SOCIO-LEXICAL INTERFERENCE IN GABRIEL OKARA'S *THE VOICE*

Michael Chukwualuka Uyanne, Ph.D.
Eugene C. Onuoha
ALVAN IKOKU FEDERAL COLLEGE OF EDUCATION, OWERRI
DEPT OF ENGLISH LANGUAGE AND LITERATURE

Abstract

The human society is constructed on the basis of relationships and interrelationships and language is at the core of human essence and societal survival. The dynamics of language gives essence to our social vision and the creative manifestations of our humanity. Gabriel Okara in *The Voice* ingenuously captures the living images of African speech pattern through his peculiar linguistic experiment. He adapts English language resource to the very need of his creative vision through a process of interference. The rhythms, imagery, nuances and metaphors of traditional African speech patterns are adapted into English with a resultant effect of socio-cultural acceptability. Being Ijaw by ethnic descent, Okara achieves a unique investment in the discourse reality of his social milieu. This paper anchors on the theory of pragmatics, to justify Okara's discourse experiment in *The Voic*e using interference which itself is of contemporary importance to African literary efforts. This paper also highlights and creates a catalytic awareness of this invaluable strategy of literary art using a foreign language to achieve the socio-cultural reformation of Nigeria in every positive way.

Introduction

The Nigerian prose fiction is traditionally influenced by social structures and linguistic trends .Unequivocally, literary art devoid of sociolinguistics is inconsequential. The relationship between both is on the sense that the structure of a society determines the trend of language use. Language like the society is dynamic manifesting divergent opportunities and distinctive impulses. Language is mankind's most unique possession being the medium by which the culture and collective experiences of a people are transmitted from generation to generation. The major bond between language and literature is in arts enhanced by the science of linguistics.

Finegan (2012:5) observes "the fundamental function of every language system is to link meaning and expression to provide verbal expression for thought and feelings, for that expression to be comprehensible to others". The ability of a reader or a hearer to decipher the interaction of the speaker or writer and group information as intended by the latter, defines his expertise in drawing feasible meaning out of the given language situation. Literature cannot be divorced from the evidenced reality of the society and the artist himself. To this end, Ngugi (1986:15) asserts:

> Literature does not grow or develop in a vacuum, it is given impetus, shape and direction and even area of concern by socio-political and economic forces in a particular society. Every writer responds with his total personality to the social environment which changes all the time. Being a kind of sensitive needle, he registers with varying degrees of accuracy and success, the conflicts and tensions in his changing society.

The literary artist in Africa has had a variety of concerns, he had had to draw from a multiplicity of impetuses and he has constantly adjusted his choice to his changing environment. As a matter of fact, early African writers attempted to confront the distortions and bastardization of African image by some of their European counterparts. This they did by rewriting the experiences of Africans in history and correcting the ill remarks about them. Their efforts, have given credence to the fact that every writer chooses the most appropriate means of exploring his creative vision. In the examination of African literary genres, an evidence of linguistic experimentation lies in the fact that, Africans do not use the English language the way the native speakers do. The rhetorical devices of an African language and community are peculiar to it and are a legacy of its cultural heritage.

In order to capture the Africa linguistic flavor, the English language has to be flexed and bent to allow the idiomatic and rhetorical components to be present. This process of domestication of the English Language resources to serve in divergent environments in Africa has created varied discourse situations. A functional evaluation of any work of art must be premised on the examination of the language of the text because, a text can only be actualized through language use and interpreted within situation. Situation itself is what Halliday (1978:25) refers to as "the medium in which a text lives and breathes".

Gabriel Okara's ingenuous experimentation in *The Voice* using transliteration becomes instructive as a way of recognizing this invaluable quality of the English language ie, adaptability. In this regard, Achebe (1975:61) opines:

> The price a world language must be prepared to pay is submission to many kinds of use. The African writer should aim to use English in a way that bring out his message best without altering the language to the extent that its value as a medium of international exchange will be lost.

