

**A COMPARATIVE STYLISTIC ANALYSIS OF SOME
POEMS OF DENNIS BRUTUS AND WOLE SOYINKA**

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DECLARATION

I hereby declare that this work is the product of my own research efforts, under the close supervision of Professor Saleh Abdu Kwami and Dr Rabi Abdulsalam Ibrahim which has not been presented and will not be elsewhere for the award of a degree or certificate. All sources have been duly acknowledged.

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CERTIFICATION

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ABSTRACT

The dissertation discusses the aspects of the language of literature (poetic language) and the non-literary language (conventional language usage) with the view to analyse, in comparative form, the poetic styles of Dennis Brutus and Wole Soyinka. This is to find answers to the questions framed under the research questions section and to achieve the objective aims in making comparative analysis of the fifteen poems selected from their collections. The dissertation also adapts such methodology by analyzing their poems through such linguistic and literary levels of analysis to establish their linguistic characteristic styles. The literature reviewed areas such as the role of language and communication, language and literature, language of poetry, styles and stylistics and the differences in one another. These are established using five linguistics icons-graphological, morphological, phonological, lexical and grammatical levels. The study concentrates on the language of poetry from the point of view of the poets' use of language in their own ways using syntactic and semantic approaches to create or generate version of individual interpretations. The research explores poetic language, devices with the view to analyzing their application with or without deviation tendencies from the poems under study. The research makes findings as a result of the analysis carried out between the two poets use of language in their poems such as their poetic patterns, their language styles and the poetic devices employed. Recommendations are also offered to minimize areas of difficulties.

CHAPTER ONE

1.1 INTRODUCTION

In discussing the literary and linguistic styles in the poems of Dennis Brutus and Wole Soyinka, Language becomes central in assessing or making stylistic analysis of their works. In view of this therefore, it requires good understanding of what language is especially literary or poetic language in order to make things fully understood. The choice of the two poets is to assess their language styles for comparative analysis which is guided through the literary works by some scholars (Cater and Nash, 1990) object on the aspects of language of literature as differentiated from ordinary conventional language usages. Attempts are therefore made to characterize such features by both poets as aspects or elements identifiable in their poetic styles on the various features and the types of language devices as each employed. The serious accusations leveled on these poets by critics, Chinweizu et al (1980) have generated unfinished debate. This becomes necessary to know their historical past so as to be able to build any future hypothesis on their literary works. Therefore, the syntactic and semantic analysis of some of their poems will be made with a view to comparing their styles with or without elements of deviation from the core-language usage as the basis for misunderstanding and misinterpretation of their poetic work. The basis of this is to distinguish between their styles and to establish how each displays his inherent linguistic and poetic skills. However, knowing the historical background of the two poets aids one in understanding or generating meaningful interpretation of their works. This is because there are other historical experiences recorded through the poets' styles as one goes through poems which unfold their vast experience of life.

Dennis Brutus (1924-2009) has combined teaching and political struggles and is seen and regarded as a crusade fighter throughout his life. He is a re-known apartheid fighter who is rated as a fearless campaigner for justice which he remained even in his prison days and in exile for the emancipation of the people of South Africa trapped by apartheid regime. Brutus fought apartheid regime in words and deeds and remained an activist after dismantling of the racist regime. Therefore, apartheid or racism with all its “binding laws” became the characteristic features of the literature and per say the poetic subject matter of the South African literary works. The poetry of South Africa covers a broad range of themes that reveal the atrocities of the racist regime in different forms and styles which made South Africa endowed with literary out-put. Apartheid therefore, became an object of attack and such attacks are symbolized in some of the titles of Brutus’s volumes of poetry. This portrayed the nasty feelings he shared on racial system as remarked by Brutus himself that: ‘the disgust I feel for the political system (in South Africa) is mirrored in my poetry. Such feelings are highly expressed in his poetry, but not as difficult as the poems of Wole Soyinka. Majority of the poems by Dennis Brutus are philosophically linked or bonded by common themes. The poem ‘The Troubadour’ in the Siren, knuckles and Boots (1963) expresses the feelings of in security, fears, harassment due to the sound of siren in the Night. The Kneeling Crescendo of Faces Split by Pain is tantamount to reveal the agony that gives birth to the sort of feelings and later with joy through the poem - “Somehow We Survive”. This also characterizes the patterns of his prison experiences of torture by hanging and so named a poem, “the Hanging day”, or the solitary confinement. This is revealed in “Letters to Martha” and other poems (1963). According to Dennis Brutus this sort of situation is not a pretention but rather random

pebbles from the landscape of his own experience. The poet's power lies in the words and vision of his words which are able to transport his views, feelings and messages to the target audience. This is achieved when the poet's battle is won, South Africa and Rhodesia are banned from participating in the 1984 Olympic.

Wole Soyinka (1934-) is one of the West African poetry writers and a great stage play write who wrote a number of literary books which earned him Nobel Award (Nobel prize in 1986). Despite the number of literary books on most of their literary works appear to be complex to large portion of his audience who rated him as controversial. His language style is such that makes it complex. In prose and drama he is proved to be difficult. He demonstrates his art of works into practical reality to share his responsibility as an artist to the very society he belongs especially his role during the civil war. He too like Dennis Brutus' political involvement is very much concerned with the plight of his people which landed him in prison but he refuses to go on exile as Dennis Brutus did. Language is perceived as a means of expressing ideas, a phonological system through which sounds are combined into words, words into sentences, ideas into thoughts, Hurry S, (1992). These components do not describe how language can specially be used in literary and non-literary form. Close to this view of language is the view of Johns (1998) who sees language as a means of conveying information to others through vocal (sound-waves) noise, physical movements, facial expressions tend classify types and classification in language usage such as the sign-language a means to interact and communicate with one another using what Hall (1968) calls, oral-auditory symbols. Dark (1977) and Hakes (1978) refer to language as system of communication used to convey facts and emotions which are bound by constrains and social factors.

In all the perceptions above, the common properties of language is a means of communicative interaction but non attempts to include the means of interpretation to justify a system of effective 'give and take' in the channels of communication. Stephen M. and Darryl Jones (2011) have the view that poetry modulates between the literal and the figurative language. They argue that poetic language is figurative which distinguishes poetry from prose language inherently material or figurative (2011:140) a language being reborn. However, language in relation to the topic of this project could go along with the views advanced by Henry Lee Smith (1969) that language is a shared, learned, arbitrary symbol through which human beings in the same speech community or culture communicate by interacting in terms of their common experiences and expectations. This view links language and literature and creates basis for linguistic and literary analysis to determine similarities and dissimilarities in function and usage as according to Carter and Nash (1990:2):

The differences are rather due to the distinctive functions of the different text convention (style) which frame language in particular contexts, and to which readers (listeners/audience) respond (in their own ways) differently.

In most cases, the language issue is always seen in two ways – spoken and written, in conventional or literary manner. The serious arguments by scholars on the preference or relevance of literary to non-literary language generates diversity on the question of deviation as creativity in language style which generate terms such as literary language, poetic language figurative language, idiomatic expression or language and of course prosaic language which are all created out of pragmatics use of language through stylistic devices or manipulation of language. Style therefore is the way in which

something is written, spoken or performed(Leech 1969:4) but it could best be interpreted to refer to the best use of words, sentence structure and or use of figures of speech which identify the characteristic behaviour of a given speaker, writer or poet. But to Leech and short, style is referred as the way in which language is best used in all given contexts (1981:10). This expressed view can best be identified in literary field where words are manipulated to accommodate other hidden, unexplored feelings, style being a dress of thought (ibid). This brings the issue of poetic language or language of poetry to refer to specific aspects that characterised the language of poetic devices different from conventional or even the prose or narrative or prosaic language as Robber Miller and Lan Currier (1977:12) assert that the total significance of any poem is made up of a number of different meanings which operate at different levels of meaning – sounds or syntactic levels. This attributes poetic devices use to generate meanings interpretative at different levels. In any case, style refers to an individual poet's or writer's mode of expression. According to De Vito (1967), "it is a selection and arrangement of linguistic features opened to choice".

However, the question of lexical choice sometimes creates or blocks understanding in the process of effective communication. This refers to some aspects of criticisms labelled against Soyinka et al (post modernist poets) which Chinweizu et al refer as "poetry in the cloud" (1980:155) a failure of craft, (ibid 165), which all attribute to non-communication.

Bloor and Bloor (2004:210) advocate language that users differ in the way they use language some being simple others being complex and difficult to understand which tends to jeopardise effective communication. Stylistics on this back-ground provides

methodology of analysing the data collected from the selected poems that would be analysed.

1.2 STATEMENT OF THE PROBLEM

The research notes with serious concern on the areas of criticisms on the two poets, Dennis Brutus and Wole Soyinka, by critics – the Alter-Native Theorists, the likes of Niyi Osundare, Tanure Ojaide and Chinweizu et al who opine that the artists' use of language should be very much friendly with the native audience (2011: 82). Many point that the modern African poets end up copying their former white masters and caught up by the Hopkinson disease in their poetic language styles – language of securities (obscurantism) (Stella et al 2013:61) with Victorian – Shakespeare's English Eurocentric's (ibid). And such other foreign devices that create such peculiar poetic mannerism which some critics, such as Stella Ekpe et al refer as Soyinkanization (style) or Soyinka's language engineering which continues to attract debate sometimes for his peculiar linguistic features and above all the complex nature of his linguistic word choice and the difficult syntactic usage that render the generation of meaning very difficult to come by. This according to Chinwuezu et al (1980:182), generates multiplicity of profound interpretations and blurs effective communication among the audience. The essence of joining Dennis Brutus in this case is to consider his linguistic style which renders meaning with difference in style and context from that of Soyinka's styles. Dennis appears simple to read by his audience yet shares certain common characteristics of their modern literary age. This study therefore combines their linguistic and literary styles citing some of their poems with the view to examine by analysing how each uses,

employs or exploits his language skills to transfer or educate his audience as against critical perception of their critics.

1.3 AIM AND OBJECTIVES OF THE STUDY

The aim of this research is to make an in-depth analysis on the language of literature (literary language) and in particular the poetic language as employed in the poems of Dennis Brutus and Wole Soyinka and to:

- a) Identify and compare their linguistic styles in generating meanings;
- b) Make stylistic analysis using various levels and patterns of their poetic styles
- c) Identify semantic and syntactic areas that create deviation and or ambiguity that mar or promote their poetic styles in generating interpretations through language and literary levels of analysis.

1.4 RESEARCH QUESTIONS

The research formulated will surely guide this research work towards achieving its goals and objectives thus:

- Q1. What is so striking in the poetry of these two giant poets that need to be studied over and over again?
- Q2. How can their poetic styles be analysed through syntactic and semantic other than traditional approach?
- Q3. Can comparative poetic language analysis of some of their poems help to make clear distinction between their styles?
- Q4. What inherent linguistic and literary poetic skills has each displayed or achieved that is of relevance to future writing?

1.5 SCOPE AND DELIMITATION OF THE STUDY

The research limits its focus on some poems by the two poets that have some of the common characteristics in areas of grammatical, phonological, graphological, lexical and morphological features in order to establish their stylistic skills with or without much deviation. The scope covers the syntactic and semantic features in the cited references of these poems: *Somehow We Survive, A Troubadour I Traverse, Night song City, At a Funeral (Dennis Brutus)*. Others are: *Telephone conversation, Night, I think it Rains, Hanging day, "To my First White Hairs" etc. (Wole Soyinka)*

1.6 THE SIGNIFICANCE OF THE STUDY

The study is significant for its approaches to linguistic and literary analysis in order to identify some of the poetics features employed by the two poets for comparative purposes using more syntactic and semantic details in among in depth language analysis. This helps students of literature and English language identify the complex vocabulary of the diction used by the poets and be able to differentiate between literary poetic language and conventional traditional language has used in everyday application and usage. This is especially due to their formal or informal approach or their archaic nature has most found in the language of poetry. This brings the issue of individual (idiosyncratic) style which justifies the poets application or use of denotative and connotative context, effective use of symbolisms, imagines, metaphors-formulated or acquired out of their cultural, social and political experiences within and outside the thematic or local environments. This helps to differentiate the power of their linguistic expression. Such linguistic features will be explain later as identified, classified and categorised from selected poems for the purposes of context analysis that will adopted in analysing poetry work.

1.7 RESEARCH DESIGN

The research selects its data from the list of collection of poems by Dennis Brutus and Wole Soyinka. The poems will be selected based on their peculiar characteristics, especially in their variations in poetic styles or literary and linguistic features, their mode of styles as dictated by their different discourses. These poems are analysed using the various levels of linguistic and literary analysis such as graphological, grammatical, phonological, lexical, morphological levels. Others include: Syntactic, semantic and pragmatic levels in the analysis of content or context and the personality of the language user. However, only five levels are elements found in both literary and linguistic analysis.

The poems selected are equally compared and contrasted in their structural formation and style with the view to make interpretative analysis on the pattern of their word choice, word formation and sentence structural analysis. The poems follow the poets' language usage at their own peculiarities. The characteristics of the poems expressed and analysed on the basis of the poets' language deviation tendencies. The method uses comparative analysis on the poets' linguistic styles and discusses the poems selected. Levels of analysis adapted would be made for the benefit of others for further research.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter reviews the relevant academic works of various scholars from books and articles as well as students' academic thesis on the language of poetry and the literary language in general, and the language and poetic styles adopted by the two poets, Dennis Brutus and Wole Soyinka. In view of this, the chapter discusses key issues such as:

- a. Language as a means of communication
- b. Language of literature (literary language)
- c. The language of poetry (Poetic Language)
- d. Styles and stylistics in Prose and Poetry
- e. Literary approaches and theoretical methods
- f. Criticisms on the two poets by scholars.

However, on the level of semantic and syntactic approaches various theories of literary language will be assessed with the view to weigh the strength and weakness or failures of the two poets to address their language styles in reference to the new critiques' views. Goring, P. (2010:64) states that:

Parts of the interest of studying literature lies in the exploration of different critical approaches and the alternative ways of thinking about a literary work that they can generate

It is for this reason that one is endowed to reading widely to be equipped and acquainted with varied of such approaches which favour one over others and yet the material benefits of all as a learning process.

2.2 LANGUAGE AS A MEANS OF COMMUNICATION

Bloor and Bloor (2004:214) in their book: "The Functional Analysis of English" define language as "a human phenomenon which develops and changes as people use it for social purposes..." They believe that the question of language saddles between the attempt to speak it or write it with or without mechanical accuracy in order to communicate. Therefore to communicate entails many things as how to communicate with whom and for what purpose? Linguistic theorists view the idea of language as "a set of systems based on grammar and meanings" (2014: 220). This definition states how people use language by constructing or making meaning through the choice of words to build up their grammatical structure according to laid down rules but to view language as such betrays the ethics of communication. Kuntz, C (1985:195) defines communication as the "transfer of information being understood by the receiver whose social inputs are transmitted on to social system". This perception has less restriction on rule-compliance tendency with a little freedom of speech yet 'social system' is rather a relative term. Brown (1984:60) in "Communication and Language" identifies the roles of language in communication through other channels apart from the oral and written forms such as the sign language.

In the language of poetry, communication is significant in both oral and symbols which translates meanings. Bloor and Bloor (2004: 219) state:

...Although classical rhetoric considered the relationship between language and communicative effects, most educational approaches in recent times have focused on matters such as preparation and planning and how to approach a topic without overt discussion of language ...

The concepts can only be possible in prose or public writings but poetry writing is highly enriched not necessarily by which prose or conventional writing upholds. Bloor and

Bloor (2004:210) identify the facts that language users differ in their use of language in educating people. Some being simple, others being complex and difficult to understand and that tends to jeopardize effective communication and that:

... Most people would agree that language users differ in their ability to communicate effectively. It is not very much difficult to conclude why one writer differs from another or why one is simple to understand and another difficult (2004:210).

It is a good reason why the choice of the two poets becomes paramount even though they happen to fall within the Anglo-Saxon camp. Similarly, their techniques in identifying good features of valued texts written or spoken for effective communication would be used. The linguistic tools identified include such characteristic linguistic features (style) as: poetic style, linguistic features and the writers' social background. They also cite Richard (1929) who identifies or formulates language of literature in the concept of stylistics and use linguistic techniques to investigate literary ways as features of writers' characteristics. Citing Leech's linguistic guide to English poetry (1969) and another book by Leech and Short 'The New Stylistics in Style and Fiction' (1981: 382) has helped to identify "the roles of different meta functions in literary texts" with specific reference to focusing analysis on the writer's ideational impersonal and on textural analysis (Bloor and Bloor, 2004:227). Reading texts, according to Halliday (cited by Bloor, 2004) states that "the variants of several models in language and literary analysis enables one to understand the common most characteristic behavior in an author's stylistic feature". When this is applied on Soyinka's pattern of writing style, his poetic characteristics and many more others can be a good process to analyze especially considering his words choice, diction, vocabulary or syntax generally. On the question of language and power,

the writers view the role played by poets on political issues as they assert that: “Political and national Power can be reflected in the language and the language in turn can re-enforces such power” (ibid).

The view is re-enforced by Anderson (1988 cited in Bloor and Bloor, 2004:229) who looks at political issues and how power and success work on the academic cycle (world),

He argues:

Language can help us to become aware of the unconscious pressure that operate on the way we think and behave ... and that, although our experiences are largely shaped by the discourses of the societies in which we grow-up, we can use our conscious to re-articulate our experience...

These observations made by the two are best seen in the light of the political roles the poets, Dennis and Soyinka, played in their various societies and reflected in most of their poems. Both poets exploit language to voice out their experiences not only for entertainment but use language as a sharp-weapon to fight political and social injustices.

On the historical perspectives, Bloor and Bloor (2004: 253) discuss the roles played by some theorists from the traditionalists to the new criticisms with the aim to highlight the origin and historical development of language and its functional roles. In the grammatical areas, the generative-grammar cited in Bloor (2010) Chomsky continues to generate knowledge. While Deacon (1997) and Hackle et al (1960) see it as a closed case, others see it as an open-ended issue especially when applying language grammar in literary works. They traced grammatical aspects as the word classes (parts of speech) the notion of passive and active voice, tense subject, verb, objects as well as the issue of gender, person, number agreement, Bloor (2004:234). They also trace some English words to belong to other cultures and societies as Arabic origin, Asia, Hebrew (Latin),

French, Turkish, Japanese, Dutch or South Africa (Yule, 2007:635). This knowledge would be of good use in assessing the works of the poets in question to establish the fact that the poets' diction is archaic with Latin or even African origin etc.

In assessing functional grammar, Ferdinand De Saussure classifies various patterns of linguistic analysis by using the principles of paradigmatic and syntagmatic approaches which can be used to analyze phonetic sound system with sounds of words of equal or varied ways as rhyme in poetic arrangement of words. Semiotics can also be exploited as poetic devices in poetic deviation as part of poet's style. Other theorists such as Franz Braze (1858 – 1942), Edward Sapir (1884 – 1939) described grammatical structure of language through its social context being a matter of arbitrariness in communication, (Bloor and Bloor, 2004:238).

2.3 LANGUAGE OF LITERATURE

The dissertation reviews the work of Goring, (2010) in their book 'Studying Literature'. The specific aspects of reference, although the book serves as a student guide in studying literature, as a reading guide is a form of literary texts analysis on prose fiction, drama and poetry which center on literary criticism. Theories and approaches are cited on references to the works of various schools of thoughts but the main concern of this work is on those directly affecting the poets Dennis Brutus and Wole Soyinka's literary works with particular references to some of their poems for their language styles citing especially the work of Goring et al (2010). These are: styles and stylistics (2010:426), poetic structure (stanza), the arbitrariness (2010: 327) of their poetic language, the use of connotation and denotation as poetic language and style (2010: 343) The effect of other schools of thoughts such as meta-language (2010: 387) Modernism and post modernism

on what they teach and as tools for poetic cultism against the two poets is also considered. Goring et al (2010: 24) also differentiate the two by classifying the language of poetry and that of the prose while the term “poetry” refers as un-straightforward discourse. Its language disrupts the use of conventional language as in prose. In reading poetry and the pattern of using formal process in poetic analysis, Goring et al (2010) considered as difficult for a number of reasons such as difficulty in dealing with its meaning due to some technical informal properties.

... An emotive medium, poets move their audience by enhancing their appreciation through a number of ways or distorting their psyche with alien words highly deep or hidden meanings and obscurantist (2010: 48)....

Goring et al (2010) also identify the use of figurative language as language of poetry (2010:56). Figurative language is twisted to give or create new meanings. Poetry is being considered typically rich in figurative, indirect linguistic use of metaphors, simile, metonymy, conceits and many more other formulations (Ibid). Bloor and Bloor explain metaphor through “the associations prompted in the minds of the reader”. Other technical poetic terms identified by Goring et al include: Allusion, Convention, emblem, imageries, hyperbole, oxymoron, prosopoeia, simile, Symbolisms, synesthesia, synecdoche etc. (2010: 57). However, majority of these words are equally exploited in prose writing but highly exploited in poetry. Other steps they identify in poetic analysis include the poems title (theme), stanza and its graph logical exploitation, the character (persona). However, Goring et al’s attempt to simplify process of analyzing poetry work rather tend to be more elaborate when applying the five levels of poetic analysis: graph logical, grammatical, lexical, phonological, and morphological levels. Goring et al cover every

aspect of poetic language when they are used in literary analysis and when the authors try to differentiate between criticism and theory they look at their aims and objectives with different goals of investigation. As Goring et al (2010: 64) state the reason why they included the different theoretical approaches in literary criticisms (2010:135 – 198) is to pave ways to build-up personal opinion on the literary materials read and on How to apply approaches and theories in literary works such steps can be taken by:

- a – Building an assumption to establish relationship between the text and the author or
- b – Making personal independent interpretation through what they refer "psychoanalysis reading" or order to establish facts or otherwise (2010: 74) and therefore concludes that "Choosing a theory is indirectly choosing an intellectual field which might prompt a particular text (2010:76).

However, the descriptive or prescriptive theories as related to the concept of structuralism, semiotics, narrotology and in some case maxims coupled with new criticism will help to assess the literary poetic work of these poets based on their linguistic application as well as their abilities to educate people taking them through historical facts to prescribe and describe moral judgment on social and political issues. This would be in consonance with what other two distinguishing theories used to distinguish the role of fictional and non fictional literary texts (imaginative and Historical). The Top-down and bottom-up theories, in their effort to tackle some literary issues based on their intrinsic and extrinsic values. In other words a new term for close-ended and open-ended approach to literary analysis for practical utility therefore, one looks inward for the intrinsic other than the extrinsic value in the literary work of arts (2010: 138 – 9).

On this background therefore, the works of Wole Soyinka and Dennis Brutus as part of literary criticism and indeed the various schools of thoughts must have to pass through some form of tests or evaluation in order for the critical minds to weed out any misnomer, wrong or polluted ideas/information in their work of art.

However, figurative language in poetry as highly enriched in the poems of Soyinka and Post colonialist poets rigid to traditional poetic features stand to be openly opposed by new criticism including the Chinweizu group. Empson's "seven types of Ambiguity" (1930) cited in Goring et al (2010: 150) that poetry is different from what others see on textual details which Brooks, Cleanthes says:

It is an attempt to deal with what the poem means in terms of its structure as a poem ... with the virtues in Empson's poetic approach that deviate from the traditional perception of what poetry looked up to such as to find goodness or virtues of poetry in terms of the decorative elements ... or how poetry works as a complex of meaning, with metaphor playing a function, corroborating the play of meaning throughout the poem, and connotations no longer seen as hints of decorative mysterious beauty but active forces in the development of the manifold of meanings that is the poem, (Brooks 1946: 498 cited in Paul et al, 2010:150)

The key elements in this quotation are the beauty created in poetry through the use of figurative language in creating or making multiple meanings through derivative manner. Some critics caution the reader of a poem from querying the intention of the poet as an author, authority whose products are only to be analyzed by the reader. This view by Brooks, Warren, Richard and Empson quoted in Goring et 'al (2010: 151) from Wick WimSat and Monroe Beasley's *International Fallacy and the Affective Fallacy* (1946) does not go well with this thesis for their dogmatism in especially not querying the poet's intention by the reader. The basis for doing so is for the reader to determine

whether the poet's intention marries the general views of the society he represents or contradicts their philosophy and ethics or whether the intention is wrongly positioned and presented to the public that calls for the functional analysis rather than the formal or structural aspects of what poetry should be seen or made to be judged. On this background one agrees with E.D Hirsch in his "objective interpretation" (1960) and the "validity of interpretation" (1967) or "the aims of interpretation" (1976) as well as the subsequent "theory of interpretation " by Gadamer even though with some divergence yet to achieve significance in meaning one needs to equate meaning with authorial intention not necessarily limiting to text cited from Bloor, (2010). The role of semantics in poetic interpretation covers the historical perspectives of the biography of the poet as an author. That is part of the difference in combining the deep hidden meanings with the surface literary meanings in ordinary conventional language usage. One also goes with the views of other critics such as: Stanley Fish (1980) who engineers the need for literary critics to focus on the literary reader rather than the text. The view generates further discussions and focus on the reader's competence and the reading process. Fish states:

... someone who is a competent speaker of the language out of which the text is built-up (someone who is in full possession of the semantic knowledge that a mature ... listener brings to his task of comprehension including the knowledge (experiences both as a producer and comprehender) of lexical sets, collocation, probabilities, idioms, professional (registers) and other dialects etc and has literary competence, that is he is sufficiently experienced as reader to the internalized the properties of local discourses including everything the most local of devices (figures of speech etc) to the whole genres, (Cited in Bloor, 2010)

Reading poetry requires all the qualities demonstrated by this text as a guide to fish out at least three virtues of a good writer, poet or author which includes the syntactic formal

application of language by the speaker, writer or poet and the listener –reader’s semantic competence to decode the language style of the writer/poet's lexical sets and other literary devices followed by the writer's/readers experiences and background social, educational etc attributed and informed as well as guided the reader in terms of poetry and other literary works.

