

**STYLISTIC TROPES IN SELECTED NOVELS OF SONY LABOU TANSI AND  
CALIXTHE BEYALA**

**BY**

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## ABSTRACT

Stylistic tropes, a writer's aesthetic use of linguistic features for an intended non-literal meaning, create a unique artistic effect in literary texts. Existing studies on the novels of Sony Labou Tansi and Calixthe Beyala dwell on themes and narrative strategies with little attention paid to their stylistic tropes. The use of the resources of language for desired aesthetic purposes in the selected novels of Sony Labou Tansi and Calixthe Beyala were, therefore, examined with a view to identifying how the authors negotiate coherence in their texts.

Leech and Short's Stylistics Approach and M.A.K Halliday's Systemic Functional Grammar were adopted as framework. Four novels, namely Sony Labou Tansi's *L'anté-peuple* (LAP) and *Les yeux du Volcan* (LYV), and Calixthe Beyala's *La Petite fille du Réverbère* (PFR) and *Maman a un amant* (MAA) were purposively selected based on the authors' shared colonial, cultural and linguistic backgrounds and similarities in their styles of writing. Data were subjected to content analysis.

In all the novels, linguistic categories are restructured to distort the standard rule in French. They include lexis, grammatical and sentence patterns, cohesive ties, clausal nesting, punctuation, paragraph design, phrasal and clausal typology. In coinage, linguistic flexibility of contextual structural and syntactic rules demonstrate mastery of discourse (LYV, MAA, PFR): In LYV, *légivores* is a coinage in which legal Latin and local language is used instead of *criminels* "criminals". Linguistic revolt subverts the rigidity that pervades French morphology by shifting the meaning of existing words (LYV, PFR): In LYV, '*rie*' is a suffix alien to French but used in '*moche*', to change the meaning of the word from ugly or rotten to ungrateful act. There is deconstruction of structural and syntactic rules, and adulteration of French expressions and noun phrases in MAA, LAP, PFR, LYV: In MAA, *M'appelle pas Loulou*, is a sentence without a subject and with an incomplete negative marker, which makes it capable of five meanings, thus, '*Je*' is not the only grammatical element that can stand in the subject position in the statement: *Tu/Il/Elle/On ne m'appelle pas Loulou*. The non-linear narrative and conscious adherence to appropriate matching of characters with diverse linguistic and educational backgrounds in PFR and MAA draw from oral tradition and promote African cultural heritage. The texts deploy deconstruction by blending French with Kikongo (LYV, LAP) and Douala (MAA, PFR), varieties of street French replete with African words and expressions to achieve contextual meaning. There are weighty clausal nestings and network of lexical selections that do not blur context-coherence in all the text.

Sony Labou Tansi and Calixthe Beyala achieve differentiated context-coherence by creatively manipulating linguistic properties of standard French. Thus, they reflect African linguistic interests and peculiarities as desired aesthetic purpose.

**Key words:** Stylistic tropes, Context-coherence in narrative, Sony Labou Tansi, Calixthe Beyala

**Word count:** 479

## **CERTIFICATION**

I certify that this work was carried out by Olubunmi Oyebola ALAJE with Matric. No.: 140822 in the Department of European Studies, University of Ibadan, Nigeria, under my supervision.

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## **DEDICATION**

I dedicate this research to my academic role model, Mr. Joseph Ogungbayo Koffi ALABI (JOKA), of the Nigeria French Language Village, Ajara-Badagry, Lagos State, whose support since the inception of my career to date has been so great and worthy of commendation.

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“Who am I, O Lord God, and what is my family,  
that you have brought me this far?”

(1<sup>st</sup> Chronicles 17:16)

O Lord God of the universe, if the hairs on my head were tongues, yet they can never be enough to sing praises unto your holy name. My soul and everything within me bless and magnify the Lord for He has done great things and all His goodness towards me will forever be unforgettable and worthy of thanks. I really appreciate God almighty, the beginning and the end, the all-knowing, my creator, my helper and the lifter up of my head whose infinite mercy has helped me this far. To God alone be all the glory, praise, honour and adoration for He is worthy to be praised.

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## TABLE OF CONTENTS

Title page	i
Abstract	ii
Certification	iii
Dedication	iv
Acknowledgement	v
Table of contents	ix
List of Tables	xiv
List of figures/diagrams	xv
List of Abbreviations	xvi

### CHAPTER ONE: INTRODUCTION

1.1 Background to the Study	1
1.2 Statement of the Problem	6
1.3 Choice and justification of the texts	8
1.4 Aims and Objectives of the Study	8
1.5 Research Questions	9
1.6 Significance of the Study	9
1.7 Scope of the study	10
1.8 Theoretical Framework	10
1.9 Methodology	11
1.10 Limitation of the Study	12

### CHAPTER TWO: REVIEW OF RELEVANT LITERATURE

2.1 Critical Analysis of Style	13
2.1.1 Language and Literature	14
2.1.1.1 Language	14

2.1.1.2	Literature	16
2.1.1.3	Language in Literature	18
2.1.2	Linguistics	20
2.1.3	Linguistics and Literature	20
2.1.4	Style	21
2.1.4.1	Theories of Style	23
2.2	Stylistics	25
2.2.1	Stylistics Analysis	28
2.2.2	Linguistic Stylistics	28
2.2.2.1	Concern of Linguistic Stylistics	30
2.3	Style and Stylistics	31
2.4	Literary Criticism	32
2.5	African Literature	35
2.5.1	African Written Literature	35
2.5.2	Francophone African Literature	38
2.5.3	The African novel	43
2.5.4	Oral Tradition and the African Novel	45
2.6	Review of relevant studies	46

### **CHAPTER THREE: TEXTS AND AUTHORS**

3.0	Introduction	49
3.1	The life and works of Sony Labou Tansi	49
3.2	The life and works of Calixthe Beyala	53
3.3	Synopsis of the four selected novels	62
3.3.1	<i>L'anté-peuple</i>	62
3.3.2	<i>Les yeux du volcan</i>	63
3.3.3	<i>Maman a un amant</i>	65

3.3.4	<i>La petite fille du reverbère</i>	65
3.4	Morphological and Semantic Variations in the Selected Novels	67
3.4.1	Diction in Sony Labou Tansi's Selected Novel	67
3.4.2	Diction in Calixthe Beyala's Selected Novels	72
3.4.3	Onomastics in the Selected Novels	73
3.4.4	The use of Allusions	76
3.4.4.1	Religious Allusion	76
3.4.4.2	Contemporary Allusion	81
3.4.4.3	Historical Allusion	81
3.4.4.4	Literary Allusion	84
3.4.5	The use of Dialogue	85
3.4.6	The use of Foregrounding in the Selected Novels	88
3.4.7	The use of code-mixing, code-switching, dialect and idiolect	93
3.4.8	Use of other Stylistic features cum devices in the Selected Novels	96
3.4.8.1	Humour	96
3.4.8.2	Proverbs	99
3.4.8.3	Songs	103
3.4.8.4	Ideophone cum Onomatopoeia	107

#### **CHAPTER FOUR: SYNTACTIC STRUCTURES AND FEATURES IN THE SELECTED NOVELS**

4.0	Introduction	109
4.1	Structural Pattern	109
4.1.1	Use of Sentences in the Novels	109
4.1.1.1	Simple sentences	110
4.1.1.2	Non-simple sentences	111
4.1.2	Sentence Patterns	114

4.2	Deviation	118
4.2.1	Linguistic Deviation	119
4.2.1.1	Grammatical Deviation	119
4.2.1.1.1	Syntactic Structure	119
4.2.1.1.2	Disfigured or Fragmented Sentences	120
4.2.1.1.3	Length of Sentences	121
4.2.1.1.4	Omission of the Subject of the sentence	122
4.2.1.1.5	The Verbal Form	125
4.2.1.1.6	The incomplete / irregular negation	126
4.2.1.1.7	Paragraph	129
4.3	Lexical Deviation	130
4.3.1	Morpho-phonological Deviation	131
4.3.2	Coinage	134
4.3.2.1	Neologism	134
4.4	Semantic Deviation	137
4.4.1	Use of Metaphor	138
4.4.2	Use of Simile	140
4.4.3	Graphological Deviation	143
4.4.3.1	Graphological deviation through capitalisation	144
4.4.3.2	Graphological deviation through italicisation	147
4.4.3.3	Graphological deviation through the use of punctuation marks	148
4.5	Syntactic Parallelism	153

## **CHAPTER FIVE: LINGUISTIC ELEMENTS IN THE SELECTED NOVELS**

5.0	Introduction	155
5.1	Cohesion	155
5.2	Cohesive Devices	156

5.2.1	Reference	156
5.2.1.1	Exophora	156
5.2.1.2	Endophora	157
5.2.1.2.1	Anaphoric Reference	158
5.2.1.2.2	Cataphoric Reference	159
5.2.2	Ellipsis	160
5.2.3	Substitution	162
5.2.4	Conjunction	164
5.2.5	Lexical Cohesion	166

## **CHAPTER SIX: SUMMARY AND CONCLUSION**

6.1	Summary of Findings	169
6.2	Conclusion	173
	<b>REFERENCES</b>	<b>176</b>

## LIST OF TABLES

	<b>Pages</b>
Table 1: List of incomplete negative expressions in Calixthe Beyala's <i>Maman a un amant</i>	128
Table 2: List of morpho-phonological deviation in the selected novels	132
Table 3: List of neologisms in Calixthe Beyala's <i>La petite fille de reverbère</i> and <i>Maman a un amant</i>	135

## LIST OF FIGURES

	<b>Pages</b>
Figure 1: A diagrammatic representation of Halliday and Hassan's concept of Anaphora and Cataphora	155
Figure 2: Halliday's diagram of Conjunction	163

## LIST OF ABBREVIATION

- MAA - *Maman a un amant*  
PFR- *La petite fille de réverbère*  
LYV- *Les yeux du volcan*  
LAP- *L'anté-peuple*  
SLT- Sony Labou Tansi  
CB - Calixthe Beyala  
SFG- Systemic Functional Grammar  
SFL- Systemic Functional Linguistics  
NKJV- New King James Version  
AF- Adulterated French  
SF- Standard French  
TLE- Translation in English



## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background to the Study**

Human language, a notable structure of complexity, is mainly used to achieve some communication ends. Literature, as a universal phenomenon, is a form of human expression. The expressions to be termed as literature exclude scientific, technical and economic writings. Man's capability for language acquisition affords him the uniqueness of using language creatively. The integrity of language and literature experts is reflected in their portraits of culture and society through their creative use of language. African literature is viewed as a literature of multi-lingual expressions, which comprises of African and European languages. In Francophone African literature, the work of art is written in French to express African thoughts and activities. African written literature in the Western languages (English, French, German and Portuguese) can be said to be bilingual and at times multilingual as it is always, in most cases, drenched with a touch of specific local language of the writer. It is either an assumption or a belief that each of these languages (Western or African) possesses individual features and meaning in context for aesthetic purpose.

