



REPUBLIQUE DU BENIN

MINISTRE DE L'ENSEIGNEMENT SUPERIEUR ET DE
LA RECHERCHE SCIENTIFIQUE

Université d'Abomey Calavi

Faculté des Lettres Arts et Sciences Humaines (FLASH)

Département d'Anglais

OPTION : Linguistique Anglaise Appliquée

MEMOIRE DE MAITRISE ES-LETTRES

THEME

ANALYSIS AND INTERPRETATION OF CONTEXTUAL
MEANING IN

THE INSIDERS, WRITTEN BY Tundji OGUNDIMU

Réalisé par:

TONASSE Modeste

&

GNIMADI Rodrigue

Sous la supervision de :

Dr. AKOGBETO Patrice

&

Dr. AFANUH K. Mathew

Soutenu le 24 Mai 2016

DEDICATIONS

To my dear kids Joyce and Godson; know and believe firmly that life is a strong battle. Your life is nowhere locked in a convent kept by enemies.

Modeste TONASSE

To the Almighty Who has protected me during my studies and to my dear son Gilchrist Omerson.

Rodrigue GNIMADI

ACKNOWLEDGEMENTS

For many years, we have been nourishing the ambition to complete our studies in the English Department of the University of Abomey-Calavi and it has been our daily dream to write something in Applied Linguistics.

This interest drives us to deal with ANALYSIS AND INTERPRETATION OF CONTEXTUAL MEANING IN *THE INSIDERS* WRITTEN BY Tundji OGUNDIMU.

We would not be able to reach this goal if we did not receive blessing from the Almighty God Who provides us a father where we were not supposed to have any, a mother where we needed one. May His hand rest upon us forever. We are also indebted to all our lecturers, relatives and friends especially Dr. AKOGBETO Patrice and Dr. AFANUH K. Mathew to have accepted to supervise this research work in spite of their busy agenda. Dear Dr. BABALOLA specially deserves our gratitude. We also seize this opportunity to greet the lecturers of the English Department who have contributed, in one way or another to our present academic standing, particularly, Prof. Leonard KOUSSOUHON, Prof. Augustin AINAMON, Prof. Taofiki KOUMAKPAI, Dr. Romain BABAGBETO, Dr. Prosper

ATCHADE, Dr. Raimi FATIOU, and Prof. Coffi Bertin YEHOUEYOU (C.B.Y) and so on.

Our profound thankfulness goes to our parents respectively late Mr. Richard Kenou TONASSE and late Mrs. Pauline KOUÉDE; Mr. Omer GNIMADI and Mrs. Irene DOMAH; to all our brothers and sisters Raymond, Delphine, Euloge, Baudoin TONASSE, and Elvis, Narcisse, Carole, Ruddy, Marie-Inès, Geraud GNIMADI; to our dear wives Mrs. Patricia Prisca HOUNKPE and Isabelle ALOTCHO. We could not help from mentioning our dear friends Thomas AKPO, Ange BABADOUDOU, Achille ADINSI, Simplicie FIODEKANHOUN and others for their moral, spiritual, material, and financial supports. May God have mercy on all of them!

Finally our gratitude goes to the members of the board of examiners who have accepted to correct this work and mark it.

Modeste TONASSE & Rodrigue GNIMADI

<u>Table of contents</u>	<u>Pages</u>
Dedications	I
Acknowledgements	iii
<u>INTRODUCTION</u>	04
<u>Chapter one: Identification of the studies</u>	06
1-1-) Statement of the problem.....	07
1-2-) Objective of the studies.....	08
1-3-) Significance of the studies.....	09
1-4-) Scope of the studies.....	10
<u>Chapter two: Literature review and Theoretical framework</u>	11
2-1-) Literature review.....	11
2-1-1-) Description versus interpretation.....	12
2-1-2-) Analysis.....	14
2-1-3-) Contextual meaning.....	15
2-2-) Theoretical framework.....	18
2-2-1-) Context.....	19
2-2-2-) Context of situation (Register).....	19

2-2-2-1-) Register theory.....	19
2-2-2-1-1-) Field.....	21
2-2-2-1-2-) Tenor.....	23
2-2-2-1-3-) Mode.....	26
2-2-3-) Context of culture and interpretation.....	28
2-2-3-1-) Constituency	31
2-2-4-) Context of ideology.....	32
<u>Chapter three:</u> Summary of three extracts withdrawn from <i>the insiders</i>.....	34
3-1-) Summary of extract one.....	35
3-2 Summary of extract two.....	35
3-3-) Summary of extract three.....	36
<u>Chapter four:</u> Practical analysis of the extracts	38
4-1-) Register and generic description in the extracts.....	38
4-1-1-) Register description in the extracts.....	38
4-1-2-) Generic description in the extracts.....	43
<u>Chapter five:</u> An interpretation derived from the analysis and the	
Context of ideology of the author	52

CONCLUSION.....58

REFERENCES.....60

APPENDIX.....63

INTRODUCTION

Language is defined as a system of communication consisting of sounds, words and grammar, or the system of communication used by people of particular country or profession, (*Cambridge Advanced Learner's Dictionary*, p. 699). It is then a necessary factor in the existence of every human being. It should be recognized that it is the best way by which human beings can achieve their communication goals.

To speak a language as it suits, one must follow some rules. And these rules are studied through a topic called “Linguistics”. Linguistics can be defined according to “*Cambridge Advanced Learner's Dictionary*” as the systematic or scientific study of the structure and development of language in general or of particular languages, (London: Cambridge University Press 2003 p.727)

According to Prosper, K.R. (1972), language has many functions. Firstly, argumentative function which means that it helps to make argumentation and explanation, secondly language helps to describe things, and thirdly it is used to express the internal states of the individual and finally a signaling function which helps people to communicate information to other people.

These functions are also developed and described by M.A.K Halliday and simplified by Eggins (1994) in her book, *an Introduction to systemic functional linguistics*. Such an application would enable graduates in linguistics to access how language is structured for use throughout literary texts like poem, magazine, novels and so forth. As we entitled, we have worked on analysis of *contextual meanings*. The literary

object we have chosen to carry out this target is *the Insiders*, a prose work, a novel written by Adetunji Suleiman OGUNDIMU. As it is expected, this novel can fully give ground to a systemic investigation through the application of linguistic techniques.

The reasons why we have chosen an African novel are multiples:

- Carrying out a thorough inquiry into the language in which the social realities of Africa are encoded and loaded through the application of the context of situation , context of culture and context of ideology to novel writing;
- Pointing out the way African novels are written.

In order to have a good understanding of the topic, we have divided the research into five chapters opened by an introduction and closed by a conclusion. The first chapter is about the identification of the studies. Chapter two brings together the theoretical framework and literature review and gives an account of a few linguistics analysis of the texts conducted so far by linguistics scholars as well as senior graduated students. The third chapter deals with the summary of the extracts. Then comes the fourth chapter which gives practical analysis of contextual meaning of the extracts and gives their register and generic description. Finally the fifth chapter comes up with an interpretation derived from the analysis.

CHAPTER ONE: IDENTIFICATION OF THE STUDIES

In this chapter, we mainly deal with the reason why we have chosen this topic, the target which leads us to what we are going to realize. We also relate the importance of our work and finally the limit of our work.

1-1-THE STATEMENT OF THE PROBLEM

Throughout our investigations with fourth year of English readers, we found out that many do not choose their dissertation work on “Analysis of contextual meanings ”. The M.A reports consulted at the documentation Centre of the English department revealed that in Applied Linguistics, very few students have sustained the defense of their dissertation based on topic related to the one we have chosen(only two out of eighty-five directed their work to study analysis of contextual meaning). Most of them dealt with the study of Textual meaning and others. Those who dared work with topics related to ours have faced countless difficulties.

Therefore we think that to conduct a research based on “Analysis of contextual meanings” through literary work is not an easy task for many students. May be they found it hard to make analysis of extracts withdrawn from literary books they have chosen through different aspects of context; that is to say through context of situation, context of culture (genre) and context of ideology... This fact can explain the reason why in our department documentation centre we hardly find reports about this topic.

Moreover, the tables of content of the reports in Applied Linguistics we have glanced through, do not contain *chapter one as identification* of the studies. The reason would be an unavailability of former research work that could serve as guide and model to future researchers. Such situation urges us to think of another innovation in dissertation writing and the choice of its themes .We are sure that our work will encourage students who will be willing to follow our step. In addition, our research centre will be provided with a new report. Another finding is that few of our elders' works were based on the novel entitled *the Insiders*. In other words, most of the literary texts we have glanced over dealt with social crisis in Africa such as poverty, love affairs, corruption, crime etc...Very few talked of social and family issues like land property, problem related to land inheritance, and the orphans situation in African communities. OGUNDIMU, through this novel focuses on those matters. Since it is well known fact that land ownership appears to be the basical item in social and familial conflict in Benin and in Africa as whole, we think it is important to deal with them so that our government can be concerned in order to restore justice.

1-2- OBJECTIVE OF THE STUDIES

Our objective in undertaking this research is to show the principles and techniques of the systemic functional approach to language, in order that one may begin to analyze and interpret how contextual meaning is made in everyday linguistic interactions. The advantage of this research is to find appropriate guide to future dissertation writers. Another objective of this study is to provide a cultural and linguistical realistic content for language learning and analysis. The interest we find in this work is to examine the

contextual meaning of the language of OGUNDIMU as an African writer who dealt with very important cultural issues such as land properties, the problem of inheritance and the way orphans are mistreated and deprived of the enjoyment of their late parents' properties as regard to Nigerian (Yoruba) cultural ways. So, our intention is to see the extent to which this claim applies to the extracts withdrawn from this novel taking one-by-one each of the register variables. Underlining all these very applications are a common focus on the analysis of authentic product of social interaction.

In other words, our objective is to show how language is structured in this novel through the analysis of complete linguistic interactions (texts) that leads to the recognition of the importance of situational and cultural context, to understand why a text means what it does. Finally our research aims at describing how characters use language to achieve cultural appropriate goals through the concept of genre.

1-3- SIGNIFICANCE OF THE STUDIES

Our study is important because it reveals the impact of the analysis of "Contextual meaning" in English language learning. It also shows to linguistics learners how this topic can pave the way for future research related to our topic. Our work is important because it shows and discusses through the concept of genre the general linguistic and cultural framework in which Ogundimu's book has been shaped.

1-4- THE SCOPE OF THE STUDIES

Linguistics is a broad domain of language study. our research does not cover the whole concept of linguistics. So the present research deals only with descriptive analysis of

contextual meaning. We focus on analysis and interpretation of contextual meaning; any domain regarding descriptive analysis apart from contextual meaning of extracts withdrawn from the *Insiders*, written by A.S OGUNDIMU has no room in our research work.

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2-1-) LITERATURE REVIEW

An appropriate literature is of great importance for the successful achievement of a literature study. Many linguists and scholars have been referred to for the investigation of this topic. Some of them focused their study on lexico-grammar and other put emphasis on sound system of language, which means its phonology and combinations of noises. Such linguists and scholars include Halliday, Hasan, Hill, Thorne, Cummings and Simmons etc. Branislav Malinowski made a striking contribution to the study of language which is the aim of this topic. Many useful methods and approaches are developed in the investigation in the scientific study of language. One of the controversial areas in the study of language has been stylistics which is the linguistic analysis of a literary text. Halliday stated that “the more immediate goal (of a stylistics inquiry) is to show why and how a text means what it does” (in Cummings, M. and Simmons, R.1983). Thus, applying stylistics involves an act of analysis or description and then a part of interpretation.

2-1-1-) Description versus interpretation

When we concentrate on the description of a particular language we are more concerned with the accurate representations of forms and structures used in it.