The dexterity of a writer is determined by his ability to string his words and subsequently, combine them in a viable manner to depict cohesion in his manipulation of language and picturesque representation of ideas. Okara's effort in presenting his message in the manner he did, compels a discourse on the capacity of a literary artist to fashion the most effective way of discovering and accentuating his creative vision. His discourse which is embellished with real local imagery, rhetoric, nuances, idioms and metaphors gives us a candid reflection of his socio-cultural milieu, from which we could draw serious comparative paradigms of co-relationships within the African literary clime.

Authorial Background:
Gabriel Imomotime Okara was born in 1921 in Bamoundi community, Ekpetima clan of Yenogoa in present day Beyelsa State of Nigeria, Gabriel Okara attended a local primary school in Bamoundi and later moved to Government college, Umuahia. His academic career progression suffered disruption during the second world war of 1945. He later concluded his secondary education at Yaba Higher College where he sat and passed his Cambridge Examinations.

Okara major hobby as a youth was reading and he was greatly fascinated by the down-to-earth, vigorous language of the stories which graphically exposed the frontier life of early

America. He was spurred basically by early English writers like Wordsworth, Keats, Hopkins, Elliot and Dylan Thomas.

Gabriel Okara published his debut, a short story titled *The Iconoclast* in 1954 and his effort won him the first prize in a British short story competition. This outstanding ingenuity and creativity was further showcased by the publication of *The Voice* in 1964. *The Voice* epitomizes Okara's strong desire to sharpen his creative instinct with an extensive use of local imagery. To this end, he observes:

> As a writer who believes in the utilization of African ideas, philosophy and folklore and imagery to the fullest extent possible, I am of the opinion that the only way to use them effectively is to the translate them almost literally from the African language native to the writer into whatever European language he is using as a medium of expression (Okara 1979).

Based on this position, his use of transliteration could be seen as artistically premeditated. He recognized that he would not use the English equivalents of his local language as far as the numerous African idioms, metaphor and nuances are concerned, thus, his manner of transliteration implies a process of recreation. Okara has joined the likes of Achebe in intelligently adapting the English Language to the need for presenting a rural culture and criticizing the sociopolitical culture of a people at the literal and symbolic levels. His spectacular use of symbols and a process of reification to perform essential linguistic functions introduce an exciting new dimension to the Nigerian novel. Reification is an artistic process of giving the quality of 'thingness' to immaterial or abstract ideas.

Theoretical Perspective

We use pragmatic theory as a linguistic tool for recognising and determining the working of language within and above textuality; the intended rather than the expressed meaning. However, the soul of intentionality is pragmatics; it generates those factors that influence pragmatics, which include: patterns of linguistic actions, language functions, types of inferences, principles of communication, frames of knowledge, attitude and belief, as well as organisational principles of text and discourse. Pragmatics, deals with meaning-in-context which for analytical purposes, can be viewed from different perspectives (that of the speaker, the recipient, the analyst, etc.). It bridges the gap between the system side of language and the use side, and relates both of them at the same time. Unlike syntax, semantics, sociolinguistics and other linguistic disciplines, pragmatics is defined by its *point of view* more than by its objects of investigation. The former precedes (actually creates) the latter. Researchers, in pragmatics, work in all areas of linguistics (and beyond), but from a distinctive perspective that make their work *pragmatic* and leads to new findings and to reinterpretations of old findings. The focal point of pragmatics (from the Greek *pragma* 'act') is linguistic action (and inter-action); it is the hub around which all accounts in these handbooks revolve. (Wolfram Bublitz and Neal R. Norrick 4)

Semogenesis of Language

Semogenesis is the construction of meaning through the network of the strata of language, by concentrating particularly on the lexicogrammar: the source of energy. So, lexicogrammar is "the semogenic powerhouse of a language, but making it explicit that all strata participate in the overall construction of meaning" (Halliday 2003:248). It is language, which is the medium by which the culture and the collective experiences of a people are transmitted from generation to generation, that can construe this experiential knowledge, by transforming it

into the experience of meaning. This inflames interactional relationships which allow them to perform as acts of meaning:

> …in this way the world of semiosis unfolds alongside the material world, penetratingly. The semogenic power of language derives from, and depends on, its constantly reasserting its connection with the material condition of existence; the concept of metafunction allows us to interpret where, and how, these connections are being made (Halliday 2003: 249).