2.4 LANGUAGE OF POETRY

In language in literature, Toolan (1996) identifies major stylistic features which are used to achieve extra-ordinary linguistic excellence in poetry such as in:

Word order, contextual implications, word choice, cohesive links, voices, clauses, phrases, sentences and their patterns in rhythms, intonation etc. (prelm. viii - x)

Toolan asserts that these needs are to be supported with psychological as well as social environmental factors to shape and guide the psyche of the poet and identifies such features as guide to poetic analysis this includes sentence and stanza analysis with the view to analyse the types of vocabulary or literary dictions the poet used and their metaphorical implications as Toolan (1996:11) remarks:

The use of comparison determines whether the poem portrays the poet's true feeling or is "...riddled with class prejudice or finding genuine, 'oddities or excesses of grammar as intentionally and authorially motivated by some poets".

This observation by Toolan (1996) remains key to factors that motivate this dissertation as characterized in Soyinka's poems. Under the phonological devices he emphasized the use of ellipsis, (full and partial) repetition of certain classes of words referred as lexical cohesion for linguistic or cultural rhythmic excellence or serve as synonym or near

synonyms. Collocation is also identified as a form of linguistic cohesion and in literary works words and phrases usually denote meanings in poetry. It a common language reference which this work will make use of from the works of Dennis and Soyinka. In a poem by Dennis Brutus for example has this to say:

The sounds begin gain, /s/
The siren in the night /s/
The thunder at the door, /t/
The shriek of nerves in pain .../s/ (Soyinka, 1978:195)

The four underlined words (sounds/siren/thunder/shriek) refer to different things (three nouns, one as a verb) yet they connote 'sound' as ordinary sound e.g. sound of siren, sound of nerves (frightened nerves). All these connote elements of fear and harassment by police. Toolan (1996) also compared cohesion with anaphora with the view to find their syntactic functions or differences. A personal pronoun is use for references that linked the previous contextual events for or as deistic or non-deictic referent. Toolan (1996) also deviates from speech-acts to "talking arts" as give and take process especially during ordinary conversation, making statements, giving information, apology request, questioning etc require various modes of speech acts. Toolan fails to identify wrong signals that can result into none or negative response to warrant the "give and take" syndrome in speech acts especially where the writer or poet uses wrong speech codes that are hardly decoded or interpreted as Soyinka is being accused of not being understood. In Telephone conversation for example such difficulties in speech acts result into communication breakdown between the two interlocutors – that is in ability to decode an utterance which is attributed to so many factors – racial/cultural, social and environmental factors. Another aspect renewed is the reader critics in the language of

poetry advanced by Miller and Currie (1971) discuss the issue of language of poetry on contents, approach to poetic language analysis and identify poetic elements as:

1. Sound elements such as intonation, stress, rhythm, rhyme and melody recognized as language of their own in poetic language style.
2. Poetry is classified into two:
 - A – Poetry heard (oral poetry).
 - B – Poetry read (written/printed poetry).
3. Grammatical elements/syntactic elements and elements of meaning (semantic elements).

This arrangement words covers meaning which regulates conventional word order, sentence variation, structural patterns yet the language of poetry may depart and deviate from normal order. In their poetic techniques Miller and Currie (1991) identify the following as language of poetry:

- Inversion in word-order etc to create complex structures
- Parallism to show poet's use of sound
- Use of syntactic poetic devices e.g. use of anaphora to avoid repetition of names and create syntactic style.

Ellipsis allows the poet use or omits words without losing their meanings especially non-lexical words. Miller also identifies the use of collative words as part of figures of speech referred as oxymoron to create paradoxical impression (1971:44).

In the Elements of Meaning, Miller and Currie (1971:48) argues:

.... Whenever we find poetry hard to understand, it is purely because their normal meaning is too difficult. It is usually because they are used by the poet in an abnormal way.

What is very clear is that everybody uses language in his own way or use words to mean what he chooses them for. In poetry the notion of meaning is characterized by words loaded with meaning which carry with them social reactions and linguistic experiences

(1971:50). Saeed (2007:24) and John Lyons (1977) use the terms such as referent (referential and or denotation theories of meaning) to establish meaning of words. Miller and Currie bring the issue of Ambiguity as a form of poetic devices (1971:50) which may have contrary function in prose and conventional language usage in which ambiguity is referred as innuendo, irony; sarcasm, punctuation etc. exploited by literary writers. Miller and Currie also refer to the traditional figures of speech as common garbs of the poet. What is important in all these devices is not the long list of them but how best a poet exploits and manipulates them in style to carry and transport his ideas to the audience so that one appreciates:

... What impact a particular figure of speech has, what function it performs on the poem, how it is used by the poet to get the response he wants from the reader, how it helps live to give his special quality to the experience he is trying to communicate (1977:59).

The model questions in the above quotation by Matterson and Jones will be used to assess the poems of Soyinka and Dennis Brutus in the types of figures of speech they used and how they exploit meanings out of them. In another book, "Studying Poetry", the authors Matterson and Jones (2011) raised a number of issues with regard to the definition of poetry, its composition and form, its relation with communication, critical approaches as the bases through which poetry is seen as an object, its relationships with author and reader and how it is interpreted through historical perspectives and other sources are discussed in the book.

Therefore, to understand poetry one needs the knowledge of poetic form to make poetic analysis as "it distinguishes poetry from other kinds of writing or communication" and that in analyzing meaning and form of a poetry bearing in mind that 'all poetry can be

read with critical self-consciousness (2011:14)" which is not the same as 'critical evaluation' or 'skeptical eye". Matterson and Jones believe poetry is constant in human culture and therefore 'modulates between the literal and the figurative language (2011:39)". Matterson and Jones argue that all poetic language is figurative which distinguishes poetry from prose. The transition is rather between literal languages to figurative from the material form to the abstract one (2011).

This view is disputed by others (structuralists) that "language is inherently metaphorical or figurative" (2011:40). Recur (1977:40) in the book "The Rule of metaphor" adverb asserts that meaning is located in language through metaphor" – "a language being reborn (2011:38)". While Ferdinand De Saussure states:

... in linguistic communication, the sign is made of a combination of the signifier and the signified".(cited in Matterson and Jones 2011:38)

This is contested by Paul de man (1983:11) that "language does not hide its meaning behind a misleading sign". However, one does not make normal speech in rhetoric that could distort normal effective communication no doubt there is no different between poetic and non poetic language as against the perception of those who see all languages as metaphorical. Therefore, poets use metaphorical explanation to generate new meanings, to create language entirely a new so that the signifier performs an act of "defamiliarisation" upon it's signified in order to "create a new reality"(ibid P 43). Shklovsky (1965:13 cited in Matterson and Jones, 2011:43) explains:

The purpose of art is to impart the sensation of things as they are perceived and not as they are known... to make objects unfamiliar, forms difficult, to increase the difficulty and the length of perception because the process of perception is an

aesthetic end in itself ... art is a way of experiencing the artfulness of an object...

This view is equally the western perception of poetry and literature as borrowed by the Euro-modernist poets such as Soyinka et al. How does one appreciate what one doesn't understand that is rather absurd it is this sort of views we saw in the post colonial poets against the larger semblance of African audience. Leech, (1969:156) metaphor in the form of symbolisms used in their comparative analysis as:

Simile, metonymy, allegory etc which make or foreground the definition of poetry using such elements as sign posts as the language of the imagination and passions... (Hazlitt, 1998 cited in *Matterson and Jones*, 2011: 77).

In the language of poetry and Literary works of arts, Umar (2010) structures his work on five chapters. His argument is against the opposition of literary to non-literary language as applied in the prose style characterized by poetic features. He concentrates on how the “pragmatic” or “ordinary” language merges with “poetic language”. He identifies language as the foundation on which the genres of literature are molded. He cites such scholars as Valley in Todorov (1977:19) who believes that “literature is an extension and application of certain properties of language and that language and literature should be kept in “watertight apartment” Khan (1993:9). Halliday, Mckentosh and Stevens (1964:97) argue that the interest and awareness in the originality of individual language are sharpened and maintained through acquaintance with literary works. They foresee the output of a given writer to be “judged partly on the basis of his use of language

(style). Nash and Carter (1990:2) seriously object to any view that gives position to literary language among other use of language.

However, the question that arises in this climax of argument is whether poetic language must be separated from other ways of using language which is hardly possible. According to Haynes (1987) the issue that separates the two or unifies them is a question of function within different domains of language use. He explains:

.... Poetry and other verbal arts can in a sense be derived from conversation, the linguistic resources used by both are the same and conversation often contains poetry (1987:1-2)

The perception is seemed to be faulty as poetry is meant to be sung all through unlike conversation which only cites reference areas of poetry in it such as alliteration, ellipsis, stress, rhythm, intonation accompanied by exclamation, question marks, inversion, repetition, passive-active voices, command etc but can this alone be enough to make common marriage between the two (poetry and conversation)? Some scholars such as Todrov (1977:19), Khan (1993:9) et al have divided views as to whether there is an opposition or divergence between the two, which the writer tries to establish by employing prose-fiction to achieve poetic effect as exemplified in “Maru and a Question of Power”. The writer examines the language of poetry and prose, analyses the artistic style of Bessie Head and analyses closely the poetic quality. However, even though the themes of the projects sound divergent for the fact that what Umar tries to do is a significant portion of what this project intends by assessing in detail real linguistic aspects of poetry than prose by comparison. The former only makes an appreciation of the qualities of poetry for its aesthetic reality to create a peculiar language style different from others while the current concern of this project is to identify forces of the language

of poetry, its elements, its poetic devices and their application by the two poets (Wole and Dennis) in creating meanings.

Therefore, much could be borrowed from (Umar, 2010) to support some aspects of this dissertation as he asserts that:

Poetic language departs or deviates from normal pattern of language and thus defamiliarises, makes strange and upsets the reader's view of language use, is equal with foreground language in its function as verbal art. (2010:20)

The writer tries to separate the two polemic fields – language and literature but in dealing with them, they appeared to be merged in certain special language circumstances with the view to create or provide into the creative and aesthetic use of language in literary works. In achieving this Umar (2010) considers the effective use of style which plays more significant role citing Widdowson (1975) cited in Umar (2010:4) who asserts that:

...stylistics occupies the middle ground between the two which makes it mandatory for one to have a fair knowledge in order to appreciate and effectively analyse a text.

This view does not state the clear functions of each as each uses its own language entirely differently as well as the question of individual writer's idiosyncratic style. But to support this, Leech (1919) sees a writer's style as constituted by the arrangement of the entire verbal structure which he refers as collocation of words, metaphors, imagery symbolism and their strong effect which is effectively employed more in poetry. This particular perspective view would be cited for its special interest to this dissertation which focuses on the particular devices of language employed by both poets in review – Soyinka and Dennis Brutus. Citing Crystal and Davis (1969:10) that style has:

... Long been associated exclusively or primarily with literature as a characteristic of good, effective or beautiful writing...

However, the only area of divergence is that style is seen in this context as a matter of writing skills rather than transferring oral language skills, as in poetry, compositional patterns of dialogue in sonnet, elegy, ode etc, which these forms are classified or characterized. Some of the issues of style are rather habitual characteristics as natural or acquired habits through experience/practices as learnt ability. These sorts of language habits as exhibited by the poets' language style would be guiding principles with which to measure their linguistic behavior.

2.5 STYLE AND STYLISTICS

Raymond (1980) discusses extensively on the question of style and stylistics in language and literature. Raymond (1980) sees language in a traditional form strictly observes the rules of grammar where as literature concerns with free understanding and usage of language as better means and ways for effective communication. He believes literature to be:

The work of men who are sensitive to the language of their times and who use their skills in language to make it permanent as their vision of life (1980:5).

If this is literature, then no doubt those writers accused of using archaic words failed to comply in using the “language of their time” to give better literature. This only signifies the “competence and performance” of the literary writer. Chapman considers the issue of style in the light of language registers – as legal, medical, religions etc. Does this define or refer to language of poetry? One agrees to the fact that each language and literature (poetry) borrows at certain occasions from one another. The peculiar codes of each

register hardly speak in one pattern or tone but with varied forms. Religion is not poetry but tends to be poetic at certain level with rhythmic, rhyming scheme, stress or intonation, peculiarity in language codes etc. Sometimes it observes its grammar and or syntactic or semantic meanings. So also literature uses occasion of standard language in stylistic modes. The writer identifies phonological features as language of literature – poetic language to compare between speech and writing influence on the syntactic and semantic language usage in poetic style .All the aspect identified by Chapman can be parts of the elements to be analyzed in the poets’ or poems to be studied with the view to see how effectively they aid or are used as language of poetry with or without effect on the reader/ audience. At the semantic level it would be used as characteristic features in identifying literary stylistics of the poets. On the issue of syntax which Chapman refers to all the linguistic levels which the poets employ in speech or writing are identified as word choice/diction or vocabulary – coined, borrowed, archaic etc to be used stylistically. Scott’s view as cited by Chapman (1980:44) refers to style:

As an expressed view as much by the grammatical clauses and structures he prefers as by his choice of words.

Syntax being the study of grammar involves all the processes of word formation including the rules of affixation, types and nature of sentences, parts of speech but the literary syntax attracts the vision of deviation as a form of style in writing with particular reference to poetic language style. Raymond (1980) also discusses the issue of ‘Ambiguity’ as relates to various classifications such as:

1. Phonetic ambiguity
2. Literary ambiguity (phonic/semantic and syntactic features).

3. Multiple meanings as ambiguity e.g. Polysemy (context and register).

Other poetic language features include: synonymy, metaphor, simile etc as figurative language. These features or figures of speech as considered by Raymond (1980) constitute purely linguistic issues (Tropes).

- 1) Metaphors: are classified as:
 - a) Obvious and blatant metaphor (mixed metaphor) e.g. ‘to smell a rat’
 - b) Figurative metaphor – in the light of ...
 - c) Figurative metaphor – ‘bottle neck’ etc.
 - d) Dead metaphor (obsolete)
- 2) Synecdoche: 3) Metonymy, 4) meiosis, 5) hyperbole, 6) personification, 7) anaphora, 8) apostrophe, 9) symploce, 10) anadiplosis, 11) epizeuxis.

Some of these are expressed in African versions as poetic devices which help to give literary meanings in making poetic interpretation. Their essence is to find out what types do the two poets use, do they use African metaphors or the western imageries and expressions?

2.6 CRITICISMS ON THE POETS

In the area of criticisms on the two poets under study none is much attacked than Wole Soyinka, but they may be equally guilty in their use of language on Western pattern and approach. In “language and style in Wole Soyinka”, Oluwale (1992) accused Soyinka for lack of structural coherence in his work with reference to “the Death and the King’s Horsemen”. Although this relates to language use in prose yet the pattern of the author’s style on the use of language remains the same if not less difficult than in poetry. This is equally leveled on more complex technical “language engineering” based on language obscurity in his work. Ekpe et al (2013) cited references on such areas of language

engineering in Soyinka's play, the Jero plays and a prose, the Beautification of Area Boys. These very much borrow Eurocentric linguistic characteristics, using obscure diction and a lot of foreign imagery in his poems. That brings a lot of serious linguistic constraints which they referred to such approach and style as "hybridization of English" – using African or indigenous language to speak through the English language which they consider as a kind of "biculturalism" in using African culture and English or Western Culture being "jack of all trade but master of none". Soyinka demonstrates elements of bilingualism (Yoruba and English), biculturalism (African/Yoruba and European) and above all full of euro-centricism in his work of art. They traced areas of code-mixing, code-switching, hybridization, neologism, idiolect and use of some elements of Nigerian pidgin with a lot of obscurantisms that characterized his language style. In this regard, one witnesses some elements of African syntactic and semantic structures of African or Yoruba language. According to Obi Wali (1962) Soyinka like all other African writers had to device a style to speak or use English through African voice or culture but he cannot be compared with the like of Ngugi Wathiong, Gabriel Okara, or Okot p'Bitek who prefer the use of their local languages, the true language of their people so as to be understood than using a foreign means to reach them.

When compared with Dennis Brutus, Soyinka is accused of crafting a language that is peculiar to him which does not suit the African audience. Therefore, he is rated to use language that is insensitive to the language of his audience, being difficult to be understood coupled with high use of Western techniques in his works of art and end up being Euro-centricism master which Chinweizu refers as "Hopkinsian disease" (1980:172). Chinweizu et al in their efforts, the Alter-Native tradition in modern African

poetry accuse Soyinka and the like-minds for producing poetry which tend to be “craggy, limpsy, full of obstructions that is artificially difficult to be understood”. Their chains of accusations, Chinweizu et al (1980:173) includes use of ambiguities, syntactic jugglery copied from their former masters (Hopkins, Eliot and Pound) that are characterized with heavy use of alliteration and assonance, suppressing of auxiliary phrases and atrocious use of punctuation and word order derivative manner to result into creating ambiguity. According to Chinweizu et al (1980:182), such ambiguous syntax generates multiplicity of profound interpretations. He is also accused of using pronouns that become difficult to tell who they actually refer to (1980:187).

In “language and surface meaning” Soyinka is accused of using remnants of the 16th Century British style or borrowing the syntactic verbal English structures employed by Shakespeare. It is believed that poetry is not a puzzle (1980:167) therefore, poetry should speak a public language that could be understood by the audience not religious incantations by Udumukwu, (1999) also accused the “Soyinkas” for their inaccessible poetry full of foreign characteristics. Udumukwu (1999) sees Soyinka’s group as imitators of Western form to create “willful obscurity, privatism and abstractness as features of their poetry (Thomas cited in Alu 2008:64). Aiyejika (1988) also accuses Soyinka et al (the troska group) for employing Graco-Roman and Judo-Christian myths in their poems which is filled with undue euro-centricism, deviations, obscuranticism and private orchestration in their work. It is this that Abdu (2003 cited in Alu 2008: 64) refers to as ‘riddles and occult tongue’. In other words, Alu (2008:68) has refused to condemn such poets categorically, to him:

A poet who writes poems which don’t require any energy,
spiritual and mental exercise to understand is not poet. And

at the same time a poet who writes such poems that cannot be understood except by himself and one or two others is not a poet. He is a juggler, a magician.

This is rather a blanket statement, ambiguous that can refer to anything one thinks about the poets. On the other hand, Brutus' critics noted that his poems are different in style content and texture. He too claimed to have "altered his technique in favour of simpler idioms to make his poems more accessible to the average reader". Gardner, cited that Brutus's poetry has found forms and foundations which dramatize an important part of the agony of South African and contemporary humanity. Brutus is believed to be a capable poet who is fully committed to his social responsibility as an anti-apartheid poet. However, his stand on political apartheid in South Africa made him to be accused by Chepasuta who believes that Brutus' commitments led him to a poetic style which lacked both "power and craftsmanship. Ogunyemi argues that Brutus succeeds in only generalizing his experience as an expression to symbolize the existential human predicament that man finds himself. On his language style and usage, Brutus is openly accused for using more coded language or cultural language of oppressors as cited in some of his poems:

'Somehow We Survive'

"Investigating search lights rake
Our naked unprotected contours;" (3-4)
'Boots club the peeling door'
Patrols uncoil along the asphalt dark hissing their
menace to our lives
"Police cars cockroach through (Night city: Song)

He also uses language of freedom struggle:

Under jackboots our bones and spirits

The sun on this rubble
Forced into sweat – tear sodden slush
Now glow – lipped by this sudden touch

He also uses the language of Shakespeare with strong bias in favour of renaissances where romantic language is employed or put in the mouths of the characters. (Internet-Shakespeare) He is also accused of using the language of genocide, the language of hate that knows no negotiation as in:

Sun stripped perhaps, our bones, many later sing
Or spell out some malignant nemesis Sharpeville to spear
points for revenging — (The Sun on This Rubble after Rain
L7-9).

In conclusion however, the two poets though accused on their language styles yet one understands Dennis' poems easily than Soyinka's in terms of their syntactic language usage as well as language interpretation. Bamikunle in "A shuttle in the Crypt on Wole Soyinka's language style (1992:2) asserts that Soyinka's poems need careful reading by any patient reader as it:

...requires the kind of patient that is implied on what
critics refers as willingness to allow wherever the images
lead.

He accused Soyinka for using complex syntax in his poems like all other critics. This is because he derives meaning from symbolisms to establish literal meaning or message. He also asserts that to understand Soyinka's poems it passes beyond the level of simple interpretation of mere poetic image. Bamikunle accuses Soyinka on various evidence of colonial linguistic borrowing in his word choice of complex connotations that are difficult to make clear interpretation. In other words, Soyinka is compared with other post modernist poets who appeared simpler to understand in their poetic works by their

audience than himself. Bamikunle believes such tendencies are due to Soyinka's inability to communicate effectively the African ideas and cultures to his African audience and others (1993:24). In other words, Soyinka is accused for all sorts of bad poetic construction – strange poetic dictions. Use of extended metaphor, use of many run- on lines and formats – applied punctuation resulting to serious graphological deviations(Bamikunle ,1992:3). All these contributes towards none or poor misinterpretation of Soyinka's structural complexities. He is, however, made phrase -worthy in the areas of historical and mythological themes in his poems. Bamikunle accuses him more on any self defense for not being understood by a large chain of audience due to his linguistic difficulty as a result of using such elements that create non-communication between the author/poet and his audience (1992:11). This leads to criticisms on what one writes right or perceives wrongly as judgment will not be limited to contents, structural arrangements of words but be extended to reflect the writer's vast experiences of his social, political, cultural background. This process will be applied to give the individual experience of the two poets so that their power and weakness or abilities can serve as credentials to qualify them on their literary work cited in this dissertation.

2.7 THEORETICAL FRAMEWORK

The main aim of this dissertation is to make an in-depth analysis of the language of poetry as compared to conventional ordinary language usage with the view to make comparative analysis on the styles of writing in some poems by Dennis Brutus and Wole Soyinka. This is also to enable the dissertation to review criticisms on the two poets as well to differentiate features between literary and non-literary language. Therefore, in analyzing the language of poetry, effort will be made to identify those characteristic

features that differentiate poetic language from ordinary language which the Prague's school views as a "special class of language". Therefore, for one to clarify an assumption on the dichotomy between the two, one needs to ask oneself if there is a literary or poetic language, per say. The answer to such question requires certain kind of analysis which the Prague's school refers as "dialogic theory" to determine the fundamental opposition between each. The functionalists on the other hand view the functional role of language – for communicative purposes. The poetic or literary language for entertainments and generation of knowledge (investigative knowledge) active rather than passive or closed-ended formal features. This is the structuralists' reference in observing grammatical conventional order as opposed to literary language. It is rather looking outwardly in arriving at the concepts of meanings – a rather open-ended approach. This dissertation therefore employs such methodologies to analyse linguistic and literary or poetic features of the two poets as well as determine the characteristics that separate or demarcate between ordinary language and literary or poetic language. However, in the same order or pattern the, dissertation employs the use of discourse analysis on the text/poems selected from the two poets . This is to judge on their syntactic and semantic approaches in their effort to transport or transfer or even create meanings out of their linguistic manipulation as they use different literary discourses as well as contextual styles through the metaphors they designed in various poetic and literary works especially as some tend to be deviated from the syntactic order. Therefore, to succeed in this approach it requires the application of prescriptive and descriptive procedure in both linguistic and literary poetic analysis of their language styles. This is to enable them to speak through their poems such pattern of their own language. According to IlKnur Karman (2011):

Discourse analysis regards language more than sentence level, so It goes beyond the borders of sentence to reach the essence hidden under the surface...

The tendency therefore is to analyse the various poetic texts through text-linguistic criteria in the use figurative language, poetic device employed, cohesion and coherence as well all levels of graphy logical, phonological, lexical, grammatical and morphological devices employed by the poets to establish their individual styles through language deviation. The dissertation core area is based on the poet's approaches as feature of their stylistic writing behavior. In view of this to analyse the work of an author especially poets from the older modern African poets, Soyinka, Dennis Brutus et al the personalities of the poets, language characteristics their thematic discourses may be difficult to analyse without reference to some theories such as Leech and Short (1981: 11) who find relevance between language behavior as relate to personality or individual (idiolect) in his unique language style their unique language styles. Their approach in paradigmatic and syntagmatic relations in all linguistic element as well as their deviation or strict adherence to the norms, or syntactic approaches, their strict rules observance all may be found in formal or informal manner of the tendencies employed mostly by poets particularly Wole Soyinka. In view of this, the dissertation Carter's assertions (1988:14) that uses style to generate positive or negative tendencies resulting to non-communication of which these poets under review are accused of in the structuralists, functionalists as well as the Marxists approaches to consider in the assessment of the two poets literary works but it will heavily dwell on Carter and Nash (1990) theory of languages analyses on the features of styles associated with poetry.