Language is living because it makes man a human being. It is an important means of communication which differentiates man from animals. In other words, its usage distinguishes humans from animals when communication is in focus. This, undoubtedly, underscores Harold's (1981) assertion that language is the medium through which thoughts are conveyed from one person to another. Language is a necessary feature in human survival and national development. Infact, it can be said that without language, the life of a nation becomes meaningless. From the foregoing, one can say that the main objective of a language is to transmit messages in order to achieve some communication ends, which include informing, entertaining, educating, setting matters in motion, persuading and influencing one another. Morphologically and phonologically, human languages, which differ from one another, share similar features and characteristics in context. For example, all known languages have letter symbols (graphology), sounds symbols (phonetics and phonology), methods of forming words

(morphology), method of combining words and rules guiding such combination into sentences (syntax). This gives language a visual and semantic representation that may be complex but detailed. Thus, it would be non-artistic to say human language is ancient.

The basic characteristics of every language are pointers that all human languages might have come from one mother language. This ascertains the natural evolution and religious belief that at the beginning of man's existence on earth, there was only one language which was later confused and made different from one another by God, following the scattering of the people of Shinar, in order to discourage them from actualising their goal of constructing Tower of Babel. This is established in the Holy Bible in Genesis 11 verses 1- 9:

In the beginning, the whole earth was of one speech unified language. And it came to pass, as they journeyed from the east, that they found a plain in the land of Shinar; and they dwelt there. Then they said one to another, "Come, let us make bricks and bake them thoroughly". They had brick for stone, and they had asphalt for mortar. And they said, "Come let us build ourselves a city, and a tower, whose top may reach unto heavens; and let us make us a name for ourselves, lest we be scattered abroad over the face of the whole earth". But the Lord came down to see the city and the tower, which the children of men built. And the Lord said, "Indeed the people are one and they all have one language, and this is what they begin to do; now nothing that they propose to do will be withheld from them. "Come, let Us go down and there confuse their language, that they may not understand one another's speech". So the Lord scattered them abroad from there over the face of all the earth, and they ceased building the city. Therefore, its name is called Babel, because there the Lord confused the language of all the earth; and from there the Lord scattered them abroad over the face of all the earth. (NKJV 11 vs 1 – 9)

Language is a tool among members who speak the same language and perhaps have the same linguistic culture. It is the instrument used by man to express his feelings, emotion and passion. Saussure (1916) in his famous book on linguistics, *Cours de Linguistique Générale* defines language as :

La capacité spécifique à l'espèce humaine de communiquer au moyen d'un système des signes vocaux qui est langue (24).

Language is the specific capacity of man to communicate with the means of a system of vocal signs.

(Our Translation)

Languages, as tools that express any thought or imagination, are alike in form and function and are prone to general accepted rules. As much as varieties of language are similar in characteristics and functions, they differ in some features. The linguistic categories that constitute one language may not be prominent, of necessity or found in another language; and in cases where this occurs, man creates new words or vocabulary to express his thoughts and possibly introduces a linguistic category that was not earlier found in the language. This, however, at the non-figurative level and under surface disparities, confirms linguists' belief that human languages are alike in their functions, form, style and speech sounds. In the light of this assertion, it is worthy to note that oral traditions remain one of the vital sources of early African history.

For decades, African has been known for literary forms such as legend, myth, fable, and proverb. Akporobaro (2006) authenticates:

oral literature is associated with spoken literary traditions such as ballads, folk tales, musical theater, proverbs, riddles, life histories, plays, proverbs, epic poems and historical recitations. Unlike written literary genres, oral literature is conveyed or passed to future generations through words of mouth, which is typically through memorisation and recitation. It is considered a verbal art form (42)

Oral literature matches up the spoken words to written literature as the latter operates in the domain of the written letters. Onyemelukwe (2004) affirms that:

Oral literature comprises, among others, folklores, poems, riddles, jokes, songs, proverbs, fables, myths and legends, which are transmitted by words of mouth from one generation to another, by means of people's autochthonous languages and language of immediate environment (145)

Before the advent of western education by the missionaries, the traditional society had no literature in print, which is written literature. They were however, inexperienced as far as literature is concerned. They are rich in cultural story telling, myths, moon light activities, songs and dance, which are examples of oral literature and which to Onyemelukwe (2014), is a movement from fact and fiction to gaining strength. The continuity of African culture is being established through constant and continuous re-telling of facts of history from generation to generation. These diverse oral traditions launched African to be reckoned with as a group of people with cultural heritage. However, because of the confrontational powers of the spoken word, incantations are also forms of oral literature in Africa.

Oral literature cuts across the three literary genres which include prose, poetry and drama; and this is of great reckoning in both scholarly and popular writing. Okwechime (2005) states that oral literature enables the people by creatively preserving shared experiences in ingenious turns of phrases, idiomatic expressions and tales. To him, oral literature promotes people's cultures, customs and traditions as it is passed through the spoken form, from one lineage to another lineage. Orature to Routledge (2003) is a myth that can be actualised in a living environment since cultural heritage is transferred from one lineage to another generation through the spoken word. Njogu and Maupeu (2007) state that orature is the use of utterance as an aesthetic means of expression. This, however, establishes the fact that orality achieves and actualises its function among living beings in a living society. Abrahams (1983) is of the view that in Africa, literature is not just a mere art but an art that reflects the existence and active participation of human beings in their respective societies. To him, what is aesthetically satisfying is the same as what is culturally alive. Akporobaro (2006) views oral literature as the creative expressions of folktales, myths, proverbs and songs composed in traditional or prehistoric societies and are passed through the spoken words from one lineage to another lineage and from generation to generation. He believes that the ingenious creations, which are well-known by their beauty or structure of expression and with local facts, are developed over the years by people and have passed from generation to generation through the spoken words.

In recent years, the knowledge of spoken-written disparities and similarities does not usually create ardent allegiances to theories, but Walter (2002) opines that reflection on aspects of human circumstances is numerous to be completely itemised. Obayan (1983) opines that learning how to write is not an extension of learning how to speak; writing is a poor representation of speech. In addition, Chafe (1982) opines that discourse analysts and sociolinguists have compared the structural characteristics of typical written texts and have maintained that writing is more detached and complex in syntax than the spoken form. This explains why written words which are put in visual nature are believed to have their foundation in oral speech. The fact that writing is more detached than speaking is witnessed by higher incidence in the written styles of linguistic devices that communicate detachment. Olson (1977) submits that objectivity is a better advantage in written language; and it is remarked as an undeviating effect that relates the gap between the writer and his audience.

Linguistic stylistics is an investigation of linguistic elements in literary texts. It depends to a large extent on the scientific rules of language to achieve this task. These scientific rules, however, to Leech and Short (2007) embrace linguistic features which include lexis, syntax, figures of speech, context, cohesion and coherence categories. The assessment of the style of a text is like the two sides of a coin. It scrutinises mainly two aspects: diction (the choice and use of words) and syntax (the sentence structure). In other words, one examines which words are used and how these words are put together. The effect of stylistic devices differs within texts depending on the immediate context of the text and from texts to texts. The style of an author, through his artistic manipulation of linguistic resources such as cohesion as elements in discourse analysis and textual linguistics, determines the value of the text. The most important characteristic of style is that, it is given by language itself. It presents how and why the writer is limited to his personal usage of language and his stylistic development.

A novel can be said to be a writing that is made up of sentences and paragraphs. Oxford English Dictionary (2017) defines a novel as an imaginary prose narrative of significant length and of certain complexity that deals with human experiences. It is usually

through a succession of events which involve a group of persons in an exact location. A novel is a long fictional storyline that describes personal human experiences through fictional characters and events, usually in the form of a sequential story. It is an enticing work of art as one sentence depends on another to make a paragraph, then a chapter which literarily depends on another chapter to convey the author's message to his audience. The dependent factor of a sentence or a chapter on another respectively brings out the beauty in the work of art. Novels depict physical, social, and emotional situations in the society over a period of time with utmost clarity and details. Thus, it mirrors the events or happenings in the society. Henri Beyle (1827) defines novel as a mirror that takes one's mind or thought for a stroll through a long street. According to him, the novel presents the society as it is and or sometimes recommends how the society must be. In an attempt to describe the society through literary genres, the writer (novelist, playwright and poet as the case may be) takes advantage of the experiences and historic circumstances that mould him to who he is.