It is the sine-qua-non of communication and mankind's most unique possession. Language is a creation of the society and an instrument of interactive communication while literature uses language to communicate, ideas and experiences of human situations (Orisawayi 2004:68).

Ndimele (1999:11) opines, "the nature of the human language is essentially a communication system in the sense that it associates meaning (i.e. the message) with a set of signs (i.e. the sounds or symbols). Therefore language does not only mean the words but a man's entire world view-social, cultural, economic and political". The visional reality of a work of art can only be functionally assessed through the language because, the human community portrayed in a literary text reflects the linguistics realities of the artist's society.

Writers, irrespective of their genre of interest make efforts to re-engineer and adapt the English language to suit various uses and applications without a distortion of its meaning. Chapman (1973:42) observes "writers manipulate language to make it contain a unique series of experiences and interpretations." Language could be classified as a tool box at the disposal of a literary artist which avails him the various instruments of need for unlocking and assembling significant parts of his creative mind. The artist's ingenuity enables him apply the tools to the best of use of his purpose and vision. Language is unique to mankind, representing man's efforts at regeneration and inter-relationships in a conflict-ridden and economically precarious society. Through language, man's retrospection and introspection are given substance and vent for articulation and appreciation.

Language is dynamic and "manipulatable" and that gives a writer, the latitude to make appropriate situational applications of it as desired. This quality of language such as English is what justified the experiment by Okara in *The Voice*. It is language that manifests and defines every human quality and identity that gives meaning to our communal existence.

Okara's unique investment through applying the resources of the English language to the need to capture the virtual living images of African speech pattern can only be evaluated within the theoretical framework of pragmatics. Language is self revealing and becomes more serious when it is authored with an artistic intent. The field, tenor and mode of discourse are composite variables that give credence to any linguistic choice by a literary artist. Pragmatics as a theory is usually instructive in fictional discourses as it relates to message delivery through speech acts, when pieces of information are presented as discourse, we normally try to understand not only what the words mean, but what the speaker or writer of those words intend to convey. They do this by depending on some shared assumptions and expectations. Investigating these assumptions and expectations, provide us with an insight into how more get communicated than what is actually resented.

The intended meaning of discourse beyond the literal is called pragmatics. Levinson (1983) technically defines it as "a branch of linguistic study which is concerned with the ability of

language users to pair sentences with the context in which they would be appropriate "(p.24). Pragmatics is basically concerned with the study of language in its socio-cultural context". What people mean by what they say. The study of what is said through words is the subject of semantics but that of the implied is the subject of pragmatics.

In conversation or speech acts, inferential process is involved in the pragmatic synthesis of meaning relations. What is stated must be synthesized through a pragmatic process of discovering, the intention of the writer or speaker. The use of English to convey the messages engendered in the various idioms and metaphors as used by Gabriel Okara in*The Voice* makes an implication for pragmatic evaluation. The pragmatic theory of speech acts expounded by Austin in 1963 is at the centre of this investigation. Austin believes that people use speech acts to perform various actions. The actions which come in concomitant with the utterance could be specifically labeled as: request, warn, greet, offer, threat, promise, order, criticize, compliment and apologize. Austin's postulations are sequel to the idea that fundamentally, there is an intention behind every utterance produced by a speaker addressing a hearer.