CHAPTER THREE

A STYLISTIC ANALYSIS OF SOYINKA AND DENNIS BRUTUS' POEMS

3.1 INTRODUCTION

The focus of this chapter is to analyse the selected poems of the two poets through comparative styles and approaches in the language Dennis Brutus and Wole Soyinka employ towards educating their audience. In view of this therefore, all the lexical items that are chosen, selected or formed in their own style by the poets will be analyzed using graphological, morphological, grammatical, lexical and phonological levels as the basis of language analysis of their literary works.

3.2 GRAPHOLOGICAL DEVICES

Graphology as the analogous study of language writing system helps to differentiate styles, mannerisms in writing behaviour of individuals. Leech (1969:39) states that graphology transcends orthography as it refers to the whole writing systems with specific reference to punctuation and paragraphing system even though other researchers are more concerned with personality and psychological factors in making effective assessment. On the basis of this the research tries to analyse the two poets' approaches in their effective use of punctuation marks as basis for creating meanings in the language of poetry.

3.2.1. USE OF PUNCTUATION MARKS

3.2.1.1 QUOTATION MARKS (“ ”)

Are referred as inverted commas by others which is a wrong perception of it as they tend to be symbols of meaning being opened in the beginning and closed in the end of a given statement or quotation in especially direct or reported speeches or dialogues. Some writers tend to use single quotation marks while others prefer the double mostly for

simplified and attractive typology. As Collins (2003:143) states that single quotation could be served for other entries than direct quotation. In view of this, the poets under study use quotation marks differently in their poetry thus:

Telephone conversation:

Soyinka uses quotation marks fifteen (15) times as direct utterances or reported speeches some of which are rather sarcastic as in:

“Madam”...“wou...“Madam”, I warned, (L 4)
“I hate a wasted journey – I am African”, (L 5)
“HOW DARK? ”
“ARE YOU LIGHT OR VERY DARK?” (L10-11)
“You mean – like plain or milk chocolate?” (L19)
“ARE YOU DARK? OR VERY LIGHT ? ” (L18)
“I chose West African Sepia” – (L22)

Down in my passport” (after thought) L23)

“WHAT’S THAT?” (L25)
“DON’T KNOW WHAT THAT IS?” (L26)
“THAT’S DARK, ISN’T IT? (L27)
“NOT altogether” (L27)
“Like brunette” (26)
“Madam”... would you rather see for yourself?”
(L 34-35).

Their Behaviour” – Brutus only uses quotation marks on the title of this poem may be for emphatic reason to show that “their guilt is not so very different from ours”. Other poems assessed do not employ the use of quotation marks. Therefore, by comparison Soyinka effectively makes use of quotation marks more in “The Telephone Conversation” being a dialogue between the personae than Dennis Brutus. This helps dramatize the poem making it livelier.

3.2.1.2 FULL STOP (.)

Is used to determine the end of a complete thought or sentence, stanza, paragraph

Telephone Conversation: Soyinka uses full stop twenty (20) times to terminate complete thoughts or abbreviated letters, “Button B. Button A. “(L11) or in phrases such as “Red booth”. “Red-pillar-box”. “Red doubled tiered omnibus squelching tar”. (L13-14) and in one-word sentence as stylistically employed thus:

“I hate a wasted journey – I am African.
Silence.”(L5-6)
Night:

Soyinka uses five (5) stops to signify complete sentences, making the first three line stanza followed by the second and third stanzas while fourth and fifth stanzas are terminated by full stops each at the end of each three lines in its triplet nature.

I think it rains:

It observes four full stops making four within the five stanza poem in its quatrain nature.

Procession I – Hanging day:

Eleven full stops are used only one marks the end of the last stanza. All others except line seventeen where each word is marked with a full stop – “Tread. Drop. Dread Drop. Dead. Others are employed within or at the beginning of the stanzas as in:

“Hanging day.” (L1)

Behind, an eye patch lushly blue. (L 5)
Let no man speak of justice, guilt. (L 16)

Abiku:

Eleven full stops have been used representing eleven sentences. First and second stanzas are marked by a full stop. The third stanza carries two full stops toward the last two lines while the fourth stanza has two full stops to terminate a separate thought in the first and the second sentences. Half of the fifth stanza is marked by a complete full stop while the remaining segment of the proceeding second sentence is completed and marked by a full stop in the middle of the seventh stanza (L 26) while the ninth full stop completes the end of the stanza. The eighth stanza is marked by two full stops with intervening semi-colon and comma or double commas to give room for additional information before the final round-up to be closed by a full stop.

To My First White Hairs:

Four stops are used in the poem, "To My First White Hairs" each with its own pattern of style. The first is marked in the middle of the third stanza (L8). While the second full stop is located in the first line of the fourth stanza (L10). The remaining two are also located within the same stanza (L11 and 12). However, the absence of proper use of full stop forced the poet to use other punctuation marks such as dashes, commas, semi-colon that helped to in-co operate other structures that make the reader difficult to follow or understand that creates his style.

Post Mortem:

In Post Mortem Soyinka uses only two full stops, the first with a strong use of other intervening punctuation marks such as semi-colon that opened the opportunities to add more information, the dashes, ellipsis and question marks in rhetorical order or form

which are all contained in the first sentence of four stanzas of twelve Line in the poem (Line L-12). The second full stop is located in the last stanza (L15) how the derivative tendency allows Soyinka not to comply with the rules of writing using capital letters in all the opening structure of the sentences in “Post Mortem” a mark of poetic style.

Somehow we survive:

Somehow we Survive contains three full stops. The first less heavily loaded but with fragment compound sentence of two lines. The second full stop contains in the sentence two intervening semi-colons that helps to have overloaded the structure with pre-modified structure before the final intended message is blown down- that: “boots club the peeling door”. (L8). The last use of the full stop comes at the end of the sentence in the poem following similar pre- modification with a lot of intervening structures on different activities. “----- but somehow tenderness survives.” (L16). However, only sentence three contains similar less loaded structure “But somehow we survive Severance, deprivation, loss.”(L10). There is poor grammatical linkage in the final list of ideas.

A troubadour I traverse:

The poem of two stanzas contained fourteen lines an octave nature, a sonnet that uses only one full stop at the end of all the fourteen lines. However, the overloading structure is punctuated by the use of both colons (L 4 & 12) to include other clauses post modifying the first structure, “A troubadour, I traverse all my land”.

The sun on this rubble after rain:

This poem, a virtue of manometer and triplet has three full stops all used with a style making three distinct sentences each with a variety of structure. The first not grammatically correct formal structure as it does not conform to the Chomsky's traditional mode of grammar of SVO structure. Such violation amounts to the derivative principles employed by poets under the graph logical deviation. "The sun on this rubble after rain". The poem requires a proceeding verb to complete the structure or a comma or dash to allow other structures or thought in between. The other full stops are marked in the second stanza of three lines (L2-4). The last full stop comes, after a series of intervening structures from 3rd stanza (L5) to the last tenth Line supported by conjunctions and dashes.

At a Funeral:

Full stop is used in the poem, At a Funeral two times, one in each of the stanzas to mark the end of each six line (L6). The sixth line sentence each is supported by colons (L 1 and 11) as well a chain of double and single commas in the first stanza. In the second stanza the poet overloaded the sentence with semi colon and three single commas and other conjunction words.

Night Song: City:

Only one full stop is employed at the end of the last L of the third stanza of three Ls each (triplet). The first stanza is supported by other punctuation marks such as double commas, colon as well as semi-colon. The second stanza is supported by semi-colon using some elements of simile (like) – L5 and (as) L6 while the third stanza is enriched through the use of conjunctive words L 7 and L 8 followed by the use of single and

double commas which is an effective means of generating meanings.

FOR A DEAD AFRICAN:

The three stanza poem of four lines each (quatrain) is marked by three full stops at the end. In compound-complex structure and (L 1, 5 and 8) and that (L4) when (L10) who in (L9 and L12) to give complex level of explanation or interpretation as elements of relative pronouns used in various relative clauses.

One wishes for death:

Only one full stop is used in this poem of two stanzas (couplet) but the four stanzas are duly supported by the use of colon (L4 and semi-colon L8).

“Their Behaviour”:

A monometer poem containing seventeen Ls has only one full stop to mark the end of whole poem (l17). What enrich the poem are the chains of other punctuation marks to include other intervening structures. These include colon (l12) commas (single and double) dashes (l 3/7) and a chain of conjunctive words and optional markers as well as relative pronouns.

3.2.1.3 Comma (,):

Comma signifies a break, a pause in order to separate certain essential elements or list of items or ideas being mentioned in a poem especially the written form. However, it can be exploited different from normal writing through the following poems: The use of commas by Dennis Brutus is very much with difference under the following poems ‘FOR A DEAD AFRICAN’, “One wishes for death”, ‘I am the exile’, and comma is sparingly

used. FQR A DEAD AFRICAN', only one comma is used in this three stanza poem (Quatrain) it serves as a pause to add or include other information thus:

“Yet when the roll of those who died (L9)
to free our land is called, without----” (L10)
One wishes for death:

Virtually no comma is used instead the poet makes frequent use of conjunction, colon, and semi-colon. This form of graphological deviation by replacing commas and other punctuation marks adds quality and beauty in the poetry writing by Dennis Brutus.

‘I am the exile’:

The poet, Dennis Brutus uses only two commas in this poem the first separating previous events and uses conjunction to include additional ideas.

Somehow we survive:

Eight commas are used in this poem, mostly separating items or ideas listed by the poet while others as clarification of ideas as additional information thus:

‘Somehow we survive and tenderness, frustrated,
does not wither But somehow we survive Severance,
deprivation, loss. (L9-10) patrol uncoil along the asphalt
dark hissing their menace, to our lives ,most cruel, all our
land is scarred with terror.

The sun on this rubble after rain:

Only two commas are used. The first as after-thought which adds information to clarify the previous issue raised. The second L 7 is used after colon with hyphen.

Night song: City

Six commas are used, three in the first stanza and three in the third stanza. The first has clarification as an after- thought or additional information.

Sleep well, my love, sleep well (L1) While the second as a list of ideas: but for this breathing night at least(L8) my land, my love, sleep well. (L9)

“Their Behavior”

Seven commas are used in this poem which is different in style from the previous ones making list of the types of behavior in the people. While the rest are used as additional or clarified additional information

but on a social, massive, organized scale (L14)
so, in their guilt, (L6)
The bared ferocity of teeth (L-7)

Night:

Commas are used in this poem fourteen times majority are used as pauses to include interviewing items for clarity or after thought:

Your hand is heavy, Night, upon my brow, (L1)
Woman as a clan, on the sea’s crescent (L4)
Of the waves, And I stood, drained (L7)
Sensations pained me, faceless, silent as night thieves
Undo me, naked, unbidden, at Night’s muted birth (L12)

I think it rains:

It contains ten (10) commas some to add information an intervening structure as in:

Uncleave roof-tops of the mouth, hang(L3)

Heavy with knowledge. (L4)
The sudden cloud, from ashes, setting (L6)

Procession I – Hanging day:

Thirteen commas are stylistically employed in this poem that serve for grammatical importance. The first (L5) post modifies the earlier information. The second (L7-9) makes a list of ideas and noted by a Conjunction and (L9) to cap up the list, the fourth (L13) used for comparative purposes.

Withdraw, as all the entire living world (L13) Belie their
absence in a feel of eyes (L14)

The rest list words with rhythmic movements as in

Tread, Drop, Dread, Drop, Dead.(L13).

Abiku:

Commas are used twelve times in this poem. Some to separate list of structures serving as conjunction:

“I am Abiku, calling for the first (L3) and the
repeated time(L4)

This helps to avoid repetition of the subject (Persona) the rest for clarification of the earlier ideas stated – post or pre-modified.

To My First White Hairs:

Eight commas are used in this poem majority separating list of ideas others for additional clarification, as after thought:

I view them, wired wisps, vibrant coiled (L8)
beneath a magnifying glass, milk- thread presages (L9)

However, (L 11-12) comma and conjunction (L8-9) are used with style to both make a list and add other class of ideas:

---knit me webs of winter sage hood, (L11)
nightcap, and the fungoid segueing of a crown(L12)

Post Mortem:

Only four commas are used in the poem because the poet makes frequent use of semi-colons, hyphen and dashes.

At a Funeral:

Nine commas are used both single and double commas to separate list or to serve as additional information:

And stubble graves expectant of eternity, (L2)

While others separate various clauses making dependant or independent structures.

Telephone Conversation:

Commas are used about twenty times (20) in this poem,

“Madam”, I warned. (Pause) L4.

“Voice, when it came,” (after thought) L7.

“Lipstick coated, long gold-rolled- L8.

“Cigarette – holder piped.” (Clarification) L9.

Madam,” I pleaded,” Wouldn’t you rather see for yourself?”-Explanation. L24.

Night:

Commas are used in the poem, Night, twelve times. Majority are used as pauses, others are used to allow in new information.

3.2.1.4 Capitalization

The use of capital letter in writing has its rules and pattern such as those listed below. Any other form could be a deviation from the norm as could be witnessed in the poems being analysed:

- New sentence (after every full stop)
- Nouns – people or important places or things
- Title of books
- Pronoun – I
- New line in poetry etc.

Abiku- The first letter of every line in each sentence is capitalized:

All the initial letters in each L of the poem of thirty two Ls are capitalized. The initial letters of names (nouns) e.g. Abiku (L 3, 8,3,25 and 32) are formally and properly punctuated. Similarly the initial letters opening all the new sentences in the poem with about thirty three capitalized letters opening the thirty three sentences in the poem as:

- “Must I weep for goats and cowries --- (L5)
- So “when the snail is burnt in his shell ---” (L10)
- “You must know him-----” (l2)
- “The riddle of the palm, Remember ----” (L16)
- “Once and the repeated time, ageless, ----” (L17)
- “Though I puke. And when you pour---” (L18)
- “From lamps, Mother I’ll be -----” (L26)

“The ripest fruit was saddest;” (L30)

The word “Mounds” is stylistically applied, through the act of deviation, to be given a capital (M) for its importance as act of emphasis or superficially to refer to ‘Death’ as Symbolized in Abiku.

I think or rains:

All initial letters of each of the twenty Ls of the poetry is capitalized Each of the letters opening the four sentences is capitalized e.g.

“I think it rains”(L21) pronoun 1st person singular

“I saw it raise” (L25) - 1st person singular

“O it must rain” (L9) – Exclamation as “oh”

“And how it beats----” (L13) – Conjunction

“Rain-reeds, practiced in---- (L17) – Metaphorical object

Night:

The process of using capital letters at beginning of each line of the stanza is followed as demanded by or in every poetry pattern where each letter opening in poetry is capitalized whether the word is a noun, verb, adverb or preposition and pronoun “I”. Each sentence is opened with a capital letter in all the five sentences including those words after exclamation marks and question mark. This differentiates the characteristics patterns of the language of poetry and the conventional behaviours:

I must hear none! These misted calls will yet (L14)

Special use of capitalization is noticed (L14) in “Night”. In the first line of the poem, Night as subject matter is stylistically delayed to put it in the middle of the

first L instead of its structural subject position. The last line of the poem, 'Night' is also capitalized for emphasis on its importance.

Undo me, naked, unbidden at Night's muted birth. (L15) but ironically "night children" a compound noun is written with small letter, a graphological deviation.

A troubadour I traverse :

The style in this poem has drastically changed which refuses to follow the normal poetic style, but the conversational pattern of writing. The two stanza poem experienced only two capitalized opening words in each thus:

"A troubadour, I traverse all my land-----"

Capitalizing the initial indefinite article of the noun phrase (NP) so also in the second stanza. Thus, quixoting till a cast-off of my land ---- (L19) special usage of capitalization is noticed only in L seven (L7) of will when doomed by Saracened arrest--- originated from Saracens (N) Muslim conquerors used as a verb.

To My First White Hairs:-

Every stanza opens with an initial capital letter ironically the first three stanzas terminate into one sentence in the fourth stanza.

"Hirsute hell-----" (L1)

"Sudden spring" (L4)

"THREE WHITE HAIRS! frail invaders-----" (L7)

"Of the hoary phase."(L10)

Graph logical deviation occurs more in the third stanza: "THREE WHITE HAIRS!" where the whole phrase is capitalized with emphatic mood. Other capitalizations are

channeled in the normal grammatical pattern of punctuation three full stops in three sentences that cannot be said to observe the normal traditional grammar rules.

Post mortem:

There is complete absence of any form of capitalization, even the absence of first person pronoun 'I' that gives the tone of the poem very soft, consoling mood.

Procession I – Hanging day:

In all the forty lines of the nine stanza poetry the initial letters of each line is capitalized including adjectives, adverbs, preposition, articles, pronouns, verbs and nouns.

The poet observes clear rules of punctuation except in line 18:

I read, Drop, Dread Drop, Dead,

Each word is capitalized and punctuated with comma or terminating it with a full stop. This creates an alternation of non-stop movement with emphasis on each word capitalized.

The sun on this rubble after rain:

In this poem of six stanzas only four letters are capitalized. The first letter of the first sentence:

The sun on this rubble after rain (L1) and the first
letter of the opening stanza two:
Bruised though we must be--- (L2) then the opening
word of third stanza:
Under jackboots our bones--- (L5) and the tenth
Line
Sharpevilled to spear points for revenging (L10).

Telephone Conversation:

There is nowhere capitalization is “over-used” than in “Telephone Conversation”. Apart from the normal poetic order in each L each stanza is capitalized. In Telephone Conversation, the poem’s has one single stanza. All the intervening direct conversations are put in capital letters as semblance of quotation and with serious importance for emphasis thus:

HOW DARK? ARE YOU LIGHT(L10)
OR VERY DARK? (L11)
ARE YOU DARK? OR VERY LIGHT ? (L18)
WHAT’S THAT? (L25)
DON’T KNOW WHAT THAT IS (L26)
THAT’S DARK, IS N’T? (L27)

“Their Behaviour”

The whole of this poem is one single sentence, marked by a single full-stop. Therefore as it opens with only a capital letter from initial pronoun (Their) nowhere capitalization is used other than in the title call attention to their action(s).

Night song City:

The poet adopts similar style where only the first word, opening the sentence of the three stanzas bearing only single sentence is capitalized: but then the pattern follows normal graphological intervening structure in a sentence

Sleep well, my love, sleep well (L 1)

At a Funeral:

The initial letters of each line in the two stanzas are capitalized: in poetry traditional style but they considered as special words in racial history of South African

Black (adj.) L1
And (con.) L2
In bride's-white (prep-adv.) etc.

Other words that are capitalized are done for their importance:

And stabled graves Expectant, ---- (L2).
Aborted, not by Death but carrion books of birth
(L8).
Not Death but death's head.... (L10).

FOR A DEAD AFRICAN:

Only the opening sentence of the three stanzas is capitalized: indicative of separate paragraphs or stanzas. That is the correct order in graphological formality but creating peculiarity in making complex –compound sentences with over thirty words:

We (L1) Fifteen words in a sentence.
We have ----- (L 5) – Fifteen words in a sentence.
Yet ----- (L9) Thirty words in a sentence.

Incidentally, the whole title of the poem is capitalized- “FOR A DEAD AFRICAN”. This is for the importance of the person who died as a symbol of others killed by police brutality and victims in the struggles.

One wishes for death:

It is a one sentence poem of eight lines. Only the initial letter of the first word is capitalized all the rest despite having four stanza which are by convention supposed to be merged, the poet stylistically uses small letters to open them. “One wishes for death...”(L 1) which is a repetition of the title of the poem.

The same pattern is applied in which the poet uses capital letters frequently as a mark of new sentence in this poem thereby making four sentences in the poem thus:

Somehow we survive:

Somehow we survive (L1)
Investigating..... (L3).
Bt somehow we survive----- (L9).
Patrols uncoil along the asphalt dark----- (L11)

Telephone Conversation

HOW DARK? (L10)
ARE YOU LIGHT OR VERY DARK? (L10 -11).
ARE YOU DARK? OR VERY LIGHT? (L18).
WHAT’S THAT? (L25).
DON’T KNOW WHAT THAT IS? (L26).
THAT’S DARK, ISN’T IT? (L27).

A mark of linguistic respect is found in this poem where more than one third of it, is capitalized mainly to express surprise, as a serious confirmation, as serious question and other reasons are more to be of social or racial factors than psychological. It is according to Angel, E (1954) and Quakwach (2013) graphology fools people therefore the question of personal thing is left to the writer. The process in this poem by Wole Soyinka is unusual in normal writing but the essence is to make strong emphasis on the area of discussion- racial difference (skin colour) so as to give an insight into the socio-political dilemma in the environment the author found himself.

3.2.1.5 LOWER CASE LETTER AND APOSTROPHE

Under lower case letters in both poems, “Telephone Conversation” and ‘Abiku’ the poet makes use of such device to show the numerous attitude of death as in Abiku.

Telephone Conversation:

WHAT’S THAT?
DON’T KNOW WHAT THAT IS?
THAT’S DARK, ISN’T IT?
WOULDN’T you rather---

Abiku: “I’ll be the…….”(L26)

Contractions are created to show illusion in speech and to show occasion that usually betrays the racial colour prejudice even among the landlords and ladies who are to lease their houses to Africans. The psychological and social conflict in this poem is when a black race stays or hires a room with racially different person, so the imagination sours. In any case, they are used for economy of space and above for graphological advantage as practiced in short-hand. Two kinds of apostrophe exist – the possessive and the contraction type which derive their functions there from. So in these poems apostrophe is used sparingly thus:

Telephone Conversation: (5 times)

WHAT’S THAT? (L -25)- Contractive case.
DON’T YOU KNOW WHAT THAT IS (L 26) -
Contractive case.
THAT’S DARK ISN’T IT? (L 27) – Contractive case.
I pleaded, wouldn’t you rather (L 34) – contractive case.

Night:

Woman as a clam, on the sea’s crescent (L4) - possessive case.
I saw your jealous eye quench the sea’s ... (L5).

... at night's muted birth." (L 15) – Possessive case.

To my first whole hairs:

As lightning shrunk ant's antenna ... (L5) - possessive case

Abiku:

To earth Abiku's limbs (L8) - possessive case
... Mothers I'll be the..... (L 26)-Contractive case.

Night Song: City

Their long day's anger pants from sand (L7). –Possessive case.

Their Behaviors : or grasped for herself what have been another's (L 4) – possessive

A troubadour I traverse ...

Braced on this pressure and the captors hand (L11) possessive

At a Funeral:

In bride's - white, nun's white veils (L10) possessive

The poets Dennis and Soyinka use apostrophe very sparingly and in most cases over used possessive case than contracted forms. However, Soyinka demonstrates high use of the marks in his poems under study than in Dennis's but each with peculiarity in style –“bride's- white, nun's white” or “death's-head tyranny” (apostrophe along with hyphenated word).

3.2.1.6 BOLD PRINT

Mostly, the titles of poems are written in bold. This is to draw the attention of the readers or willing audience on some capital letters. However, poems to be cited in this dissertation are written thus:-

Soyinka: Procession I – Hanging day
Telephone Conversation
Post Mortem
I think it rains
To my First White Hairs
Abiku
Night
Dennis Brutus:
Their Behaviour
At a Funeral
Night Song: City
Somehow we survive
A troubadour I traverse----
The Sun on this Rubble after Rain
FOR A DEAD AFRICAN
One wishes for death

This comparison of the two groups shows that some of the titles above carry proper patterns of punctuation while majority especially by Wole Soyinka do not bear any except the capitalization of the initial letters of each word. The majority of poems are one word title or in phrase form. Dennis uses one word title for his poems yet the poets are adequately punctuated using inverted or quotation marks. Colon serves as an afterthought to chip in some relevant traditional information or ellipsis that requires or leaves a gap to be filled with appropriate word(s) while there is a motive in the title of a “FOR A DEAD AFRICAN” that is capitalized for a greater emphatic mood.

3.2.1.7 COLON (:)

According to Collins (2003:60), colons were first introduced in 1650 not adequately understood as they are misused and to most writers especially poets mostly

shun them altogether. The survey in the analysis of these poets' works testifies that: "The Sun on this" rubble after rain":— now glow-lipped by this sudden touch :...."(L6). "Night Song: City": "Sleep well my love sleep well :..."(L1). The title of the poem also carries the mark, "Night song: City" introduces the topic or subject matter as a clarification of delayed information. "One wishes for death", "since the nearly-worst has so often befall. "Their Behaviour": "Their guilt is not very different from ours": (L1-2). The style unfolds what information to follow going by the contents of all the poems under review only in "Night Song: City" by Dennis Brutus, colon is used in the title. What psychological or serious thing has he in the mind to tell us? Is it about singing in the night, dance, city life, social gatherings or does he mean racial harassments being a South African Writer?