An important feature of the novel is its length. The length of a novel is important, because it is the decisive factor in the grading system of most literary awards. A novel, therefore, can be short or long. If it is too short, then it cannot be referred to as a novel but a novella or short story. In most languages, novel is the creation of short stories that remained part of a European oral culture of storytelling in the late 19th century. It consists of fairy tales, folktales, jokes, and comical stories that are intended to create points in discussions. The myth which is the target of a novel may be less evident in its symbol representation and in structure than in the facts which, though come into view to be ordinary, are really a bit more.

## **1.2 Statement of the Problem**

There are limitless number of appraisals by scholars, particularly the literary critics, on the artistic works of African writers and especially francophone African authors. The volumes of African Literature Today (ALT) series and other critical works that are available at present attest to this. Creative francophone African writers that are well known in Africa and beyond have received some levels of attention by literary and

stylistic critics. Nevertheless, with numerous books to their credit, Sony Labou Tansi and Calixthe Beyala have not quite been given much attention that is due to their worth. For Calixthe Beyala, many critics find her position on major issues in African literature controversial. Her plagiarism offences and the pornographic manner in which she narrates sex issues are her major criticisms. In the same vein, for Sony Labou Tansi, he shared so many things in common with Wole Soyinka (a Nigerian-born novelist, poet and human right activist; whose linguistic manipulation and thematic creativity have been tremendously analysed by scholars). This affirms Ayeleru and Edonmi's (2010:1) assertion that Sony Labou Tansi shared similarities with Wole Soyinka, to whom he is endeared in his literary creations.

Majority of scholars in the field of Francophone African literature who however, have written on the works of these selected authors have taken sides with and dwelt much on themes, error analysis and criticisms of Sony Labou Tansi and Calixthe Beyala and their works, without paying utmost attention; and at times overlooking the structural and linguistic features of the aesthetic reason that propels their use of language and the structural patterns they uncovered in their literary creations. However, few researchers such as Ayeleru, (2001), Mbanga, (1996), Iyasere, (1979), and Ayeleru and Edonmi, (2010) have investigated their idiolect, ingenuity, creativity and stylistic use of their languages, especially their mother tongues.

Sony Labou Tansi and Calixthe Beyala are African authors whose aesthetic complex sentence types and structures, suitable speech and complicated paragraph constructions transmit their messages in each of their novels to their targeted audience. This study however, investigates linguistic deviation through the prism of literary fiction. It is also interested in exploring how the resources of language have been artistically manipulated in the realisation of a particular subject matter, in order to put a figure on the linguistic features that come together to achieve individual artistic purposes in selected Francophone African novels. In uncovering the cultural and social element in these two Francophone African authors, this study examines how and why their prose works differ from that of the native speaker of the language. Second, it affords students

in the field of stylistics, the privilege broaden their knowledge on multi-dimensional questions about language in literature as well as the relationship between language and literature. Both the problems and the answers to these questions necessitate the desire to work on the title of this thesis: **Stylistic tropes in Selected Novels of Sony Labou Tansi and Calixthe Beyala.**

### **1.3 Choice and justification of the texts**

Four novels purposively selected for the study are: Sony Labou Tansi's *L'anté-peuple* and *Les yeux du volcan* as well as Calixthe Beyala's *La petite fille du réverbère* and *Maman a un amant*. The selection of the authors and their texts was based on their shared cultural (African), linguistic (French Language) and colonial (Francophone) backgrounds and the similarities in their oral style of writing. The relationship and disparity in the linguistic and literary aspects in the novels are examined on the basis of their languages, sentences formations, characters, themes, cultural elements and beliefs as well as their imaginative creativities (aesthetics).

### **1.4 Aims and Objectives of the Study**

The sole aim of this research is to investigate the stylistic tropes in selected novels of Sony Labou Tansi and Calixthe Beyala, while the specific objectives are to:

- (i) Examine why the selected Francophone authors write in deconstructed French and how their works are replete with African words and expressions which are meaningful in the contexts they appear and as their linguistic flexibility is context-determined.
- (ii) Investigate how the selected authors have adopted linguistic swerving as their individual style of writing.



- (iii) Critique the use of synthetic and non-synthetic conjunctions as well as structural and syntactic deviations in the transaction of textual meaning by the selected authors.

### **1.5 Research Questions**

This study is premised on these subsequent research questions:

- (i) In what ways have the selected authors deconstructed received French language to reveal their African identity in the selected novels?
- (ii) How has linguistic swerving and deviation revealed the individual style of the selected authors?
- (iii) To what capacity have the use of synthetic and non-synthetic conjunctions, as well as structural and syntactic deviations affected the realisation and transaction of textual meaning by the selected authors?

### **1.6 Significance of the Study**

At present, there are standard novels and collection of short stories and non-fiction books to the credit of these two selected francophone African authors – Sony Labou Tansi and Calixthe Beyala. However, most existing studies (with few exceptions) on the works of Sony Labou Tansi and Calixthe Beyala, such as Siwoku-Awi's (2010) 'Feminist Discourse as Paradigm of gendered Worldview: An Analysis of the Social Comment of Calixthe Beyala and Ama Ata Aidoo' as well as Olayinka's (2010) 'The Oppressor is oppressed and in a Pathological State Too: Calixthe Beyala and Buchi Emecheta's male characters', are all literary-criticism oriented which merely scratched the linguistic surface of these authors' creations. The styles used in the selected novels of each of Sony Labou Tansi and Calixthe Beyala were thus subjected to linguistic analysis to critique the existing appraisals of literary critics in order to present these writers laudable to be studied as other notable francophone African writers. The study is

significantly different from previous assessments on these selected texts as it examined the desired aesthetic purposes in deconstructing the standard rule in French language in lieu of criticising the morphological, phonological and semantic errors in the selected texts. The study also intends to serve as an eye opener to the desired aesthetic purpose of francophone African writers in the deconstruction of standard French in favour of African French as a referral for students interested in stylistics analysis of Francophone African texts.

### **1.7 Scope of the study**

This study is based on a linguistic stylistic exploration of selected Francophone African novels and their authors. The study is therefore, restricted to two francophone African authors, Sony Labou Tansi and Calixthe Beyala. The study explores the choice of language use of the authors. The relationship and disparity in the linguistic and literary aspects in the novels are also examined on the basis of the authors' languages, sentences formations, characters, themes, cultural elements, beliefs and imaginative creativities (aesthetics).

### **1.8 Theoretical Framework**

This stylistic study combined Leech and Short's Stylistic approach with Halliday's Systemic Functional Linguistics (SFL) or Systemic Functional Grammar (SFG) as framework for the study.

Systemic Functional Linguistics (SFL) also known as Systemic Functional Grammar (SFG) is a theory, which on its own, is considered as all embracing and functional. This grammatical theory originated from M.A.K Halliday. This Hallidayan grammatical model as part of a social semiotic approach to language recognises the relationship between style, meaning and context of situation as they depend on one another for aesthetic purpose, thus, it is considered appropriate for this study because the research concentrates on language analysis in selected texts. Since SFL emphasises on the sociological function of language, the intimacy between language and situation becomes valid. To Halliday (2004:33), 'Systemic Functional Grammar is a meaning-

making grammar’’. This meaning-making system cuts across the three areas of form, content and context and anchored on a text. The theory therefore, demands that meaning and context of situation should not be neglected in the analysis of style of any text.

The claim on the relationship between style, meaning and context of situation is otherwise considered as the inquisitive choice of the author in systemic linguistic theory. This notion of choice as classified in a distinction between system and structure also constitutes part of the organisation of Systemic Grammar. Halliday’s SFG accommodates various distinguished levels in which a text can be linguistically analysed. The concept of cohesion, tie, texture and clausal analysis are fundamental aspects of stylistic analysis of texts.

Leech and Short’s Stylistic Approach constitutes set of stylistic tools which were designed for prose texts. Leech and Short (2007:74) submit that studying a text is an act of appreciating or criticising the aesthetic features that propel a writer to his choice of language. The duo are of the view that writers as well as their texts, have individual inherent worth, therefore, they provide an array of linguistic and stylistic categories which includes lexis, grammatical, figures of speech, graphology, cohesion and coherence categories. This is because the features that are prominent and worthy of stylistic attention in one text may not necessarily create an important artistic effect in another text.

The point of convergence between these two linguistic theories is that authors’ choice and use of language are being propelled by their aesthetic purpose. These frameworks encourage stylistic analysis of linguistic features in the selected francophone African novels.

## **1.9 Methodology**

This study relies on qualitative and quantitative study into selected related published works. The methodology is based on textual analysis as the selected novels served as a

source of data for our stylistic analysis. In other words, data were subjected to content analysis. Data were taken from two selected novels of each of Sony Labou Tansi and Calixthe Beyala. Data collected were analysed using textual analysis and then categorised into various canvases. Chronologically, the analysis of the novels is done, isolating and discussing various style markers. The study through the analysis combined linguistic and literary discrimination with greater percentage on the former. The study further at each point made adequate references to the selected texts. Each of the selected novels was subjected to diverse linguistic categories. For example, phrasal and clausal typology, sentence, punctuation and paragraph patterns were examined throughout the novels; the same thing was done at the levels of lexical selection and where any of the categories did not feature significantly in the realisation of the message, such category was skipped for that particular novel. Other linguistic features in the selected texts were analysed as linguo-literary features. The description of the formal features of the text means that focus will be on the most prominent features. The linguistic forms as well as the techniques repeatedly used in the text will certainly have been used to achieve either a thematic or stylistic effect. However, the translations of the data from French (which was the original language of the selected texts) to English does not in any way affect its quality, neither does it affect the validity and the originality of the issues being discussed.