In this vein, every utterance made by Okolo or Chief Izongo in *The Voice* is laden with vital messages to be pragmatically decoded through speech acts analysis. Such utterances in the novel are made in order to serve specific functions. Nozar Niazi and Rama Gantam (2010:193) observed that:

> The speech act analysis of individual utterances in a novel in terms of the context in which they are used, the immediate context (neighboring utterance) and the larger context (the fictional world) can offer a wide range of explanatory possibilities about the intentions and purpose of the characters as well as authorial intentions and purposes in producing those utterances.

The sociopolitical exploitation conflicts and impulses in the village of Amatu are encoded in the characters utterances for the reader to comprehend and appreciate. Based on the above, the pragmatic theory of speech acts by Austin become instructive as a way of assessing the inevitabilities of Okara's interfered expression in *The Voice.* Pragmatics enables the proper interpretation of utterances based on the immediate physical context in which they were uttered. This is classified as deixies in the context of person, place or time at the disposal of the language user.

The Novel *The Voice:* Synopsis of the Plot.
The protagonist Okolo hails from Amatu. He embarks on a quest for what he chooses to refer to as 'it'. This quest was perceived as an affront to the existing socio-psychological reality manifested in individuality, egoism and selfishness which characterized the socio-political status-quo. He argues that the ruling class and its followership were in dispossession of the 'it': the consciousness of the human essence and values of conscience.

This quest evoked serious discord and created discomfort among the political class as epitomized by Chief Izongo of Amatu, Abadi etc. Izongo, Abadi and their cohorts, conspired with the people to muzzle out Okolo. Though he was defiant, but they succeeded ultimately

and banished him from Amatu to Sologa. At Sologa, his deal of confronting the powers and the corrupt society continued unabated. His frustration and rejection at Sologa under the 'Big

one' worsened, until he had to return to Amatu. His return was in determination to proselytize his message and get damned anyway. He returned to the height of antagonism which resulted in his execution but, his message had already permeated the society.

Lexical Interference in *The Voice*

A lexical interference occurs when a writer uses a strange word outside the conventional context of usage which is also unacceptable in the Standard English form. Such a word or words give special semantic effect by way of indirection or allusion of some other ideas. Examples in *The Voice* include:

(a)   *Okolo has no chest,* they said… Everything in this world that spoiled a man's name they said to him" (V.p. 23).

(b)   I went to school a little, but I have *killed* more years in this world than you have (V.p 48).

(c)   Well, I have spoken *many* teaching words but they have not entered your ears (V.p. 51).

(d)   And you this man between you and me, a big thing has *fallen*. (V.p. 65).

(e)   Okolo's leaving town was Izongo's *rejoicing* (V.p. 71)

(f)   Let not people said things your inside *spoil* (V.p. 70).

In the example (a) *had no chest* could have read: Okolo had no heart meaning that Okolo haven't the courage to withstand difficulty. The noun 'chest' refers to heart meaning courage in Standard English.

In the same example the verb *spoiled* should rather be smeared in Standard English expression. In other words, Okolo has been denigrated by Izongo and his cohorts in Amatu because of his stance.

In the example (b), the word *killed* refers to spent in Standard English expression. Here the transliteration affects the verb killed. This should rather have read: I have spent more years in this world than you have.

In the example (c) the *many teaching words,* many is an adverb modifying the noun phrase teaching words while the verbal 'spoken' rather qualifies the noun. Teaching word is in pragmatic reference to 'words of advice'or instruction.

In the example (d),a *big-thing has fallen*, the lexical component in the complement position "fallen" is inappropriate as it functions as a modifier to the subject 'big-thing' the 'big thing' in question could be in pragmatic references to a brewing quarrel. It should rather read; there is a disagreement between us or simply, 'we are quarreling'.

In the example (e), *Izongo rejoicing* is a group in a nominal role. Its position is rather complementary to the action of the noun group 'Okolo leaving town'. It is in reference to the reaction of Izongo to Okolo's exit as that of contentment or joy, since his recalcitrant adversary has been banished. It should read, Okolo left town and Izongo became happy in Standard English structure (i.e. SPC and SPA).