According to *Cambridge Advanced Learner's Dictionary*, interpretation is defined as “an explanation or opinion of what something means” (P. 657). In the same dictionary, Description means something that tells you what something or someone is like. Many linguists appreciated diversely the relationship between description and interpretation. Some of them are Leech, Halliday, Gregory and Spencer. Leech(1965) in his article, *This bread I break*, linguistic description and interpretation, advocates that description and interpretation are different but complementary ways of explaining literary texts. Halliday (1970) on his part thinks that the description of the language of a literary text can be separated from its interpretation. So in his article “*Descriptive linguistics in literary style*”, he limits himself to the mere description of language patterns. But later, he was aware of the limits of this method and wrote “*Linguistic is not and will never be the whole of literary analysis*”. So in his work on William Golding's *the Inheritors*, he has tried an interpretation of the text. That article is actually an application of ideational (equivalent of experiential in Eggins1994) function to the analysis of a novel. As far as Gregory and Spencer (in Freeman 1970:60) are concerned, they have shown it is difficult to believe that the study of literature can be restricted to the description of linguistic features which are assumed to give the means of interpretation of a text. From that view point, one can say that description paves the way to interpretation and so precedes it, which leads to the complementarily advocated by Leech (1965).

Clifford Hill, in his article “*Leda and the swan*” Linguistic description and poetic interpretation, has based on the discoveries from Halliday’s analysis and tried to provide an interpretation. He noticed and pointed out that the powerful lexical verbs in the poem tend to represent violence and movement; their deverbalisation has contributed to soften the scene of violence and movement in such a way that Hill has regarded the poem as a frozen scene of violence. He has constructed the recurrent use of the deictic “the” as showing the recycling of actions and their effects with the continuous reference to the themes of violence and movement introduced respectively by the two indefinite nominal groups “A sudden blow”- violence, and “A shudder”- movement. Hill does not agree with the separation of description and interpretation. He argues that in a text, there are so many features to be described that “the decision to describe certain ones constitutes a specific way of reading the text, whether or not the reasons for this decision are made explicit. In this sense, description apart from interpretation may be considered merely an explicit form of interpretation”. Therefore he reaches the conclusion that “Within stylistics, linguistic description and interpretation cannot be separated”. (p.8)

2-1-2-) Analysis

Analysis is studying or examining something in detail in order to discover more about it (Cambridge Advanced Learner’s Dictionary). It is used to say what a text is and how it is presented. In the present scientific study of language analysis, Systemic Functional Linguistics (SFL) is the theory to be applied to *the Insiders*.

The application of “*Descriptive linguistics in literary studies*” by Halliday was applied to a poem by W.B. Yeats “*Leda and swan*”. First of all, he has analyzed the use of the

definite article, the deistic “the” in the poem and found that it has three functions which are Anaphoric, Cataphoric and Homophoric. He has also shown that the verbal items mainly verbs that denote violence have been considerably deverbilised in other words are shifted to become other part of speech such as noun and adjectives. In the second part of the same document, he focused on three extracts from novels by John Brin, Dylan Thomas and Angus Wilson. In those extracts, he focused on nominal group’s patterns and lexical sets. He has shown the statistical distribution of nominal group’s patterns (their number) and their composition (whether they have lexical items as head or lexical modifiers and the function of such modifiers) in each extract. He has come up with a table showing “the number of nominal group with lexical heads, and with lexical and grammatical modifiers and quantifiers, in the three passages.” (1960:65). Then, he has noticed that the main lexical set the lexical items are assigned to are “room”, “furniture” and “door” (p65).

Spencer and Gregory (in 1970 P.60) have frame up three dimensions of analysis of a literary text known as the field of the discourse (subject-matter and linguistic feature), mode of discourse (which accounts for linguistic differences between spoken and written language) and tenor of discourse (which depends on the relationship between the speaker or the writer and the hearer or the reader).

The above three dimensions of literary analysis of text are referred to by Halliday as register variables who has associated each dimension to the three stands of meanings made in a text. According to him, the field of a text can be associated with the realization of Experiential meaning through the transitivity patterns of grammar, the

Tenor of the discourse can be associated with the realization of interpersonal meaning through the Mood patterns of grammar and the mode of the discourse can be associated with the realization of textual meaning through the theme patterns of grammar.

2-1-3-) Contextual meaning

A text can never be fully interpreted without keeping in mind both its situational and cultural context; since they, the two, together define the cohesion of a text. Neither of the two is sufficient nor does the one complete the other by necessity.

When carrying out stylistics analysis of a text the anthropologist, B. Malinowsky advocated that we must take into account the cultural background of each people. So, culture influences literary work. The famous quoted by Suzanne Enggins, in *an Introduction to Systemic Functional Linguistics* (1994) has put it in writing that “the study of any language spoken by people who live under conditions different from our own and possess a different culture must be carried out in conjunction with the study of their culture and their environment”. From this, language is not only achieving goals but is a major component of our culture. In fact when working on the Kiriwinian language Malinowsky remarked that one cannot understand their conversation unless he is placed in the immediate environment and situation in which it occurs. So in 1923 he coined the term “context of situation”. Later on, some linguists have seen that not only the context of situation is important in understanding a text but also the context of culture Ventola (1987).

As far as Meaning is concerned, Fortuné AGBACHI (2011), in his “Diplome d’Etudes Approfondies”(D.E.A) dissertation on investigation into MALCOM X’s Speeches and selected Statements, an Experiential Meaning Approach, notices that the predominance of material processes denoted some determination struggle of the African-American identity and for their human rights within a predominantly Caucasian socio- cultural setting in America.

The last but not less important data is the contribution made by senior researchers. Many of them applied the systemic functional analysis rules to various literary genres.

In his Master of Arts thesis “Systemic Analysis, a Comparative Inquiry into the language of John Pepper CLARK and Wole SOYINKA’s “ABIKU”, AMOUSSOU has considered the limits of contexts of situation and of culture to explain the differences between SOYINKA and CLARK’s treatment of ABIKU and their respective idiolects. As for SOYINKA, his coded, sacred, and complex poetic language is meant for the general or the large audience. AMOUSSOU has demonstrated that SOYINKA considers poetry not only as a private enterprise, but also, something that embodies some aspects such as divination, cult, or ritual whereas CLARK considers it as a collective enterprise which should embody simplicity understanding and linguistic elements for easy response.

IWIKOTAN, E. (2001) in his view to place ACHEBE’s *Girls at war* in the context of Biafra revolution focused on the application of experiential and interpersonal functions to the novel under consideration. He has noted the presence of “dematerialized process”. Those are materials which appear to be material but which actually are verbs meaning other process types. He interpreted this as revealing a kind of deceiving appearance in the

novella. He also observed that the frequency of material process denoting violence reinforces the atmosphere of violence in which the characters are caught up because they have no possibility of controlling the forces that are destroying them.

Chabi K. C. (2004) on his part, in his Master of Arts thesis “Transitivity patterns in a *Grain of Wheat*”, has discovered how N’Gugi made use of the various process types and their associated configurations of participants to develop such topics as determination, suffering, revolt and consciousness. He found that the apparent predominance of material process types in the novel suggests an atmosphere of effective activity. But, in actual fact, the whole story is more about psychological issues around Mugo and Gikonyo who are under psychological pressure.

Those are some useful linguistic notions that enable better understanding of how a text is structured to make sense. The following theoretical framework provides us with the materials which allow us to analyze the extracts under study

2-2-) Theoretical framework

This thesis aims at applying the systemic functional linguistics theories according to which factors creating meaning in a linguistic system are grouped into three levels: semantics, syntax, and phonology. That linguistic trend is interested in how people use language to live. This interest has prompted linguists to make four main claims about language: language use is functional; language functions to make meanings, those meanings are influenced by social and cultural contexts in which they are exchanged, and that the process of using language is semiotic process, a system of making meaning by

choosing. In other words, language is functional, semantic, contextual and semiotic. This approach is functional because it asks and answers functional questions such as what people do with language. How many meanings do they make in language? And how language is structured for use? Answering those questions requires the application of systemic linguistic theories to authentic operational units of language: texts or writings where people (writer/ reader) are interacting in a given context such as in pieces of prose, drama, poetry etc... Before going about that practical application, the very nature of this research work requires some classification in terms of appropriate definitions.

2-2-1-Context

Context in English had meant Con-text, that is to say, the words and the sentences before and after the particular sentence that one was looking at. For Halliday, M.A.K and Hasan in 1985(the term context means that there is a text and there is another text that accompanies it; text that is with; namely in real life context precedes texts. But the notion of what is with the text goes beyond what is said or written: it includes other non verbal going the total environment in which a text unfolds and is to be interpreted. In Eggins, S. (1994) the term context is the way a given language relates to certain kinds of situation, culture or ideology. So there are three levels of context: context of situation, context of culture and context of ideology.

2-2-2- Context of situation (Register)

2-2-2-1- Register theory

Branislaw Malinowski, the anthropologist, was the first to use the term ‘‘context of situation’’ in his findings on language used by the primitive society namely the Trobriand Islanders. Context of situation according to him is the immediate social situation in which a spoken text is produced and within which it only makes sense. The claim in these words is that linguistic events are intelligible and interpretable only when there are (re)-placed within their immediate context of occurrence. Furthermore, Malinowski developed a two-sided account of language used in any situation, an account that was both functional (the purpose of language use) and semantic (the meaning of language). After him, many other researchers (Firth, and others) pursued the same issue of context, but the most important contribution has been made by Halliday. He later argued that there are some ‘‘systematic correlations between the organization of language itself (the three types of meanings it encodes) and its contextual features (in Eggins, 1994 p:52). We are also indebted to him for the identification of the varieties of language used. His major contribution in this case is the crucial distinction made between ‘‘Dialect and ‘‘register’’.

Dialect, according to him, is a dialectal variety of language use, it is language that varies ‘‘according to the user’’. More precisely, dialect is what we speak (habitually), determined by who we are (our socio-region of origin and /or of adoption), and it expresses diversity in the social structure (patterns of social and hierarchy), whereas register is a ‘‘diatypic variety of language use’’; it is language that varies according to the social situation of use. Register, in other words, is what we are speaking (at the time),

which is determined by what we are doing (the nature of social activity we are being engaged in (and it expresses diversity the social process (the social division of labor) (Halliday, M.A.K, 1978, p: 35). This distinction is helpful to our discussion of the concept of register, which constitutes the focal point in this section.

In his theory of register, following Firth, Halliday suggests that there are three main aspects of situation that influence language in any of its situational occurrences.

To this influencing situation-aspects, he gives the labels of field (what language is being used to do or to talk about); mode (the role language is playing in the interaction); and tenor (the relationship between the interactants). These three aspects of situation are the register variables we have alluded above. Whenever we undertake to describe the values of one or all of these variables at a given time of language use, we are thus making a register description of the text that is being described. The underlying basis to Halliday's theory of register is the claim that it is "only these three variables (tenor, mode, and field) that have a direct and significant impact on the type of language 'that is produced in any situation of language use. Our intention here is to see the extent to which this claim applies to our extract, talking one-by-one each of the register variables.

2-2-2-1-1- Field

We initially defined field as the situational variable that has to do with the focus of the activity in which we are engaged; field can be glossed as the "topic" of the situation, but Martin's (1984:23,1992a:536) broader definition in terms of institutional focus, or social

activity type is more useful to capture in situations where language is accompanying action.

The impact of field on language is noticeable in the light of the different ways in which we use language, to talk, to say or to tell a story or to discuss about chemistry for instance.

Field refers to what we use language to do or to talk about. It refers to the “social action”; the one which is going on and which has a recognizable meaning in its social system of occurrence. Furthermore, Halliday claims that the field of a text can be associated with the realization of experiential meanings; these experiential meanings are realized through the transitivity patterns of grammar.

Systemicists found that we have two situations which are either everyday language situation or technical situation. In an everyday language, field is more familiar to us; lexis tends to consist of everyday words.

The grammatical structures will be standard, and acronyms and visual representation will only be used if they are first introduced and explained. Verbs will tend to be identifying things, and technical terms are qualified as shallow taxonomy; whereas in technical texts, abbreviated syntax and non standard syntax are used as well as technical terms: words only insiders understand. The types of verbs used tend to be of technical process or of attributive (descriptive) processes. The technical terms in their turn are qualified as deep taxonomy.