### **1.10 Limitation of the Study**

This study does not claim to be exhaustive in the stylistic analysis of Francophone African Writers and their literary creations. It is limited to two selected novels of each of Sony Labou Tansi and Calixthe Beyala, out of their numerous novels which therefore, limited the study in scope, making it not fully a representation of the complete analysis of the authors' writing styles. The study gives room for further stylistic studies of the novelists' works in order to fully unravel their styles. The researcher would not claim to have studied the authors' styles with regards to their works completely, hence, it is believed that the linguistic aspect stylistically analysed in the selected novels would offer immense value in achieving the desired aim and objectives of the thesis.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

In this chapter, various related scholarly books, articles, thesis and other publications on linguistic and stylistics in particular were examined. It reviews existing studies on the subject under examination. According to Leedy and Omrod (2010:66), each study contains a chapter that reviews the related literature and describes various theoretical points of view and previous research findings as it relates to the topic under focus in this study. It can be agreed that it cannot be sufficient for a researcher to solely bring forth his own findings without considering what others have already done in the same field. Reviewing others' works as well as employing a specific theory to guide, direct and inform one's study aids a researcher in enlightening himself on how best he can attempt the study. The review of related literature helps a researcher to gain confidence in dealing with the research problem at hand, since prior investigation serves as an eye opener to other related topics in the field.

The chapter anchors on linguistic stylistics, which forms the fulcrum of this study. It borrowed a leaf from the contributions of scholars, who engaged in the study of literature and language, wading through stylistics as a broad term of linguistics, language and literature, literary criticism, African literature, African novel and practical criticism.

#### **2.1 Critical Analysis of Style**

According to Halliday (1971:339) cited by Gabriela (2005:30), there are no regions of language in which style does not reside. The concept of style has been viewed from various angles of linguistic theories and from many approaches, each attempt has vigorously made its own impact of what style means. Literary works could be better appreciated if it is assessed from the way language is used to deliver the literary aim. Lucas (1955) stresses the concept of style as "the man" in his assertion that literary

style is simply a means by which one personally moves others. A man's linguistic proficiency and rhetorical powers can make him excel in any given language situation.

### **2.1.1 Language and Literature**

Over time, literary scholars have observed that languages are reflections of culture, society, and instruments of the analysis of such cultures. In other words, the more divergent two people's modes of perception of the external world are, the more difficult it would be to render these perceptions from one language to the other due to cultural divergence which constitutes to a large extent, major problems of meaning equivalent. Most literary studies are sociological in approach. They usually consider the content of a work along with its significance and relevance to the society at large. People try to interpret any set of sentences they hear or read together as a coherent text even if it is quite clear that the sentences have no relation at all to one another. Thus, language is instrumental in our view of reality because it affects our perception, our thought, our actions, our behaviour and our utterances in the environment and in any given social context. This, in essence, is one of the reasons this study dwells on the form or structure of the resources of language use in Francophone African novels.

#### **2.1.1.1 Language**

Language is the major vehicle of communication in every society. It is the tool that harnesses diverse individuals in a society. It is also one of the cardinal elements that gives human beings a sense of uniqueness, originality, identity and a sense of belonging; creating room for socialisation and civilisation. Language, as a means of communication, is a tool for literary imagination and creation. It however, exposes a distinction between a literary scholar and a linguist, because both the literary critics and linguists have a lot to benefit from each other.

Language is a prominent and indispensable aspect of human nature, because through it human beings could either represent the world to themselves or share their thoughts and emotions with others. Language makes human a peculiar being. It appropriates to man the authority of dominion over other creations of the world; language therefore, is the

only thing that makes man different from animals, plants and non-living things. Many scholars have proposed various definitions of language. Fromkin and Hyams (2007) posit that human beings possess language; thus, language and more other features make distinguish them (humans) from other animals. To Cogard (2001), language in its expressive and communicative functions always makes reference to a speaker and a listener.

Language, in a dual nature, functions as an architect of the human society. It is the product of social practices of the linguistic community with the aim of serving humanity. Ngugi (1981) expresses language, a means of communication in the propagation of culture, as a concept with dual character. It is the inter-ethnic medium of communication between mixed sociolinguistic groups of the elite majority. Egbokhare (2014) argues that language permeates all aspects of human endeavour. To him, it is a vehicle of culture, experience and the store of ideas.

A natural language is an integrated part of the communicative competence of the natural language user. While underscoring the communicative function of language, it is obvious that, a country requires language for communication, education, administration, economic activities, nation building, mass mobilization and participatory democracy. A speaker of a language has the ability to use language in a way that it is appropriate in a given situation and since language is not static but dynamic, conventional and arbitrary, the meaning of words may shrink, expand or even be replaced. The arrangement of words and speech sounds, however, answers the questions of ideas into thoughts; moreover, to construct any idea or view, language is needed.

Language is the use of a system of communication which is made up of a set of sounds, words, patterns or written codes. It is seen as a sign of system that has embedded in itself certain elements that perform certain functions. Language is used by human beings to express thoughts and feelings to each other. It is one of the vital phenomena that require meaning, correctness and appropriateness. Language, indeed, must be an

end in itself for the writer, but the end which the writer fashions, becomes a means for others. One can then conclude that there is more to language in literature than custom and fashion. Language use is always in context; what is said and how it is said. These features of language are always determined by a variety of contextual factors which include the speaker, the listener or audience, the subject under consideration and the medium of transmission.

#### 2.1.1.2 **Literature**

Literature is defined by various scholars differently because of the evolving world and nature of its singular medium of expressing literary creativity. It takes daily new and different connotations from one person to another because of the gradual development and technological inventions embedded in it. Literature, to some, is seen as a field of study that delves into imaginative creativity which specialises in the use of communicative devices and styles that enable the intellect and mind to reveal ideas and experiences that have been gathered from around creative writers. Literature, as the totality of written and or oral productions is indisputable and important to human life; especially on the making of individuals, sentiments, understanding, people's comportments and appreciation of other people's cultures. Literature is not only an imitation of life, but also a concept which is derived from sustainable principles. It is considered as the representations of human sociopolitical and cultural engagements in both the physical and imaginative worlds. Despite the fact that what constitutes literature is more than its aesthetic substance, it is characterised by its aesthetics.

Literature, of any kind, transforms and intensifies everyday language and experiences. It has the power of enriching our intellect because it broadens our horizon through imagination. It provokes man's thought in order to broaden his knowledge. This intelligible call, which is one of the functions of literature, encourages the development of language and teaching of morals. It presents words, models, usages, images in memorable, meaningful and picturesque contexts.



Literature, an all verbal creations (written or spoken), are artistically projected. It allows the reader to better understand the world in which he lives as he discovers and judges himself with the emotional and cultural realities of his era and in the society. Ogunba (1978) defines literature as the vehicle for societies to give sensitive expression to the innermost thought and feelings of individuals in the community. A literary piece of any genre depicts its milieu. With styles, themes, colorations and diverse preoccupations, an author reveals, teaches, corrects, counsels, guides and sometimes changes the society's ways of living. This is because literature, which refers to the creation of artistic, aesthetic and moral work, is said to be the reflection of reality of the people and in the society at large. Through literary work, a society can be perceived and examined. Hence, literature is said to have a potential to initiate and promote social change in human societies.

Literature, being a way of sharing creative thoughts, can be expressed in two aspects: oral and written. Its oral and written modes share the same genres of prose, drama and poetry. These genres perform the same functions in every social milieu of their creation and production. Literary creativity is the production, creation or imagination of literary works having aesthetic values. Adebayo (2010) refers to literature as imaginative works that deals with human and other beings, in which the aesthetic function predominates. In whatsoever form literature (prose, poetry, and drama) is, all literary work is created through human language which is based on a given culture. A work of art makes use of all the elements of language to inform, entertain, rebuke, advise and to produce an adorned speech destined to hit the ears and eyes of man. Undoubtedly, creative literary works are meaningful in the context they appear.

With the ever widening power of language and literature to equip individuals to embark on narrative, language is a constant negotiation between the speaker and the hearer and between language itself and reality. Literature is a skilfully used language about various subjects that are significant to human beings and their environment. To this effect, language could be described as an obligatory tool used by authors of literary arts to express their feelings and opinions. Literary creativity depends on language, which is

the only means by which literature can be constructed. Literary language is connotative and polysemous; hence, language and literature are considered as two inseparable kinds.

### 2.1.1.3 **Language in Literature**

Literary language is connotative and polysemous. Language and literature are considered as two inseparable kinds. Wellek and Warren (1968) argue that literature is being assessed as a social organization with language as its medium of expression. Literature as a creative enterprise also relies on the expressive power of language because literature relies on language as its vehicle. Ogundokun (2014) validates this assertion as he concludes that language is the vehicle by which message, content and information in any literary work are being conveyed and disseminated to its public. Language is an indispensable tool in literature and to her artists (novelists, dramaturges and poets) as clay is an indispensable tool to a Potter. Nevertheless, inspite of the fact that every language has its unique intrinsic worth and peculiarities, the limitations of the use of one language in literature is a possibility in the language used in another literature hence, literature texts are not quite the same in content, context and style.

Language in literature may be better appreciated if it is simply defined as a human phenomenon because language is peculiar to human beings. Human language is well developed and vast in its range of choices of words to express different abstract and concrete thoughts in man in the universe. It exists intimately to serve the sovereign function of conveying meaning. Literature mirrors the happenings –both evil and good- of a society. Through literature, one can learn and know a lot about a foreign country even without having been to the country. Literature, like all art, is important to the African society because it makes African languages appreciable. It enables man express himself, his thoughts and acts better. It also extends the range of man’s understanding of people who have once considered him remote and strange. It is, therefore, a cause and a result in association.