In the example (f), *your inside spoil,* acts as a complement to the structure. "Spoil" which is modifying the subjects, "people" and "your inside". However the transliteration is meant to capture the entire discourse theme. It is in reference to individual conscience and convictions

which should not be adulterated by sentimental comments. It should rather read pragmatically, 'let people not say things that should discourage you in your good conscience'.

2.   Syntactic Interference in *The Voice*

Syntactic interference is observed when the word order or the sentence structure depicts contrariety to basic word order or sentence order in English. This form of interference abounds extensively in the text. The author, employed poetic language pattern in his work such as repetition, imagery, rhetorics and idioms with the aim of depicting the rich African sociolinguistic culture. It deals with unconventional structuring of sentences resulting in abnormality.

Examples include:
(a)   He always of change 'speak' (V.p. 25).
(b)   If this the ears of Izongo enters, we will fall from our job (V.p 25).
(c)   Who are you people be? (V.p 26)
(d)   I have from my inside thrown out all soft thought which women usually have toward men (V.p 53)
(e)   A fat man was breathing like a man blowing a fire, with his mouth open wide (V.p 58)
(f)   The boasting gone, by sleep taken (V.p 58).

     In the example (a), the normal structure should have been any of the following:
         He always speaks of change (SAPC)
         Always, he speaks of change (ASPC)
         He speaks of change always (SPCA) but the structure 'he always of change speaks' violates the basic sentence structures in English.

In the example (c), the verb be' element <u>is</u> redundant and does not extend the meaning of the entire expression in normal English. But it goes vernacular and captures the rhythms of Ijaw speech pattern. "Who are you people?" could have been a more appropriate construction.
In the example (d), there is violation of the structural norm as an intervening phrase acting as an adjunct comes in between the auxiliary verb 'have' and the main verb 'thrown' causing a split in the verbal group 'have thrown'. The structure should have read, 'I have thrown out all soft thoughts which women usually have towards men'

In the example (e), the abnormality is that the adverbial phrase element 'wide' is transposed to a point where, it cannot modify the adjective 'open'. This is an unusual placement of a modifier 'wide' should precede and modify the element 'open' thus "a fat man---with his mouth wide open".

In the example (f), syntactic abnormality occurs doubly, the participle 'taken' is wrongly placed. And besides, it is dangling as it does not take on the subject 'he' and the consequent auxiliary verb 'was'. The structure should have been more appropriately read, "after boasting, he was taken by sleep".

In the above examples and many more inherent in the text, the pragmatic import is that the reader or audience could in cognizance of the discourse situation avail himself with the significance and meaning of each statement based on the context. Each utterance is

compelled by certain socio-cultural circumstances, in addition to each character's psychology and literacy level. However, the author is ensuring that the actual thought pattern of his audience is clearly exemplified through his translation technique which results in effective communication of meaning. The experiment, gives a far-reaching communicative effect and credence to the socio-cultural reality of an Ijaw audience.

3.   Propositional Interference in *The Voice*

In this form of interference the whole idea suggested pragmatically and semantically is presented in total negation of the English grammatical rule. The whole expression is negatively impacted grammatically.

Examples include:
(a)   His inside then smelled bad for the town's people and for himself (V.p. 31).
(b)   You have a very ugly inside (V.p 37)
(c)   He was now between sleeping and waking, thinking and not thinking, floating between sky and earth. (V.p 39).
(d)   Wonder held Izongo, held Abadi and held all the Elders (V.p 47).
(e)   Palm-wine held them (V.p 16)

In the example (a), the statement pragmatically connotes a total decadence in the moral fabric of the society where both the protagonist and the people are seen to have failed fundamentally. It could read, 'we have all failed. In example (b), it simply means in Standard English 'you are wicked'. The example (c), simply refers to an unconscious state; neither here nor there. In the example (d), it pragmatically refers to, 'a state of confusion or wonderment experienced by both Izongo and Abadi'. The example (e), simply refers to a 'drunken state' or put succinctly, 'they were drunk'. The import of the propositional interference is that the ungrammaticality is total as it alters the entire structure of the sentence. The ideas expressed must be rendered in new structures for them to be grammatical.