Technical language

Everyday language

-Common knowledge
Instruction/Area of deep taxonomy
taxonomies

-Assumed knowledge of an activity/
nor (or little) assumed knowledge allow

-Detail sub-classification

-Limited sub-classification

Table 1: characteristic features of technical and everyday and language

2-2-2-1-2- Tenor

The tenor of a text relates to the ‘social’ role relationships played by interactants. It’s no doubt that tenor has an effect on how we use language.

Because we cannot talk to our lecturer the way we talk to our friend nor can we address our father the way we address a sales person. According to Cate Poyton (1985) the three aspects of tenor which have effect on language are power continuum, affective involvement continuum and contact continuum.

2-2-2-1-2-1- Power continuum

Power continuum positions situations according to whether the roles the addresser and addressee are playing are those in which they are of equal or unequal power. For example in the case the addresser and the addressee are friends there are equal power but when they are students and lecturer the power is unequal.

POWER

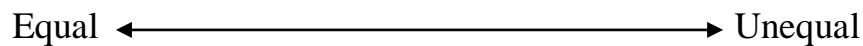


Figure 1: Power continuum

2-2-2-1-2-2- Contact continuum

When the situations in which we are talking are those that bring us into frequent or infrequent contact then contact continuum is involved. For example spouses are in frequent contact whereas customer and salesperson are in occasional (infrequent) contact.

CONTACT

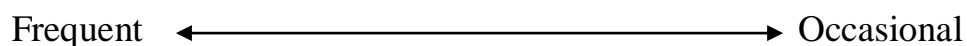


Figure 2: Contact continuum

2-2-2-1-2-3- Affective involvement continuum

The study of affective involvement continuum situations is positioned according to whether the roles the addresser and addressee are playing imply low or high affective involvement. This continuum has to do with the extent to which we are emotionally involved or committed in a situation.

Example: Friends or lovers are obviously affectively involved, whereas a boss and his employer are not.

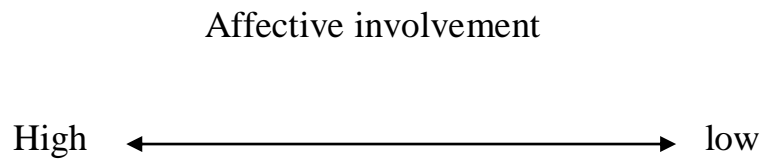


Figure 3: The affective involvement continuum

A contrast can be drawn between two types of situations, the informal and the formal, according to their typical tenor dimensions. So an informal situation would typically involve interactants who are of equal power, who see each other frequently, and who are affectively involved (e.g.: close friends). A formal situation would be when the situation between the interactants is not equal, the contact is infrequent. This is summarized in the table below.

INFORMAL	FORMAL
<ul style="list-style-type: none"> - Equal power - Frequent contact - High affective involvement 	<ul style="list-style-type: none"> - Unequal, hierarchic power, - Infrequent or one off contact - Low affective involvement

Table 2: Formal vs. Informal situations

2-2-2-1-3- Mode

The mode of the text has to do with the role language is playing in the interaction. According to Martin (1984) the role language is playing in the interaction involves two simultaneous continua which are special or interpersonal continuum and experimental continuum.

2-2-2-1-3-1- Spatial or interpersonal continuum

In the light of interpersonal continuum, situations are ranged according to the possibilities of immediate freedom between the interactants. For example when contact is both visual and aural, there is immediate feedback as in casual conversation with friends. At the opposite in the situation of writing a book, there is no visual or aural contact between writer and readers and therefore no immediate feedback and in certain case no possibility of delayed feedback. Let's remark that a spoken language is context dependent because the speaker of language and the hearer are in the same place at the same time so that some of the words they use can be interpreted. Written text however need to be context independent; it needs to stand by itself because the writer cannot be in the same place with the reader to explain the sense of some words the sense of which is related to the context casual.

Casual conversation	Novel
+ Visual contact	- Visual
+ Aural	- Aural
+ Immediate feedback	- Feedback

Table 3: Spatial or interpersonal distance

2-2-2-1-3-2- Experiential distance

Experiential distance continuum ranges situations according to the distance between language and the social process occurring. The extent to which experiential

distance influences language is that spoken language is characterized by features like: turn-taking organization, dynamic (interactive staging, open-ended), spontaneity phenomena (false start, hesitation, interruptions, overlaps, incomplete clauses) everyday lexis, non standard grammar, lexical spontaneity), context dependent (because the speaker and the hearer are in the same place at the same time so that some of words we use can be interpreted). Whereas written language is characterized by monologic organization, context independent (a written text needs to stand by itself because the writer cannot be at the same place with the reader to explain the sense of some words the sense of which is related to the Context), synoptic structure (rhetorical staging, closed, finite), ‘’final draft’’ (polished: indication of early drafts removed), ‘’prestige’’ lexis, standard grammar, grammatical simplicity, lexical density.

Spoken language	Written text
-Language accompanying social process	-Language constituting social process
-Language as action	-Language as reflection

Table 4: The experiential distance continuum

The summary of the spatial or interpersonal continuum and experiential distance continuum are summarized in the table below:

Spoken discourse written text

- Interactive
- Non interactive

(Two or more participants) (One participant)

- Face-to-face
- Not face-to-face

(In the same place at the same time) (On his/her own)

- Language as action
- Not language as action

(Using language to accomplish some task) (Using language to reflect)

- Spontaneous
- Not spontaneous
- Casual
- Not casual
- Informal and everyday
- Formal and special occasions

Table 5: Mode characteristics of spoken written language situations

2-2-3- Context of culture and interpretation

Genre is one of the two levels of context we can recognize. Context of culture (genre) is however more abstract, more general, than the context of situation (register). Genre is realized through language and the process of realizing genres in language is mediated through the realization of register. So in order to understand how people use language we need to consider both the context of situation and the context of culture. Eggins asserted that ‘genre is the general framework that gives purpose to interactions of particular types, adaptable to many specific contexts of situation that they get used in’.

Context of culture (genre) has to do with the way people use language to achieve cultural appropriate goals through the concept of genre. According to Martin's cited in Eggins, "a genre is a staged, goal oriented, purposeful activity in which speaker engaged as members of our culture (1984, 25). More simply "genres are how things get done, when language is used to accomplish them (1985b, 248)". So defined, we can see that there are as many genres as there are recognizable social activity in our culture. There are literary genre, popular written genre, educational genres, everyday genre etc.....

Earlier, Malinowski, working on the Kiriwinian language asserted, (as cited in Eggins, S.,1994) that "the study of any language spoken by people who live under conditions different from our own and possess a different culture, must be carried out in conjunction with the study of their culture and environment."

In 1985, the importance of culture has been deepened by Halliday, M.A.K. and Hasan Ruqyathas follows, "In any adequate description, it was necessary to provide information not only about the total cultural background, because to get involved in any kind of linguistic interaction, in any kind of conversational exchange, were not only the immediate sight and sounds surrounding the event but also the whole cultural history behind the participants, and behind the kind of practices that they were engaged in, determining their significance for the culture, whether practical or ritual. All these played a part in the interpretation of the meaning."(p6).

When we engage in any interaction the social convention has established that we go through a series of steps or stages. These stages are called schematic structure of

the genres realized. The term schematic structure simply refers to the staged, step-by-step organization of genre.

Martin offers two useful definitions of genre. First a genre is a staged, goal oriented, purposeful activities in which speakers engage as members of our culture less technically. Genres are how things get done, when language is used to accomplish them.

Defining genres in this way, we can see that there are as many different genres as there are recognizable social activities types in our culture. There are:

- Literary genres: short-stories, romantic novels, autobiographies, fables, tragedies.
- Popular written genres: instructional manuals, newspaper articles, magazine reports.
- Educational genres: lectures, essay writing, examinations, text-book writing.

There is also an extensive range of everyday genres that we take part in daily life, such as:

- buying and selling things
- seeking and supplying information
- telling stories
- making appointments
- exchanging opinions
- going to interviews

-chatting friends.

According to Martin, ‘‘schematic structure represents the positive contribution genre makes to a text: a way of getting from A to B in the way a given culture accomplishes whatever the genre in question is functioning to do in that culture (1985b: 251)’’. He also points out that the reason that genres have stages is simply that we usually cannot make all the meanings we want at once. Each stage in the genre contributes a part of the overall meanings that must be made for the genre to be accomplished successfully.

In describing the schematic structure of the genre, two fundamental concepts of linguistic analysis are involved: constituency and labeling. But in this research we will concentrate on constituency.

2-2-3-1- Constituency

By constituency we mean that a text is made up of, or built out of other elements of some whole. A genre is made up of constituents’ stages and when describing the schematic structure of the genre we are describing its constituent’ structure.

A stage is a part of a text to which a functional label can be assigned.

To find the label of a stage we should ask and answer the questions such as ‘‘what exactly is being done in the beginning of the text? Or ‘‘what is being done in the body of an essay which is different from what is done in the body of folktales?’’ etc...

For the description of the generic structure of a text to be compact we need to achieve it by writing the stages out in linear sequence, with the symbol “^” between stages to indicate that they are ordered with respect to each other.

2-2-3-2- Context of ideology

The third level of context which has impact on our use of language is our ideological position; that is to say the values we hold consciously or unconsciously, the bases and perspectives we adopt, faced with a particular issue. To identify the ideology in a text in general and in a novel in particular we need to develop skills to be able to make explicit the ideological position and the political inclination of the writer, may be, in order to sustain, challenge or withstand them. In order to achieve those objectives set above, Eggins (1994) argued that ideology impacts on both context of situation and context of culture.

According to him, ideology impacts context of situation through its various register variables and genre. The impact of ideology on field relates to how the text encodes such experiential meaning as: who initiates, what kind of actions/events, who responds to those actions, and how Ideology impacts on tenor in the way the text encodes such interpersonal meaning as how the writer relates to the reader; how typical/likely/intense experiences are, who the core participants being argued about is.

The impact of ideology on mode has to do with the way the text encodes such textual meanings as: what information is taken as “given” and what is not, what distance is constructed reader/writer, and between writer and event.

Ideology impacts on the cultural context by indicating which literary genre will be chosen to achieve denunciations, alerts sounding, information imparting, positive or negative outcomes predication among narration, description, argumentation, objectification and generalization of information.

Chapter three: summary of the three extracts

3-1-) **Summary of the extract one** :(page 8-14)

Mama Tunde and Alaba had come to Bayo's. The later welcome them and pointed two armchairs for their sitting. Mama Tunde declined food offer as she had a pressing matter to discuss with her nephew, Bayo. She asked him what's going on between Kudi and him. The abruptness of the question took Bayo by surprise. But since he hadn't yet told her, he could as well do it at once. So he said he was in love with Kudi. As his aunt felt shocked and astonished, he gave further explanation. In fact Mama Tunde was not doubtful of Bayo's infatuation with Kudi. She is sure the girl appears good-looking. But that's not enough. In character, kudi and her mother Iyalode are identical twins. For her, Kudi is the daughter of a woman of doubtful reputation that's why Bayo must watch out. Bayo couldn't bear that his aunt insulted him by defaming his prospective in-law mother to his face. He also declined all responsibility and right from his aunt to make any interference in his partner's choice. Instead of Kudi Mama Tunde would rather he went out with Ranti. To make him turn his sight from Kudi, his aunt revealed a drily confidence: she said Kudi had a dreadful curse on her head. She meant Kudi fell from her mother's back when she was a baby. Bayo didn't believe any word from his aunt' speech and considered it as a calumny to smear his girl friend and scare him.