In recent times, language in literature is and must be fashioned and used in a way that it does not only communicate but also appeal to the audience or reader. Todorov (1977) sees literature as a verbal work of art. This implies that the desired aesthetic purpose and the message of an author in a literary text rely on the choice of language use at all levels of linguistic description, since language is the major means of its expression to its audience. The semantic groundwork of a language as well as its morphological peculiarities, however, is the feature that gives literature a certain direction. Dada (2004) explains that the codes and information that are contained in a literary work must be considered and decoded in order to comprehend the meaning of the work.

Wellek and Warren (1968) see language and literature as interwoven concept thus; the two concepts could be literally referred to as twin. One major factor that distinguishes literature from and that gives it an added advantage over other writings is the use of language. Adebayo (2010) concludes that there can be multiplicity of meanings to a word, term, phrase or sentence in literature. This means that the language of literature tolerates ambiguity which is essential for identity and ingenuity. Literary language, therefore, is unique and it is definitely at variance to regular and daily language use. It is often used in more creative ways that make the written or spoken language interesting when compared with the normal everyday use of the same language. Literary works thus, draw attention from the language that is used in their expression. This position is consistent with the propositions of the Formalist's Theory of literature that sees literary texts as what should be analysed based on the literary use of language.

Relating literature and language, literature transcends being defined as an imitation of life; rather, it is also a concept which is derived from certain sustainable principles. It emanates from members of a society; narrating the happenings of such a society. Literary language differs in texture and rhythm from everyday language. The duo, Kehinde and Mbipom (2011) submit that writers of literary works as members of the society create literature with language as its medium of expression. This makes it a social creation which is generally controlled by social and other forces, which in turn brings forth social influence.

### 2.1.2 Linguistics

Linguistics is referred to as the scientific study of language that sets out to analyse human language as a system that relates sounds (or signs in signed languages) to meaning. It includes non-formal approaches to other aspects of human language. It is notable to state that semiotics (the study of signs and symbols both within and outside language), literary criticism and translation are other areas of study in linguistics.

### 2.1.3 Linguistics and Literature

The pertinence of linguistics in the study of literature dates back to several decades. Modern linguistics posed some bases for the study of the totality of human communication which belongs to literature. Adam (1991) established the relationship between these two disciplines; linguistics and literature:

La linguistique et la littérature: ce rapprochement paraît aujourd'hui assez naturel. N'est-il pas naturel que la science du langage (et des langues) s'intéresse à ce qui est incontestablement langage, à savoir le texte littéraire? N'est-il pas naturel que la littérature, technique de certaines formes de langage, se tourne vers la théorie du langage? N'est-il pas naturel qu'au moment où le langage devient la préoccupation majeure des sciences humaines, de la réflexion scientifique et de l'expérience créative, la linguistique éclaire l'ethnologie, la psychanalyse, la sociologie des cultures? Comment la littérature pourrait-elle rester à l'écart de ce rayonnement dont la linguistique est le centre? N'aurait-elle pas du même, être la première à s'ouvrir à la linguistique? (190)

Linguistics and Literature: this connection seems clearly natural. Is it not natural that the science of language (and languages) is interested in the language that is incontestably known as literary text? Is it not natural that literature and technique of certain language forms are turning themselves towards the theory of language? Is it not natural that as soon as language becomes the major pre-occupation of human sciences, scientific reflection and creative experience, linguistics opens up ethnology, psychoanalysis and sociology of cultures? How then can literature stand aloof from this radiance which revolves round linguistics? Is it not even the first to open up itself to linguistics?

(Our Translations)

In literary speeches, the author's idea is generally presented under various linguistic forms according to author's intentions. Literary texts are codified in a given language, thus, language is a means of literary communication. It is no longer a means to an end but an end in itself because the real meaning of literary work is in the linguistic expression of the work. There is a relationship between linguistics and literature and this depicts that a good critic is per excellence a good linguist.

#### **2.1.4 Style**

Style can be defined as a way a person fluently expresses his thoughts in speaking or writing which may vary in language hence, there is a unique style for every individual. In stylistics, style can be interpreted to mean what belong to all texts, and this is exclusively contrary to a property of literary texts. Ayeleru (2007) views the concept of style as an exact notion of an author as it represents the insightful originality of the writer. Crystal and Davy (1969: 9-10) on the other hand, go beyond ordinary definition to distinguish four occurring senses of the term style. To them, style is expressed as:

- a. the language habits of an individual or how a person uses language.
- b. the language habits shared by a group of people at one time or over a time.
- c. the language habits when used in a text as an evaluative sense.
- d. the language habits when used to refer to literary language.

With diverse definitions of style, one may agree with Jafaar (2014) that it is not easy to define style, especially the way it is used in literary criticism and stylistics. Style has been seen as the study of linguistic characteristics of a writer and or a literary work; style has been seen as the use of language in literary works; style has been viewed as an individual character or way of life; style has been considered as deviation from the custom of language or writing skills; style has been said to be a manner of expression.

Eyoh (2013:29) sees style as linguistic "signature", "stamp" or "thumbprint" of a writer, which signifies him – the writer. Lucas (1995) and Ogunsiji (2012) with the same view of what style could be, define style as an effective use of language to concisely and with simplicity make sentences, arouse emotions and create suspense in prose works. To Jaafar (2014), style is considered as a choice of certain structures over others which

are available in the language. Ellis (1970) refers to style as a way, manner or form of doing or saying something. Greogoriou (2009) proffers that style can be expressed as the way in which language is used in a given context, by a given person, for a given purpose.

Style differs according to the medium and degree of formality. In writing, style is the way an individual writes and how skillfully he uses language in his writing. Mazelayart and Molinié (1989) see style as:

Objet de la stylistique qui s'appréhende bien sûr en termes de combinaison et d'opposition: individuel/collectif, génial/mineur, liberté/contraintes, choix/norme (...) Le style est donc à la fois une somme et une résultante de déterminations langagières. Le style, d'autre part, ne saurait se cerner en dehors de considérations historiques et de genres (340)

Stylistic object which surely apprehend in terms of combination and opposition: individual / collective, major / minor, freedom / constrained, choice / norm. (...) Style is, therefore, at times a summary and a result of language determinations. Style, in other words, cannot be known outside historic considerations and genres.

(Our Translations)

Holman (1980) views the concept of style as the author's arrangement of words and sentences in such a way that best describes his personality, idea and the intent of his mind which he perfectly manipulates in his language. Short (1996) elaborates on the meaning of style when he submits that when people talk of style they usually mean authorial style; a way of writing which recognisably belongs to a particular writer. Adebayo (2001) remarks that:

Le style est une emphase (expressive, affective ou esthetic) que l'on ajoute l'information contenue dans l'enonce sans alteration du sens. Ce qui veut dire que la langue exprime et le style met en relief (18)

Style is an emphasis (expressive, affective ou aesthetic) that one adds to the content of information. That is to say that language expresses and style emphasizes.

With this array of scholars' views of what could be termed to be, an effort to run through the limitless, often and repetitive definitions of style in existence is comparable to the stridulating of a swarm of crickets. However, with this array of scholars' view of what style could be termed to be, an effort to run through the limitless, often and repetitive definitions of style afford Couch (1920) the privilege to offer this solution:

If defining style has become an arduous task for the linguist, a temporary relief is provided by the fact that regularity of pattern and features is a sure base line to take off from. If there is no observable regularity of occurrence of certain peculiar linguistic artifacts in an individual's speech or writing, then we might be hard pressed to identify what constitutes his style (78)

The major concentration of this definition is that the frequent linguistic elements in a writer's or an individual speech or writing determine the style of such individual. However, such linguistic features which must be objectively certified is the basic point of a linguistic stylistician while to a literary critic, the demonstrated intuition of the reader on such linguistic elements is his utmost concern. Enkvist (1978) submits that the concept of style is notoriously slippery and difficult to codify into concrete terms that allow operational study. Azuike (1992:109–127) gathers the various perspectives of defining style by scholars and reduced his findings thus:

- i. there is no *final* definition of style in existence
- ii. there is neither a consensus amongst linguists on what its aims are, nor a uniform approach or methodology for its analysis
- iii. all those who practice stylistic analysis agree that the concept of style is 'nebulous', 'elusive', 'slippery', and a 'sitting target' for all its practitioners.

#### **2.1.4.1 Theories of Style**

There are proliferations of theories of style. The duo, Enkvist (1978) and Azuike (1992) have however, grouped style into six major possible patterns, which include:

**i. Style as Deviation**

They see style as a deviation from a norm, where norm is the accepted and normal usage within specific speech communities. It is a deliberate attempt to bring out stylistic effects in language of literary texts. In this theory, linguists try to make explicit the role of frequencies and statistical analysis in formalising the difference between the text and the norm. Enkvist (1978) opines that the style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features, particularly as they are at variance from those of the similar features in the language as a whole.

**ii. Style as Individual.**

Azuike (1992) submits that the theory of style as the individual seeks to establish symmetry between a person's expressive capacity and his other characteristics. Although in what seems an earlier essay, Millic (1971) in his book, *The Computer and Literary Stylistics* objectively opines that it is erroneous, complicated and even somehow dangerous to personalise devices of style. In a much later work, Millic (1973) accepts the theory of style which sees style as the individual, though with some reservations that the definite linguistic structure of a text and their arrangement in some sense is a replica of the traits of the author's individuality that makes up all the peculiarities that differentiate the author from other men.

**iii. Style as Content**

They see style as content and/or form, where content and form are such views as monism, pluralism, subjective and objective approaches to style. Style as content here, focuses on the writer's objective and/or subjective opinion about the subject matter in the text through the use of language as well as the resources of language which can be either in the Western languages or local languages. The content of the text reveals the writer's intention and the message he intends passing across to his audience.