3.2.1.8 Semi Colon (;)

Separation list of items, ideas, two or more objects, clauses which are of more or less equal importance but its formal and grammatical function makes it to be used as a longer pause than usual comma or used on the areas of categorizations of different classes or items. On poetry or prose such mark can be written or used with a style as demonstrated on the following poems by the poets in question:

Night

"these misted calls will yet (L14)
undo me; naked, unbidden, at nights' muted birth"

(L5).

To my White Hairs:

Sudden spring as corn stalk after rain, watered milk
weak (L4)
as lighting shrinks to ant's antenna----(L5).

Post mortem:

---than stocking beer; cold biers of mortuaries (L 2)
His flesh confesses what has stilled his tongue; masked
fingers.... (L 10-11)
Let we love all things of grey; grey slabs (L 13-14)

Abiku:

Charmed circle at my feet(;)(L3)
I am Abiku(L4)
The ripest fruit was saddest (;) (L30)
Where I crept (L31)
Evening befriends the spider (L23)
trapping flies in the wind-forth (;) (L24)

Somehow we survive;

Our naked unprotected contours (;)
Over our needs..... (L4)
And teeters for a catastrophic fall (;)
Boots club the peeling door(L7)
Rendered unlovely and unlovable;
Sundered are we..... (L 14)

One wishes for death:

a desperation (;) despair

Night song: City

Police cars cockroach through the tunnel streets; (L3)
And fear is imminent as sound in the?
Wind swung bell;(L6)
The Long days anger pants from sound and rocks; (L7)

3.2.1.9 Hyphen (-)

Hyphen being a mark of punctuation is used in a variety of ways with the view to help in constructing new words and to clarify meaning. It can also be used to join words temporarily or permanently in two or more associated words in order to create useful compound lexical words to describe something for which no word ever exists as mostly found in poetry or poetic language. Hyphen is also used in order to remove doubt or confusion or used in syllabification (syllabication) for effective pronunciation. In poetry hyphen is used to create special effects especially as a form of graph logical deviation in writing analysis follows its use in the poems cited:

Telephone Conversation:

I hate a wasted journey – I am African (L 5)
 Considerate she was varying the emphasis –
 Are you dark? or very light? Revelation came
 I choose, West African sepia – and as afterthought (L 22)
 Friction caused.....
 Foolishly madam ---- by sitting down..... (L 3)
 my bottom ravens black - one moment Madam sensing.....
 (L 32)
 About my ears - Madam I pleaded (L 34)

I think it rains:

Rain – reeds, practiced in (L 17)
 Unclear roof- tops of the mouth.... (L 3)

In most of the places hyphen is used in the above areas, it is mostly used to create new compound words as in the form of coinage or compound words. That the other places used are either giving details, additional information or explanation for there is much overuse of hyphen in the works of Wole Soyinka than in Dennis especially in poems such as:

To my white hairs (6 times)
Telephone conversation (9 times)
Post Mortem (5 times)

The sun on this rubble after rain:

forced into sweat –tear –sodden slush (L5).
-Now glow- lipped by this sudden touch:
-Sun stripped perhaps ... (L6-7).
But now our pride –dumped mouths are wide (L10)
-are grateful for the least relief from (L 13)
-Like this sun on this debris after rain. (L 14)

Night Song: city:

from the shanties creaking iron –sheets (L 4)
Violence like a bug – infected rag is tossed (L 5)
and fear is imminent as sound in the wind – swing bell (L6)

“Their Behaviours”:

Their guilt is not so very different from ours;
-who has ... or...and who....(L5)
And who of us has not been tempted to these things?
So in their guilt... (L6 -7)

A troubadour I traverse...

exploring all her wide-flung path with zest (L3)
thus quixiting till a cast – off of my land (L9)
I sing and fare, person to loved one pressed (L 10)
that snaps off service like a weathered strand:
no mistress – favour has adorned my breast
only the shadow of an arrow brand. (L12- 14)

At a Funeral:

Of red-wine cloaks (L 4)
In bride’s-white, nuns white veils..... (L 3)

In “A troubadour I traverse” Dennis attempts to overload his poem with hyphenated words while in others he uses it as clarified information. Although the use of hyphen helps to create new words such poets cited especially Wole Soyinka becomes wild in creating words beyond cultural exploration as in words like:

Rain- reeds (I think it rains -L17).
Chimney-spouts, (To my First White Hairs-L1).
Milk-thread (To My First White Hairs -L9).
Man-pike (Post Mortem L5).
Wind-froth

These words sound like direct African translations (African words co-joined with western images or symbols) to give a confused atmosphere.

3.2.1.10 Question Mark (?)

In poetry and prose, questions are designed in rhetorical order which do not require audience direct answers or reply but it is meant for self-provoking, internal networking within the audience psych. It serves as an emphasis stronger than the usual direct statement, but in poems like “Telephone Conversation” the questions are rather direct because the person seeks clarification from the respondents yet others are different. The analysis follows thus:

Telephone Conversation: (9 times)

“HOW DARK?” (L10)
“ARE YOU DARK OR VERY LIGHT?” (L 18)
you mean like plain or milk-chocolate? (L19)
.....WHAT ‘S THAT? (L 25)
DON’T YOU KNOW WHAT THAT IS? (L 26)
THAT IS DARK, ISN’T?
.... Madam” I pleaded, wouldn’t you rather see for yourself?

I think it rains: (8 times)-

And how it beats (L13)
Skeined transparencies on wings (L14)
Of our desires, searing dark longings (L15)
In cruel baptisms (L16).

Procession I – Hanging day:

What may I tell you? What reveal? (L 19)
That I received them? That I...
Wheeled --- of the unspeakable encirclement? (L23 -27).
What may I tell you.....?
What may I tell you of the five..? (L 30)
What tell you of rig ours of the law? (L 31)
What whispers to their.....
Varnishing to shrouds of sunlight? (L 35)

Post Mortem: (1 time)

– was this a trick to prove
fore-knowledge after death? (L-8-9)

Abiku: (1 time)

Must I weep for goats and cowries?
For palm oil and the sprinkled ash? (L 5-6)

“Their Behaviour”:

– who has not joyed in the -----
Or gasped for himself
And who has not used.....
And who of us has not been tempted to these things? (L 3-6)

In Telephone Conversation, the nature of the questions asked is rather direct as in normal speech acts, and the responses received generate continuous communication. However, in the subsequent poems, the nature of the questions is rather indirect hypothetical assumed to make the audience react internally even then, everybody has his own peculiar pattern of asking questions to provoke or promote understanding. The poets both employ the correct use of interrogative makers on their patterns of questioning such as: what (the WH question – who, what, where, which, were/are/is.... as referenced in procession – ‘Hanging day’, ‘Their Behaviours’. Other patterns are the auxiliary types as in:

Is/was this -----?
Are/were they....?
Must I/we?

Some other types are rather conditional patterns as in

Should I?

Would I?

In all therefore, very few cases of questions style is adopted in Dennis Poems as cited and the patterns are more straightforward than in Soyinka's (refer to their poems – their behaviours and Telephone Conversation or Abiku or hanging day).

3.2.1.11 Exclamation Marks (!):-

This is used usually for witty purposes in especially literary arena and according to Collins (2003: 125), “good writers are not afraid of such marks as they are used to convey many sorts of situations – anger, scorn or showing disguise”. Ironically such can be used by poets for reversing meaning or under twining insults or expletives in anger. They can be used for making commands etc. Therefore some of these poems under study demonstrate such characteristics as follows:-

Telephone Conversation – (2 times)

It was real! (L 4) – Surprise

One moment Madam!”(L 32) – Dismay

Night – (once): (1 time)

I must hear none!” (L 14) – Anger

To my first white hairs (2 times)

– my head sir! (L2)

THREE WHITE HAIRS! (L7) – Surprise

Post Mortem – (once) Glory be! (L3)

At a Funeral- (once):

“Arise! (L 9)

From the list of poems analysed the use of exclamation mark adds to the dramatic situation in the poems more than where it is not used. That could be why it is more apparent in Soyinka’s poems than what is obtained in Dennis Brutus.

3.2.1.12 Dash (-----)

Dashes are used as linking, omission devices as pauses, adding or making emphasis for clarification of information to show or indicate disruption or interruption in writing. It can also be a sign of good or bad speech behavior and can be literarily exploited in poetry writing. Efforts will be made to trace some of such characteristics from the poems under study tracing areas where the two poets stylistically use dashes that could benefit the audience.

Telephone Conversation:

HOW DARK... I had not misheard ...” (L10) – is
intervening structure. COMPOUND WORDS :(
Linking words):
Self-confessing (L 4)
Good breeding (L 7)
Gold – rolled (L 8)
Cigarette – holder (L 9)
Public hide – and – seek (L 12)
Red Pillar – box (L 13)
Ill –mannered silence (L 15)
Wave-length (L 21)

I think it rains:

Rain – reeds (L 17)

Procession – hanging day:

Blood – stained (L 37)

Post mortem:

Submit their dues, harnessed... Glory be!
in the cold hand of death ... (L 3-4) An intervening and
incomplete statement.
And his brain on scales ... was (L8).
Man – pike” (L5)
Sub-soil (L6)
Fore- Knowledge (L9)

Abiku:

Flesh- birds (L 22)

To my First White Hairs:

Compound words:
Milk –thread (L9)
Chimney-spouse (L1)

A troubadour I traverse

loved-one” (L10)
Mistress favour (L 13)
arrow – brand (L 14)

At a Funeral:

Bride's white (L3)
 Red- wine (L4)
 Death's-head (L10)

Night Song: City:

A big-infested rag (L5)
 Bound-swing bell (L 6)

These are evidence in which new words can be formed through the use of dash. While dashes can be used to indicate omission of certain information or indication of intervening structures as after thoughts the two poets differ in the types of words they formed in their diction. Their selection is evidence of their cultural and social environments or influences.

3.2.1.13 Brackets (...):

These can all be used for additional information, explanation, clarification, comment, illustration, after thought, indicating options or express doubt Collins (2003: 82-3). However, they are very rarely used in poetry of this study except in:

“Their Behaviour”:

- who has not---- been tempted to these things? (L 3-6) This helped to enclose addition of important questions in attempt to explain their guilt as well as ours.

3.2.1.14 TABLE SUMMARY:

		Colon	Comma	Apostrophe	Semi colon	Lines	Full stop	Question marks	Dash	Hyphen	Inverted comma	Paragraph	Stanza	Excle mark	Bracket
1.	A DEAD AFRICAN		1				3		-			-	3	-	3
2.	ONE WISHES FOR DEATH	1			1		1			1			4		

3.	THE SUN ON THIS RUB	1	2				3		4	5			6		
4.	SOMEHOW WE SURVIVE	3	6			16	4						1		
5.	THEIR BEHAVIOUR	1	8	1		18	1	1	2	1	1		1		1
6.	A TROUBADOUR I Traverse	2	7	1			1		1	4			2		
7.	AT A FUNERAL	2	10	2	1		2			3			2	1	
8.	NIGHTSONG CITY	1	6	1	3		1			3			3		

WOLE SOYINKA

		Colon	Comma	Apostrophe	Semi colon	Lines	Full stop	Question marks	Dash	Hyphen	Inverted comma	Paragraph	S stanza	Excle mark	Bracket
1.	NIGHT		10	3	1	12	4						5	1	
2.	TO MY FIRST WHITE HAIRS		11	3	3	12	4	1		2			4		
3.	ABIKU		12	3	3	32	11	1		2			8		
4.	HANGING DAY		8			40	7	7	1	1			9		
5.															
6.	Post Morten		3		2	15	2	1				3	4	1	
7.	I think it rains		11		1	20	4			2			5		
8.	Telephone Conversation		19			35	16	7	7	6	16		1		

The table as part of the analysis gives the summary on the number of times each poet uses on a particular poem in the collection chosen which makes easy comparative

analysis. Therefore, on this background, comments or discussions are made under each aspect of those punctuation marks placed on top side of the table. Going by the poems as one reads such marks give and promote the rhythmic beats of the poems. However, from the definition of what graphology is, many unclear issues are raised. The purpose or aim of any graphologist is to make analysis on the writing features or characteristic of the writer. But that is not enough to nail or criticize him without making adequate thorough research on areas (social, psychological) that could influence his manner of style to be adopted in his writing (Rehnquist, E A 1993).

3.3 LEXICO-SYNTACTIC CHARACTERISTICS:

3.3.1 Apostrophe

This refers to the poet's stylistic arrangement of words to express and convey his message in the most effective ways. According to Alabi (2007:163) it is the inversion of the natural or usual word order. This is to secure emphasis and focuses the readers' or listeners' attention. Analyzing each feature from the poems under review- Such cited references can be of effective examples:

Telephone Conversation:

Caught I was foully (L9)-Passive.
Considerate she was varying the emphasis (L17)

Abiku-

“In vain your bangles cast charmed circles at feet;” (L2)
Where I crept the warmth was cloying” (L31) In the silence
of webs, Abiku moans, ----- (L32)

Night:

Your hand is heavy, Night, upon my brow, (L1)
bear no heart mercuric like the clouds (L2)

The sentences above followed different grammatical order mostly the pattern of inversion targeted at making heavy emphasis for the reader's attention.

3.3.2 Parenthesis

This refers to the stylistic intervention of other extra thoughts in the course of central discussion. According to Alabi (2007:163) parenthesis entails the insertion of verbal units as in the form of additional or extra information thought or comments with the view to make clarification and that disrupts or interrupts the normal syntactical flow of the sentence or thought. It also refers to word or sentence inserted separated by double commas, hyphen or brackets, to make reference on some poems could be cited.

Abiku:

Once and the repeated time, ageless,--(L17)
though I puke. And when you pour (L18)
libations, each finger points me near(L19)
the way I came, where(L20)
The ground is wet... (L21)).
In the silence, of webs, Abiku moans, shaping (L31)
mounds from the yolk (L32).

Post Mortem:

There are more functions to a freezing plant (L1)
than stocking beer; cold bier of mortuaries(L2)
submit their dues; harnessed...glory be!...(L3)
in the cold hand of death...(L4)

To My First White Hairs:

Hirsute hell chimney-spouts, black thunder throes (L1)
confluence of coarse cloud fleeces – my head sir! – Scour brush (L2)
in bitumen; past fossil beyond fingers of light – until... (L3)

Telephone Conversion:

Madam, I warned, (L4)

I hate a wasted journey – I am African (L5)
Her accent was clinical, crushing in its light (L20)
Impersonality, rapidly, wave length adjusted (L21)
“THAT’S DARK ISN’T IT? Not altogether (L27)
Facially, I am brunette, but Madam, you should
(L28).
The rest of me (L29).
- One moment Madam!- sensing(L32)
Her receiver rearing on the thunderclap (L33)
About my ears – “Madam” I pleaded (L34)

Night:

Your hand is heavy, Night, upon my brow, (L1)
Hide me now, when night children haunt the earth (L13)
must hear none! These misted calls will yet (L14)
undo me; naked, unbidden at Night’s muted birth (L15).

I think it rains:

I saw it rise
The sudden cloud, from ashes, settling
They gained in a ring of grey; within,
The circling spirit (L5-9)
---these closures on the mind, branding us in strong despairs,
teaching
Purity of sadness (L12)

Procession I – Hanging day:

Behind, an eye patch lushly blue.
The wall of prayer has taken refuge
In a peace of blinders, closed
Its grey recessive deeps, fretful limbs---- (L8)
Far away, blood- stained in their
Tens of thousands, hands that damned
These wretches to the pit triumph
But here, alone the solitary deed. (L40)

Somehow We Survive:

Somehow we survive
And tenderness, frustrated, does not wither
But somehow we survive
Severance, deprivation, loss, (L10)
Patrols uncoil along the asphalt dark
hissing their menace, to our lives

most cruel, all our land is scared with terror
rendered unlovely and unlovable; (L13)

The sun on this rubble after rain:

Bruised though we must be
Some easement we require
Unarguably, though we argue against desire (L3)
Under jackboots our bones and sprints crunch
forced into sweat –tear-sodden slash
now glow – lipped by this sudden touch:
sun – stripped perhaps, our bones may later sing
or spell out some malignant member... (L8)

“Their Behaviour”:

Their guilt (L4) is not so very different from ours (L2)
who has--- (L3)
or grasped for----- (L4)
and who has not---- (L5)
and who of us---” (L6)
so, in their guilt, (L7)
the bared ferocity of teeth, (L8)
chest thumping challenge and defiance, (L9)
the defeating clamour of their prayers (L10)
to a deity made of in the image of their prejudice (L12)
which drowns the voice of conscience, (L13)
is mirrored our predicament— (L14)
but on a social, massive, organized scale...(L17).

A troubadour I traverse----:

and I have laughed, disdainingly those who banned inquiry and (L5)
movement, delighting in the test (L6) of will when doomed by saracened
arrests (L7)
Choosing, like unarmed thumb, simply to stand--- (L8)

At a Funeral:

Black, green and gold at sunset: pageantry
And stubble graves expectant, of eternity, (L2)
Oh all you frustrate ones, powers tumbled in dirt,
Aborted, not by Death but carrion books of birth (L8).

Post Mortem:

There are more function--- (L1-14)

Both poets employ the use of parenthesis in their own different styles. While Wole Soyinka adapts the use of double commas, dashes and hyphens, Dennis Brutus uses only two of the aspects of parenthesis i.e. commas and dashes. In all the functions they performed was to clarify or add information (as an afterthought). This draws the attention of their readers on key points being emphasized or directed to for the attention of their audience.

3.3.3 Ellipsis

This refers to the writer's intention to skip or leave out certain portion of what he feels not to include in his writing to avoid revealing information that is of or no importance to the reader. According to Halliday and Hassan (1996:85) ellipsis is something left unsaid but understood nevertheless, while for Alabi (2007:163) ellipsis entails the deliberate omission of a word or words which are readily implied by the content which is used "to create brevity, re-emphasis or ambiguity" (2007:163). From the poems under review, citations will be made on areas of reference so as to understand the motives behind such. Ellipsis is used with a style by Wole Soyinka as an element of deviation from what is usually practiced. Soyinka leaves some words out before and after the selected words as intervening thought. In Post mortem, Ls three and four such omissions are noticed. The first as a delay tactics, a pause before the right word(s) are chosen as an afterthought. While the fourth L leaves incomplete gap, omitting what is hardly supported by the poet. In the poem, "To My First White Hairs," the poet leaves the reader to cope-up with the missing word(s) with possible consideration of the previous

happenings or events in the poem. These instances of skipping word(s) in poetry by Soyinka and others could be regarded as weak ebb of continuous flow of thought, an inability to have ready word(s) to fill in the missing gaps. This is completely absent in the poems of Dennis Brutus under review although it gives room for the audience to go along with the writer/poet's L of thinking.

Telephone Conversation:

Her accent was clinical, crushing on its light
impersonality---- (L20)
HOW DARK? ----- I had not misheard----- (L10)

Post mortem:

Submit their dues, harnessed---glory be! ---
In the cold hand of death---(L3-4).

Let us love all things of grey: grey slabs,
grey scalped, one grey sleep and form,
grey image (L).

To My First White Hairs:

in bitumen, past fossil beyond fingers of light –
until..... (L3).
----knit me webs of winter sage hood,
nightcap and the fungoid, sequins of a crown
(L12)

Abiku:

I am the squired teeth, cracked
The riddle of the palm remember--- (L15)
Must I weep for goats and cowries (L5)
for palm oil and sprinkled ash? (L6)

Night:

I saw your jealous eye quench the sea's (L5)
fluorescence, dance on the pulse incessant... (L-6)

Procession I – Hanging day:

Let no man speak of justice, guilt. (L16-)

The omissions have generated repetition and thereby create a kind of style or brevity rather than monotony in their writings because they placed emphasis on certain key words but to some extent create ambiguity in the words or sentences used.

3.3.4 Asyndeton

Asyndeton is defined as omission or absence of a conjunction between parts of a sentence or a grammatical structure of a sentence. In writing therefore it serves as a source of writing style where omitted conjunctive words are replaced by commas, hyphen etc. In this case it refers to the poet's deliberate omission of conjunction in the sentences which tend to produce an inviolated rhythmic sound.

Night:

Your hand is heavy, Night, upon my brow (L1)
I bear no heart mercuric like the subtle plough" (L2)
Of the waves, And I stood, drained (L7)
submitting like the sand, blood and brine (L8)
coursing to the roots. Night, you rained" (L9).

I think it rains:

I think it rains that tongues-----of the mouth hang ----- (L2-4)
I saw it rise (L5)
The sudden cloud, from ashes, Settling (L6)
They joined in a ring of grey; within, (L7)
The circling spirit(L8)

Procession - Hanging Day:

Let no man speak of justice, guilt. (L 36)
Far away, blood stained on their (L 37)
Tens of thousands, hands that damned... (L38).

To My White Hairs:

Hirsute hell chimney-spouts, black thunder throes(L1)
Confluence of coarse cloud fleeces-my head sir !-scour
brush(L2)
in bitumen, past fossil beyond fingers of light – until(L3)
THREE WHITE HAIRS! Frail invaders of the under
growth Interpret time. I viewed them wired wisps, vibrant
coiled(L7)
beneath a magnifying glass, milk-thread presages of the
hoary phase(L9-10).

Post Mortem:

there are more functions to freezing plant (L1)
than stocking bear; cold biers of mortuaries (L2)
submit their dues, harnessed – glory be!.. (L3)
in the cold hand of death...(L4)

Only one conjunction marker (and) is used in the whole poem and even that one was not intended by the poet to serve as a final linkage to the list of ideas but as another type of “grey sleep and form” (grey form).

Abiku:

The way I came, where (L20)
The ground is wet with mourning (L21)
Whited dew suckles flesh –birds (L22)
Evening befriends the spider, trapping(L23)
Flies in wind – forth; (L24)

A troubadour I traverse....:

A troubadour, I traverse all my land (L1)
exploring all her wide-flowing parts with zest(L2)
probing in motion sweeter far than rest (L3)
Her secret thickets with an amorous hand:" (L4)
(here colon and conjunction (and) are overloaded in L
(L4-5) making one another redundant

The sun on this rubble day after rain:

Under jackboots our bones and spirits crunch
forced into sweat – tear – sodden slash
- now glow – lipped by this sudden touch:
(Hyphen is used to serve as a conjunction -L5-7
linking the clauses together).

Telephone Conversation:

The price seemed reasonable (,) location in different. (L1-
2)
palm of my hand (,) soles of my feet
Are a peroxide blonde. friction, caused...(L29-30).
The above clauses could have been joined by proper
conjunction (and) but the poet adapts the use of commas as
a good style may be for word economy.

Night:

“These misted calls will yet (L14)
Undo me; naked, unbidden, at Night’s muted birth (L15)

Conjunction may be required here if the two commas serve as items listed not for
clarification of earthen information.

Night Song – City:

The harbor light glaze over restless dock (,) (L2)
police cars cockroach through the tunnel street (L3)
from the shanties ----- (L4)

The two sentences/clauses in the stanza cited in night song - City could have been
linked by a conjunction (and/so) so that the two ideas as the final become the only items

listed but the poet uses a comma to separate the two to show that each aspect other. He also uses semi-colon instead of conjunction (so) in addition to what is stated before/earlier.

Somehow we survive...:

But somehow We Survive
Severance, deprivation, loss. (L9-10).

The last comma as stylistically employed by the poet could have been replaced by a conjunction (and) as the final round-up of the listed items.

“Their Behaviour”:

but on a social, massive , organized scale
which magnifies enormously-----” (L15)

3.3.5 Anaphora

This refers to the use of words to give reference to the earlier ones in order to avoid monotonous repetition as mostly used in poetry, thus:

Telephone Conversation:

The land lady swore she lived” (L2) - reference to the lady
persona reference
I hate a wasted journey – I am African (L5)
----- I warned (L4)
ARE YOU LIGHT...? (L10) – Direct reference
----“Madam”, I pleaded, wouldn’t you
rather see for yourself?” (34) – Reflective.

Night:

Your hand is heavy night upon my brow
I saw your jealous eye (L5)

Abiku:

each finger points me rear---- (L19)

Post mortem:

Let us love all things of grey, grey slabs
grey scalped one grey sleep and form
grey images” (L13-15)

“Their Behaviour”:

Their guilt
is not so very different from ours:
who has not joyed in the arbitrary
exercise of power
or grasped for himself what might be
another’s”(L1-4).

A troubadour I traverse....:

A troubadour I traverse all my land
exploring all her wide – flung parts with zest (L1-2)

The sun on this rubble after rain:

unarguably though we argue against desire. (L4)
Under jackboots our bones and spirits crunch (5)
Sun – stripped perhaps our bones may later sing (L8)

I think it rains:

The sudden clouds, from ashes, settling
They joined in a ring of grey---- (L6-7)
Rain-reeds practiced in
The grace of yielding, yet ----
From afar, this, your conjunction with my earth”
(L17-19)

The sentences in the poems followed different grammatical order mostly the pattern of inversion mostly targeted at making great emphasis for the reader’s attention.