3-2-) Summary of extract two :(page 61-71)

Moji had not been able to swallow what she referred to as her nephew's arrogance and "mannerless attitude" at the extended family meeting at Kudoro compound. It was at that meeting that she realized Mama Tunde's mission to Olumo Street to deter Bayo from proposing to Kudi didn't work as he kept on getting interest in Iyalode's daughter. She didn't like it. So Moji decided to take the bull by the horns. She went to talk to Kudi's mother that Wednesday morning when she woke up. Iyalode was still asleep. But she convinced her daughter who appeared dressed to go out to wake her up since she had an urgent matter to deal with her. When Iyalode came to the door, she recognized Moji and the later were pleased to get in to have a seat. Iyalode asked Moji what that early visit was aimed at. She stated that Kudi and one Bayo were planning to marry. This news had been welcome at once by Iyalode who looked very glad as it is high time Kudi found someone. But Moji added that the matter was the choice. She meant Bayo wasn't the right man for Kudi. This last speech of Moji hurt Kudi. She protested and told Moji to mean her own business instead of interfering in her life. A rude discussion was born between mother and daughter and Moji wanted to take her leave of them. But Iyalode kept her and beg for her pardon. She asked her to seat down and to go ahead in her speech. At that time, Kudi was compelled by her mother to leave the room for the shop. Moji accepted the apology and resumed her seat since she hasn't yet achieved her mission of "marriage broken". She told Iyalode that it was dangerous to hide such affair and its inherent implication as Kudi was her only child. Therefore she warned Iyalode that Bayo fell from his mother's back in his babyhood. Nobody forgets such ominous

disasters in Yoruba land. Falling off from the back of one's mother is an abomination. Married to a victim of such curse is a taboo. Iyalode had Without doubt believed in Moji's plot to keep Kudi far from Bayo. When Kudi came back home at the evening, she had been informed by her mother and after countless questions to her mother, she remained confused. Her relationship with Bayo will no longer be fair from now on. This relation is being destroyed.

3-3-) Summary of the extract three (page: 159-164)

Bayo's plan to know the murderers of his father had worked. He now knows that his father's death wasn't quiet accidental. Moji had hired some people to eliminate him and his lawyer, a week to the court case. But his objective to deal definitely with her and Baba was vain because Ranti had come soon to change his mind. She held his hand and let him out of Baba's room and Kudoro compound. She requested and surrendered his machete and carried it till home. Bayo didn't utter a word to Ranti on their way. His thought went to minded analysis on the issue. He couldn't understand why these two people sink into his life the way they did with his father. Since his father's death, he had been deprived of all his right to get his share of Grandpa Kudoro's farm. In the same time Baba and Moji inherited the whole farm and enjoyed everything without fuss. When they reach home, they held a serious conversation about the issue. Thanks to Ranti, Bayo gave up his mind and came to the conclusion that he had to put behind the revenge of his father's death. Finally Baba died by his own hand and the attendance was scanty. As faithless miscreants no prayers were said and his funeral was worse than that of a he-goat.

Chapter four: Practical analysis of the extracts

4-1-) Register and generic description in the extracts.

4-1-1-) Register description in the extracts.....

4-1-1-1-) Register Variables

4-1-1-1-1-) Field

Extract ₁	<ul style="list-style-type: none"> *the coming of Mama Tunde and Alaba to Bayo's *Bayo's welcoming them *Mama Tunde's question to Bayo to know what's going on between Kudi and him. *Bayo's answer and explanation *Alaba and Mama Tunde's disapproval of Bayo's getting married with Kudi *Mama Tunde's awareness of having no financial contribution to Bayo's marriage but reclaims her responsibility as regard to his choice. *Mama Tunde would rather Bayo married Ranti *Bayo's statement that his relationship with Ranti is platonic. *Mama Tunde's confidence about Kudi's curse during her childhood. *Bayo's unbelief that Kudi is a cursed girl.
	<ul style="list-style-type: none"> *Moji's visit to Kudi's mother to deter Bayo from marrying Kudi.

Extract ₂	<p>*Moji's greetings Kudi and asking to know whether Iyalode was around.</p> <p>*Iyalode's awaking up by her daughter because of the urgency in Moji's voice</p> <p>*Iyalode's question to know the purpose of Moji's visit.</p> <p>*Moji's apology for disturbing Iyalode's sleep.</p> <p>*Iyalode's getting impatience and her asking for the matter.</p> <p>*Moji's statement that there is a problem and her looking at kudi who was busy putting finishing touches to her make-up.</p> <p>*Moji's statement that Kudi and Bayo are planning to marry.</p> <p>*Iyalode welcomed the news as it's high time her daughter got married .Moji declared that the matter was the choice.</p> <p>*Kudi's rude objection to Moji's speech.</p> <p>*Frustration of Iyalode and her decision to get her leaving of them .But Iyalode calmed her down so that she could go ahead in her mind.</p> <p>*Iyolode's compelling Kudi to go to the shop before Moji stated Bayo had fallen from her mother's back in his babyhood.</p> <p>* Moji's explanation of the way this bad event occurred. Iyalode's conviction that Moji was right.</p> <p>*Iyalode's informing Kudi and her getting confused.</p>
	<p>*Ranti came soon to thwart Bayo's plan to kill Baba.</p> <p>*Ranti holding Bayo's hand and led him out of Baba's room and Kudoro's</p>

Extract ₃	<p>compound.</p> <ul style="list-style-type: none"> *Bayo's wondering why Baba should slip away like he did. *Bayo's deprivation of his right of inheritance. *Baba and Moji's refusal to afford Bayo's school education. *Ranti and Bayo's back to home. *Their discussion and Bayo's agreement that the future and not the present is more importance than the past. *Baba's death and his pitiful funeral ceremonies.
----------------------	--

4-1-1-1-2-)Tenor

Extract ₁	<ul style="list-style-type: none"> *Unequal power between Bayo and his aunt *Unequal power between Bayo and Kudi. *Unequal power between Bayo and Alaba *Low affective involvement between Mama Tunde and Bayo *High affective involvement between Bayo and Kudi *High affective involvement between Mama Tunde and Ranti. *Full and frequent contact between Kudi and Bayo. *Full and frequent contact between Mama Tunde and Alaba *Less frequent contact between Ranti and Bayo. *Less frequent contact between Mama Tunde and Bayo
Extract ₂	<ul style="list-style-type: none"> *Unequal power between Moji and Kudi. *Unequal power between Iyalode and Kudi

	<p>*Low affective involvement between Moji Bayo.</p> <p>*High affective involvement between Iyalode and her daughter</p> <p>*High affective involvement between Bayo and Kudi</p>
Extract ₃	<p>*Unequal power between Baba, Moji, and Bayo.</p> <p>*Unequal power between Ranti and Bayo</p> <p>*Unequal power between Bayo and Mama Tunde.</p> <p>*Low affective involvement between Baba, Moji, and Bayo.</p> <p>*Low affective involvement between Aladji Ibrahim and Baba.</p> <p>*High affective involvement between Bayo and Ranti</p> <p>High affective involvement between Baba and Moji.</p> <p>*Full and frequent contact between Ranti and Bayo</p> <p>*Full and frequent contact between Baba and Moji</p> <p>*Less frequent contact between Bayo and Baba, Moji.</p>

4-1-1-1-3-) Mode

Extract ₁	<p>*Shows understanding over a useless conflict.</p> <p>*Interactive face to face conversation with immediate feedback between Mama Tunde, Alaba and Bayo.</p> <p>*Written by A.S. OGUNDIMU to be read with no possibility of immediate feedback between the readers and him.*Standard everyday vocabulary in shallow taxonomy with full names.</p>
Extract ₂	<p>*Tries to give information on family plot, on love broken.</p> <p>*Interactive and aural face to face conversation with immediate feedback</p>

	<p>between Moji, Iyalode, and Kudi.</p> <p>*Organized in prose through a descriptive dominated argumentative structure.</p> <p>*Written by A.S. OGUNDIMU to be read with no possibility of immediate feedback between him and the readers.</p> <p>*Standard everyday vocabulary in shallow taxonomy with full names.</p>
Extract ₃	<p>* Socially active story in prose with standard and a complex grammatical structure</p> <p>*Aural and interactive face to face conversation between Ranti and Bayo.</p> <p>*Aural and not face to face conversation between Baba, Moji, and Mama Tunde.</p> <p>*Written by A.S. OGUNDIMU to be read with no possibility of immediate feedback.</p> <p>*Standard everyday vocabulary in shallow taxonomy with full names</p>

The above tabulated register description of the three extracts sheds light on similarities between the extracts at the situational level.

As it could be expected mode analysis shows a similarity between the three extracts through standard vocabulary, shallow taxonomy with full names, organized in prose with standard and complex grammatical structure, high experiential distance, moderate textual and low interpersonal distance. These three extracts have a highly formal, authoritarian tenor and construct as reflective texts, written by a good creative writer to be read by a wide public with a view to imparting information, sounding the alert and thus,

contributing to the understanding of real love, bad love, anger, hatred, guilt, and inheritance that prevail in Yoruba land because of family crisis.

The language of extract N°1 and extract N°2 indicates and deepens the plot organized by Bayo's aunts against his lover (Kudi) on one hand and the understanding of Yoruba's tradition (superstition) on the other hand. The language of extract N°3 focuses on the same ideas expressed in the extract N°1 and N° 2, but this extract focus has been put on the resolution of Bayo, the son of Lihadi Kudoro to take revenge of his father's death on one hand and the role of his new fiancée to prevent him from making such a slip. The writer has presented these extracts as context-dependent in order to maximize formality, minimize distance and give rise to reaction necessary. The three extracts are different, but yet complementary.

The ahead generic analysis of the extracts will add a further dimension to the understanding of how these extracts are making meanings with cultural and ideological contexts.

4-1-2*) GENERIC STRUCTURE IN THE EXTRACTS

An inquiry into the overall purpose of each text suggests the generic categories to which each extract might belong to. Of course, whatever text we read, in a linguistic perspective, is purpose-oriented, that is to say, it is intended to achieve a specific goal. More specifically, any magazine articles are written with the goal to awake the reader's opinion, the reader's attention to the mis-deeds under way, to sound the alert, to shed

light on leader's attitudes, to educate the population to impart information and so forth, within a cultural context.

In the following analysis these extracts have been assigned to a genre, and divided into functionally labeled stages.

4-1-2-1*) GENERIC STRUCTURE IN EXTRACT N°1

GenreN°1: *Interference in partner's choice.*

Settlement (SE): Specification of the place.

Description (DES): This stage functions to describe Mama Tunde, Alaba and the room where they held the discussion.

Statement of the problem (SP): Mama Tunde's question about what's going on between Bayo and Kudi.

Alleviating Action1 (AA1): Bayo asked for forgiveness as he didn't tell his aunt before.

Explanation1 (EX1): Bayo's explanation that Kudi and he fell out for some days. But as their love was strong enough, they become together forever.

Alleviating Action2 (AA2): Mama Tunde's awareness that Kudi appeared good looking.

Complicating Action1 (CA1): Mama Tunde's statement that Kudi is not the kind of girl Bayo could go out with since good looking is not enough to choose a future wife.

Complicating Action2(CA2): Alaba supported Mama Tunde by declaring that Kudi and her mother are identical twins as far as their mis- behaviors are concerned.

Moral Booster1 (MB1): Kudi's mother is a shameless woman who has gone round half a dozen husbands in less than a decade.

Explanation2 (EX2): Bayo's statement that he loves Kudi and the interference of Mama Tunde in this way ruins what he is still laboring to establish.

Warning Outlook (WOL): The objective of their visit is to arrange the marriage between Bayo and Ranti.

Complicating Action3 (CA3): MamaTunde told Bayo to change his mind because Kudi he is running after has got a curse on her head since her childhood.

Moral Booster2 (MB): Bayo used to respect his aunt's words and deeds but considered her current statements as a calumny to smear his girl friend and scare him.

Complicating Action (CA3): MamaTunde's determination to destroy Bayo's union with Kudi was deeper. But Bayo was stringent in his position though Mama Tunde would rather he went out with Ranti with whom he only has a platonic relationship.