Semi-Propositional Interference

This form of interference is observed, when the unconventionality of the expression affects only a group of words in the sentence. In other words, the interference is partial.

Examples include.
(a)   She did not flirt with boys though she had a killing hunger beauty (V.p 32).
(b)   The whole town is at my back (V.p 37)
(c)   What he has done to me has not filled his belly (V.p 40).
(d)   Tell me the bottom of everything. (V.p 40)
(e)   If I did the thing they are putting on my head, show me in the usual manner. (V.p 109).

In the example (a), the expression would rather be adjusted in Standard English to read; 'she did not flirt with boys though she was arrestingly attractive'. In the same vein, example (b), could be reviewed thus 'the whole town support me'. Subsequently, the example (c), could be more correct this way; 'what he had done to me has not satiated his sense of wickedness'. Also in example (d), the expression could rather read in Standard English, 'tell me the crux of the matter'.

Finally, in the example (e), it would be more appropriate grammatically, to be rendered as, 'if I did the thing they are accusing me, show in the usual manner' which was in reference to the deity Woyengi. It should be noted that considering the dynamic nature of the English language, each of the above conversion, could be rendered in many more variant forms with the senses intact.

Multiple Interference in *The Voice*

Multiple interference arises when one form of interfering elements, whether lexical, semi propositional or propositional, combines with the syntactic form. Examples of multiple interference in *The Voice* include:

(a)   If this the ears of Izongo enters, we will fall from our job (V.p. 25).
(b)   If you the truth speak not, things of the ground will hold you (V.p 65).
(c)   And when he this thing heard the Whiteman's inside boiled and stank more than any odour (V.p 68).

In the example (a), there is a combination of the syntactic, semi-propositional and lexical interfering elements. At the syntactic level, there is an inversion of the verb 'enter' which in the normal English order should come before the direct object complement; 'the ears of Izongo'. The translation which violates the normal structure ASPC is as a result of interference. At the semi-proportional level, the subordinate clause "if this, the ears of Izongo enters" is an unconventional translation of what should have read, "if Izongo hears this" in standard English form. At the lexical level, the word "fall" in the main clause "we will fall from our job" should read 'we will be relieved of our job' or 'we will be sacked from the job'.

In the example (b), there is a combination of the syntactic semi proportional and lexical interfering elements as well. The verb 'speaks' and the negative particle 'not' which serve the predicate slot are transposed such that the direct complements 'the truth' is not at the head of the verbal group. In other words, the direct object does not complement the predicate. It should read normally, if you speak not the truth' (ASPC). In the main clause, the semi-propositional interference, 'things of the ground' instead of 'gods of the land' is abnormal in Standard English. There is also a lexical interfering element 'hold' which should translate 'punish' in Standard English. So instead of the acceptable form 'if you don't speak the truth, the gods of the land will punish you'.

In the example (c), there is a combination of the syntactic and lexical interfering elements. At the syntactic level, the verb 'heard' is inverted or transposed such as that the demonstrative 'this' which is the direct object complement is not served by the verb 'heard: this dislocation is as a result of interference. At the lexical level, the word inside which should read 'mind' from the context is interference motivated.

The basic issue in the above examples of interference is to illustrate the author's strong desire to encapsulate in English, what obtains in the African linguistic pattern of his people. It is intended to create as much as possible a discourse reality that is ethnocentric.