3.3.6 Epineuria

This refers to poet’s stylistic use of words to create repetition for emphasis to establish effective communication as in the following poems:

Post-Mortem:

Let us love all things of grey; grey slab (L13)
Grey scalps, one grey sleep and form (L14)

grey image” (L15)

To My First White Hair:

of the heavy phrase. Weave then, weave O quickly weave (L 10)

Procession I – Hanging day:

treHd drop, Dead drop, Dead, (L18)
What may I tell you? What reveal? (L19)
who before them peered unseen
who stood one-legged on the un trodden.... (L20-22)
that I received them? That I wheeled above and
flew beneath them and
Brought them on their way..... (L 23-5)

Telephone Conversation:

How dark? ARE YOU LIGHT?
Or very dark? (L11)
Button B. Button A” (L 11)
Red booth, Red pillar box. Red doubled omnibus” (L 13)

The sun on this rubble after rain:

unarguably though we argue against desire (L 3)

Their Behaviour:

their guilty (L1)
So, in their guilty (L7)
who has not..... (L3)
and who has not..... (L5)

Night Song City:

Sleep well, my love sleep well (L1)
my land, my love, sleep well (L9)

At a Funeral:

in the bride’s white nun’s-white veils of nurses (L 3)

One wishes for death:

somehow we survive (L 1)
but somehow we survive (L 9)

FOR A DEAD AFRICAN:

we have no heroes and no wars (L 1)
only captives killed on eyeless nights (L 5)

The repetitions made on the words and phrases selected by the poets have helped not only generate meaning but sustain the tempo on the audience reading the poems. However, the two differ while Soyinka selects words and repeats them, sometimes changing new words – red, red box, red pillar box, red.....dance on the pulse Brutus repeats his words or phrases to create mood, sympathy or rhythmic tune.

3.4 GRAMMATICAL STYLE

3.4.1 PARTS OF SPEECH

The poets have been attacked Oluwale (1992), Ekpe (2013), chinweizu et al (1980) on their grammatical and syntactic structures in the way they form words (Nouns) Phrases which sometimes do not clear simple understanding without deep internal punctuation. However, their poetic license has paved a way in which such deviation characteristics enriches their poetic styles to form words new to English origin from local personal experiences. The examples of such could be from few among such words like: *mistress favour, Dumpfoundment, thunderclaps, night children, serrated shallows, boots club, dishabille, police cars, coakroach through, resquixoting, restless docks, breathing night, pugnacious assertion, boundless opprobrioum, quixoting, unarmed thumb, saracined arrests, etc.* It is for this reason the research examines the poetic' language styles in the way the poets form words by *coinages conversion, or compounding and other process of affixation.*

3.4.1.1 Noun formation

A troubadour 1 traverse:

A troubadour (L 1) phrasal noun
Inquiry and movement (compound)
Loved one – Noun
Captor's hand (L II)
Mistress favour (L 13)
The shadow of arrow – brand (L 14)

“Telephone Conversation:

“ NP (Compound Noun)

The landlady (L2) ---- (NP) Compound Noun
Madam” (L4) Feminine Gender (Noun)
Transmission of Pressurized good-breeding
Button B. Button A . (L11) NP
Rancid breath (L) (Np)
Dump-found-ment (L16) – Compound Noun)
After -thought (L22) --- (Noun)
Truth-ful-ness (L24) --- (Noun)
The mouth-piece (L25) (NP)
Africa-n (L 5) Neutral Noun gender
The thunder -claps (L33) NP

Night

Sea's Crescent (L)
Sea's fluorescence (L5-6) possessive
The pulse incessant (L6) adjective
The sands, blood and brine (L8)
Night thieves (L12)
Night children (L13) – Compound Noun

I think it rains

Transparencies” (L14) – Plural Noun
Baptisms (L 16)
Rain – reeds (L17)
Sudden cloud (L6)
Strange despairs (L 11)

Procession 1 Hanging day:

The grave procession (L2) NP (compound)
an eye patch- NP
a drawbridge (L 10) NP (Compound)

the wall of prayer (L6) NP
En-circle-ment (L17)
Football thunders (L 14) Compound Noun (metaphor)

To my First White Hairs:

Confluence of coarse fleeces (L2) NP
Scour brush
Fingers of Light (L3) (metaphor)
Corn-stalk (L4) (image)
Ant's antenna (L5) possessive case (N)

Post Mortem:

Fore – knowledge (L9)- coined word
Man – pike (L5) - coined

Abiku :

Abiku (Proper Noun)
Goats (Common Noun)
Cowries (N) pl.
Yams (N) pl.
Night and Abiku - - - (L25) compound noun- comparative
purposes
The ground (L21) --- NP Common Noun
Evening (L 23)
Mothers (L26) Pl. (N)

The sun on this rubble after rain:

The sun (L1) NP
rubble after rain (L1) N
some easement (L2) – NP
Jack boots (L5) NP

Somehow we Survive:

and tenderness (L2) ----
Search lights (L3) – (pl) N
of fascist Prohibition glowers and teeters (L6) Comp. (N)
severance deprivation (L10) derived from the verb - to deprive

Night Song- City:

harbour lights (L2) – Compound Noun
Police cars (L3) “
tunnel streets (L3) “
the shanties (NP)
iron sheets (L)

sand and rocks (L7) --- Compound Noun

Their Behaviour:

The image of their prejudice (L12)
The voice of conscience (F13)

At a Funeral:

The brassy shout of freedom (L9)
death's head tyranny syntheses (L10)

FOR A DEAD AFRICAN:

No heroes and no wars (L1) Compound Noun
No battles and no fights (L5)

One Wishes for Death:

defeatism (L2) N	derived from verb – to defeat (vb)
a wish for oblivion (L5)	
a pugnacious assertion of discontent (L6) (NP)	
a desperation (L8) NP	desperate (vb)- ion (N)

3.4.1.2 Adjectives (Adj. AP)

The poets' process of forming adjectives request to the effect of their environment and experience in life some of the words are created out of some grammatical class shifting e.g “chim – chamed circle. See the adjective derived from the following poems,

Abiku :

The squirrel teeth (L15)
The suppliant snake----- (L27)
The ripest fruit ----P (L30)
Charmed circle

Telephone Conversation:

good breeding voice (L7) (Adj. P)
lipstick coated, long gold-rolled (Adj. P)
Red booth Red pillar box
Red double – tiered (Omnibus)
Squelching tar (L 14)
of rancid breath of public hide and speak
ill-mannered silence (L15)

spectroscopic
flight of fancy (L24)

Night:

subtle plough (L3)
jealous eye--- (L5)
night thieves—(L12)
night children—(L13)
these misled calls (L14)

I think it rains:

un-cleave- roof-tops of the mouth---(L3)
the sudden cloud---- (L6)
the circling spirit--- (L8)
cruel baptism--- (L16)
Bares crouching rocks--- (L20)

Procession I-Hanging day:

Hollow earth (:1)
of shattered windows (L16)
of the unspeakable encirclement (L27)

To My White Hairs:

Hirsute hell chimney-spouts (L1)NP
black thunder heroes (L1)NP
THREE WHITE HAIRS (L7) NP
a magnifying glass (L9) NP
milk-thread presages. (L9) NP

Post Mortem:

a freezing plant (L1) NP
cold biers of mortuaries... (L2)
the cold hand of.... (L4)
grey slabs... (L) NP
grey scalped... (L)
one grey sleep and form.. (Compound phrase)
grey images... (L13-15)

Somehow we Survive:

....a catastrophic fault (L7) NP
....the monolithic Decalogue (laws) L5
...the asphalt dark (L11)
...all our passionate surrender (L15)

A troubadour I traverse:

... wide flank parts (L2) NP
... an armorous hand (L4)
... a weathered strand (L12)
... a mistress favour (L13)

The sun on this rubble after rain:

... like this Sun on this debris – (L14)
... this Rubble... (L1)
... now our prided dumped mouths.... (L11)

Nightsong City:

The harbor lights... (L2)
restless docks (L2)
Prince cars.....tunnel streets (L3)
a bi-infested rag... (L5)
the wired-swing
the long days anger ... (L7)
the breathing night.... (L8)

“Their Behaviour”:

... arbitrary exercise of power.. (L3)
.. superior force... (L5)
... chest-thumbing challenges... (L6)

FOR A DEAD AFRICAN:

.. a trite remark... (L6) familiar/usual
.. eyeless nights... (L7)
.. and accidental dyings... (L8)
.. these nameless an armed ones.. (Adj AP)

One wishes for death

.. a pugnacious assertion of... (L6)
.. the bundles approbrioum of..(L7)

3.4.1.3 Adverbial Phrases:

This is very close relative to the role played in the analysis of deictic words indicative of the time, location that show how the poets select or form adverbs.

This is a very

Telephone Conversation

.. she lived off premises (L2-3) (place)
.. foolishly madam.. (L31) – (Manner)

..by sitting down.. (L36) – (place)

Night:

..sera ted shadows through dark leaves.. (L6)

I think it rains:

..that tongues may chosen from the parch..
..uncleave roof-tops of the mouth,.. (L2-3)
..the sudden cloud from ashes. Setting (L6)
..they joined in a rug of grey. Within

Procession I – Hanging day:

..Behind an eye patch lushly blue..
..I know the heart..
..has joined far from present (L26-7)

To My First White Hair:

..off the fabric sight of crickets in the Sun (L6)
..weave them weave a quickly weave.. (L10)
..viewed them, viewed wisp. Vibrant
..coiled beneath a magnifying glass.. (L9)

Post Mortem:

..in the cold hand of death... (Lf)

Abiku:

charmed circle at my feet (L2)
calling for the first and repeated time.. (L3)
brand me deeply on the breast..
this dig me deeper still into (L11-12)
The god's swollen foot..

Abiku:

once and the repeated time, ageless (L9) ,timeless –
unspecified period of time.
the way I came, where
the ground is wet with morning..

A troubadour I traverse:

A troubadour I traverse all my land.. (L4)
thus quivering till a cast-off of my land (L9)

The sun on this rubble after rain:

The sun on this rubble after rain..

unarguably though we argue.. (3)

At a Funeral:

Oh, all you frustrate ones powers fumbled in the dirt (L7)
Arise! The busy shout of freedom stirs our earth (L8)
And plots our narrow cells of pain (9)

Nightsong City:

The harbor lights glaze over restless docks
Police cares cockroach through the tunnel (L2)
Tunnel streets (L3)
From the shanties creaking iron-sheet (4)
...as sound in the wind-swing bell
The long day's anger parts from sand (L6)
And rocks (L7)

FOR A DEAD AFRICAN

That flower Rains under lasting of hate (3)
only captives killed an eyeless nights (L7)
and accidental dying in the dark (L8)
yet when the roll-off.... (L9)

Somehow we Survive:

over our heads the monolithic Decalogue (L5)
patrols uncoil along the asphalt dark (L11)
most cruel all our land is secured
scarred with terror (L13)
rendered unlovely unlovable

3.4.1.4 VERB PHRASES (Vb)

The poets form verbs out of their chain of experiences yet take the pattern that make words of verbs to be formed out of another grammatical classes as Nouns Converted to verbs, adjective to verbs etc. This reveals their linguistics skills. However such act of deviation of some of the words converted to verb may have cultural affiliation which trend to pose difficulty in their interpretation, yet the message may reach the audience thus:

Abiku:

champed circles (L2)
a repeated time (L4)

sprinkled ash (L6)
to earth... (L8)
what the heated fragment (L11)

Telephone Conversation:

I hate a wasted journey... (L5)

Night:

... I stood doomed.
...submitting like the sands... (L7)
...you Rained, serrated shadows.... (L10)
...night muted birth...(F15)

I think it rains:

skeined transparencies (L14)

Procession I –Hanging day (L1)

Shortening morn....(L4)
Its grey recessive deeps (L8)
Fretful limbs (L8)
All the living world (L13)

To My First White Hairs:

I view them, wired wisps, vibrant coiled... (L8)
Weave them weave a quickly weave.... (L10)

Post Mortem:

Masked fingers

Somehow we Survive:

Investigating searchlights rake
Our naked unprotected contours (L3-4)
The peeling doors (L8)

A troubadour 1 traverse...

..saracined arrest.. (L7)
..I have laughed... (L5)
..a weathered strand.. (L12)
..to loved-one pressed braced (L10-11)

The sun on this rubble after rain:

...crunch forced... (L4)
Sweat-tear-sudden slush (L5)

..now glow-lipped... (L7)
..sharpverilled to spear point (L10)

Night song – City:

Creaking iron-sheets... (L4)

“The Behaviour”

who has not joyed....(L3)
or grasped for.....what might have been (L4)
..who has not been tempted to.... (L6)
..the bared ferocity of teeth.... (L8)
..the deafening clamour....(L9)

FOR A DEAD AFRICAN:

...lashing rains.... (L4)
...the barricaded sores (L3)

The poets’ grammatical approaches dictate the pattern of their linguistic styles in the ways in which they made use of various aspects of parts of speech in the ways they form their nouns (Noun formation) that act as subjects or objects in the sentences they formed. Therefore, the structures of their sentences composed grammatical elements such as nouns (simple or complex) phrases or verbs, adverbs, prepositional and adjectival. Their grammatical approaches depend on the ways they strictly or loosely observe grammatical word order (rules). How each poet attempts to deviate in the pattern of the sentences formation as a form of his individual style.

3.4.1.5 Sentence Formation

Under sentence formation the styles of the two poets vary as when Dennis Brutus sticks to formality, observing clear graphological rules, Soyinka simply deviates. The analysis of the sentences they adapt bear some of the following characteristics (details on page 87).

one word sentence

two words sentences
passive sentences
active sentences
modified sentences:
pre-modified sentence
post-modified sentence

and of course many run-on sentences and long unbroken sentences of which the two poets especially Wole Soyinka is accused of. This testified in some of the poems under review such as:

Telephone Conversation (L 5-6)

I am African. (SVA)

Silence.

‘Silence’ is neither a command nor a question but punctuated with a terminating point (full stop), a sentence without a subject, verb, object and or complement and if it were meant to be intervening thought the poet could have used a hyphen or dash immediately after the previous sentence: “I am African – silence”.

In “Troubadour I Traverse”, the poet uses one full stop for the stanzas of fourteen Line. Therefore, each of the poets displays his own peculiar linguistic characteristics that sometimes violate grammatical rule of binding.

3.4.1.6 Cohesion

This reveals the extents to which the poets employ the use of conjunction or replace it with or without any form of punctuation or signal of cohesive ties:

Conjunction: This is a link between words, phrases, clauses or thoughts. These link words include the use of: and

but

though/although

nevertheless/nonetheless
however
inspite of
despite the
like and as
for and because
both/either/nor and so
when, as, while

and the role each plays in generating information or meanings.

Cohesive: ties as reference features found in some of these poets stylistically used by the poets generate meanings and sometimes leads to ambiguity:

Post Mortem:

There are more functions to a freezing plan
Than Stocking bee.....(L 2) comparative sentence.
his hand was hallowed and his brain....(L7)
let us love all things of grey: grey slabs,
grey scalped, one grey sleep and form,
grey images” (chain of different types of grey punctuated by commas
linked by and (L13-15)

Telephone Conversation:

...Nothing remained (L3)’
..but self confession. (L4)
...voice when it came (L7)
..You mean like plain or milk chocolate (L9)’
...West African Sepia and as after-thought (L22)
DON’T YOU KNOW WHAT THAT IS.. Like
brunette (L 26)
Facially I am brunette but Madam
You should see... (L28)
Foolishly Madam – by sitting down.. (L31)

Procession I – Hanging day:

Raised but never lowered between their gathering and my stay (L9-10)
withdraw, as all the living would (L13)

Barred and secret in the empty home (L14)
wheeled above and flew beneath them
And brought them on the way
And come to mine, over to the edge (L24-26)

Night:

I bear no heart mercuric like the clouds (L2)
woman as a clam on the sea's crescent of the waves
And I stood drained (L4) of the waves. And I stood, drained (L7)
submitting like the sounds, blood and brink (L8)
sanctions pained the faceless, silent as night thieves (L12)
Hide me now, when night children haunt (L13)

I think it rains:

And how it beats (L13)
To my First white hairs:
"Sudden sprung as corn milk after Rain
night cap and the fungoid sequin of a crow (L12)

Abiku:

Abiku, calling for the first And the repeated time (L3-4)
Must I weep for grats and cowries (L 5) for palm
oil and the sprinkled ash?
So when the snail is burnt in his shell what the heated fragment.....you
must know him
When Abiku calls again.
This, and dig me deeper still into (L 17)
Once and the repeated time, ageless (L19)
Though I pike, And when you pond (L20)
Night, and Abiku sucks the oil (L25)

A troubadour I traverse:

her secret thickens with an amorous hand
and have laughed.... And movement.....(L4-6)
....in the test of will when doomed by.... (L6)
..choosing like unarmed thumb (L8)
.. I sing and fare person..... (L10)
braced for this pressure and the captor's that snaps off service
Like a wretched strand (L 10-12)

Somehow we Survive:

and tenderness..... (L1-2)
..of fascist prohibition glowers (L6)
and feeders for a catastrophic fast (L 7)
but somehow we survive (L 9)
Sundered are we and off our passionate surrender (L15)

but somehow tenderness survives (L 17)

The sun on this rubble after rain:

Bruised though we must be (L2)
unarguably though we argue....(L4)
under jackboots our bones and spirits.... (L5)
but now our pride – dumped mouths-
like this sun on this debris after rain(L 14).

FOR A DEAD AFRICAN:

we have a battle and no fights
for history to record (L 5-6)
only captives killed on eyeless nights
and accidental dyings in the dark (L 7-8)
yet where the roll of those who died... (L 9)

One wishes for death:

“It is not a wish for oblivion
but a pugnacious assertion of discontent...”

At a Funeral:

Black, green and gold at Sunset: pageantry
And stabbed graves.... (L 1-2)
then ponder all this hollow pave ply
for one whose gifts..... (L 5-6)
Oh all you frustrate ones powers tumbled in dirt, A boasted, not by death
but carrion books of birth(L 7-8).

Night song City:

violence like a bug-infested rag in tossed and fear is imminent as sound
(L6)
The long day’s anger parts from sand and rock brick but for this breathing
night at least (L8)

Their Behaviour:

or grasped for himself what might have been smother (L 3)
And who has not used superior force in the moment when he could” (L4-
5)
and who of us has not..... (L6)
so, in their guilt.... (L7)
but on a social, massive..... (L14)
as the private disheveled of love.... (L16)

3.4. 1.7 SUMMARY TABLE

This table is to show at a glance the total number of conjunctions adapted in the poems selected in the project for further analysis a comparative indication on how the poets differ in their styles

	As	When	While	Both	Either	Or	Neither	Nor	For	Because	And
Post-mortem	-	-	-	-	-	-	-	-	-	-	1
Abiku	-	3	-	-	-	-	-	-	3	-	6
A troubadour I traverse	-	1	-	-	-	-	-	-	1	-	4
The sun on this rubble after rain	-	-	-	-	-	-	-	-	1	-	1
Telephone Conversation	-	1	-	-	-	1	-	-	1	-	1
Night	2	1	-	-	-	--	-	-	-	-	2
At a Funeral	1	-	-	-	-	-	-	-	1	-	4
FOR A DEAD AFRICAN	-	1	-	-	-	-	-	-	1	-	3-1
One wishes for death	-	-	-	-	-	-	-	-	2	-	-
Night song City	1	-	-	-	-	-	-	-	1	-	2
Somehow we Survive	-	-	-	-	-	-	-	-	1	-	3
Their Behaviour	1	1				1		1	1	-	3
	Like	Though	Although	than	Never	However	Inspite of	But			
Post Mortem	-	-	-	-	-	-	-	-			
Abiku	-	1	-	-	-	-	-	-			
A Troubadour I traverse	7	-	-	1	-	-	-	-			
The Sun on this rubble after rain	1	2	-	-	-	-	-	1			

Telephone Conversation	2	-	-	-	-	-	-	7			
Night	2	-	-	-	-	-	-	-			
At A Funeral	-	-	-	-	-	-	-	1			
For A Dead African	-	-	-	-	-	-	-	1			
One Wishes For Death		-	-	-	-	-	-	1			
Night Song City	-	-	-	-	-	-		1			
Somehow we Survive	-	-	-	-	-	-	-	1			
Their Behaviour	-	-	-	-	-	-	-	1			

3.4.1.8 Sentences Construction

The structure of the Somehow we survive poem is built on four fragmented compound sentences. All the sentences except the first sentence are semi-colonized to insert different ideas or information. The first sentence opens with a capital letter and married with conjunctive marker – and in (L2) but in (L9 & 16) and commas in (L2,12, & 13) and semi-colons in (L4,7,14). The opening sentence with stylistic variations places the subject “we” in the middle to place high emphasis on “somehow” that is despite all difficulties, frustrations, hardships the people survive.

Somehow we Survive: First compound sentence marked by ‘and’ supported by double commas in the list of items (ideas) and the second sentence is a combination of three clauses separated by two semi-colons. The third sentence begins with conjunction ‘but’ – and ends with no linking word to join the last of items – “But Somehow we Survive” “Severance, deprivation, lost” (L9-10). The fourth sentence contains six Ls punctuated by a semi-colon and four commas to give additional information of an after-thought.

The sun on this rubble after rain:

The poem is structured on two sentences of five stanzas. The title stands separate as its own topic-sentence marked with a full stop. The first sentence there is a complex one while the second sentence is enriched by seven Ls of four stanzas. It is supported by a colon and hyphens to add additional explanation for clarification.

Night song: City

The poem is one sentence structure of three stanzas supported by a colon, the rest are rather clarifications to support the earlier words before the colon and yet separated each by semi-colons in which the rest clauses are punctuated by six commas.

Their Behaviour:

The poem is one stanza sentence of twenty (20) lines punctuated by a colon with intervening dashes and supporting eight (8) commas. Either poem's use of sentences can be summarized thus

FOR A DEAD AFRICAN:

The poem has three sentences each of four line stanzas with only one comma in the last stanza.

At a Funeral:

The poet uses only two sentences to construct a poem of six line stanza uses two colons, one on each sentence and semi-colon as well as five commas to punctuate each group of sentences.

A troubadour I traverse:

Is a one sentence poem of two 14 lines Stanzas have two colons in lines 5 and 12 and made use of seven commas across the poem.

One wishes for death: This poem of four stanzas of two lines each under one single sentence. A colon serves as a central cohesion but reveals clarification of the previous statement Soyinka's style vary?

I think it rains:

This poem is formed on clauses that make them complex. Sentences one and two but on sentence three, the complexity of the sentence is compounded by the use of 'and' to add more information on the already loaded structure thereby having the fourth stanzas opening as a continuation of the second and third to serve as an afterthought. Only very few cohesive ties are used with the exception of major punctuation marks that regulate the poet's line of thinking.

Post Mortem:

Two sentences can be noticed that are highly overloaded as critics, Bamikunle, A (1991:7) noticed in Soyinka's work that Soyinka writes

"Run-on sentences and one depends on content punctuation to identify structural units and segments of his meaning." and that: the sentences in most of his poetry need not obey the normal rules of grammar especially in relation to articles, prepositions, conjunctions etc. (ibid p7)and that:

The structure of its sentence may disobey the normal syntactic arrangements of sentence...." (ibid p7) where he creates long-unbroken sentences which run into nine, twelve or fourteen lines sentence.

According to Chinweizu (1980) Soyinka's sentences are described as psychological sentence not guided by grammar books. He makes deliberate use of punctuation marks especially semi-colons as proof in the previous and subsequent poems cited here:

In Post Mortem two sentences are identified with characteristic sentences stated above as in:

Let us love all things of grey; grey slabs (L13)
grey scalped one grey sleep and form (L14)
grey images. (L14)

Contrary to the rule of punctuation semi-colon is used instead of colon to list down the different types of grey which confuses their functions. The first sentence is of twelve Ls in three stanzas of four Ls each while the second is only three lines and the only sentence that opens with a capital letter considered as a characteristic of normal English sentence. Soyinka structures this in five sentences each with intervening pre-modification structures as in:

Your hand is heavy, Night, upon my brow, (L1)
Woman as a class on the sea's crescent
I saw your..... (L4-6)

Some of the sentences loose/lack subject but are stylistically linked with earlier subject matter which works through the reader's psychological mind:

Hide me now, when night children..... (L 13)

Telephone Conversation:

There is no where Soyinka demonstrates his characteristic peculiarity than in Telephone Conversation. Graphological deviations are highly demonstrated or exploited to create elements of dramatic features. He uses one word sentence which violates the rules of the English structures of SVO formats e.g. "Silence: Silenced transmission of..." (L 6). This symbolized the breathing gap in the Conversation. He also uses two words sentence:

ARE YOU DARK? OR VERY LIGHT? Revelation

...Not altogether. (L 27)

Here all the sentences in the poem are on simple structure with less intervening structures that make them highly compounded with complex structures as experienced in some other poems.

Abiku:

Eleven sentences are used more complex than what was experienced in “Telephone Conversation” mostly pre-modified. The stanza below is before the subject is introduced.

In vein your bangle cast
Charmed circles at my feet.
I am Abiku.....(L1 – 3)

In stanza four the subject is post modified.

“I am the squirrel teeth, cracked the riddle of the palm....” (L15-16)

Procession 1 – Hanging day

It has seven sentences marked by seven full stops at each. The first that appear as a sentence as marked by a full stop is either on adjectival phrase...Hanging Day (L1): This is followed by a five Ls sentence that is very disturbing and confusing to make clear meaning of what it states to clarify:

.....A hollow earth (1)
Echoes footsteps of the grave procession (L2)
Walls in Sun spots (L3)
Lean to shadows of the shortening morn.
Behind an eye patch lushly blue (L1-5)

This is rather a description of a process that hardly has cohesive ties except just one comma.