THE LINEAR REALIZATION OF THE SCHEMATIC STRUCTURE OF THIS

TEXT IS:

SE[^]DES[^]SP[^]AA1[^]EX1[^]AA2[^]CA1[^]CA2[^]MB1[^]EX2[^]WOL[^]CA3[^]MB2[^]CA4 (Settlement[^]
Description ^ *Statement of the Problem* ^ *Alleviating Action1*[^] *Explanation1*[^]
Alleviating Action2[^] *Complicating Action1* ^ *Complicating Action2* ^ *Moral Booster1*[^]
Explanation2[^] *Warning Outlook*[^] *Complicating Action3* ^ *Moral Booster2* ^
Complicating Action4)

4-1-2-2*) GENERIC STRUCTURE IN EXTRACT N°2:

Genre N°2: Interference (future marriage's broken).

Settlement (SE): Specification of the place.

Statement of the problem (SP): Moji's asking Iyalode whether she was aware of the goings on between her daughter and one Bayo.

Explanation1 (EX1): Moji's explanation that Kudi and Bayo are planning to marry.

Alleviating Action1 (AA1): Iyalode's joyce when hearing that news brought by Moji. She stated it's high time her daughter found someone.

Complicating Action1 (CA1): Moji's worry is the choice. In order words, Bayo is not the fair man for Kudi.

Complicating Action2 (CA2): Kudi's rudeness to Moji asking her to mean her own business.

Morale Booster1 (MB1): Iyalode told her daughter she must not be rude to an elderly person.

Explanation3 (EX3): Kudi's explanation that it was an occasion for her to speak her mind as far as her private life is concerned Moji has no right to intervene in her life.

Explanation4 (EX4): Moji declared she had not come so early to make bad blood between them. She said she had just perceived a danger and rushed out to alert them.

Alleviating Action3 (AA3): Moji accepted Iyalode's apology and resumed her seat. Then Iyalode gave Kudi the rough side of her tongue and told her to hurry and go to the shop.

Complicating Action3 (CA3): Kudi refused to obey her mother's order since the issue they are discussing concerned her life.

Alleviating Action3 (AA3): Iyalode told her daughter to be reasonable and to take her bag and go. Kudi eventually executed and leave the room.

Explanation5 (EX5): Moji said that when she first heard the matter, she hesitated over whether to come to tell Iyalode. But she saw that it would be dangerous to hide such affair as Kudi was her only child. She went ahead and stated Bayo fell from her mother's back in his childhood.

Moral Booster2 (MB2): Moji lied that Bayo is not her relative. She added she saw that bad event happen with her naked eyes.

Explanation6 (EX6): Moji explained what such event stood for in the future life of a couple as regard to Yoruba culture.

Alleviating Action4 (AA6): Iyalode was grateful for Moji's concern and agreed with her after countless questions that she should not stand with her arms watching her only source of joy walk into a death-trap. She was very convinced to persuade her daughter to turn her sight from that Bayo.

THE LINEAR REALIZATION OF THE SCHEMATIC STRUCTURE OF THIS TEXT IS:

SE[^] SP[^] EX1[^] AA1[^] CA1[^] CA2[^] MB1[^] EX2[^] EX3[^] AA2[^] CA3[^]AA3[^] EX4[^] MB2[^] EX5[^]
AA4(Settlement[^] Specification of the problem[^] Explanation1[^] Alleviating Action1[^]
Complicating Action1[^] Complicating Action2[^] Moral Booster1[^] Explanation2[^]
Explanation3[^] Alleviating Action2[^] Complicating Action3[^] Explanation4[^] Moral
Booster2[^] Explanation5[^] Alleviating Action4)

4-1-2-3*) GENERIC STRUCTURE IN EXTRACT N°3

Genre N°3: *Family crisis (land inheritance)*

Statement of the problem (SP): Bayo's disappointment of losing his pains of the attempt.

Complication Action1 (CA1): Bayo's wondering of what Baba and Moji wanted from him since they had inherited Grandpa Kudoro's farm and he said nothing.

Complicating Action2 (CA2): Bayo's remembrance that he had been driven out of the family house.

Complicating Action3 (CA3): Bayo's sorrow when his uncle and aunt couldn't help him to raise enough funds for his registration, in spite of his personal efforts.

Complication Action4 (CA4): Baba's using enough money to marry an attractive young lady instead of affording his educational career.

Explanation1(EX1): Baba and Moji's reminding Bayo that they were not educated themselves, at least not in the European sense of the world.

Moral Booster1 (MB1): Ranti's question to know why Bayo decided to kill Baba and Moji.

Explanation2 (EX2): Bayo's statement that Baba is a coward and didn't deserve to live.

Moral Booster2 (MB2): Ranti's statement that human beings' life is sacred, it is bad enough that a man died.

Explanation3 (EX3): Bayo's assertion that Baba's life is rotten as he was living neither with his children nor with his four wives because of his animal behaviors.

Alleviating Action1 (AA1):Ranti's advice to Bayo that he need not go to war against them. He should only avoid their path.

Complicating Action5 (CA5):Bayo's question to Ranti to know how bearable it would seem to her if she discovered that the murders of her father were his own brother in the view of inheriting what ought to be a common property.

Alleviating Action2 (AA2):Ranti can guess Bayo's plight but told him that the death of his father must be put behind in order to face other realities.

Complicating Action6 (CA6):Bayo refused to bear realities developed from his father's death.

Alleviating Action3 (AA3):Ranti's advice Bayo that troubles wouldn't relief his worries. He must not cling to the past. He can't rely for ever on irresponsible hypocrites.

Alleviating Action4 (AA4): Bayo was disarmed. He agreed with Ranti that the future, and not the present, was more important than the past.

Alleviating Action5 (AA5): Baba was dead by his own and his burial ceremony was not better attended.

THE LINEAR REALISATION OF THE SCHEMATIC STRUCTURE OF THIS

TEXT:

SP^ CA1^ CA2^ CA3^ CA4^ EX1^ MB1^ EX2^ MB2^ EX3^ AA1^ CA5^ AA2^ CA6^ AA3^ AA4^ AA5 (Statement of the problem^ Complicating Action1^Complicating Action2^ Complicating Action3^ Complicating Action4^ Explanation1^ Moral Booster1^ Explanation2^ Moral Booster2^ Explanation3^ Alleviating Action1^ Complicating Action5^ Alleviating Action2^ Complicating Action6^ Alleviating Action3^ Alleviating Action4^ Alleviating Action5).

Chapter five: An interpretation derived from the analysis and the Context of ideology

This chapter is nothing but the one which should complete the description of the extracts under study. As stated by Hills, C. in “Leda and the swan”, linguistic description and poetic interpretation, “Where description ends interpretation begins ” and he pursued in saying, “within stylistics, linguistic description and literary interpretation cannot be separated” (P.08). It is in this light that this chapter, without which this research work would be incomplete, comes after the one about description. It aims at highlighting the meanings expressed in the extracts. Let’s remark that “Description” and “Interpretation” refer to different activities. This is best clarified by Hills C., (1987) who stated, “Description refers to saying what things are and interpretation to saying what they mean”. In this sense, Description is the artistic tool used in stylistics to say what an article is and how it is presented regardless of carrying out the stylistic analysis. It is on some extent, a static Endeavour, whereas interpretation is a subjective reading of a fact and in the present perspective of this thesis, it comes to be the personal understanding and standing we derive from the analysis of the extracts under study. So defined, interpretation varies and mostly depends on who carries it out: it is a dynamic endeavor.

It is worth mentioning here that not all linguistic patterns can be interpreted. So in order to avoid reaching clumsy interpretation, we are going to stick to those patterns which are “readily interpretable” (Leech 1965), that is to say the patterns which can be easily integrated in the meaning of the novel (mainly the extracts). The present chapter will not be a linear interpretation which proposes to read the above analysis and link it to the theme of marriage, rudeness land inheritance, interference, social crisis etc.

As a matter of fact, *the Insiders* contains a range of daily life genres among which are the three genres that have been identified in our extracts. Thus, in genre one and two, field are interference in partner’s choice, in genre three, field is land inheritance. The linguistic items used in these genres are highly illustrative of the topic of each situation. When we go through the analysis of genres one and two for instance, we remark interference have been of a great importance to break Bayo’s engagement with Kudi. This is noticed in the way characters such as Mama Tunde and Moji act in these extracts. The frequent use of modal or auxiliary verbs and WH- words show that the concerned passages are dialogues. So the participants, Bayo and Mama Tunde in one hand, Iyalode, Kudi, and Moji in other hands asked questions and replied to one another in their conversations. In addition to these, let’s have a wide comment on the following: “.....This Kudi you are running after has a curse on her head. You hear?...She fell from her mother’s back when she was a baby ”said Mama Tunde, (p.13) “.....We all know the terrible repercussions of a child falling from his mother’s back....” “Are you suggesting that Bayo once fell from his mother’s back?” (p.66).These quotations refer to Yoruba cultural beliefs used by Bayo’s relatives to fulfill their devil goal. In reading these, we

notice that Mama Tunde and Moji decided to make the two lovers get rid of each other. These ideas they used for their plot are relevant as far as Yoruba societies' beliefs are concerned. According to these people, falling off the back of one's mother is an abomination: A child should never fall from the protective custody of his mother.

In genre three, words such as "Grandpa Kudoro's cocoa farm" (p.160), "an old man plotted the elimination of his own brother just to inherit for himself what ought to be a common property" (p.163) etc are the key lexical items that show the different facts and deeds without which we cannot recognize or identify the specific social action that is being performed by the interactants. In reading these words, we immediately know that the participants are talking about the property of Kudoros. With the action verbs in past tenses, "had inherited"; "Were selling"; "are enjoying"; "were sharing" etc, we further identify that some members of the family mainly Baba and Moji enjoyed the common property alone. To get the way free for the enjoyment, they had planned for the death of their own brother, Liadi Kudoro. This is one of the social consequence of African communities in general and that of Nigeria in particular that OGUNDIMU revealed through his novel. The most crucial fact that is being denounced in genre three, appeared to be the rudeness Baba and Moji were showing towards Bayo, the late Liadi Kudoro's son because he supposed to get his father's share from Kudoro's properties.

In the light of the register description of the three extracts, we can say that the language in *the Insiders* is both written and spoken. As far as the spoken situation of the language is concerned in the three extracts, we denote five participants: Moji, Mama Tunde, Kudi, Iyalode, and Bayo. The presence of personal pronouns "you"; "I" show that these

extracts are full of dialogues that is to say face-to –face conversations. The use of “he”, “she” and “they” indicate that these extracts have been narrative before being a dialogue. We also notice some imperative verbs in the extracts showing that the participants are using the language to express order or advice: “don’t listen to her”, “go to the shop” (p.65), etc. The interactants are replying spontaneously. In the contrary the written situation concerns the author, A.S. OGUNDIMU who is the only participant of the novel. He shows his courage and determination to tackle the social problems that prevail in the African families as whole and in Yoruba communities of Nigeria especially. In this light, OGUNDIMU viewed to narrate scenes of quarrels as they occur in everyday circumstances to make the audience experience the extent of evil. So Ogundimu uses the language to reflect on experiences. Furthermore there is no casual contact between him and the readers.

The social role relationships that are played by the participants in the extracts (Tenor) are on different levels. In extract one, the unequal power between Bayo and Mama Tunde, the high affective involvement between MamaTunde and Ranti explain the authority we notice in the speeches of Mama Tunde : “Don’t go ,We have a pressing matter to discuss” (p.9), “what are you doing with Kudi?”, “in love?”, “what has Ranti done to you?” etc(p.12) . In extract three, indeed , if we consider the tenor dimensions of power, affective involvement, contact, formality and vocatives developed by Cate Poynton (1984,1985), we remark that power is unequal, contact is infrequent, affective involvement is low. As such, Baba is the head of Kudoro’s family and he was assisted by Moji. Their decision in the family could never be rejected. This authoritarian position

militated against Bayo in the view of getting his shares from Kudoro's properties. Therefore, the unit of power helped Baba and Moji to undertake injustice on the orphan (Bayo). But only the high affective involvement between Bayo and Ranti, his new fiancée has been useful to save Baba from Bayo's attempt to finish with him the way he dealt with his late father. If we go through extract two, we seem to be dealing with extract one since they are sharing the same target. But the participants are not the same. "You are being rude", "I will not permit you to be rude to an elderly person" (p.64), "I've never been rude in my lifeHow can she interfere in my life just like that!"(p.64), "Take your bag and go" etc, (p.65). Through these passages we notice Kudi hated Moji's interference and her rudeness explains the high affective involvement between Bayo and her. The passages also show Iyalode's superiority over her daughter. But quotations like "Will you please, accept my apologies and allow me to go?", (p.64), "Sit down, please."(p.66) express the politeness with which Moji and Iyalode were holding their conversations. These reveal the equal power between them. There is no shade of authority or superiority in their voice and in the types of words and clauses they use, they express their attitudes or opinions on the focus of their discussion or on something related to it. This politeness allows Moji to have the opportunity to go through her mind.