#### **iv. Style as Choice**

They see style as Choice. Different linguistic structures can generate the same meaning nevertheless, the writer has the liberty of choice as regards the structures he uses since two lexical items with the same meaning (e.g. salt and sodium chloride) is context-dependent. In essence, what a writer writes and the language use depend on him and the environment in which he finds himself. Enkvist (1964:21) defines style “as the selection and ordering of language”. This same approach applies to resources of language at various levels of linguistic analysis.

#### **v. Style as Product of Context**

They see style as a product of context. Stylistic choice has to do with the choice of style markers (where style markers are linguistic features which join linguistic element in the context of a text) while non-stylistic choice involves choice of syntactically neutral items. The writer constitutes part of the context of what he writes because every text is a combination of contexts and style.

#### **vi. Style as Good Writing**

They see style as good writing. From the aesthetic perspective, a text is considered to be whether well written or badly written. The author puts into consideration a particular culture or custom which presents his message logical, interesting and comprehensible to its audience.

## **2.2 Stylistics**

Stylistics is the scientific study of the variations in language. It analyses the relationship between language and literature. It is the branch of linguistics that focuses on style, particularly in works of literature. It is the linguistic and scientific study of style as it examines the distinctive qualities of the resources of language thus bringing out their functional significance in a work of art. Considering the meaning of style within the linguistic and literary parameters; and in an attempt to clarify the concept of stylistics, it is essential to have a review of how several authors define stylistics. Kang and Yu

(2011) view stylistics as a discipline that analyses stylistic features and style of varieties of language in relation to the text and its context. This definition proffers that stylistics seeks to examine or study the totality of what makes up linguistic elements in diverse selection of spoken languages.

To the duo, Kang & Yu (2011), stylistics studies the use of language in specific contexts and attempts to account for the characteristics that mark the language use of individuals and social groups. It is the study and interpretation of texts with reference to their linguistic and tonal style. Stylistics examines language in use as informed by an author's style. From Simpson's (2003) submission, stylistics is a method of textual analysis where language is given utmost reference. He affirms that language is an indispensable tool in literature as different forms, patterns and levels of language constitute linguistic structures which are major keys of the functions of literary texts. This explains why scholars like Igboanusi (1995) and Halliday (1961) equate stylistics with the study of literature as it seeks to describe various linguistic categories in the resources of language use, in relation to linguistically defined categories of methods. To Cluett and Kampeas (1979), stylistics is the judgment of the tangible manifestation of style. Allan (1988) views stylistics as a concept that studies the characteristics of situational distinctive use of language and tries to establish principles capable of accounting for particular choices made by individuals and social groups in their use of language. Ofuani and Longe (2014) opine that stylistics is a three-dimensional process of communication between a reader, a text and a writer.

Stylistics accommodates criticism as it links literary criticism to linguistics. It is a distinct term that expresses the relationship between form and its effects within a particular variety of language in literary works. This interconnectivity nature and characteristic of stylistics propelled Bloomfield (1976:273 - 275) to enumerate the types of stylistics:

- (i) **Aesthetic Stylistics:** This type of stylistics has to do with rightness or truth.

- (ii) **Theoretical Stylistics:** This type of stylistics is that which is more frequently called poetic, although poetics probably goes beyond linguistic speculations.
- (iii) **Descriptive Stylistics:** This stylistics has to do with an attempt to describe the linguistic elements in the texts without attempting to evaluate them.
- (iv) **Rhetorical Stylistics:** This is the oldest of all the types of stylistic analysis and use. It is that part of rhetoric which deals with language and style.
- (v) **Historical Stylistics:** This type of stylistics is the diachronic and synchronic study of style within a period of time.
- (vi) **Cultural and Group Stylistics:** This is the stylistics that encompasses the study of characteristic styles of a whole culture, society or school or a group of writers.
- (vii) **Topographical or Visual Stylistics:** This type of stylistics is about the physical shape in the form of letter on paper.
- (viii) **Psychological Stylistics:** This type of stylistics studies language and style in order to discover the mind of a man or writer.

Jaafar (2014) defines stylistics as the study of literary communication which involves both literary criticism and linguistics appreciation. Putri (2011) also delineates stylistics as the study of meaning conveyed through signs and language. To Barry (2009), stylistics should not be limited to the analysis of literary features alone rather it can be equally functional in the analysis of linguistic features and categories. This, however, explains the morale behind the linguistic analysis of selected novelists, in particular francophone African novelists and their selected literary texts in this study.

In the same vein, a student of Ferdinand de Saussure, Charles Bally, widely acclaimed the father of modern stylistics, believes in expressive linguistic concept of style. He is so much concerned with how the writer's or speaker's choice of words and language

use can affect his emotions positively or negatively and this motivated him to publish a two-volume essay on French Stylistics in 1909. With this publication, interests in stylistics spread throughout Europe. In Russia, formal methods are used in linguistics hence Formalism was adopted almost simultaneously between 1920 and 1923 which later collapsed. The Prague School Linguistics with R. O. Jakobson, N. S. Trubeckoj, F.X. Salda and K. Hausenblas as Founders and leading exponents introduced systematic application of structuralism in 1926 and this influenced stylistics a great deal.

### **2.2.1 Stylistic Analysis**

Stylistic analysis is the study of various patterns that are formed in the process of conveying linguistic informations, derived in the production and use of the resources of language which are of importance to any major research. Stylistic analysis illustrates and examines the uniqueness of the language that makes up the author's style. It emphasises that each style has its own typical way of expression and demands that the choice of language used should be of similar feature to its purpose. Therefore, a good stylistic analysis means balancing the trial of the linguist with the artistic creations of the literary critic. Stylistics is a creative act and most research in stylistics dwells on the analysis of aesthetic creative thoughts of artists in written form.

### **2.2.2 Linguistic Stylistics**

The terms literary stylistics and linguistic stylistics are different from each other. Enkvist (1973) in his book titled *Linguistic Stylistics* refers to linguistic stylistics as a stylolinguistic study. Unlike literary stylistics, which subjectively analyses texts, linguistic stylistics studies the devices that constitute the language employed in literary texts to achieve artistic style. It concentrates on the rules guiding the operations of language. This stylistic combination dwells on the significances of the relationship that binds a text with its linguistic characteristics. It is, however, suffice to say that a combination of linguistic discrimination with literary discrimination reveals particular features of style that is required or that calls for more careful analysis. This is because a linguistic context of a text is said to be the acknowledgement of the resources of

language such as sentence typography, sounds, punctuation, graphology, words, and phrases in the text, which are relevant to the interpretation of other such linguistic features in the text. On the contrary, the non-linguistic context, as the term implies, refers to the external cum literary features that pressurise the author's language use and style of the text. These non-linguistic features are otherwise referred to as linguo-literary devices as it expresses a complex notion in a text. To Leech and Short (1981), the linguistic stylistician's checklist of style markers are in four categories: the lexical category, the grammatical category, the figures of speech and the context and cohesion category. Under these categories, the duo lists the following subparts:

a. Lexical Categories:

- (i) general
- (ii) nouns
- (iii) adjectives
- (iv) verbs
- (v) adverbs

b. Grammatical Category:

- (i) sentence types
- (ii) sentence complexity
- (iii) clause types
- (iv) clause structure
- (v) noun phrases
- (vi) verb phrases
- (vii) other phrase types
- (viii) word classes
- (ix) general (any general types of grammatical construction used for special effect).

c. Figures of Speech:

- (i) grammatical and lexical schemes

- (ii) phonological schemes
- (iii) tropes

d. Context and Cohesion: Consider ways in which one part of a text is linked to another (cohesion) and whether the writer addresses the reader directly, or through the words or thoughts of some other character.

Crystal and Davy (1969) in their book *Investigating English Style*, outline a methodology in describing the linguistic features of a text. These are aspects of the theoretical preliminaries of the book while the second part of the book dwells on practical analyses of the language of conversation, the language of religion, newspaper reporting and legal documents.

#### 2.2.2.1 Concern of Linguistic Stylistics

Like other forms of criticism (literary, for example), linguistic stylistics is concerned with the quest for matter and manner in a work of art. It concerns itself with a scientific study, applying linguistic techniques to a work of art with the aim of presenting the merits and demerits. It rigorously analyses and synthesises the work, examining how a special configuration of language has been used in the realisation of a particular subject matter, quantifying all the linguistic means that coalesced to achieve a special aesthetic purpose. The result is supposed to be a somewhat objective evaluation based on realistic criteria. Azuike (1992) stylistically enunciates that there may be many procedures of analysis to a text which include reading, grasping the message, writing the synopsis and analysing the diction of a text respectively. He explains that diction signifies the selection of lexical items in language. In view of this, he suggests that an examination of these various elements in a text is incomplete without stating how they are linguistically coalesced to give coherence of subject matter in the text because an author does not write in vacuum, rather, he will be influenced by his personality, attitudes, prejudices, command of language, experiences, and the environment of his formative years.

The writer's age, peer group, culture, language, and society at large constitute his writing and style. This process however, distinguishes linguistic stylistics from the literary criticism of a text. To understand an artist's work, one must therefore understand his manifold socially-derived attitudes – the morals, myths, assumptions and prejudices, that is, the cultural heritage which the writer brought into his work. And as Sibley's (1968) submits that literary criticism by defect is aesthetic in nature while linguistics stylistics is descriptive, which however, is the major difference and line of aesthetic or visual conflict between linguistic stylistics and literary criticism.

Linguistic stylistics concentrates on the written work on pages, but one still finds that such a study, however meticulously done, may not be thorough and complete because it is not all the elements of a literary work that can or are detectable from the mere words on paper. At times, in a very successful work, there are symbols, which may need to be spelt out in clear terms nevertheless, this is not subjectively in accordance to the fact that literary criticism alone can cope with all the aspects of a work. This is because the message of a work is conveyed to the targeted audience through the language used. The work of linguistic stylistics therefore, is to delve into linguistics and conceptualise the linguistic techniques that are appropriate for the description and explication of the work. It is of necessity to note of what importance and how best can one make sense out of and express the awareness that the resources of language, which include; sentence patterns, paragraph structure, punctuations, lexical selection, syntax and other linguistic features contribute to the success of literary works.

