rousing call on the armed forces and law enforcement agents to avoid loopholes in the discharge of their duties, the latter counsel politicians to apply moderation and caution in their political activities.

Odibo, the handicap, is metaphorically symbolic of hopelessness. When a person is tagged handicapped, a lot really comes to mind. It could be physical, emotional, financial, psychological, intellectual thing. Metaphoric expressions pointing to being handicapped, caged, imprisoned and afterwards attaining freedom are linked to the only handicapped character, Odibo, in the text. Such metaphors are nos. 29, 32 and 33. What does this offer to readers? That dark part of life can still be illuminated. By this a glimpse of hope is offered to the hopeless handicapped of various types and degrees found in the entire globe.

Also, Aku a feminine voice is a metaphoric allusion to oppression, dejection, guilt and fright. This reinforces the fact that the feminine gender is more emotional, easily frightened and off course more vulnerable to all manner of oppressions and molestations. Metaphors nos.3, 16, 28 are evidences to this. Okpewho, through this avenue makes an indirect clarion call to action – defending the vulnerable population found more among the female populace.

In the same vain, Toje stands as a metaphoric symbol of chauvinism, egoism, moral depravity, power and influence seeking, bribery and corruption. Attributing these to a masculine personality is indicative that such issues are tendencies or traits which the male gender portrays more in the society. Metaphors nos. 7, 8, 9, 10, 11, 21, 22 are proofs to this fact. Toje is at the fore in the use of metaphor. Indirectly, the author appeals to the consciences of people wearing such ugly shoes to have a rethink. And to the imams and clergy, he counsel's them to step up their religious teachings that delineate good moral conducts and values.

The last rung on the ladder of this humanistic metaphoric symbol is Mukoro Oshevire who is an insignia of truth, trust, firm resolve, honesty and conservatism. Metaphor nos. 16, 17, 27, 35, 36 are pointers to this. He is a highly conservative character in whom good moral and cultural values can be preserved. He sticks tenaciously to the truth and the good knowledge he knows. He insists on standing for the truth in the tribunal, trusting and loving the wife for her first impression of chastity and sticking to him at crisis time. He keeps a deaf ear and a closed eye over the issue of adulterating rubber latex, an act which earns him consistent government patronage which makes Toje to become envious of him. The killing of Oshevire in the end when he

refuses the biddings of the soldier to stop for search counsels people with firm resolve to apply it with wisdom and extreme caution.

4.4 Findings

Having investigated the use of metaphors in *TLD*, the following have emerged as the findings in this research work:

In analyzing the metaphoric expressions in *TLD*, it was discovered that interpretative metaphors were used more than the two others. These metaphors used in *TLD* built their meaning through the association of concrete and abstract terms, concrete and concrete, abstract and abstract terms. The metaphors without association are either expressed through a striking verb or a captivating adjective. In essence, most metaphors used are imagistic, thereby boosting the aesthetic import of the text.

Again, Okpewho uses more of complex and simple sentences with just a few compound, compound-complex, phrases and none of multiple. Some of the simple and complex sentences assume rhetorical, exclamatory and declarative forms, thereby raising vital issues, captivating and involving the reader's apt attention and ultimately seeking their judgment on issues raised.

Many characters which are metaphoric symbols of some salient issues are involved in telling the story in *TLD*. Almost all the major characters in the prose featured as narrators so that metaphors are used by virtually all of them. And their use of metaphors were judged to be very effective. The users' motives for using metaphors in *TLD* were found to be in the forms of counseling, cautioning/warning, ego boosting, revealing, reinforcing beliefs,

justifying, judging, offering hope, stigmatizing, castigating, rebuking, concealing among others.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.1 Introduction

This chapter summarizes and concludes this research. The implication of the research findings are also given here.

5.2 Summary

This research undertook a stylistics study of metaphors in Okpewho's *TLD*. The metaphoric expressions found in this text served as the data; hence they were discussed and interpreted. In the analysis, it was discovered that Okpewho made use of the three types of metaphors – the interpretative, the source-target and the modulated as classified by Jonathan (2011). Furthermore, from the metaphorical expressions, the words which portray the vehicle domain in a particular sentence were picked out and analysed individually within the context in which they were used. Also, syntactical structures embodying the metaphoric expressions were analysed to determine the sentence structure types and their impacts on the reader; and also determine the vehicle and target domains as well as the styles of metaphors used. The immediate and wider context of each metaphorical expression is also investigated to ascertain its ultimate meaning and functions. Again, while analyzing the data, effort was made to discover those metaphoric expressions that encapsulate and advance the themes and other subject matters of the text. Characters are equally discussed as metaphoric symbols in *TLD*.

5.3 Conclusion

This study reveals that metaphor is a good style literary writers can employ by choice to put across their messages to their readers. Okpewho has successfully used metaphor as a style in *TLD* to address issues ranging from political, social, moral, psychological to even some cultural issues upheld in some African societies. He has stylistically enshrined his thematic concerns and other subject matters in metaphoric expressions. Except these metaphors are investigated, some of these issues raised in the text will not be accessed. In addition to other subject matters such as destiny destroyers, human right struggle, value of virginity, delicate nature of politics and standard of justice have also emerged through this study.

This research has answered the questions raised in the first chapter as follows:

1. Okpewho has employed interpretative source-target and modulated metaphors as well as used more of concretization style of metaphor, followed by concrete to concrete style and finally abstract to abstract style for his metaphoric expressions in *TLD*.
2. Metaphors are loaded with meanings even as they serve multiple functions. Metaphorical language, in essence, reflects the values and ideologies of the user in the numeric world.
3. Metaphor as a literary device encapsulates and advances thematic concerns as well as characters and other issues raised in *TLD*.
4. That context determines the interpretation and understanding of the metaphors. The context makes metaphor appropriate or inappropriate.

Hence, the overall essence or value of a metaphor is in its suitability to the context.

5. Okpewho in his choice of words was unlimited but limited in his choice of syntactical structures. His choice of words being more of concrete, were imagistic. We can assert that Okpewho's use of metaphors in *TLD* lends credence to the four claims of SFL: that language use is functional, that its function is to make meaning, that these meanings are influenced by the social and cultural context in which they are exchanged, and that the process of using language is a semiotic one; a process of making meaning by choice.

In view of the above enumerations, potential writers are therefore encouraged to adopt metaphor as a style of articulating their local and global concerns in their creative works but must be mindful of their suitability to their contexts. This will result in endearing remarks from their prospective readers.

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