In short, this interpretation leads us to the conclusion (and confirms Halliday's claim) that the role relationships of the participants above do have a direct and significant impact on the type of language used.

CONCLUSION

Up to now we have been analyzing three extracts from *the Insiders* written by A. S. OGUNDIMU. By carrying out this practical application of linguistics to literature, we have shown the students in applied linguistics that one can understand the meaning of a text through Halliday's Systemic Functional Linguistics. The work achieved here has given us a prospective for linguistic inquiry of a kind whose relevance and significance is a bit difficult to assess.

The aspects on focus here are contextual meanings. To start, the first chapter, the identification of the studies, relates the purpose in which we conduct this research work, the problems that have pushed us to select this topic, the different interests our work generates for students who have chosen to read linguistics applied. Though the second chapter entitled literature review and theoretical framework, we have talked about the link between description and interpretation. We have also shown the evolution of the concept of register as pursued by Bronislaw Malinowski, Firth and Halliday and we have noticed that the three variables of field, tenor and mode are what matter in the study of a language. This chapter paves the way to the next one (chapter three) and represents the tool on which rely the two following chapters. Stepping forwards we have described and analyzed the contextual meanings of the three extracts under study in the third chapter. This description shows that the extracts are spoken and written later to be read may be by a larger audience. The fourth chapter stands for the last one and is that of interpretation derived from the analysis and the context of ideology. It highlights the description of the present extracts. It then helps us to discover the hidden meanings encoded in the text.

This chapter helps to bind the outnumber of literary genres realized in the extracts. In the extract N°1 and N°2 it is the expression of interference, rudeness etc that Mama Tunde, Moji and Kudi have experienced on behalf of marriage and tradition. In the extract N°3 however, themes have been mainly based on inheritance, cruelty and ill-treatment of orphans experienced in their parental homes.

REFERENCES

A-Books

- A. S. OGUNDIMU *the Insiders, JEDIDIAH, Abeokuta, 1995*
- Clark, V.P. ,Eschholz P.A. *Language, readings in Language and culture*
And Rosa, A.F. (1998) Boston, Bedford: St. Martin's, 812p
- Eggins, S (1994) *an Introduction to Systemic Functional Linguistics*
London: Printer Publishers, 360p.
- Halliday, M.A.K. (1985) *an Introduction to Functional Grammar*
London, Edward Arnold, 689p.
- Halliday, M.A.K. *Cohesion in English*
And Hassan, R. (1976) London, Longman, 148p.
- Halliday, M.A.K. *Language, context and text: aspect of language in*
And Hassan, R. (1976) *social-semiotic perspective*
Oxford, Oxford University Press, 200p.
- Hudson, R.A. (1980) *Sociolinguistics*
Cambridge University Press, 250p.
- Leech, G. N. (1983) *Principles of Pragmatics*
London: Longman, 264p.

Wolfson, N. (1980) *Perspectives: Sociolinguistics and TESOL*
New York: Newbury House Publisher, 289p.

B - Articles

Halliday, M.A.K. (1970) "Descriptive Linguistics in literary studies"
In Freeman, D.C. (1970) *Linguistics and Literary Style*, London Oxford University Press

Halliday, M.A.K.
into "Linguistics Function and Literary Style: An inquiry
The Language of William Golding's *the inheritor* in
S.B. Chatman (ed.), *Literary Style*, London and New
York: Oxford University Press

Hill, C. (1987) "Leda and the Swan": Where Description end,
Interpretation begins, in *The Penn Working Papers in
Educational Linguistics*, 3(1): 1-34.

Spencer, J. *Linguistics and Style, an approach to the Study of Style*
Oxford University Press.

C-Unpublished works

AMOUSSOU, C.Y (2000) "Systemic Analysis: A comparative inquiry into
the language of John Pepper CLARKS and
Wole SOYINKA'S "ABIKOU"

Chabi K.C (2004) "Transitivity patterns in *a Grain of wheat*"
by N'gugi Wa Thiong'o

DOSSOUMOU, A.M. (2005) "Media Stylistics: Analysis of Contextual and

Textual meanings of two articles from the
Magazines *TELL*''

BOUKARI, A. and AMANGBEGNON, O. Analysis and Interpretation of Contextual and Textual meanings, an inquiry into the language Of *One is enough*, written by Flora N'WAPA (2006)

D -Dictionaries

Beryl, T. A., Duval, A. and Milne, R. C. (2000) *Le Robert § Collins Unabridged French-English/ English-French Dictionary*, New York: Harper Collins Publishers.

Procter, P. (1996) *Cambridge International Dictionary of English*
London: Cambridge University Press.

E -Websites consulted:

On Systemic Functional Linguistics

*www.wagsoft.com/systemic/

*[www.public.iastate.edu/~ Carole/ LING511/](http://www.public.iastate.edu/~Carole/LING511/)

*Language.lapsu.edu/tifle2002/halliday.html.

*www.edict.com.hk/vlc/funcgrammar/fungra/introduction

APPENDIX

Extract 1: Page 08-14

Mama Tunde and Alaba had come to sit with a friend under one of the newly built petty traders' sheds at Lupate junction. They told nobody what their mission was.

Mama Tunde was dark in complexion. She was a fat woman in her late forties. Her overweight seemed not to have much to do with the excellence of her diet; rather, the natural obesity appeared tainted with the tangible effect of poor feeding.

Alaba was wearing a worn-out headgear to match her yellowish iro and buba; the headgear exposed the skinny nape of her neck and part of her greying plaited hair. She was about fifty but her shortest stature gave her a more agile look:

The two women saw Bayo as he walked across Lupate road. They exchanged quick glances and waited till he disappeared from sight. Then, they got up almost simultaneously, excused themselves and followed him in the direction of C.A.C. School.

Meanwhile, Bayo had unlocked the door, opened it and removed his key. As he moved to enter the bed-sitter, he heard, 'Good evening'. He turned and saw the two women. 'Oh! Mama Tunde, 'he marvelled.' 'It's quite an age! Please, come in.'

The two friends thanked him and walked in. 'the room feels stuffy,' Bayo said, opening the window to allow light and fresh air in. Two beds were placed perpendicularly against the pink walls; a double iron bed opposite the window was on the right; a single wooden bed faced the entrance. On the left, two armchairs stood side by side. 'Please, sit down,' Bayo pointed to the two armchairs.

He turned towards the foot of the double bed and picked up a cellophane bag from the top of a small table. He took a bowl and two plates from under the table and slipped them into the bag. Mama Tunde had guessed right.

'Don't buy any food for us,' she said.

'Why not? It won't take long.'

'We cannot wait for a meal.'

'Then, I will get some ojojo for you.'

'No thank you,' she still declined. 'Don't go, we have a pressing matter to discuss.'

Bayo replaced the cellophane bag on the table and sat on the double bed to face the visitors. Mama Tunde was his father's younger sister who seldom visited him except to punctually advise on issues she considered important.

“What is the matter?” he asked.

“What are you doing with Kudi?” she queried in answer.”

The abruptness of the question took Bayo by surprise. But he thought that his aunt ought to know about his moves and, since he had not told her yet, he could as well do it now.

“I am sorry I did not inform you earlier,” Bayo said. “Kudi and I are in love.”

“In love?” Mama Tunde echoed.

Bayo noticed that the tone of Mama Tunde's voice was not just rhetorical; it was also disdainful and he found this most intriguing. “Yes, we are in love”, he repeated, keeping disappointment from his voice and introducing some enthusiasm instead. “In fact, he explained, ‘we fell out some time ago; but because of the love we had for each other we agreed to settle matters and, now, things are going fine again. Already, I'm looking forward to our getting married.’”

“I am not doubtful of your infatuation with Kudi. And I am sure the girl appeared good looking.”

Bayo tried to remain calm but, certainly his look betrayed his impatience. What an introduction? He thought. Definitely, these two women had not followed each other into his room only to exalt Kudi's grace. The girl had the attributes he wished for in a wife, he loved her and, for sure, he did not need to be reminded of his love. Let his aunt come to the real point.

“What exactly is the problem?” he asked.

“The problem?” Mama Tunde said rhetorically. “Well, it is simple: there is more in a woman than her looks. You cannot base your choice of a partner on good looks alone. I do not believe that Kudi is the kind of girl you should marry and that is why we are here.”

Bayo went agape. His hands resting on either side of his lap gripped the blue bed sheet. His aunt was entitled to his choice.

He looked at the visitors in turn and said quietly, “I love the girl, she has agreed to marry me, and I shall marry her.”

Mama Tunde glanced at her friend, shook her head and asked Bayo, “How much do you know about Kudi for the two of you to marry? How much do you know about her background? How much about her mother?”

“Must I cram her mother's C.V.?” Bayo said. I want to marry Kudi, not her mother. And I do not believe I need to study psychology for that.”

“You need to know Iyalode”, Alaba said emphatically. You need to. She is a dreaded woman; no serious-minded person likes to deal with her. Behavior, I believe is like smoke; it cannot be hidden. In character, Kudi and Iyalode are identical twins: the mother is infamous, the daughter is notorious. So, you see, you should stay away from such a set.”

Bayo turned an angry look from Alaba to his aunt and snapped, “I don’t want any slander against Kudi and her mother.”

“Slander?” Mama Tunde laughed “is it slanderous to tell you about the morals of a shameless woman who has gone round half a dozen husbands in less than a decade? You don’t seem to realize our concern. Surely, he who shows restraint and bids his time to have a meal should not settle for a bad one. You’ve been very patient; you’ve waited till now before deciding to marry. I do not expect you to tie yourself to the daughter of a woman of doubtful reputation; that’s all we are saying.”

Bayo frowned. Why, he wondered, should anybody insult him by defaming his prospective mother-in-law to his face? Did they could....?

“We understand your feeling,” Alaba interrupted his thoughts. “But you must watch Kudi closely. Then, you will also see our point; you will see that we are trying to save you from an embarrassing shock.”

“Shock? Where will that come from? Please, leave me alone and go your way. I do not intend to ruin a union I am still laboring to establish. I’ve made my choice without any recourse to consultancy services. I want to sustain my choice without any interference; I will not need your advice. “I shall provide it,” MamaTunde countered.’ True, I cannot afford financial contribution towards your marriage. But I shall not, on that account, run away from responsibilities, when I see your future threatened.”

“Whose future?” Bayo fulminated and stood up. “What do you think your responsibilities are? To mislead me?” Mama Tunde sprang to her feet. “Sit down and think,” She said. “Sit down and consult your common sense.”

“My common sense tells me that you have no right to force a faithful husband to separate from a loving wife. “He had made the statement before he realized that he had used the words husband and wife.

“Loving wife?” Mama Tunde laughed sarcastically. ‘Are you married? You didn’t tell us! Is that why you bought a second bed? Or does the fact that she comes and spends her nights here like a street-girl make her your wife? Look, only a fool will refuse to listen to facts and sense. As far as I am concerned, I have a mission and a clear conscience: I am doing what my brother would have done in the circumstance.”

“You’re wrong. My father wouldn’t have attempted to wreck a home.”

“I want a bright future for you, that’s all.”

“Thank you for your concern, my happiness is my business.” Alaba could no longer bear the hot exchange of words: she rose and walked out. Bayo moved towards the window and close it, apparently to stop the draught.