### **2.3 Style and Stylistics**

With diverse definitions already highlighted abinitio, Style in a lay man's language can then be said to mean the silhouette of the reflection of a writer in which language is the vehicle that conveys both the weight and wealth of this thought, while Stylistics is viewed as an act that examines and describes the formal features of a text as a means of appreciating the author's artistic intuition. The style of an author therefore, is the tool the stylistician needs to exercise his artistic role in literary work. Thus, the

interdependency of these two terms reveals the weight of a literary work in literary sense.

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## 2.4 **Literary Criticism**

Literary criticism is an act that evaluates, analyse, describe and or interpretes elements of literary works. A literary critic examines a particular literary work or an author as a whole. It could be said that literary criticism is not just an act of reading between the lines in a text, but the act of reading with an intention of artistically referencing the text. A critic therefore, is described as one who objectively expresses an opinion about a work of art vis-à-vis a book, a song, a play or a movie; though it is not everyone's opinion about artistic creations that would be based on consistent thought and analysis.

Literary criticism has witnessed a notable evolution. From one generation to another, all literary genres namely: prose, poetry and drama in local and foreign languages are being analysed in different manners according to critical approaches which an individual prefers to use. Among these are thematic criticism, formalist criticism, mythic criticism psychological criticism, sociological criticism and linguistic criticism. Much of literary criticism is aesthetic and in the tentative of presenting the society through the literary genres, the writer uses some experiences and historical circumstances that mould him. The writer, as an encoder, helps in the narrowing of the reader's world by furnishing the latter with vicarious experiences that are not only presented in an alarming manner, but that which are also difficult to get through other means. Wellek (1969) argues that criticism is linked with history. He posits:

In literary scholarship theory, criticism and history collaborate to achieve its central task: the description, interpretation and evaluation of a work of art or any group of works of art. Literary scholarship becomes an art of imagination like art itself and thus a preserver and creator of highest value of human kind (150)

A literary critic decodes all what the writer encodes. He is interested in the interpretation of literary works. Arowolo (1997) witnesses to this fact that the critic has



the task of decoding the imminent signs of the society and interiorised cultures by the author in the work. The linguistic features employed in the realisation of artistic creations should be expressed in order to ensure an objective criticism of a literary work. Fowler (1971) in his book, *The Languages of Literature*, frowned at the import of elements from outside a literary text into a text. He is of the opinion that each literary work, vis-à-vis poem, novel, or drama, is unique and self-sufficient hence, everything that can be said about it has to be within the text and this is through a thorough and concentrated study of the text and only the text itself. For the success of a discovery activity, a literary critic must be aware of the socio-historical background of the writer. The literary critic helps in giving meaning to literary works and presents manner in which the ideas are expressed in the works.

Ayeleru (2001) submits that one can argue the fact that in analysing a text, the critic cannot but use, in addition to linguistics, some other materials like knowledge of history and other socio-cultural materials that made up the text. To Iyasere (1975), a good criticism is not an end in itself but a means to the greater comprehension and analysis of a literary creation. To this effect, criticism should not only find faults but should help readers in the understanding of the work by explaining every part of the text. Cressot (1976) stresses that an individual is influenced by a choice of the sensibility of his group and era, especially when he made his choice in the furnished words available in the language. However, the grammatical structures that consist of forms, words and sentence structures, as the totality of the work, express the style of the author.

By and large, stylistics suffices as an approach to investigating the stylisation of textual materials with creative focus on clarity, preciseness and appropriateness of the language use and figures of style. Over this period, the perspectives of stylistic scholarship have burgeoned exceedingly. Wales (1991) sees stylistics as an application of linguistic know-how, of linguistic observation, of descriptively led linguistic insights which is brought to bear on the practical analysis of language in both literary and non-literary texts. Beyond the enquiry into clarity, preciseness and appropriateness of the

language of a textual material, contemporary view sees stylistics as an approach that includes within its armoury, knowledge of linguistics at different levels that conveniently lay bare functions of linguistic choices, and how these functions have affected the theme of either a literary text or a non-literary piece. A similar understanding is proffered by Norgaard et al (2010) when they state that stylistic study expresses the manner in which meaning is derived in language and literature. Bradford (1997), in expressing what the literary features means to stylistics, stresses the importance of making stylistics concentrates on or draw upon the vocabulary and methods of disciplines which focuses on the active languages. This assertion corroborated Burke's (2014) that stylistics is "... a kind of linguistic-forensic and literary discourse criticism.

Of a truth, stylistics and literary criticism are similar in context since stylistics is the link between language and literature as it linguistically assesses the various styles used by different authors. It is, however, in line with Chapman's (1973) view that every use of language as opened to stylistic investigation is the product of social situation. Thus, a Stylistician benefits from the principles of general linguistics to analyse a literary work as he shows clearly through these principles the idiosyncrasies of the author of such work of art.

Various stylistics and linguistic theories like Chomsky's Transformational Generative Grammar (TGG) and Ferdinand de Saussure's Structuralism have been used to analyse literary texts. Michael Halliday, is of active reckoning when stylistic issues come to mind. In his essay, he stresses that the style of an author is the tenor of language. This is so said because the compact words of poetry are not naturally explicit as the language of plays and novels; the secrets of its construction are more likely to be revealed to the stylistician than anyother. However, either stylistic investigation is carried out to authenticate a claim or not, it is certain that a stylistic analysis has to be empirical in the sense that such investigation should be carried out through tested techniques, models or approaches to language analysis, and this, therefore, guarantees genuine

scientifically concrete interpretations on literary texts instead of abstract and unsubstantiated speculations.

## **2.5 African Literature**

The literature of a country or race is the machinery that carries her culture and civilisation beyond the country or race. This explains the reason why each literary work dwells on messages (the major themes) according to the communication, events, culture and history of the author. If there are difficult traces to erase, they are only those that leave words: the destructive impacts, indelible aftermath, long feeling of its effects in time and space on its target; if not, how can one, through the reading of a text, justify the movement of the fight for independence from the gun to the quill; or the fierce fight of the colonialist against the first African intellectuals? With the missionary works of some occidental ethnologists and travelers, Africa attracted attention and curiosity for her wide culture. African elites that finished from great metropolitan schools claim their identity and initiate what is known today as African literature. African literature glorifies and lauds African culture and traditions as it is shaped by social, political and intellectual factors.

### **2.5.1 African Written Literature**

It is not tenable that Africans have no history. The history of African is as old as the existence of black people through-out the world. This is, peradventure, due to the fact that people of African ancestry are scattered through-out the world; and partly because of the viral derogatory image accrued by the Western world and majorly inherited from the colonialist to Africans and black people everywhere they are.

Oral and written literatures are interwoven as the merits of one accumulate the demerits of other. They share similar characteristics which include the need to use finely tuned and highly sensitive language and literary techniques such as alliteration, flashbacks and foreshadowing, foregrounding, songs, suspense, narrative hooks and plot twists. The two forms, written and oral, share and make use of the same elements of creativity and language manipulation to guide, correct, direct, entertain, educate and retain

cultural rudiments. The mode of presentation, their audience, their settings/plots and many other factors make the two differ from each other. The two styles differ however, in that oral literature requires one or more performers who revealed all that entails in the story and hold responsibility for conveying the emotion, intent, plot, action, storyline and conclusion of the entire piece. In written literature, literary writers modify the oral ones and transformed them in black and white forms. Achebe (1987) comments on African oral tradition:

It is the only story that continues beyond the war and the warrior. It is the story that outlives the sound of war-drums and the exploits of brave fighters. It is the story... that saves our progeny from blundering like blind beggars into the spikes of the cactus fence. The story is our escort; without it, we are blind. Does the blind man own his escort? No, neither do we own the story; rather, it is the story that owns us and directs us (124).

African written literature began with the awareness of some African intellectuals who decide to put an end to the wrongs inflicted on the black race through colonisation, which in most cases, led to the death of the colonised. With this background, one asks what African literature is, being given various expressions such as French literature, English literature, or even European literature, which is a great fun of the slightest controversy since a century of years. African literatures are numerous and it becomes a written work of art with colonisation and the arrival of European languages and since its inception, African literature stirs up a heated argument. African literature of the post colonial period is a literature that goes out in full force to correct, redress and eradicate the anomalies of the autocratic rule of the leaders in the independent African society. No wonder Chevrier (1974:236) asked the question: “y a-t-il une littérature négro-africaine de la langue française?”(Is there a French negro-African literature?)

The colonisation of the African continent by the Europeans was the origin of the argument which led to the embattled doubtful nature and scent of the existence and the authenticity of an African literature. But despite the ambiguous nature of what African

literature is, it has become definable either through the function of writers of African origin or in respect of the function of literary works written in Africa. It is, therefore possible to define African literature on the basis of her artistic creations which centred on African reality and mainly conceived by Africans and Europeans. Achebe (1964) denies English language as his native, but a language that he has been given by the colonialist. His intention, however, is to stretch the second language (English- L2) to accommodate his African thoughts.