To my first white hair: Three sentences are composed to make up this poem but with varying features: The first sentence is composed with a lot of phrases, clauses with a lot of intervening structures as simile, conjunction, prepositions and other graphological signs that sustained the network of the first sentence with a lot of comparative analysis. The second sentence requires an intervening conjunction to link up the sub-items listed as in:

I view them, wired wisps, vibrant coiled
beneath a magnifying glass, milk-thread presages (L8)
Of the hoary phase. Weave then, weave o quickly weave(L10).

The other two remaining sentences appeared as comment without the subject performing the action.

“Weave them, weave quickly weave your sheer veneration.” (L10-11)

One only assumes that the persona is the subject as he speaks on what happens to him. Post mortem: Five stanza poems of two sentences, the types and structures of the two sentences carefully loaded with intervening clauses punctuated by a series of semi-colons and dashes, rhetoric question and commas to make list of items or ideas. Four stanzas of three Ls each serve as the first sentence (twelve Ls sentence and the second sentence follows normal sentence pattern.

“Let us love all things of grey; (L 13)

As a command – “Let us”....with subject, verb, object (SVO) conventional structure unlike the list. But none of the two sentences employs the use of conjunction to tie down the ideas on the sentences except the over use of some punctuation marks – colons, semi-colons, dashes and commas.

3.5 PHONOLOGICAL DEVICES

There are levels of linguistic and literacy devices used by the poets peculiar to themselves as their poetic language style. The poets employ such phonological features identifiable through their poems in: alliteration, assonance. Onomatopoeia, consonance, phonoesthesia, rhymes etc under which sounds are employed to give peculiar aesthetic meaning. Thus, poets usually employ phonological devices obtained through repetition of words, consonants or vowels sounds of letters to create poetic language. This can be judged from the phonetic features derived from the following poems as examples:

3.5.1 Alliteration

This emphasizes the initial sound of the consonants as could beautifully be arranged in the poems thus:

Telephone Conversation:

Lipstick coted, Long gold-rolled... /L/ (L 8)
Red booth – Red pillar-box Red-double-tierd /r/(L12)
Clinical crushing in its light – /K/ (L20)
Flight of Fancy till Truthfulness..... /F/ (L24)

Abiku:

...and dig me deeper still into... /d/ (L17)
Though I puke and when you pour... /p/ (L 20)
Suppliant snake coiled on the doorstep /s/ (L27)
Yours the killing cry /k/ (L 28)

Night:

Submitting like the sand blood brine /s/, /b/
Hide me now when night children haunt the earth /h/ (L13)

I think it rains:

Rain-reads, practice in... /r/ (L17)
The circling spirit /s/ (L6)
The grace of yielding, yet unbending /y/ (L18)

Procession I – Hanging day:

Learn to shadows of the shortening mourn /S/ (L4)
Tread, Drop, Dead, Drop, Dead /d/ (L18)

What may I tell you/ what reveal? /w/ (L19)
From watch to wears on stunted walls /w/ (L32)

Post Mortem:

there are more functions to a freezing plant /f/ (L 1)
his head was hallowed and his brain /h/ (L7)
let us love all things of grey sleep..... /g/ (L-15)

To My First White Hairs:

..confluence of coarse cloud fleeces ... /k/ (L2)
in bitumen, past fossil beyond fingers of light /f/ /b/ (L3)
sudden spring as cornstalk after Rain /s/ (L 4)
watered milk, weak /w/ (L4)
..shrunk to ant's antenna, shriveled /S/,/a/ (L6)
beneath a magnifying glass milk-thread... /m/ (L9)
I view them, wired wisps, vibrant coiled /N/ (L 8)
...weave them, weave O quickly, weave /w/ (L2)

Somehow we survive:

Somehow we survive /s/ (L9-16)
And feelers for a catastrophic fall /f/ (L7)
Sundered are we and all our passionate surrender /s/ (L15)

A troubadour I traverse:

A troubadour I traverse all my land /t/ (L5)

The sun on this rubble:

The Sun on this rubble after rain - /r/ (L1)
Forced into sweat-tear-sudden slosh /s/ (L6)
Like this on this debris after Rain /th/ (L14) (Θ)

Night Song City:

sleep well, my love, sleep well /s/ /w/ (L1)
police cars, cockroach through /k/ (L 3)
from the shanties creaking iron-sheets /S/ (L 4)
my land, my love sleep well/m/, /l/ (L 9)

At a Funeral:

Black, green and gold at Sunset /g/ (L1)
In bride's-white, nuns white veil /w/ (L3)
death but carrion books of birth /b/ (L8)
Better that we should die than that we should lie down /th/ (L10&12)

FOR A DEAD AFRICAN:

We have no heroes and no wars /h/ (L1)
Only victims of a sickly state /s/ (L 2)
Only captives killed on eyeless nights /k/ (L 7)
and accidental dyeing in the dark /d/ (L8)

One wishes for death:

with a kind of defiant defeatism- /d/ (L 2)
....a desperation; despair /d/ (L8)

3.5.2 Assonance

This refers to the internal repetition of vowel sounds usually as employed in some of the poems by the poets for musical effects.

Post Mortem:

beer, cold biers /i:/ (L2)

To My First White Hairs:

as...ant's antenna" /a/ (L 5)
beneath magnifying glass, milk-thread.../I:/ (L 9)

Telephone Conversation:

..Lipstick-coated, long gold-rolled/o/.
Bottom Bottom A /ɒ/ (L 11)
of rancid breath of public hide and speak/i:/ (L12)

Night:

Hide me when night children haunt the earth /i/ (L13)
Undo me naked unbidden at Nights' muted birth / ɒ / (L15) / ɒ /

Hanging Day:

Shortening morn / u/ (L 4)
Its grey recessive deeps fretful limbs /e/ (L8 & 15)
Tread drop, Dread Drop Dead /ee/, /o/ (L18)
What...what reveal? (ee/ (L19) (ei)
That...that... /a/ (L 23) /ɒ/

Abiku:

This, and dig me deeper still into /i/ (L7)

FOR A DEAD AFRICAN:

That flower under lasting Rain of hate /ei/ (L 4)
for history to record with pride remark /i/ (L6)

One wishes for death:

With a kind of defeat defeatism /i:/ (L2)
Desperation, despair /e/ (L8)

At a Funeral:

In bride's white, nun's white veils, the nurse's /i/ (L3)
Ah all you frustrate ones power tumbled in dirt/ / (L7)
Not death but death's – head tyranny - /i/ (L7)
Better that we should die than that we...../a/ (L12) /∅/

Night song City:

Sleep well, my love sleep well /i:/ (L1) /∅/
The long day's anger pants from sand and rock /a/ (L7)

Somehow we Survive:

rendered unlovely and unlovable / / (L14)
hissing their menace to our lives /i/ (L12)

The sun on this rubble after rain:

But now our pride-dumbed mouths are wide /ai/ (L10)

A troubadour I traverse:

Probing in motion (L4) / /
and I have laughed (L5) /∅/
only the shadow of an arrow-brand (L14) / /

3.5.3 CONSONANCE:

This referred as half rhyme in which the final consonants are repeated but with different preceding vowels as cited in the following poems:

Telephone Conversation:

lipstick coated, long gold-rolled /d/ (L8)
of rancid...hide and speak /d/ (L7)
My bottom, raven black – one moment Madam /M/
so when the snail is burnt in his shell (L10) /s/ (L32)

Night:

Woman as a clan on the sea's crescent (L4) /n/
of the waves. And I stood, drained (L7) /d/

I think it rains:

The grace of yielding, yet unbending (L18)

Procession I: Hanging day:

Walls in Sun sports (L3) /s/

Tread Drop. Dread Drop. Dead (L 18) /d/ /p/
What may I tell you? What even? (L 19) (t)
Bell-ringers on the ropes to chimes (L 29) /s/

To My First White Hairs:

I view them, wired wisps, vibrant coiled
of the heavy phase. Weave than, weave O quickly weave /v/ (L10)

Somehow we Survive:

And tenderness frustrated does not wither (L2) /d/
Our raked unprotected contours (L 4) /d/

A troubadour I traverse:

her secret thickets with amorous hand (L 4)
and I have laughed disdainingly those who banned” /d/
movement delighting in the test (L6) /t
only the shadow of our arrow-brand (L14) /w/

The sun on this rubble after rain:

The sin on this Rubble after Rain (L 1) /n/
under jackboots our bones and spirits crunch (L5) /s/
our spell out some malignant nemesis /t/ (L 9)
but now our pride-dumb months are wide /d/ (L 11)

At a Funeral:

A booted, not by death but coercion books of death (L 8) //th/

Night song City:

sleep well, my love, sleep well (L 1) /l/
Police cars, cockroach through the tunnel /s/
the long day's anger pants from sand and rocks (L 7) /d/
but for this breathing right at least, (l 8) /t/
my land my love sleep well /y/ (L 9)

3.6 MORPHOLOGICAL CHARACTERISTICS

3.6.1 Affixation

This indicates the levels of lexical attachments in a given base word with the view to change its grammatical class as in the forms of plural, verb, tense, adjective or even gender group as shown below through the poems cited: through the process of prefix before the main word (base) or the infix- middle and the suffix (after the base word):

Shortening	-	short – en – ing	-	L 4
Procession (N)	-	Process (Vb) - ion	-	L 2
Journeyed (Vb)	-	Journey (N) -ed	-	L 17
Un trodden	-	un-trod-den	-	L 21
Wheeled (Vb)	-	wheel (N) – ed	-	L 24
Unspeakable (Adj)	-	Un-speak (Vb) – able	-	L 27

Night:

Mercuric – Mercury – ic	-			L 2
Rained (Vb) Rain (N) - ed	-			L 9
Bathed (Pl) – bath (N) - ed	-			L 11
Sensations (pl.N) – sense – sa - tion – s	-			L 13
Undo (Vb) – un – do	-			L 15
Unbidden (Pp) – un – bid – den	-			L 15

I think it rains:

Skeined (vb) skein – ed	-			L 14
Transparencies (Pl.N) – transparency/ -cy – ies	-			L 14
Unbending (Vb) - un – bend – ing	-			L 18
Conjugation (N) – conjugate – ion	-			L 19
Baptisms (Pl.N) – baptize (Vb) – sm	-			L 16
Crouching (vb) – crouch (NP) – ing	-			L 20

To my First White Hairs:

Watered (vb) – water(N) – ed	-			L 4
Magnifying (Adj) – magnify (Vb) – ing	-			L 9
Hairs (Pl. N) – Hair (N) – Singl.	-			
Fungoid (Adj) – Fung(N) – oid	-			L 12

Abiku:

Ageless(Negative)	-	age (Positive)– less	-	L 17
Befriends - be – friend – s		(Prefix/Surffix)	-	L 28
Flies - fly - ies		(suffix)	-	L 24
Doorstep – door – step		“	-	L 27
Ripest – ripe – st -		“	-	L 30
Saddest – sad – st		“	-	L 30

Telephone Conversation:

Reasonable – reason – able	-			L 1
Indifferent – in – differ – ent (prefix,surffix)	-			L 2
Transmission – trans – mission	-			L 6
Misheard – mis – heard (prefix)	-			L 10
Dump-found-ment (dump – found – ment)	-			L 16
Simplification – simpli-fy – ca-tion	-			L 16
Impersonality(im – person – al-ity)	-			L 21
Truthfulness (N) – truth – full – ness	-			L 24

	Foolishly (Adj) – fool – ish – ly	-	L 31
Post Mortem:			
	Freezing (Adj) – freeze – ing	-	L 1
	Functions (Pl.N) – function – s	-	L 1
	Mortuaries (Pl.N) mortuar – ies	-	L 2
	Confesses (Vb – 3 rd p) – confess – es	-	L 10

Procession 1 – Hanging day:

	Hanging (Adj.) - Hang (Vb) – ing	-	L 1
--	----------------------------------	---	-----

Compounding:

Abiku:

Flash – birds (L 22)
 Doorstep (L 27)

To My First White Hairs: chimney – sports (L 1) – chimney – sport - s
 Thunder-throes (L 1) – thunder – throe - s
 Cloud-fleeces (L 2) - cloud – fleece - s
 Crow brush (L 2) - crow - brush
 Undergrowth (L 7) -under - grow - th
 Milk-thread (L 9); - Milk- thread
 Nightcap (L 12) – Night - cap

Post-Mortem:

Sub-soil (L6) man-pike (L5) masked fingers (L11)
 Cotton-pilled (L5) grey-slabs (13)
 Sub-soil (L6) grey-scalped (L13)
 Grey-sleep (L14)
 Grey-images (L15)

Procession 1 - Hanging Day:

Footsteps (L 2) – Foot - steps
 Sun-sports (L 3) – Sun – sports
 Eye-patch (L 7) – Eye - patch
 Drawbridge (L 10) – Draw - bridge
 One-legged (L 21) – One - leg – g- ed
 Bell-ringers (L 29) - Bell-ring - er -s
 Watchtowers (L 32) – Watch – tower - s
 Blood-stained (L 37) - Blood-stain - ed

I think it rains:

roof-tops (L 3)
 Rain-reeds (L 17)
 Night thieves (L12)
 Night children (L13)
 Misted calls (L14)

Telephone Conversation:

Landlady (L 2)
Self-confession (L 4)
Good-breeding (L)
Cigarette-holder (L 9)
Hide-and-speak (L 12)
Red-booth (L 13)
Red-pillar-box (L 13)
Red-double-tiered (omnibus) L 13)
Ill-mannered (silence) (L 15)
Dumb-found-ment (L 16)
Wave-length (adjusted) (L 21)
After-thought (L 22)
Mouthpiece (L 25)
Thunderclap (L 33)

3.6.2 DICTION

This indicates the patterns in which the poets create their own vocabulary making themselves difficult to be understood and in most cases creating some form of enjoyment in framing their words.

Night:

Mercuric (L2) lively
exacerbation (L3) – disturbance, provocation
clam (L4) -
Fluorescence (L6) -
brine (L8) – salty water of the sea
serrated (L10) – sharp edges like saw
dank (L10) – damp, cold, unpleasant
dappled (L 11) – marked with colour or sports/paths

Telephone Conversation:

Pushed damp-found-ment (L16) – shock, astonishment
revelation came (L 18) -
clinical (L 20) -
wave length (L21) – manner of speaking
My passport (L23) -
spectroscopic (L23) flight-
peroxide blonde (L34)
Thunderclap (L34) -

I think it rains:

un creave (L3) – unfasten
skeined transparencies (L 14) – confused/ transparent things

cruel baptisms (L16) – removal of evil thoughts/ purity of soil
parch (L 2) – dry

A troubadour I traverse:

traverse (Vb) L I – travel
amorous (L4) – amour
saracened (Vb) (L 7) – jihad/wars
quixoting (L 9) – laughable/mockery
mistress favour (L 13) – reward
arrow-brand – scar/wounds

To My First White Hairs:

black thunder-throbs (L1)
fungoid (L 12) – plant

Post Mortem:

freezing plant (L 1) –
Man-pike (L 5)
sub-soil grab (L6)
masked-fingers (L11)

Procession I – Hanging day(mourning day/sadness etc).

Sun sports (L3)
eye patch (L 5)
draw bridge (L10) – a passage that links or given
access to reach others/ideas
feel of eyes (L 14) – expression of the mind by eye
encirclement (L27)
chimes of silence (L 29)
football thunders (L34) – sounds of police boots
wall of prayer – worshipping grained
walls – symbolizes object that separates or blocks
light/accessibility to new
world/free

Somehow we Survive:

Tenderness – (L2)
searchlights (L3) – Investigations/patrols
monolithic Decalogue (L5)
Fascist prohibition glowers (L6)
doctors (L7)
club (L) – stick, association, kick
uncoil (L 11) – straight, clear
hissing (L12) – characteristic sounds, make by poisonous snakes
scarred (L13) – unprotected, lawlessness
Sundered (L15)
unprotected contours – defenseless

The sun on this rubble after rain:

Bruised (L 1) – hardships/suffering
jackboots (L4) – racial domination/Apartheid regime
bones (14) – spirits – [physical and mental suffrage
glow-lipped (Vb) (L 6) – blocked relief/freedom
sudden touch – relief, temporal freedom

Night song: City:

glaze (L2) –
cockroach (Vb) (L 3) –
pants (Vb)-
breathing night (L8)
tossed (Vb) – throw off, discard, ignore
Nestles docks – busy poets

FOR A DEAD AFRICAN:

sickly (Adj)
flower (Vb)
pike (L 6) – familiar/usual
eyeless (Adj) – sleepless, busy
dyings (L8) –
unarmed – defenseless
final prize – liberation/freedom

One wishes for death:

(Death as best solution)
defeatism – helplessness/discontent/hopelessness
pugnacious (Adj)
boundless opprobrioum (L 7)

At a Funeral:

expectant (L12) – dead body/person, occupant
panoply (L5)
scythes (L10)

Their Behaviour:

magnifies (L15) – spreads/enlarge/overblown
dishevel (L16) – national calamities/disaster
orgies (L 17) – disapproved love/enmity/hatred etc

Comments:

The poets' process of forming and selecting words determined their language prowess and that also determined the accessibility and inaccessibility of their works by readers.

3.6.3 CONVERSION

It's a process through which words change in their function from verb –noun or noun –verb etc as in the following:

To My First White Hear

water – watered (L 4) (N – Vb)
Coil – coiled (L 8) (N – Vb)

Post Mortem

freeze – freezing (L 1) (N – Vb)
Stock – stocking (N – Vb)

Procession 1 Hanging day

bar – barred (L 15) (N – Vb)
Journey – journeyed (L 17) – (N-Vb)
One-leg, one-legged (L 21) (N Adj)
Wheel – wheeled (L 24) – (N-Vb)

Night:

Mercury – Mercuric (adj) – (N-Adj)
Bath – bathed (L 11) – (N – Vb)

Most of the words used by the poets are stylistically transferred from one grammatical class to another while others are objects/images or symbols used to create meanings. Thus the processes through which words draw their functions are the N-V-O (A) process but words such as: Coil, freeze, club, bar etc are common nouns could be very easy to convert into verbs, adjectives, past, present or any parts of speech. However, it is of serious deviation for a good poet to convert proper nouns (names) as one noticed in:

Mercury – (N) - Mercuric (Adj)
Quixote – (N) - Quixoting (Vb)
Saracens –(N) - Saracened (Adj)
Troubadour (N)- Traverse (Vb)
Cockroach (N) - Cockroach (Vb)

Telephone Conversation:(L 9)

ABIKU:
Ill-manner – ill-mannered (L 15)

Charm – charmed (L 2)
Sprinkle – sprinkled (L 6)
Heat – heated (L 11)
White – whited (Adj.) L 22

FOR A DEAD AFRICAN;:

Joy – joyed (L 3)
Chest-thump – chest-thumping (L 10)
Mirror – mirrored (L 14)
Cockroach (N) – cockroach (Vb) L 3

The sun on this rubble:

Glow-lip – glow-lipped (L 7)
Sun-strop – Sun-stropped (L 9)
Pride-dump – pride-dumped (Adj) (L 11)
Sharpeville – Sharpeville (L 10)

At a Funeral:

Tomb – bombed (L 7)

A troubadour I traverse:

Quixotic (Adj) – quixoting (Vb) L 9
Weather (NP) – weathered (Vb) - L 12)

Somehow we survive:

Club (N) – club (Vb) (L 8)
Boots (N) – Police (L8)

3.6.4 Coinages

Post Mortem:

Freezing plant – cold room – freezer (L1)
Harnessed– dress-up (L3)
Hollowed – making a hole (L7)
Scales – a rigor used in operation (L8)

Telephone Conversation:

off- premises – not within (L3)
Pressurized – forced (L7)
Reasonable – moderate, fair (L1)
Rancid-rotten or smelly (L12)
Booth-image of a hunt (L14)
Omnibus (L14)
Dumbfound – astonished/shocked (L16)
Misheard – not heard (L10)
Wave-length (L21)
Sepia (L22)
Brunette (L26 and 28)
Raven – (L32)
Thunder clap (L33)

Somehow we Survive:

uncoil (v) – un-coil-(N) – carried out (L1)
Hissing (v) – dangerous (like snake) (L12)

Night:

I bear no heart mercuric like (L2)
coursing to the roots (L9)
Till, bathed in warm suffusion (L 11)

I think it rains:

uncleave roof-tops of the month...
making of grey (L7)
skeined transparencies on wings (L14)

Procession I – Hanging day:

Bell-ringers (L 29)
football thunders (L34)
untrodden (L21): unspeakable (L 27)

Abiku:

Ageless (L 19)
the squirrel teeth (L15)
swollen foot (L18)
each finger points me news (L19)

To my First White Hairs:

watered milk weak (L4)

milk-thread presages (L9)

A troubadour I traverse:

saracened arrest (L7) – Religious persecution
unarmed thumb (L8) – unprotected/defenseless
quixoting fill cast-off of my land (L9)
no mistress favour... (L13) – honour
an arrow-brand (L14) – scar/wound

The sun of this rubble after rain:

under jackboots our bones (L5)
into sweat-tear-sodden slash (L6)
now glow-lipped by... (L7)
Sharpeville to spear points for revenging (L 10)
our pride-dumped months... (L 11)

At a Funeral:

of red-wine cloaks. (L14)

Night song: City:

police cars cockroach through the tunnel street (L3)
but for this breathing night at least (L 8)

Their Behaviour:

chest-thumping challenge (L9)
in mirrored our predicament (L13)

The words cited are coined to give better or some form of expression in the ideas or objects being described by the poets. However, such words selected discourage discussion such as ‘saracened arrests’, ‘unarmed thumb’, ‘quixoting’ ‘mistress favour’ ‘jackboots’, ‘sweat-tear-sodden’, ‘Sharpeville’, ‘police cars’, ‘cockroach through’ etc. These words selected are coined to give better expression of the situation in South Africa. In comparative analysis with Soyinka’s diction requires clarification to some extent: “a ring of grey”, “football thunders”, ‘squirrel teeth’, ‘swollen foot’, ‘watered-milk weak’ or milk-thread’ generate tension in making clear or even close interpretative meanings. However, the poets enrich their poems with their own language choice and usage in their own styles.

CHAPTER FOUR

LEXICO-SEMANTIC ANALYSIS OF SOME LINGUISTIC AND LITERACY DEVICES

4.1 INTRODUCTION

The chapter explains areas in reference to the poets' styles as adapted in some of their poems being referred below. This is what distinguishes their characteristic features especially in their linguistic choices and the patterns of word selection that create and generate comparative moods. Under the language of poetry, the most common features referred to as the poetic, figurative or metaphorical language are the peculiar patterns by poets in making adequate use of images, symbols for comparative syntactic analysis to create semantic generative interpretations in meanings. The comparison is based on such aspects or features, as *simile metaphor, personification, anthimeria, periphrasis, hyperbole, litotes, onomatopoeia, paradox, pun, irony, synecdoche oxymoron, antonym, synonym, hyponym*. These terms give a general vision in literary interpretation of meanings in especially poetic language that is rather entrenched in a condensed language. The analysis of the cited poems in the dissertation will be covered to such poetic features used by the poets and how effective they appear on their audience.

4.2 LEXICO-SEMANTIC FEATURES

These referred to the poetic linguistic styles as they employ such linguistic features or tools in their ability to create words in relation to the contextual meaning. This is a matter of how words collocate in poetic style as in phrases or poetic sentences so suit poetic communicative context.

4.2.1 SIMILE

Telephone Conversation:

ARE YOU DARK? OR VERY LIGHT ? REVELATION CAME
You mean - like plain or milk chocolate? (L19)

To My First White Hairs:

Sudden spring as corn stalks after Rain (L4)
Watered milk weak as lightening shrunk to ant's antenna (L5)

Procession I – Hanging day:

“Withdraw as all the living world-----” (L13)

A troubadour I traverse:

---of will when doomed by saracened arrest
Choo sing, like unarmed thumb, simply to stand (L6-7)
and the captor's hand that
Snaps off Survive like a weathered strand (L11-12)

The sun on this rubble after rain:

are grateful for the least relief from pain (L13)
like this sun on this debris after rain (L14).

Night song: City

from the shanties creaking iron-sheets(L4)
violence like a bug- infested rag is tossed (L5)
and fear is imminent as sound in the wind – swing bell (L6)

“Their Behaviour”

but on a social, massive, organized scale (L14)
which magnifies enormously as the (L15)
as the private dishabille of love (L16)

Night:

I bear no heart mercuric like the clouds (L2)
Woman as a clan---- (L4)
---- And I stood, drained
submitting like the sands--- (L7-8)
sensations panned me faceless, silent as might thieves (L13)

The simile used by the poets and their different styles ranged in the syntactic and semantic methodologies for comparative analysis usually using such features: as or like

to compare two equal or unequal options. Their divergence is based on one being simple and the other employing objects of comparison so difficult to negotiate as in:

Soyinka

Night

no heart mercuric like clouds(L2)
submitting like sands (L8) - Night
as corn stalk after Rain (L4)- To my First White Hairs
Silent as night thieves (L12) - Night
As lightening shrink to ant's antenna

Telephone Conversation

like plain or milk chocolate. None of these (L19)
real colours, but culturally designed by the Africans.