“Look, Bayo,” Mama Tunde said, “Consider changing your mind. Now, when you think about it, what has Ranti done to you?” Bayo almost trembled. “Have you come to talk about Kudi or Ranti?”

“I want to discuss both. How can you just turn your back on a girl who has remained so faithful for so long? What has she done?”

“Ranti and I have simply agreed to differ, that’s all”

“She still visits you, doesn’t she?”

“What I have with her is a platonic relationship, and we have resolved not to go beyond that.”

“Why not, why must you insist on making a seven year old friend platonic? How can an unmarried man flirt for seven good years with an unwedded girl and still talk of platonic love? No! The girl only has eyes for you. Always talking of you and praying for you. What else does one wish for?” then, assuming a drily confidential and serious tone, she continued. “Now open your ears and let me tell you something: this Kudi you are running after has a curse on her head. You hear? She has a curse on her head: she fell from her mother’s back when she was a baby. Now will you step back from self-destruction or not?”

“I will not,” Bayo spat. “I used to respect your words and deeds. I never thought you could go so low as to cast aspersions on other people. But if you now think you can cook up a calumny to smear my girl and scare me, you’re mistaken. I’ve made up my mind about who to marry, there is no going back.”

“You are joking, my son. I have my facts, and I know my duty. You will not commit suicide: you will not marry Kudi, if I am living. Falling from one’s mother is not a joking matter. It is a deadly feature in one’s fortune and a dreadful factor in marriage”

“Thank you I am not interesting in dreaded factors.”

“You should; I need not deliver a basketful of words to convince you A word is enough for the wise.”

“That is your point of view, the word could be irrelevant in some cases.”

“I had come into the world long before your mother was born.”

“That may be true, but your age cannot affect my taste. And please, don’t come back to me on this issue.”

“Why not?” she said. “Are you threatening me? I shouldn’t come back, eh! I shall come here twenty times, if I have to.

“ Then you’ll be inviting trouble.”

“ From whom? From you? Well, let me invite trouble, I shall host it.”

Extract 2: Page 61-71

Iyalode had not always been hostile to Bayo. Even her initial objection to a possible match between the clerical officer and her daughter had gradually given way to a laissez-faire which developed into a kind of veiled consent. This subtle change had occurred because Kudi had indicated how much fancy she had taken for Bayo after all.

However, a completely new situation arose from the day Moji paid Iyalode a visit. This was after Bayo had fallen out with the extended family at Kudoro Compound. It was at the Kudoro Compound meeting that Moji realized that Mama Tunde’s mission to Olumo Street to deter Bayo from proposing to Kudi did not yield the expected result. That was the only possible explanation she could find for Bayo’s continued interest in Iyalode’s daughter, and she did not like it. Obviously, Mama Tunde did not make good use of the broad hint given her; but it was not too late yet. So Moji decided to take the bull by the horns. Where Mama Tunde had failed, she would give a good account of herself.

Before now she had spent two restless nights reviewing Bayo’s ‘manner less attitude’ at the meeting. She had not been able to swallow what she referred to as her nephew’s arrogance. It seemed to her that Bayo had already assumed the same inflexibility which broken his father’s back. Hence, she swore to instill some sense into the stupid brat’s head because, unless you trim the Iroko tree while it is still young, it will grow out of reach. Besides, a good child does not undertake the same old unprofitable trade which caused his parent’s bankruptcy: this is one good lesson which Bayo should be taught.

When Moji woke up that Wednesday morning, she decided to go and talk to Kudi’s mother.

Iyalode was still fast asleep when Moji knocked. Kudi answered and came to the door. She appeared dressed to go out.

“Good morning, my dear”, Moji greeted.

“Good morning,” Kudi answered, uncertain whether she had met the face before.

“ Is this Mama Kudi’s room?”

“Yes, but she’s still in bed.”

“I’d like to talk to her, please.”

“Can you come back? Mother doesn’t like being disturbed”

“Look, my daughter”, Moji pleaded in a confidential tone. “I have come for an urgent matter. I must talk to your mother before I travel.”

The urgency in Moji's voice overwhelmed Kudi's hesitation

"All right" she gave in. "Let me wake her up."

Kudi went back in. Immediately after, Iyalode was heard dragging her feet; and then, she came out onto the doorstep and held the curtain aside. Her wrapper was loosely strapped round her bust, just above her breasts. She yawned and half opened her sleepy eyes.

"Good morning, Mama Kudi"

Iyalode hesitated for a second while her forehead contorted with concentration.

"Mama Oni Lafun, aren't you?"

"Yes," Moji smiled, "you have a good memory."

"Thank you."

"I never knew you could recall my face as your customer while you lived at Kudoro Road with your little daughter then...may I come in?"

"Oh, by all means" Iyalode moved aside to allow Moji in.

Then sleepy, she drew a low stool from behind the door and gave it to the visitor.

There was a silence. Iyalode sat down on the edge of her double bed and welcomed Moji once again. She was well aware of the saying that an adult does not run in the bush unless there is a compelling reason to do so; if the runner is chasing nothing, then something must be chasing him. All the same, shifting on the bed she asked. "Is anything the matter?"

Moji did not respond immediately. She observed an awkward but calculated pause as though she had brought a problem which she now felt too shy to discuss.

"I must first apologize for disturbing your sleep."

"That's all right, you needn't worry. Tell me what I can do for you", Iyalode was getting impatient.

Moji put on a serious look and said. "There is a problem."

"What problem?"

Looking at Kudi who was busy putting finishing touches to her make-up by the window, Moji whispered, "You don't usually count the remaining nine toes of a lame man in his hearing."

"Don't worry, Kudi can be trusted."

"All right, if you say so. Are you aware of the goings-on between your daughter and one Bayo?"

“No,” Iyalode feigned ignorance, “I ‘m not.”

“ Then you have to wake up, Kudi and Bayo are planning to marry.”

“ Are they?” Iyalode beamed.

“Yes,” Moji re-affirmed with undue emphasis.

“That is good news, isn’t it? Kudi is twenty-five years old. I think it’s high time she found someone. But I don’t know why they haven’t told me. They probably want to take me by surprise by informing me at the last moment. I must thank you for the hint all the same.”

“It’s all right.” Moji said. “But that is not the whole story; the secrecy surrounding the affair is not the real issue about it: you would have been informed sooner or later any way. My sorry is the choice: Bayo is not the right man for your daughter and I must say it.”

Kudi turned to Moji abruptly and burst out:

“Is that the urgent problem you said you had to discuss with mother? Is that why you insisted that I should wake her up? Look here, Madam: if Mother can stomach your intrusion, I cannot. I protest! I must tell you that you have come to the wrong quarters, at the wrong time, for the wrong purpose. If pounding or selling lafun is your known business, you would do better to go and face it...”

“You’re being rude”, Iyalode cut her short. “And I will not permit you to be rude to an elderly person.”

“I’ve never been rude in my life, and you know it. This is an occasion where I have to speak my mind, that’s all. How can she interfere in my life just like that! Why can’t you tell her off? How many times have you been to her house to discuss her children’s lovers?

Moji stood up in apparent annoyance.

“Mama Kudi,” she said in a deliberately even voice, “your daughter is right. Why should I come here? Why should I perceive danger ahead and rush to alert you? Why? But God knows that I do not deserve your indignation, and I have not come here to make bad

blood between the two of you. I have come as a friend, for your good, expecting to hear appreciative words from you; I never imagined I could incur your disaffection. But now that I have, will you please accept my apologies and allow me to withdraw?"

She made a move to leave.

Iyalode stood up and put her left arm round Moji's shoulders.

"Please sit down, Mama Oni Lafun. I'm very sorry for all this. Don't listen to Kudi. She's only being childish. Remember you want to talk to me, not to her. Sit down, please."

Moji accepted the apology and resumed her seat. In an apparent show of annoyance, Iyalode gave Kudi the rough side of her tongue and told her to hurry and go to the shop.

"Why should I go?" Kudi retorted "It's my life you are discussing, isn't it? I shall not go. My life is more important to me than your shop."

"You have to be reasonable, Iyalode said, "Take your bag and go." Grudgingly, Kudi threw her lipstick and the small mirror in her hand onto the window-sill and snapped, "Keep on deceiving yourselves. My choice is my choice, and nobody will make it for me."

When Kudi eventually left the room, Iyalode implored Moji to overlook her daughter's rough behavior.

"That's all right, "Moji said." One is familiar with the attitude of our girls nowadays: they are so sensitive about their love affair; each time you mention something about it, they lose their temper and become aggressive."

"But Kudi ought to have heard you out instead of flaring up."

"As things are now, she can only hear her own voice."

"That is being narrow-minded... Now let me hear you: What is wrong in Kudi's choice?"

"There's one major problem."

"Which one?"

“You see, when I first heard the matter, I hesitated over whether to come to tell you. But then, on second thoughts, I saw that it would be dangerous to hide the affair and its inherent implications from you, especially as Kudi is your only child. I told myself that pounded yam cannot be made to suffer two ills both at once. If it is wanting in quantity. It should be firm in quantity .Kudi must realize this and come to terms with reality. She deserves a better deal. Our fathers knew the effect and gravity of the secret I have come to reveal you.”

“Please, come to the point.”Iyalode betrayed her impatience. ”Well, we all know the terrible repercussions of a child falling from its mother’s back?”

“Yes that was what happened in his babyhood.”Iyalode was silent for a moment before she asked, “Were you told or...how did you know?”

“Nobody told me, I saw it happen.”

“Are you related or something?”

“No, we are not, Moji lied. «But we were living together at Kudoro Street when the accident occurred about twenty-six years ago. I saw it happen with my naked eyes. Bayo was eleven months old at the time. That day, Bayo’s mother had knelt down grinding pepper on the millstone. Little Bayo was strapped to her back; the babbling child suddenly jerked up and playfully tried to grab its mother’s scarf. Unfortunately, the ofi strap came off. In a desperate move to prevent the child from falling, Mama Bayo threw the small upper millstone aside and attempted to grip both ends of her wrapper together; but she succeeded in pulling only one end of it: this precipitated the fall, and the damage was done. Bayo was doomed to have a problematic married life, if and when he eventually married: skating on thin ice, the couple would have no future; the marriage was destined to be dead before it was born.

“So, when I heard that your only child was about to marry the boy, I was frightened: I saw the imminent danger of death knocking at your door; I couldn’t wait to let you know about this crucial background.”

Iyalode remained silent. Her stare was blank. There was a real danger ahead of Kudi, she thought, should the girl insist on marrying her unlucky suitor. Kudi should be grateful to this Good Samaritan who had abandoned her home so early in the morning in an effort to save her life.

She felt sorry that Kudi had behaved the way she did, like a child: she ought to have heard this woman and express appreciation instead of the rude and unreasonable reaction. I'm grateful for your concern, "Iyalode said." That's all right. I have come because I know that a stitch in time saves nine. It wouldn't have been wise for me to wait for the danger to catch up with Kudi before I cry out."

"Didn't Mama Bayo perform atonement rites?" Iyalode asked as an afterthought.

"She couldn't, she was blown with pride. There was one old man there who suggested that she strip and run round the compound a certain number of times. Mama Bayo refused. In her view, only a mad person could strip and begin to run around stark naked."

"But it is a terrible thing, didn't she know? The curse will remain on the boy for ever. Is she doing anything about it now?"

"How can she? She died long ago. And even if she were alive, what can she do about it now? It is too late already. The solution ought to have been sought and found there and then, on the spot. Not later, and not now. Talking of a solution now will amount to mere speculation. The main thing is to dissuade Kudi from marrying Bayo. She must be kept away from inescapable death."

"You're right, my dear," Iyalode agreed."I shall not stand with my arms akimbo watching my only source of joy walk into a death-trap. I shall stop her." Moji said she was glad Iyalode had seen the point and further urged to prevail over Kudi. They exchanged a few more ideas and she left.

That evening, Kudi had returned home before dark, unsmiling and ready to join battle with her mother. The whole day, she had wondered on end, and could not understand why a reckless gate-crasher should be allowed to interfere in her private life.