Finding
The Linguistic Strategy of Interference in *The Voice*

In consent to the central theme of this discourse, interference is basically, the most conspicuous device employed by Gabriel Okara in T*he Voice*. As much as possible, Okara expresses his ideas, beliefs and thoughts in a manner that structurally and semantically

reflects his native Ijaw language pattern. He attempts with great success to translate into English language the idiomatic turns of phrases and sentence structures of Ijaw language and cultural nuances. This linguistic experimentation in the manner of Chinua Achebe's prose fictions is aimed at authentically creating the rhythm of speech that is Ijaw and by extension, Africa, in order to make his message clearer to his audience.

This experimentation with English was to enable him capture with some vividness, the living images of African culture and speech pattern under the microcosm of the Ijaw ethnic grouping. As part of the African linguistic milieu, his effort appears more or less parabolic being a great component of African speech. And as a poet, Okara was very economical with words yet consistent with a spectacular stylistic form of repetition and foregrounding. Okara's experiment can only be assessed from the standpoint of pragmatics where much get understood beyond the expressed within the context of situation. Speech acts as embodiments of individual's urges and actions as compelled by different circumstances. Okara's translation device could be adjudged successful, considering his characterization which reflects a realistic sociolinguistic stratification whereby Okolo represents the masses and speaks like them while Izongo and Abadi represent the exploiting elites. Transliteration in the voice is observed as the lexical, syntactic, propositional, semi propositional and multiple levels.

Concluding Remarks

This paper has selectively assessed an aspect of Okara's linguistic device in the text which was of pivotal significance in the assemblage of his work. It is without equivocation a success at the domestication of English language in the art of African literary expression. Creative manipulation of English is a sure step towards redefining the capacity of an author to courageously apply African linguistic culture into a foreign language without altering the content of his message. It is a defiant form of asserting his cultural identity uncompromisingly, in the context of a foreign language, which has inevitably become a sine-quo-non in national communication. It serves a catalytic import towards enhancing real African literary consciousness.

References

Achebe, C. (1964). *The Role of the African Writer in a New Nation.* In G.d Killam (Ed.). Pp. 7-13. London: Heinemann.

Achebe, C. (1975). *Writers on African Writing; The African Writers and the English Language: Morning yet on Creations Day*. Pp. 43 – 46. London: Heinemann.

Chapman, R. (1973). *Linguistics and Literature .*New York: Edward Arnold.

Chomsky, N. (1969) *Structural Linguistics.* London: Harks.
 Finnegan, E. (2012) *Language*: *Its Structure and Use*. Boston: Wadworth Language Learning.

Halliday,M.A.K.
(1978). *Language as a Social Semiotics*: *The Social Interpretation* of*Language and Meaning*. London: Edward Arnold.

Leech, G.N. (1983). *Principles of Pragmatics.* London: Longman.

Levinson, J.C. (1983). *Pragmatics*. New York: Cambridge University Press.

Ndimele, O. (1997). *Semantics and the Frontiers* of *Communication*. Port Harcourt U.P.P

Niazi, N. and Gautam, R. (2010). *How to* S*tudy* L*iterature*: St*ylistic*s and *Pragmatics*. New Delti: Asoke K. Ghosh. And

Okara, G. (1964). *The Voice*. Ibadan: Heinemann.

Okara, G. (1979*). African Speech English Words. In Lindfors, B and Innes, C. (Eds), Critical Perspective on Chinua Achebe*. Pp. 92-93. London: Heinemann.

Okara, G. (2004, March 16). African Literature. *Daily Sun*. Pp. 33.

Orisawayi, D. (2004). *Language, Literature, Politics and Social Change: Implication for the African Renaissance in the 2st Century. Journal of . Nigerian English and Literature* ''Pp 20-31.

Wa Thiongo, N. (1986). Language and literature, In Emenyonu E.(Ed.). *Literature andSociety*. Oguta: Zim Pan Africa. Pp. 84-90.

Wolfram Bublitz and Neal R. Norrick (2011) *Introduction: the burgeoning field of pragmatics* Wolfram Bublitz & Neal R. Norrick (Eds) Foundation of Pragmatics. pp. 4