Dennis:

like unarmed thumb--- (L8) – A Troubadour I Traverse
like weathered dishabille of love. (L16) Their Behaviour
like this sun on this debris after rain. (L14) – the sun on this rubble
after rain

Night song: City

violence like a bug – infested rag is tossed (L5)

The poet chooses objects of history that could be vivid in the minds of his audience that go along with such heavy feeling of hatred for humiliation and suffrage his people endured.

4.2.2 Personification

Post Mortem:

his flesh confesses what has stilled (L10)
masked fingers think from him (L11)
To learn how not to die – (L12)

Procession I – Hanging Day:

walls in sunspots (L3)
Lean to shadows the shortening morn (L4)
The wall of prayer has taken refuge in a piece of blindness. (L6-7)
---I know the heart
Has journeyed far from present (L16-17)

Night:

Your hand is heavy, Night upon my brow(L1)
Your subtle plough ---- (L3)
Your jealous eyes quench the sea's (L5)

Abiku:

when Abiku calls again (L14)
whited dew snakes flesh – birds (L22)
Night and Abiku suck the oil (L25)

At a Funeral

not death but death's head tyranny scythes our ground. (L10)

A troubadour I traverse----:

--- I traverse all my land
exploring all her wide flung parts---- (L12)
her secret thickets with an amorous hand (L4)

Somehow we Survive

but somehow tenderness Survives (L16)
investigating search light rake or naked unprotected contours (L3)
boots club the peeling door (L8)

Nightsong – City.

The long day's anger pants from sand and rocks (L7)
The Sun on this Rubble after Rain:
--- Sun stripped perhaps, our bones may later sing --- (L7)

Their Behaviour”:

to a deity made in the image of their prejudice (L11)
which draw the voice of conscience. (L12)

FOR A DEAD AFRICAN:

only victims of a sickly state. (L2)

Procession I – Hanging day:

The wall of prayers has taken refuge (L6)
closed its grey recessive deeps (L7)

To My First White Hairs

Past fossil beyond fingers of light (L3)

The objects personified are chosen according to the poets' experiences in life on the circumstances that affect their background. Thus, the objects used by Soyinka relate to both African and European cultures such as Abiku – African mystery, is associated to conceal all evil atrocities while Dennis' centered on racial government in South Africa. This is on the issue land, death and human sufferance;

4.2.3 Metaphor

This is a figure of speech in which one thing is described as another by stating or employing or even employing without the necessary use of like and as for the basis of comparison we previously discussed.

Examples are drawn from the following poems:

To My First White Hairs:

Fingers of light (L3)- Sunlight/Sun rays

Post Mortem:

In the cold hand of death (L4) – death/dead body or person
in a feel of eyes" (L15)

Abiku:

The god's swollen foot (L18) – God's nature/earth
The ground is wet with mourning (L21)/covered/dominated
whited dew suckles flesh – birds (L22)
--- The squirrel teeth (15)

Procession I – Handing day:

The wall of prayer – (L6) – Religious symbol.

Night:

serrated shadows – powerful influence
Misted calls (L14) – violent cries
Night children (L13) – thieves,/night creatures.
Night muted birth (L15)

I think it rains:

The tongue may loosen from the petition (L2) freedom
Night Song – City:
breathing night – (L8)
-- hissing their menace to our lives (L12)
The bared feroCity of teeth- (L9)
chest – thumbing challenge (40) – strong challenge
in the image of their prejudice (L12) – Behaviour

FOR A DEAD AFRICAN:

“a sickly state” (L2) – weak, disturbed, poor condition
“The variegated sores” (L3)
“Lashing Rains of hate” (L4) – Racial description nation
“eyeless night” (L7) – sleepless dark etc
“accidental dyings” (L8) – rampant killings.

Somehow we Survive:

“our naked unprotected contours” (L5) defend less
“boots club the peeling door” (L8)
“patrols uncoil along the asphalt dark” (L11)
“hissing their menace to our lives” (L12)

The sun on this rubble after rain:

“now glow-lipped by this sudden touch” (L7) – unable to speak up I
denied freedom of speech.
“Sun – stripped --- (L8) – people stripped naked (made bare) under
burning Sun.
“our pride-dumped mouths are wide in wordless supplication” (L11-12)

4.2.4 Onomatopoeia

This refers to statement that describes certain sounds or actions representing certain objects or things as mostly found in poems.

Telephone Conversation:

--- Red double –tiered
Omnibus squelching tar --- (L13-14)

Procession I – Hanging day:

--- I know the heart
Has journeyed far from present
Tread. Drop. Dread. Drop. Dead (L16-18)

Each of the cited references above describes or suggests meaning based on the sounds generated to resemble or imitate the liked object or thing. The first suggests the crushing sound of tires as break is suddenly applied on a tar (road). While the second (L 16-18) gives the sound of heart – beating giving a kind of rhythmic movement. Such action gives some kind of dramatic situation to visualize the action of each event and draw good meaning thereby.

4.2.5 Hyperbole

This refers to the poet's ability in exaggerating things in a collection of words as could be found in the following poems:

Abiku

The ground is wet with mourning (L21)
where I crept, the warmth was cloying (L31)

Night

Your hand is heavy, Night, upon my brow (L1)
I saw your jealous eye quench the sea's fluorescence--- (L5-6)
and I stood, dRained
Submitting like the sands, blood and brine
Coursing to the roots (L7-8)

Telephone Conversation:

----- Palm of my hand, soles of my feet
Are a peroxide blonde--- (L29-30)

I think it rains

Unclear roof-tops of the mouth, hang heavy with knowledge

Procession I – Hanging day:

I who before them peered unseen, (L30)
who stood one-legged on the un trodden verge ---- (L31)

The sun on the rubble after rain:

- now glow-lipped by this sudden touch, (L17)
- Sun stripped perhaps, our bones---- (L8)

At a Funeral:

---The brassy shout of freedom stirs our earth (L9)
--- but death's-head tyranny scythes cuts our ground (L10)

Night song: City

Police cars cockroach through the tunnel streets (L3)
Violence like a bug-infested rag is fussed (L5)

Somehow we Survive:

most cruel, all our land is scarred with terror (L13)

Post Mortem:

And how it beats
Skeied transparencies on wings of our desires (L13-15)

The under Lined portions in all the poems cited indicate the level and serious emphasis made by the poets on the various situations encountered in their discourses. This is to use power of language and state strong effects on the aspects people generally experience in their power of collocation of words in their poems.

4.2.6 Anthimeria

This refers to words changing classes by poets to stylistically generate meanings-
Verbs converted into nouns or nouns (names) changed into verb class for effective
understanding as in:

Telephone Conversation:

Shame by ill-mannered silence (L15)
(N)-(V) (N)-(Adj.)
(N) silence. Silenced(V) transmission of pressurized good-breeding. (L6)

Night:

Night you rained. (L9) (N-V)

I think it Rains:

Skeied transparencies on wings (L14)

Abiku:

To earth Abiku's limbs (L8)
Whited dew suckles flesh birds (L8)
watered milk weak (L4)

Post Mortem:

his mouth was Cotton filled (L5)
Masked fingers think from him---- (L14)

Procession I – Hanging Day:

Echoes footsteps of the grave---- (L2)

FOR A DEAD AFRICAN:

Succumbing to the variegated sores
That flower under lashing Rains of hate” (L3-4)
Their Behaviour:
--- is mirrored our predicament (14)

The sun of this rubble after rain:

Sharpeville to spear points ----- (9)

Somehow We Survive:

boots club the peeling door (L8)

Night Song: City

The harbor light gazes over restless docks (L2)

Police cars cockroach through the tunnel streets (L3)

Most of the words underlined are rather coinages which change their classes and convert them for effective communication as manipulated and use interchangeably in their lexical grammatical functions.

However, their choice of words differs in the two poets. While Soyinka uses both traditional and Western objects (symbols) – earth, white, water, masked fingers, echoes, shame etc close to nature, Dennis Brutus chose his verbs from historical circumstances around him – apartheid – such as Sharpeville, “variegated sores that flower under lashing Rain of hate, “or” police cars cockroach through—. “These are evidence of police harassment, insecurity, predicament that always need to be remembered.

4.2.7 Litotes

This refers to a situation in which a poet creates understatement as mostly found in poetic or literary expressions. It is the use of a negative or weak statement with the view to emphasize or produce positive meanings:

Telephone Conversation:

Nothing remains but self- confession (L3-4)

--- friction caused

Foolishly Madam – by sitting down, has turned my bottom raven black—

(L30-32)

Post Mortem:

In the cold hand of death--- (L4)

His flesh confesses what has stilled his tongue- (L10)

To My First White Hairs:

sudden spring as corn stalk after Rain, watered milk weak. (L14)

Procession I – Hanging day:

in s peace of blindness (L7)
their absence in a feel of eyes— (L14)
---on the ropes to chimes of silence (L29)
I who before them peered unseen (L20)
who stood one-legged on the un trodden verge (21)

All the sentences from the poems give contradictory ways yet encourage the reader to make “the two ends” meet in generating meaning. For example what is there in “a peace of blindness” of cold hand in death or in combination of double negation to have positive statement or result as in: I had not misheard.

4.2.8 Pun

Post Mortem:

---stocking beer; cold biers of mortuaries (L2)
submit their dares, harnessed ---- (L3)
(ii)Telephone Conversation:
facially, I am brunette --- (L28)
---- Palm of hand, soles of my feet
Are a peroxide blonde. Friction caused--- (L29)
---wouldn't you rather see for yourself? (L33-35)

Procession I – Hanging day:

I know the heart
Has journeyed far from present
Tread, Drop, Dread Drop, Dead. (L8)

Some of the words cited have been used by the poets to create pun and amuse their audience out of the much boring in reading their works yet the combination of words are more of semantic importance in their orthographical and phonology relevance to create thought provoking statements .These are always very peculiar to those whose linguistic process or verbal speech power are rated higher. In creating pun to any class of

audience action and demonstration become key ingredients in sustaining interest of the audience. In written form, orthography matters more.

4.2.9 Paradox

This refers to the poet's stylistic use of words. According to Alabi (2007:168) refers to Paradox as a contradictory statement which happens to be true. It is a kind of expanded oxymoron. It is rather an absurd or unreasonable statement that turns out to be logical and reasonable at a close look through deeper thought. Examples are taken from the list of poems under review on the two poets:

Abiku:

The ripest fruit was saddest---- (L30)

Telephone Conversation:

palm of my hand, soles of my feet
Are a peroxide blonde. Friction caused
--- by sitting down has turned
My bottom raven black--- (L29-32)

Night:

Hide me now, when might children haunt the earth
I must hear none! These misted calls will yet
Undo me; naked, unbidden at Night's muted birth (L13-15)

I think it rain:

And how it beats
Skeid transparencies on wings
Of our desires, sewing dark longings
In cruel baptism, (L13-16)

Procession I – Hanging day:

Barred and secret in the empty home (L15)
Bell – ringers on the ropes to chimes
Of silence” (L9-10)

The analogy in these poems by Wole Soyinka carries meaning based on the weight of the words. In *Abiku*, the pregnancy that is ripped, ready to be delivered could be saddest not to be borne alive as it lays in its mother's womb. (*Abiku* L29 – 32).

A troubadour claims he prepares to move around than stays “---motion is sweeter than rest” (L3) as he may be caught by police, killed or imprisoned for life. “The Sun stripped ---our bones may later sing.” Singing is usually an expression of good mood, pleasing but there the poet's efforts to express levels of difficulties which caught turn to final freedom. In the “Telephone Conversation” the poet makes too much mockery of his audience but what is stated could be very close to the whole truth – being caused by nature, environmental hazards (sittings). In this regard, the poet's choice of words reveals level of irony and sarcasm all combined in the poem “Night”. There are elements of paradoxes where night gives cover, security to the weaker creatures yet its unfolding brings fear, insecurity posing danger, and terror by the night – children. These examples create mood in the poems under study for the audience sustained interest.

FOR A DEAD AFRICAN:

we have no heroes and no wars (L1)
we have no battles no fights (L5)
only victims of a sickly state (L2)
only captive killed on eyeless nights (L6)
Yet when the roll of these who died (L9)
To free our land is called without
Surprise these nameless unarmed ones
----secured the final prize.

It sounds like an irony, yet paradoxically it is true as the masses form the vanguard of the freedom instruments that overthrew apartheid regime in South Africa. Somehow we Survive the first and the last stanzas seemed to contradict each. How can

tenderness Survive as we Survive? Yet when, the people Survive all hardships the atmosphere becomes free and peacefully friendly.

One wishes for death –

It is ironic to wish
for death an indication of total surrender
even though the poet believes it as
an “assertion of discontent” (L6)

The sun on this rubble after rain:-

The Sun stripped perhaps our bones
may later sing (L8)

A troubadour I traverse----:

Probing in motion sweeter far than in rest (L3)

A troubadour claims he prepares to move about than stay, motion is sweeter than rest” as he may be caught by the police or be killed or imprisoned for life. Such movement gives him life-freedom against staying in one place (to rest). This is rather radical yet a reality to life but in the Sun on this rubble after rain” the Sun stripped--- our bones but can later sing singing is usually an expression of good mood (pleasure) but the poet’s effort is to express levels of difficulties which caught turn to final freedom.

4.2.10 Irony

A troubadour I traverse

no mistress favour has adorned my breast
Only a shadow of an arrow-brand (L13-14)

Telephone Conversation:

Facially I am brunette the, but Madam you
should rest of me.
foolishly Madam – by sitting down, has
turned my bottom raven black— (L30-32)

Abiku:

The ripest fruit was saddest--- (L30)

4.2.11 Synecdoche

Telephone Conversation:

– I am African (L5) Black, coloured, 3rd class citizen
Dark, light, brunette, milk chocolate,
Plain, West African Sepia, peroxide blonde
public and speak (L2)
Red booth
Red pillar – box
Telephone booth

Night:

your hand is heavy, Night, upon my brow (L1)
I saw your jealous eye quench the sea's --- (L5)

I think it rains

That tongues may loosen from the patch
uncleave roof-tops of the mouth, --- (L2)

Procession I – Hanging day:

---footsteps of the grave procession--- (L2)
Belie their absence in a feel of eyes --- (L14)
--- The heart has journey far from --- (L16)

Abiku:

--each finger points me near (L21)

Post Mortem:

Masked fingers thick from him
To learn ---" (L11-12)

The sun on this rubble after rain:

Our bones may later sing--- (L8)
Our pride – dumped mouths are wide- (L11)
under jackboots our bones and spirits crunch (L4)

Somehow we Survive:

boots club the peeling door. (8)

“Their Behaviour”

to a deity made in the image of their prejudice
Which drowns the voice of conscience, (L10-11)

The aspect here refers to or serves as referent that makes “parts” to represent”
“whole” or vice-verse it equally translates or generate meaning or options to meaning
which poets fondly make use of as aspect of deep from surface meaning/inferences. From
the reference made in the above poems, the two poets differ in the areas of word choice
and the object symbols in their discourses thus:

Whole		Parts
1. African	-	Black or coloured, 2 nd , 3 rd class citizen
2. Public-Hide-and-speak	-	Telephone booth Red box Red pillar -box
3. hand	-	
4. Jealous eyes	-	coverage, darkness, descend(Night fall)
5. Tongues	-	freedom of speech, people
6. mouth	-	people’s freedom, expression etc
7. Footsteps	-	people, procession,
8. eye	-	people, body, face
9. The heart	-	body (psyche/mind)
10. each fingers	-	each person, everybody –body
11. Masked finger	-	body – surgeon, doctors
12. our bones	-	body, selves, people
13. Mouths	-	body – face , surprised/happiness
14. Jackboots	-	the Whiteman/oppressors
15. boots	-	police, security
16. Deity	-	object of worship-
17. voice of conscience	-	of people, masses, freedom fighters, the oppressed.

4.2.12 Oxymoron

This refers to a phrase which combines two or more words that seem to be the opposite of each other as in a “deafening silence” Abiola et al (2006:124) states that oxymoron is a condensed use of antithesis where two unequal or equal ideas are constructed to form an expression or phrase to give double or single meaning. Thus, the analysis of the following poems:

To My First White Hairs:

--- the fungoid sequins of a crown (L12)
grey hair – sign of old age
of wisdom
Fungus symbol of a crown

Post Mortem:

in the cold hand of death (L4)
The Sun on this Rubble after Rain:
our pride-dumped mouth (L11)

I think it rains:

Purity of sadness (L12)
In cruel baptisms (L16)

Procession I – Hanging Day:

In peace of blindness (L7)
---chimes of silence? (L29-30)

Abiku:

---the suppliant snake (L26)
Their Behaviour”
---as the private dishabille of blue (L16)

FOR A DEAD AFRICAN

--- under lashing rains of hate (L4)

The meanings to be generated from the combination of words in the works of the two poets becomes a ‘headache’ difficult to arrive at proper interpretation but may possibly end-up in getting a glimpse idea of their meanings through the images they provide the reader or listener. Otherwise total message of the poems may be lost. Expression like “cold hand of death”, “tears of joy” are familiar Metaphor, but expressions that generated new concepts always pose difficulties as in ‘suppliant snake’, dishabille of love’ and many more.

4.2.13 Antonym

There are words that give the opposite meaning in the context they are used by the poets, thus:

Telephone Conversation:

HOW DARK? ----ARE YOU LIGHT OR VERY DARK? (110)

Procession I – Hanging day:

I wheeled above and flew beneath them (L24)

---the five bell-ringers on the ropes of chimes of silence? (L28)

The sun on this rubble after rain:

unarguably though we argue against desire (L3)

- are grateful for the least relief from poem (L12)

Most of the words underlined above share their opposite meaning in the context they are used by the poets. Thus:

Dark	light
Above	beneath
Chimes	silence
Argue	unargue

Pain relief

Individual word meaning may sound different from the way the poets use them but mostly to make emphasis and comparative relevance in style of writing.

4.2.14 Synonyms

This refers to words or expressions that have the same or nearly the same meanings as another in the same language. This is to generate a number of equivalent's use of the poets to enrich their language in form of repetition, exaggeration or making comparison, audience as in:

Telephone Conversation:

Public hide-and-speak, Red booth, Red pillar-box (L13)
you mean like plain or milk chocolate? (L19)
Like brunette, that is dark isn't? (L27)

Night:-

silent as Night thieves (L12)

I think it rains:

They joined in a ring of grey: within, the circling spirit (L7-8)

Procession I – Hanging day:

Belie their absence in a feel of eyes (L14)
Barred and secret in the empty home (L15)

Somehow We Survive:

Our naked unprotected contours (L4)

Each of the poets adopts his own pattern of selecting and using the words.

4.2.15 Hyponym

These refer to the body or generalized key words (Hyponyms) that could contain a detailed number of segments or parts referred as (HYPONYMS) through which details

are obtained or provided by the writer (poets). Some examples are obtained from the following poems by both Wole Soyinka and Dennis Brutus:

A Troubadour I Traverse...

Body	- hand	-	“amorous hand” (L4)
	hand	-	“captor’s hand” (L11)
	arm	-	“unarmed thumb” (L8)
	thumb	-	
	breast	-	“no-my breast” (L13)

The sun on this rubble after rain:

Nature	-	The Sun (L1)
	-	Rubble (L1)
	-	Rain (L1)

Telephone Conversation:

Body :	-	hand
	-	feet – soles of my feet (L29)
	-	ear(s) (L34)
	-	palm – palm of hand (L29)
	-	bottom (L32)
	-	mouth – mouth piece (L25)

Colour

Black (L32)	-	Dark (L18), (L27)
Gold (L8)	-	very light (L18)
Red (L33)	-	milk chocolate (L19)
Sepia (L22)	-	West African Sepia
	-	Peroxide (L30)
	-	Brunette (L26), (L28)
	-	Plain (L19)

Night:

Body	-	hand (L1)
	-	Brow (L1) my brow (L1)
	-	Heart (L22)
	-	Eyes –jealous eye (L5)

I think it rains

Body	-	tongues (L2)
	-	mouth (L3)
Rain	-	cloud (L6)
	-	Rain-reads
Colour	-	ash (metaphorical) (L6)

- grey (symbol) (L7)
- dark (L15)

Procession I – Hanging day:

- Shadows - Sun sports
- footsteps/foot print
- Building - home-shuttered windows
- Walls- stunted walls
- Towers – watch tower
- Place - restless docks (L2)
- Harbour (L2)
- Tunnel streets (L3)
- Shanties (L4)

Abiku:

- Animal
 - goats (L5)
 - Snake (L27)
 - Squirrel (L15)
 - Snail (L10)
 - Flesh birds (L22)
 - Spider (L23)
 - Flies (L24)
- Body
 - breast (L12)
 - palm (L16)
 - feet (L2)
 - foot (L18)
 - finger (L19)
 - flesh (L22)
 - teeth (L15)
- crops:
vegetables
 - yams (L7)
 - fruits (L30)
- time night –
 - first time (L3)
 - evening (L23)
 - peated time (L17)
 - once (L17)
 - ageless (L17)
- colour
 - ash (image/ symbols)

My First White Hairs:

- Colour
 - black
 - three white hairs (L7)
 - Milk - milk thread (L9)

Body	head (L2) – my head sir! Fingers (L3) – fingers of light (metaphorical)
Mouth –	man-pike (Anus) hand (L4) head (L7) brain (L7) flesh (10) tongue (L11) fingers (L11) masked fingers
Colour - At a Funeral:	grey (L13,14,15,) metaphor At a
Colour	black – brides white veil Green- nurse white veil Red- red (white) cloaks Gold- White
Night song –City	
Land	sand (L7) Rocks (L9) Shanties
Time	day (L7) the long day's anger (L8) – this breathing night
Abiku -	weep, mourning, moans (co- hyponyms)
oil -	palm oil (L6) Oil lamp (L26)

4.2.16 Homonymy

This refers to the use of words in their different concepts or having multiple meanings. Some words can have quite different meanings: e.g. (Pupil, bank, race, bat etc)

Night:	Roots (L9)	base/origin Roots of a plant
To My First White Hairs:	fingers fungoid	Fingers of light (L3) – rays of light fungoid sessions of crown (L12)
Post Mortem:	Freezing plant finger	– freezer, cold-room mortuary Masked fingers – globe, surgeon, doctor each finger – each person, finger
Abiku:	Mothers	woman folk,
I think it rains:	Tongues	----Human organ, speech, patch Roof –tops
	Clouds	
Telephone Conversation:	Passport (L23)	identity travelling document
	Thunderclap (L233)	Telephone box/drop
	Land	position/place
	Brunette	Brown haired woman black race
	Blonde (L32)	fair haired woman colour of skin African
A troubadour I traverse:	Troubadour	A European knight A weak person
	Travers (vb)	to travel across land of sea
	Travers (n)	Act of moving/walking/ a place
	Quixoting (L9)	A person's name/as a verb
The sun on this rubble after rain:	Jack boots	-oppressors/colonialists / police
	Sharpeville	-struggle/revenge/freedom

4.3 LEXICO-SEMANTIC INTERPRETATION

4.3.1 DISCUSSION

Words, phrases, clauses or complete sentences in these poems referred to are rather linguistic expressions that represent meanings from the poems and may attract a number of possible The interpretations by the audience. It is a demarcation of individual perception. In other words, such selections made are words or expressions and their expected interpretative meanings in the very close relations to the contexts as used in the poems. These may be words or clauses that suit a particular occasion as communicative context. In Post Mortem for instance, varieties of lexical items are combined in compounded or sentences to generate close, clear or even deeper sense. A point of comparisons of the two poets' use of language. This level of analysis considered such figurative language usage as demonstrated below:

Post Mortem:

cold beer of mortuaries (L2)	-	synonymous to dead frozen bodies in the mortuary
the cold hand of death (L4)	-	untimely death (figurative)
shrunk to sub-soil grab (L6)	-	reduced to sand, buried
his head was hollowed (L7)	-	his head was opened, examined etc
his brain on seals (L8)	-	his brain on examination

I think it Rains:

That tongues may loosen from the patch	-	elements of freedom, relief
purity of sadness (L12)	-	clear from sadness, happiness, joy
cruel baptisms (L16)	-	holiness to unholliness

I troubadour I traverse:

- I traverse all my land (L1) - I travelled, landscaped, journey nook and carry of my country
- All her wide flung parts (L2) - every parts of the land country all its treasuring
- her secret thickets (L4) - all its treasure
- with an amorous hand (L4) - well protected aim/weapon
- no mistress favour has adorned my breast (L13) – not even a favours giver to me
- the shadow of an arrow – brand (L14) - a scar, stamp, or sign

To My First White Hairs:

- watered milk weak (L4) - white hair, old age
- lightening shrunk to ant’s antenna! (L5)- as a reflection of an antenna
- frail invaders of the under growth - a symbol of old age
- interpret time (L8) - sight of old age
- milk-thread presages (L9) - the appearance of white hairs
- fingers of light (L3) - sudden appearance of white hairs