Meanwhile, Iyalode had spent the whole day at home, in an unsettled mood. Armed with the dreadful news, she had been waiting for her daughter. Now was the time to disillusion Kudi about her cursed lover clerk. In anticipation of the time needed for discussion, she had prepared dinner earlier than usual.

Immediately she came back, Kudi gave her mother the day's takings and sat down straight-faced. Already, to keep her distance, she had bought and eaten akara and fried yam before leaving their Sabo Road shop. So when she was invited to dine, she declined and asked instead, "What did that woman want here this morning?"

"I didn't like the way you reacted." Iyalode reproached in answer.

"And I hate the way you allow a stranger to intrude into my private affairs."

"Listen, Kudi. Do you know that the woman had a vital piece of information for us? You ought to have been more patient. In any case, you can no longer marry Bayo, I must tell you."

"Why not?"

"Remember I didn't show any interest in that boy from the onset? I had a sort of premonition that something would go wrong. I wasn't sure what, but I've been proved right: I've got a concrete and compelling reason to object to your marrying him. You have to run off. Run away from him completely, like one flees from leprosy."

"I will not run away from Bayo now."

"You have to; Mama Oni lafun has revealed a secret to me about him: he had an unfortunate accident as a child and his parents did not perform the necessary rites."

"Accident? What kind of accident?"

"He fell from his mother's back."

"What has that got to do with my marrying him?"

"Are you claiming ignorance of the gravity of the misfortune?"

“Why should I? I’m claiming no ignorance. I’m aware of the superstitious belief and the attendant ridiculous taboo...”

“Are you crazy?” Iyalode blurted out. “Ridiculous taboo, indeed! This is a serious matter.”

“No, Mother. Not when the guy is hale and hearty. Why have we to dig out a casual incident which occurred over twenty-six years ago?”

“Ah! Ah!” Iyalode gave an ironic laugh. “Although the fateful accident occurred so many years ago, it has inevitable consequences inherent in it: a number of lives still hang on it”

“Whose lives?”

“His future wives” of course. His first nine wives will die in succession as he marries them. That is inevitable.”

“Don’t make me laugh; I cannot foresee what mystery will make that happen. The actual victim of the accident was not even injured; how can somebody else die in his place as a result of the minor incident which ought to have been forgotten long ago?”

“Nobody forgets such ominous disasters in Yoruba land. Falling off the back of one’s mother is an abomination: a child should never fall from the protective custody of its mother. Marriage to a victim of such an abomination is a taboo, and I am glad you know it. Whoever flouts the warning will pay the ultimate penalty. If the victim of the accident is a girl, she will lose her first seven husbands before she can settle down and enjoy a married life.

“That is being gullible. If your son falls from your back today, and you tell nobody about it, there will be no aftereffects”

“Who taught you? Did you learn that in school too? Yours must be a case of irrelevant education being worse than ignorance.”

Kudi said that Iyalode was entitled to her belief, but insisted that she could still not place Moji’s interest and added, “It appears the woman is only trying to run Bayo down”

“No, Kudi. She cannot do that. She ‘s not fighting for herself; she has no son who will marry you.”

“How did she learn about Bayo’s obscure accident in the first place?”

Here, Iyalode re-framed Moji’s story to impress and convince her daughter. “They’re related,” she elaborated “Moji is an insider, and she saw the accident happen as such. She was living at Kudoro Street at the time.”

“What is the relationship between them?”

“They’re distant...Cousins.”

“Why did she find it necessary to tell you about the accident then? You know you can’t buy blood relationship? If anything, she should be fighting for a cover-up.”

“Not in this case: Moji is a very nice, sincere, understanding and considerate woman. She was concerned especially because you are my only child. She said it herself. She was definite and convincing, and I strongly believe she is right. If Bayo’s wives must die, please, let them die. But let him go and find them from families with many children. You are my only joy and I will not allow anybody to turn you into a source of grief.”

For days, Iyalode did not relent. She went on expounding why a marriage with Bayo would be catastrophic. In the end Kudi got confused. She had, in the past, heard many people say that such falls bore bad omen, but she had never taken that belief serious, especially because her teacher had once commented that no harm could result from such trivial beliefs if the secret was well kept from other community members. Up till now she had never imagined that this kind of fortuitous happening could stand between her and a possible marriage.

Extract 3: Page 159-164

Bayo did not ask Ranti where they were going as she held his hand and led him out of Baba’s room. Even when she led him out of Kudoro compound, he did not utter a word,

and he only followed her. Besides, on her request, he had surrendered his machete without a fuss. His earlier vehemence on vengeance was overcome by bafflement and disappointment. The disappointment that he had lost his pains in the attempt.

There, on the scene of the incident, he had put Baba's suicide down to cowardice and sheer lack of shame. Otherwise, he had wondered, why should a man of Baba's type slip away like he did? Why couldn't an old man like him wait for his natural demise? Someone calling himself the head of a family? Why indeed didn't he wait for him to return with Moji? If he had been a worthy man, shouldn't he have waited for a final confrontation between them? Of course, he didn't wait because he couldn't wait; and he couldn't wait because he lacked the courage to face him and own up to his criminal acts. Yes, just like he had lacked the integrity and courage to face his father for them to settle in the open whatever score they might have had between them.

Enough ought to have been enough. But Moji and Baba had felt differently and had shown it. For instance, what did they want and they didn't get? He was still wondering. They had inherited Grandpa Kudoro's farm: they were selling the produce and enjoying the proceeds. He was claiming no Kobo and was complaining to nobody. They had driven him out of the family house: they had taken in more tenants and were sharing additional rent. He had not raised his eyebrows. They had always had their way and he had left them alone. Why they did not also leave him alone, he did not know. Why they sat on his tail to muddle and derail his plans, he did not understand. At least then.

It was this mischievous duo that willfully denied him the golden opportunity of receiving University education. That year, when he left the secondary school, his name had appeared on the merit list of admission into the only accredited Federal University and, more importantly, he had made his seven papers in the School Certificate Examinations; these include two credits and five distinctions.

Unfortunately, however, the offer of admission lapsed because he couldn't raise enough funds for registration, in spite of his personal efforts. He had labored in Grandpa Kudoro's cocoa farm with daily paid workers to pick cocoa hoping that the labour would

earn him about a thousand naira out of the five thousand needed. He was not paid. Meanwhile, the harvest had fetched a total sum of forty two thousand of naira. But unfortunately, just as Mama Tunde had earlier been edged out, the share-out did not extend to him. The registration period had coincided with the time when Moji was putting finishing touches to her storey- building which she claimed she had agreed to let out to some impatient quarry workers.

Also, during the same period, Baba was apparently pressed for money: he had found and was yearning to marry one attractive and kissable young lady who could have passed for the youngest daughter of his junior wife.

Although the said lady had divorced Baba at the end of the following cocoa season, Bayo could never forget what the short-lived marriage meant in his educational career. His persistent requests for money to pursue his higher education had annoyed Moji and Baba. They had opposed the idea vehemently, he had dropped it tactically. They reminded him that they were not educated themselves, at least not in the European sense of the word. “We did not read book,” Baba had told him, “But we read common sense and respect for age.”

After this episode, Bayo did not wait to be taught common sense by those who had read it. He used his own bit to rent a room at Lupate where he was now living.

Ranti nudged him; he almost started when he was brought back to reality. They alighted from the taxi and walked across Falana compound. They were yet to exchange a word and it seemed as if they had implicitly agreed to keep mute, while their hearts and minds played varied roles.

Yemisi broke away from a group of children playing at 5, Olumo Street.

“You’re welcome Auntie,” she greeted breathlessly as she ran to meet the couple.

“Thank you my dear,” Ranti said as she adjusted the collar of Yemisi’s dress.

“You met Uncle Bayo at Lafiadji?”

“Yes, my dear, thanks to you.”

“You see Uncle; I didn’t forget that you went to Kudoro compound; so I told Auntie.”

“That’s all right,” Bayo said, fumbling for his key.

“But Auntie, what are you doing with his machete?”

“I’ve only helped him to carry it”

Again, she turned to Bayo:

“Did you kill the rat?”

Bayo shook his head. He couldn’t tell the little girl what actually happened.

“There were no rats”, he said.

“What about snakes? You saw any?”

“Yes.”

“Many of them?”

“Two.”

“How big?”

“Very big.”

“You killed them?”

“No they ran away.”

“They didn’t bite you?”

“No.”

“You’re lucky. Very lucky. Snakes are dangerous. I’ll not go to Kudoro compound....
Well, Auntie, I’m going back to meet my friends.”

“All right, Yemisi. Go and join them.”

Meanwhile Bayo had opened the door to allow Ranti in.

“But why did you do it?” Ranti asked as they sat down side by side on the two armchairs.

Bayo did not ask for a clarification of the question, what she meant was too obvious.

“Didn’t you look at the machete?”

“Of course, I did: there was no blood on it, and no wound on Baba.”

“Baba is a coward.”

“How?”

“I did not kill him. He had taken his own life while I was chasing his sister, and I regret missing the opportunity to deal with him.”

“You must not sound so bitter. On the contrary, you must thank God that you did not have an opportunity to commit murder.”

It is bad enough that the man died, a man’s life is sacred.”

“Baba’s life is rotten. He had cursed and disowned Iyonda, his eldest child and only son; his two daughters had run away from him; none of his four wives could ever stay.”

“No life is useless. Every human life serves a purpose in the global design of human affairs. Even bad as things are, you must have learnt a salutary lesson from Baba and Moji’s scheming. For instance, it took all their intrigues to reveal to you the dangers in some of your steps. So, you see, you needn’t go to war against them; just avoid their path.”

“What if they don’t avoid mine?” Bayo said with obvious irritation. “I discovered that somebody murdered my father: how bearable does that seem to you? And what is it like to you to know that an old man plotted the elimination of his own brother just to inherit for himself what ought to be a common property?”

“I can guess your feelings, ”Ranti pleaded.“I didn’t mean to recall bad memories, I’m sorry.”

There was a long pause.

“It’s all right,” Bayo muttered.

“See the point I am making: already your father is dead. It is unfortunate, but it is a reality; we have to put it behind us and face other realities.”

“Other realities developed from my father’s death, and it is the remote cause of these troubles.”

“Even then, should your immediate objective be an extension of the troubles or a relief of your worries? Why must you cling to the past? Why cling to irrelevances? How can you rely for ever on irresponsible hypocrites? Don’t you think that ordinary friends and mere acquaintances could be better than two-faced relations?”

Bayo was disarmed. He made no further comments, because Moji and Baba clearly answered Ranti’s description of two-faced relatives, and there was no disputing that.

From that moment on Ranti did most of the talking and Bayo part of the listening. She stayed with him till evening and patiently soothed him downing the process, she told him about Moji’s earlier attempt to snuff out their relationship even before the stalemate; she explained how Moji had spoken of his capriciousness, describing him as fickle and unreliable.

“Yet, I never told you anything, did I?” Ranti said. “I did not, because I never believed her and, more importantly, I didn’t want to fuel a dormant clash between your aunt and yourself.”

She urged him to let sleeping dogs lie. Then, before she eventually left for home that evening, they both agreed that the future, and not the present, was more important than the past.

Baba was buried on Monday. Alhaji Ibrahim of Owoeye Mosque had refused to attend the funeral service. He held that he was not made to conduct funeral services for faithless

miscreants; rather he was appointed to promote Islamic faith and inspire his Muslim brethren.

Also, like Baba's estranged son, Bayo had refused to attend the funeral. When Ranti had asked whether she should meet him at Lafiaji, he had curtly answered that he owed Baba no such respects. Besides, as if this was an open reaction by all those who had heard that Baba died by his own hand, the attendance was scanty. Only Mama Tunde was there, while Moji played the chief mourner with her crying nieces. When Mama Tunde later called at Olumo Street, she described the mournful proceedings in remarkable terms: "No prayers were said, «She had informed. "Even the funeral of a he-goat would have been better attended. Baba was simply packed in a shroud and quietly dumped in a hole at the back of the house. Six feet. Only six feet."