Procession I –Hanging day:

- Hanging day (L1) - the execution day
- walls in Sun sports (L3) - people or prisoners lined-up under the sun
- on the execution day
- feel of eyes (L14) - shortest time, snip of time etc
- football thunders (L34) - boots, sounds of footsteps etc
- Chimes of silence (L30) - complete silence, noisy environment or absence of noises etc

Abiku:

- must I weep for goats and cowries (L5) - whom shall I cry for
- for palm oil and the sprinkled ash? (L6)- for something concrete or an illusion
- yam do not sprout in amulets - things happen in their right order
- dig me deeper still in to the god’s swollen foot (L17) – bury me deep in the soil or

- under the ground
- the ground is wet with mourning - everywhere is full of simplicity
- Whited dew suckles flesh – birds--- (L22) -
- Night and Abiku suck the oil from lamps (L25-26) – the two consume everything
- the ripest fruit was saddest- (L30) - the death of innocent child is very sad
- each finger points me near (L19) - I am the next target, the possible victim etc.
- “Their Behaviour”:
- Their guilt—(L1) -
- chest thumping challenge (L9) - a serious challenge, troubled situation etc
- deafening lamours of their prejudice (L12) - serious effort
- drowns the voice of conscience (L14) -
- mirrored our predicament (L15) - exposed, revealed, showed our situation etc.
- magnifies enormously (L16) - extences portrays widely
- private dishabile of love (L17) - make my love known, historic etc.
- At a Funeral:
- stubble graves expectant (L2) - ready-graves working for passengers occupants
- Oh you frustrate ones powers tombled in dirt” (L7) – power is a dirty game,
- the carrion books of birth: (L18) - pre-mature birth, death, during child birth
- the brassy shout of freedom stairs our earth (L9) - the conscious feeling for freedom cover every parts of the country
- plots our narrow cells of pain (L11) - dummates, blocks our little efforts
- Night Song: City:

lights gaze over restless docks (L2) - light hope cover the busy ports
 police cars cockroach, through the tunnel (L3) – police cars patrol every corner
 bug – infested rag--- (L5) - violence spreads everywhere
 anger
 anger parts from sand and rocks--- (L7) – frustration angers covers everywhere
 for this breathing night at least (L5) - but at the moment let my love sleep
 well

FOR A DEAD AFRICAN:

Only victims of a sickly state (L2) victims of apartheid
 only captives killed on eyeless nights- daily killings

One wishes for death:

one wishes for death (L1) an assertion discomfort

Somehow We Survive:

“somehow we Survive (L1) despite of all difficulties
 “somehow tenderness Survives” (L16)
 “our heads the monolithic Decalogue”
 of fascist prohibition glowers” (L5-6)
 “boots club the peeling door” (L8)
 “patrols uncoil along the asphalt dark” (L11)
 “hissing their menace to our lives” (L12)

The sun on this rubble after rain:

under jackboots our bones and spirits crunch (L4)
 ---now glow –lipped by this sudden touch: (L6)

4.3.2 PRAGMATICS

Pragmatics according to Crystal (2008:379) is related to the study of language from the view point of the language user in choice of words. Words usage and all the constraints the user faces or encounters to manipulate the language to suit all cultural and social interactions or the various obstacles faces by the audience perceived interpretations. Part of the criticisms of this field of study by scholars (de Saussure) is to

determine how language is used on the field as against its controlled traditional formal approaches. In the light of this the pragmatics view language not in the light of the structural form or grammar (syntactic and semantic) but through the pragmatic distinction as well. Paul (2010:174) says: communication is incomplete without the account of literature and its contextualization and thus:

At no account of literature will be complete without an account of its communicative resources used by writers especially poets who say much in a compressed language and generate a lot from within the chain of audience interpretations. Thus on speech acts, reference, inferences, implication and pre-suppositions must be used to analyze some poems under review:

4.3.3 SPEECH ACTS

Telephone Conversation:

“Madam”, I warned (serious/non-nonsense act). (L4)
“I hate a wasted journey – I am African” (intolerant/metaphorical (L5)
Nature/ unproductive
“HOW DARK?” (Inquiry for confirmation) (L10)
ARE YOU LIGHT OR VERY DARK? (clarification to be confirmed
either way) L10-11
‘You mean – like plain or milk chocolate?’ (clarification) (L18)
DON’T KNOW WHAT IS,” LIKE brunette.” (L26)
“THAT’S DARK, ISN’T IT?” (Making assurance, truth of the matter)
(L27)
“Facially, I am brunette,”...(positive statement and certainty of the
situation) L28
But Madam, you should see (alternatively – The rest of me....” (-as a
Condition). (L28- 29)

Night:

Your hand is heavy, night, upon my brow (L1)
I hear no heart mercuric like the clouds, to(L2)
Woman as a clam on the sea’s crescent (L4)
I saw your jealous eye quench.....(L5)

It is a monologue conversational act unlike the existential presupposition. This refers to where the poets use personal pronouns or relative pronouns signifying or referring to the type(s) of persona (e) involved in the speech acts.

A troubadour I traverse:

“A troubadour I traverse all my land (L1)
“exploring all her wide-flung parts with zest.” (L2)
All my land” and I have laughed.....”
Thus, quieting till a cast off of my land (L9)

At a Funeral:

Black, green and gold at Sunset” (L1)
In bride’s white, nuns white veils...” (L3)
Of-red-wine cloaks. (L4)

This portrays cultural attire for various cultural significance and social occasions represented in dress or food (s) for entertainment or gracing occasions.

“Oh all you frustrate ones.....” (L 7)

Better that we should die than that we should lie down” (L 12)

FOR A DEAD AFRICAN:

“We have no heroes and no wars only victims of a sickly state” (L 1-2)
“We have no battles and no fights” (L 5)
“Only captives killed on eyeless nights” (L7)
“These nameless unarmed ones.....” (L11)

One wishes for death:

One wishes for death (L 1)

I think it rains:

I saw it rise
The sudden cloud from ashes setting
They joined in a ring of grey..... (L5-7)

Abiku:

I am Abiku, calling.... (L3)
Must I weep for goats and cowries (L5)
So when the snail is burnt is His shell
I am the squirrel teeth..... (L 15)
Mother’s I’ll be the..... (L 27)
Suppliant snake coiled..... (L 28)

These are more of socio-cultural contexts the area preferred is the presupposition of the pronouns used as reference to issues of personal usage yet this can be analyzed from the following poems:

Telephone Conversation:

I have a wasted journey (L5)
I had not misheard.... (L10)
of rancid breath of public hide and speak (L12)
By ill-mannered silence (L15)
Her accent was clinical (L20)
Down in my passport (L23)
The rest of me (L29)

Night:

Exacerbation from your subtle plough (L3)
....the sea's fluorescence, dance on the...(L5 -6)
.....And I stood drained (L7)
Submitting like the sand (L8)
Night you Rained. (L9)
serrated shadows through dark leaves (L10)
.....bathed in the warm suffusion of your dappled cells (L-11)

I think it rains:

that tongue may loosen from the parch (L12)
And how it beats skeined transparencies on wings.... (L14)

Procession – Hanging Day

The wall of prayer has taken refuge..... (L6)
I who before them peered unseen who stood one-legged on the trodden
verge.....(L22)
What may I tell you of the five (L28)
Bell-ringers on the ropes to chimes (L29)
..... of silence L30

To my First White Hairs:

Sudden spring as cornstalk after Rain (L4)
Milk-thread presages (L9)
Of the hoary phase. Knit me webs of winter sagehood (L11)
Nightcap and the fungoid sequins of a crown (L15)

Psychological contexts can also be experienced in the poems of these poets though with different psychological experiences some of which indicate certain levels of frustration, disappointment, hopelessness and commitments in others:

Telephone Conversation:

Madam, I warned (L4)
I hate a wasted journey. I am African (L5)
Madam. I pleaded, wouldn't you rather see for yourself? (L34-35)

The dialogue in 'Telephone Conversation' is through Telephone rather than face to face where certain facial or body expression would add additional information or classifications, but in:

Somehow we Survive:

Somehow we Survive (L 1)
but somehow tenderness survives. (L16)

The two words become synonymous (we/tenderness). One replacing the other

Investigating searchlights rake
Our naked unprotected contours. (L3-4)

(This expresses historic reality in a pattern of utterance peculiar to the poet)

boots club the peeling door.

All the verbs are rather used in simple present tense.

Patrol uncoil along the asphalt dark.

Night:

Your hand is heavy, night, upon my brow....I stood
Rained....like the sand....
sensations pained me, faceless, silent as night thieves (L12)
Hide me now, when night children haunt the earth (L13)

Procession I – Hanging Day:

“hanging day. A hollow earth”
“echoes footsteps of the grave procession” (L1-2)
“The wall of prayer has taken refuge in a peace of blindness, closed its
grey

recessive deeps”..... (L6-8)

“let no man speak of justice, give it far away blood-stained on their tens of thousands, hands that draw. These wretches to the pit triumph. But here, alone the solitary death (L40).

Post Mortem:

Let us love all things of grey: grey slabs, (L13) grey scalped, one grey slap and form (L14) grey images (L15)

Abiku:

“In vain your bangles cast charmed circle at my feet” (L1-2)

“To earth Abiku’s limbs” (L8)

“...You must know him”..

“When Abiku calls again” (L13-14)

“The way I came, where

“The ground is wet with mourning” (L20-21)

“where I crept, the warmth was claying”

“In the silence of webs, Abiku mourns” (L31-32)

Somehow We Survive:

“Somehow we Survive” (L1)

“most cruel, all our land is scared with terror rendered unlovely and unlovable”

(L15)

The elements observed in speech acts from the poems in review brings out the patterns of communicative acts in poetry ranging from dialogues, statements, inquiries, question, exclamatory remarks, doubt, proverbs, irony etc that expressed the nature of different personae’s social and cultural backgrounds This has helped to add new meanings in understanding what the poets try to educate the audience.

4.3.4 Reference

- a) They/he/it/she/we/you etc as exospheric reference to point out the reference as subject or object on who performed or made to receive contain actions
- b) The use of definite article (the) as a homophoric reference;
- c) The use of his/my/their/our etc (possessive) as an example of anaphoric reference pointing backward to the earlier mentioned subject/object;

Telephone Conversation:

“the landlady swore she lived.....(L 2)
“Madam, I warned (persona) (L 4)
“I hate a wanted journey – I am African (L5)
“silence, silenced’ transmission of (L 6)
“pressurized good-breeding, voice, when it came (L7)
“Considerate she was (landlady-feminine gender) (L17)
“ARE YOU DARK? OR VERY LIGHT.....(L18)
“You mean – like plain or milk chocolate? (L19)

Procession I: Hanging Day

I know the heart..... (personal) (L 16)
What may I tell you (L 19)
I who before them peered unseen that I (L 20)
That I received them: That I (L 23)
Wheeled above and flew beneath them (L 22)
And brought them on their way (L 25)
And came to mine, even to edge (L 26)
Of the.....(L 26)
What man then you of the five (L28)
What tell you of rigours of the law?..(L 31)
What whisper to their football thunder....

Night:

“I hear no heart mercuric like.....” (L 2)
“Exacerbation from your subtle, plough (L 3)
“Women as a clam on the sea’s crescent (L 4)
“I saw you jealous eye quenches the sea” (L 5)
“Night you rained” (Metaphorical as in (L 9)
“Lady (woman-she) feminine”
“Sensation pained me faceless” (L 12)
“Hide me now...” (L 13)

I think it rains:

“I think it rains (persona) (L 1)
“I saw it rain (persona) (L 5)
“O it must rain” (L 9)
“They joined on a ring of grey.....” (L 7)
“Rain-reeds, practice in....”
“From afar, this your conjugation with my earth (L 19)

Post-Mortem:

His month was cotton-filled, his man-pike....” (L 5)
His head was... and his brain..... (L 7)
His tongue, masked fingers think from L (L 11)

Abiku:

In vain your bangles cast (L 1) your – Abiku
Charmed circles at my feet (L 2) my- poet
So where the snail is burnt in his shell (L10) his-snail
You must know him, when Abiku calls again..
Yours the killing cry.... (L 28)

Their Behaviour:

Their guilt....(L 1) –
...not different from ours”.. (L 2)
Or grouped for himself what might be enormous
(and who of us has not been tempted to here reference things (L 5)
The deafening clamor of their prayer (L 11)

FOR A DEAD MAN:

“we have no heroes and no wars – we Africans (L 1)
“for free our land....”
“these nemesis unarmed ones (defenseless Africans) (L 11)

Somehow we Survive:

Our naked unprotected contours (L 3)
Over our heads..... (L 4) we – our
But somehow we Survive (L 9)
Hissing their menace to our lives (L 12)

The sun on this rubble after rain:

Under jackboots our bones..... (we, our) (L 4)

Night Song City:

sleep well, my love, sleep, well (L 1) poet/persona
my land, my love, sleep well (L 9)

At a Funeral:

In bride’s-white, nun’s white veils the nurses gush-their bounty (L 3)
For one whose gifts the mind devours with our hopes (L 6)
On all you frustrate ones....(L 7)
Better that we should die than we should lie down (L 12)

One wishes for death:

One wishes for death....(L 1) one-formal reference
It is not a wish for oblivion (L 5) it – death

A Troubadour 1 Traverse:

A Troubadour, 1 Traverse all my land (L 1)
Thus quieting till a cast-off of my land (L 9)
No mistress favour has adorned my breast (L13)

4.3.5 Time-Dixies

To My First White Hairs:

Sudan sprung a cornstalk after Rain... (L 4)
THREE WHITE HAIRS! Frail involves of undergrowth
Interpret time "(L 7)
...weave then, weave o quickly weave.. (L 11)

Procession I-Hanging Day:

I know the heart
Has journeyed far from present (L 17)
I who before them peered unseen (L 20)

Night:

Hide me now, when night children haunt
The earth" (L 13)
These misted calls will yet
Undo me (L 14)
naked, unbidden at Night's minted birth (L 15)

Think it rains:

The grace of yielding, yet unbending
from afar.... (L 18)

Telephone Conversation:

....voice, when it came, (L 7)
ARE YOU DARK? OR VERY LIGHT? Revelation come (L 18)
...tilt truthfulness changed her account (L 24)
...sensing her receiver rearing on the thunderclap
...about my ears (L 22-24)

Abiku:

I am Abiku, calling for the first and the repeated time (L 3-4)
"so when the snail is burnt in his shell.... (L 10)
"you must know him"
"When Abiku calls again (L 12-13)
"Once and the repeated time, ageless through I pike" (L 19)
"and when you pour liberation" (L 19-22)
"Night and Abiku sucks the oil from lamps..." (L 25)
"suppliant snake...." (L 26)

Somehow We Survive:

"we have no battles and no fights for history to record with" (L 5)
"only captives killed on eyeless nights" (L 5)
"Yet when the roll of those who died.." (L 9)
"these nameless (unarmed ones will stand beside" (L 11)

Their Behaviour:

“and who has not used superior force on the moment when he could” (L 5)
“as she provide disheville of love” (L 16)

Night song City:

the long day's anger pants from sand and rocks; but for his breathing night
at least...

The sun on this rubble:

"the Sun on this Rubble after Rain (L 1)
"under jackboots our bonus and spirits crunch forced into sweat-tear-
sodden
Slush"
"now glow-lipped by sudden touch". (L 5-7)
"Sun-stripped perhaps....." (L 7)
"Sharpeville to spear points for revenging (L 10)
"Like this Sun on this debris after Rain" (L 14)

4.4 DISCUSSION

Both poets comply with most of the formal requirements in writing poetry. This includes the use of imagery or symbols to create meanings but they differ in their choice or selection of poetic features as well as language usage. In their lexical approaches, the types of word choice and the patterns of word formation differ in their use of diction/vocabulary and use of archaisms while Soyinka over use his words as complex, difficult to co-relate with the discourse and Dennis appears moderately simple. Similar tendencies occur in the poets' word formation. Some of the morphological features identifiable as prefix or suffix generate more difficulties to the audience trying to compare Wole's words formation process and that of Dennis Brutus, especially from the chosen discourses.

Mercuric (ADJ.) image)	- Mercury (N)	- scientific origin (Western
Dump-foundment	- dump found-ment	- African expression
Chimney sport	- chimney – spouts	- Western image
Fluorescence	-	- western (scientific image)
Mask edfingers	- mask (ed) / fingers	-African expression
Sunsports	- sun/sports	- African expression

Encirclement	-en-cycle-ment	-
Manpike	- man – pike	
Spectroscopic flight	- spectroscopic (Adj)- flight (N)-	scientific image/western
Flesh-birds (English)	- Flesh (N) – birds (N)	- African expression
Killing cry	- killing (Vb) – Cry (N)	

When compared with Dennis word choice and formation the story becomes clear:

Chest thumping	-	chest + thumb (N) + ing =	Adj/vb – chest thumping (N)
Catastrophic fall	-	Catastrophe (N) – catastrophic (Adj) – catastrophe fall (N)	
		Prefix+ stems (base)word + suffix	
Unlovely	-	un	- love - ly
Unlovable	-	un	- love (N) -able
Impassionate	-	im	- passion(N) -nate
Unarguably	-	un	- argue (vb) -ably
Eyeless	-	-	eye (N) -less
Nameless	-	-	Name -less

Under the phonological approaches, they appear close to each in terms of words arrangements of consonant sounds as alliteration while Soyinka chooses difficult words with cultural affinity as found in ‘Telephone Conversation’, ‘Night’, ‘I think it Rains’, ‘Post Mortem’ and ‘To My First White Hairs’, Dennis Brutus made his in simple words or objects linked to historical experiences.

A troubadour I traverse

Sleep well my love sleep well - /s/

These phrases are quite simple to interpret than such expressions as in:

...Though I puke. And when you pour....(Abiku L18)
 Suppliant snake coiled on the doorsteps (Abiku L23)
 Submitting like the sand blood and brine (Night L8)

The alliterative sound conforms to the poetic order but in terms of meaning generation it becomes difficult to easily come by. It is also understood that even under the grammatical order, the words chosen or formed, converted from one class to another becomes difficult to come by especially with Soyinka.

Rancid breath	-	rancid - from when?
Dumpfoundment	-	silence or lack of freedom/shocked
Thunder clap	-	Does thunder clap or frightens or strike?
Transparencies	-	transparent material /see through or reflective material
Sudden cloud	-	cloud forming, urgency
Drawbridge	-	cloud fleeces, fingers of light, jackboot etc.

All these may generate a lot of individual interpretations trying to come close to the meaning aims by the poet.

While compared with what Dennis employed one becomes more comfortable in expression like:

Catastrophic fall	-	dangerous fall or disaster, serious
Passionate surrender	-	willingness, welcome, give –up
Amorous hand	-	attachment, loving, strong, warrior
Weathered strand	-	unclear, warned out

In all therefore both poets end up using words of their time in some cases as borrowed archive treasure, yet some words became difficult to interpret without re classifying their formation into their grammatical classes – either as noun, verb, adjective each. The confusion is that one ends up into doubting which word re-in forces another as compound noun or adjective. In the process of verb formations for example the deviation tendencies by the poets are highly employed in the use of adjectives, adverbs etc (refer to grammatical approaches). These instance confusion poets like Soyinka are accused of making structures that violate the normal English sentence word order, Chinweuzu et al

(1980) believes it is because of the long unbroken structure of more than the normal order of few clauses that are properly coordinated. Most of the poems analyzed appeared to be one or two to three sentences “A Troubadour I Traverse” (2 sentences). ‘At a Funeral’ (2 sentences), ‘Night Song: City’ (one sentence), ‘One Wishes for Death’ (one sentence); “Their Behaviour” (one sentence). When compared to those of Soyinka, the story does not change but rather worsened with one word as a sentence of its own as in “Telephone Conversation” (L6). This is rather an over-punctuated poem that enjoys graphological deviation as a good poetic license employed by Soyinka. Yet other poems of his follow same order exploited by Dennis Brutus. Night (4 sentences); I think it Rains (4 sentences) Hanging day (seven sentences); “To my First White Hairs” (4 sentences).

Therefore all linguistic deviation tendencies experienced in these works by the two poets on the use of language are best understood on the context of the primary intention of the words or expressions they give orally or in written forms. That is the essence on which pragmatic features are used to analyze the poets’ approaches in their linguistic styles under speech acts, Conversation or in dialogues as appeared in some of the poems (Telephone Conversation) in L with Crystal (2008) and Goring (2010) who see the poets who transport a lot in nutshell and generate a lot from within. (refer to item 4.3 under chapter four) where most of the trouble areas are identified and stated for further research work in the use of language of poetry and its differentiation with other form of conversational language usage.

4.5 FINDINGS

The dissertation is able to note why the level of accusations on the poets is so much as already stated under chapter 2.6 and as pointed out in the project's hypothesis in the following areas:

1. Language complexities are attributed to the pattern of the poets' words choice, words formation in forming their vocabulary or diction.
2. Each of the poets adapts his own peculiar style in sentence formation. While Soyinka forms his in one, two and above words, Brutus sticks to formal style on word order.
3. The use of punctuations is exploited by both poets to enrich their styles. However, majority of such marks tend to be over used over others yet it creates an avenue by the poets to chip in information as afterthought or symbol delaying or even omitting certain relevant words.
4. It is also noted that other aspects of graphological deviations are exploited in their own ways such as the use of capilisation of words or letters for emphatic purposes or create rhythmic sounds in their poems.
5. The language structure adapted by the poets creates levels of grammatical complexities to certain levels of language learners/audience with long unbroken sentences.
6. Similarly, their derivative tendencies in lexical choices generates levels of interpretations by audience and can result into ambiguity as associated with certain words, images phrases formed or derived out of the poets' personal experiences.

7. It is found out that both poets comply with the traditional or formal requirements in writing poetry rigidly to the western needs and sympathy.
8. But it is also understood that each poet displays such literary characteristics peculiar to himself in terms of his own language usage and style, being complex or simple in text, texture and discourse.

However, more could be noted as areas of focus vary on individual needs being an open ended activity.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 SUMMARY

The study attempts to validate or invalidate the assumption on the demarcation that seems to separate or unify the concepts of language of literature i.e. poetic language and ordinary conventional language. This is done through close examination of the linguistic and literary devices employed by the two poets as discussed by some scholars in the literature review. The analysis carried out has provided sufficient clues going by the comparative styles of the poets and helped to identify their language usage as features of their poetic styles. This is achieved through the linguistic and literary levels employed to analyze their language behaviour. In language and communication the definitions of the two terms spelt the function of what each is expected to perform. However communication is rather a medium, a means which cannot be achieved without a language but such is relative as verbal language or sign-language to effect communication. Therefore, language and communication are seen as inter-related, subordinate to each other, yet their social functions are very much related on how people use language in their own form or style to achieve their aim. Some look at the grammatical or formal role played to affect good communication others look at other social inputs that allow free form of communication. This led to the idea of language divide.

5.2 CONCLUSION

The dissertation presents general background introduction on the stylistic characteristics of the two poets under study and made comparative analysis on some of their poems with

the view to find out their linguistic and literary features. The dissertation also uses literary and linguistic methods of analysis under the graphological, grammatical, lexical/morphological and phonological levels and analysed the poets 'stylistic features.

In the review aspects of related literature, some scholars' works have been reviewed and generated more knowledge on the question or the demarcation between the conventional language and literary or poetic language. All point towards integration of the two – a question of inter-dependency but separated by target functional roles.

On the level of criticisms on the styles of the poets, it is understood to be related to the question of deviations in their works which resulted into compounding the linguistic complexities on which their poetic language has been criticized. Similarly, the differences between the two poets' styles have shown that while Wole Soyinka appears complex and rigid in his mode of diction and texture the style generates levels of interpretations on his choice of words, phrases and complicates or results into multiple interpretations while Brutus appears modest. This is realized in the in-depth analysis on the poems selected on comparative linguistic and literary areas as planned under the dissertation theoretical framework. The dissertation is concluded by making observations as its findings and making highlights on future areas to advance the study.

5.3 AREAS OF FURTHER STUDIES

The work could not extensively explain most of the aspects as relate to the areas intended to be covered in its objectives due to lack of space and time. It therefore remains as an open-ended research for further analysis by others especially in the following areas:

1. Interpretation and generation of meanings in words, phrases or poetic expressions in the language of poetry especially the use of denotative and connotative theories as

referent to establish meaning of the words used or created by the poets need further investigations.

2. Not much is analysed in the phonological aspects of the poems studied towards identifying such phonological features stylistically used by the poets to generate multiple sense in sounds and concepts.

3. In the process of identifying the forces of language of poetry, its aesthetics, its elements or devices, very little success is achieved as not all the poets' linguistic and literary characteristic features of their styles are discussed by the dissertation.

4. Ambiguity as a language of poetry may be extensively discussed in any future research works to cover not only phonetics, graphic, syntactic or semantic deviations as portrayed in the figurative language but may be viewed in other polysomic or metaphoric senses.

5. Similarly, on the question of using archaic words by the poets, the dissertation leaves it open for others to identify and make comparative analysis in the poems used or any others.

There are many more aspects that need your attention on this field as per as the language of poetry is concern and the style of who uses the language which this research is constrained by so many factors as stated above.

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