With the arrival of European languages via colonisation, African literature appeared more in written form as opposed to the oral form which it used to be. The acts of reading and writing thus, put a line of demarcation between the whites and the black people and this led to the acceptance of the traditions of the coloniser and a 'prise de la parole and conscience' by the colonised. In no time, this step geared up African literature to set its own standards and wanted to be judged by those standards as it refuses to be pigeonholed by Europeans. During the colonial era in Africa, the negro-African writers of the negritude movement had the responsibility of making their fellow citizens aware of the ills that had befallen them. The early European's thought of the black race centred on the divergence of black and white which has been made conventional in the western consciousness and archetypal representation. Irrespective of being colonised to believe in their own inferiority and to demonstrate lack of faith in their own competence and race, Africans believe that their cultural perspective is not inferior to any other; they strived to protect what belongs to them. Achebe (1975) is of the opinion that, the fact that written African literature is expressed and presented in a foreign language is not enough reason to qualify it as a European literature. The reflection of African linguistic particularity known as "couleur locale" (local colour) is the constitutive basis of the language of African literature.

Achebe vanguards a literary movement to protect and promote African cultural heritage. African plays written in English emerge with authors such as Chinua Achebe with his first published and widely known book titled, *Things fall Apart* in 1958 through which he satirically reveals the evil deed of colonialism on African society.

This, then, explains why Achebe's *Things Fall Apart* (1958) proclaimed him as the essential novelist on African identity, nationalism and decolonisation given its theme of cultural ambiguity and epic contestation. This notion is emphasised with Booker's (1998) opinion in his book, *The African Novel in English*, in which he warns novelist of the impending danger of the temptation to judge African culture by European aesthetic via religion, dressing, language and education; thereby worsening the admiration and high opinion meted to be the function of African oral traditions in the expansion of modern African literature. African literature is a literature that sets out with force and strong determination to defend African people and their cultural heritage against Western culture. The literary works of African writers, which are popularly known among others in West Africa from the era of colonisation through slave trade, are works which centres mostly on slave narratives and colour discrimination. This they do with the intention of defending the black culture and cautioning Africans against self discrimination. Other works in this category include Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* in 1789 among others.

With the hybrid nature of African literature, critics ought to endeavour not to tend to one side in appreciating the hybrid nature. The colonial experience with all its contentions and contradictions created a fertile ground from which flourishing literature sprouted. The tension which arose from the experience bred a deep sense of collective apprehension which was hinged on history and politics. The arrival of European languages via colonisation makes African literature appears more in written form as opposed to the oral form which it's used to be. It is, however, for this reason that history constitutes the major denominator in the creation and evaluation of African written literature.

### **2.5.2 Francophone African Literature**

Francophone African literature was born out of "forçage culturel" (a forced cultural act) and this affirms Tansi's (1986) conclusion that his writing was born out of a forced relationship with French language. He opines:

Mes rapports avec la langue française sont des rapports forcés.

J'écris parce que c'est dans cette langue-là que le peuple dont je témoigne a été violé, que moi-même j'ai été violé''(30)

My relationship with French language is an imposed relationship. I write in French language because it is in this said language that the people which I testify of has been raped; in which I myself have been raped.

(Our Translation)

African written literature, since inception, has witnessed numerous criticisms because of the language of expression, that is, it was written in the language of the colonial masters (English and French languages). At the same time, Léopold Sédar Senghor, one of the founding fathers of negritude, has defended this criticism with convincing reasons why French imposed itself as the language of expression of an African literary text which at that time was majorly focused on the deeds of the colonial masters. In the colonial period, Africans have had contact with French language from the era of slave trade through colonisation in which the language serves as unifying factor among various countries in West Africa sub-region. With this avenue to fight against the wicked acts of the Western world, Africans who have learnt and know the rudiments of Western languages began to write in these languages.

Francophone African writers in the colonial period through their literary works project the rich African culture which the Europeans condemn. Most of the works in this period contain orders which the writers were called to follow. To Chevrier (1974:49), the poets, the novelists and dramatists consecrated their literary works on the fight against the oppression of the blacks by the whites. This they did in order to claim the socio-cultural values of Africans and also to encourage the blacks to take over from the Whites and to fight against their oppressors. Beyala (1998), a Cameroonian novelist, in her novel, *La Petite fille du Réverbère* submits:

un écrivain n'est qu'un griot qui utilise des signes; qu'un griot n'est qu'une mémoire et que cette mémoire appartient à tous. On a personne. (3)

a writer is just an oral historian, who uses signs; an oral historian

is nothing but a memory which belongs to everyone. There is nobody.

(Our Translation)

African writers express their emancipation in writing as African literatures are endowed with themes of liberation and independence; thus, negritude movement began among Africans that were colonised by France. Before and after Africa's independence, the question that pervades the air is to know if the writer must present a literary work which only preoccupies itself with the aesthetic aspect or if it must resolutely tend towards a useful or committed work in form of Jean Paul Sartre's. African literature became more militant towards becoming independent of most of the African countries as they write in Western and African languages. With this African liberation and literacy opportunity accrued to Africans, numerous African works gained recognition and are appearing in school curricula in the 19<sup>th</sup> century. Therefore, every writer of African origin, before and after independence, was bent on denouncing the ill-treatment that resulted from the contacts between Europe and Africa through either the missionaries or the colonial adventures. Jahn (1968) opines:

the colonised writer, after trying to lose himself from the people and with the people, gets out, on the contrary, to shake them out of their lethargy. Here is the protest literature, revolutionary literature, and National literature (22).

The coming on board of the African leaders after independence prompted reactions from the African intellectuals that resulted in the production of numerous novels. These writers were careful enough not to fall into the hands of such leaders by presenting their stories in a humorous or ironic manner to please who ever reads their work and avoid sanction or pursuit by the authorities in their respective countries. They often engage their protagonists and other characters in the novel in some spelling and pronunciation mistakes to indicate the educational differences of the master and the servant, or the difficulties attached to the forceful marriage of cultures, or in the game of words to register the displeasure of the servant.



In Francophone African literature, the work of art is written in French to express African thoughts and activities. Alaje (2017) affirms francophone African literature as a literature of multilingual expression comprises of African indigenous languages in their varieties and Western European languages. Based on this state of things, Kesteloot (1977:22) suggests that: “la naissance de la littérature africaine aurait pour but la négation des mythes et stéréotypes diffusés par la littérature coloniale” (the main objective of the birth of African literature is to negate the spread of myths and stereotypes through colonial literature”). African literature sets out with force and strong determination to defend African people and their cultural heritage against Western culture. Ayeleru (2011) commends on the firmness in introducing African vocabulary in African literary texts written in western language as a linguistic revolt by the new generation African writers attests to this assertion. He writes:

In their texts, they deploy, in a specialised manner, linguistic strategies like African orature, proverbs, translation (transliteration, pidginisation, intra/intertextuality, euphemism, metaphor, and metonymy.) The new generation of West African writers are daring in the subversion and appropriation of the European languages with which they produce their texts. They freely deploy different linguistic strategies to indigenise and domesticate the borrowed medium they employ (13).

African written literature, as a discipline that is interested in the socio-cultural affairs of Africans, presents Africa’s concept through different literary genres of a given period. This was engendered in an embattled milieu which was occasioned by the history that the colonial encounter bequeathed. This, however, necessitated Onoge’s (1985:22) conclusion that “modern African literature was born in a hostile milieu”. Of a truth, through western education, modern African literature is quite an answer to the sociopolitical situation caused by western power, especially, colonialism. African writers felt their literary works should discuss contemporary social problems while not ignoring Africa’s own traditional culture and myths.

African writing emerges to demystify the wrong notion of nothing good about Africa that has become a general belief among the whites. African writers and especially the new generation of African writers thus linguistically revolt against the standard rule in European languages with the infusion of African lexis, sound, words and proverbs into African literary texts written in European languages. African authors' deliberate deviation from structural and syntactic rules is described by Barthes (1971:4) as the opposite of "bon usage" (good use). The originality of African authors is seen in their prose works. These authors include among others, Ahmadou Kourouma, Massa Makan Diabaté, Sony Labou Tansi, Wole Soyinka, Amos Tutuola and Calixthe Beyala. In their texts, their themes among others dwell on the reality of their societal ills which include the economic disparities among the people in newly independent countries, the rights and roles of women in the community and corruption in form of fraud, bribery and dishonesty in general.

Before independence, female African writers were not prominently recognised as they are excellently and positively represented in published African literatures in recent times. In their works, these female African writers expose the reality of African daily life in order to reveal the on-going process of change from one period to another. With this notion in mind, Kesteloot (1992) attests :

C'est évident que la littérature africaine est créatrice et par là,  
un art qui met à jour la civilisation africaine (5)

It is true that African literature is creative and by that, it is an  
art that brings African civilisation to limelight.

(Our Translation)

To the African writers, it is believed that seeing the humiliations during the western colonial administration and the dictatorship of African regimes after the independence, an African writer, if sincere, cannot just be a simple observant of the ills that hits Africa. African literature of the post colonial period can then be regarded as auto criticism. The contribution of committed writers to the construction of new Africa and in order to best express their ideas, thoughts and actions, these African writers fought to

create a particular language in francophone African literature. This has been amply demonstrated by successive literary works.

### **2.5.3 The African Novel**

To some "African novel" means novels written by people from the African continent and not novels written about the African continent. For many people, to pair the words Africa and novel can only ever mean things about Africans rather than created by Africans. By definition, the African novel is a literary work written by an African author with the mind of perpetuating the African culture to demystify the notion or belief of the Whites towards the black race. African novel can be said to refer to extended works of fiction produced by writers of African nationality or voluntary self-identification. For instance, from the moment Aimé Césaire came in contact with Africa, through his relationship with Leopold Sedar Senghor; throughout his literary career and being faithful to Africa till death, he never ceased in promoting the course of Africa. His objective was realised through his works in which he treats African reality. Some of his works centre on African reality in a more convincing way than that of certain written works by some African writers.

African novel is divided into three categories viz-à-viz; historical novel, contestational novels and revolutionary novels. The historic novels present a character as being naïve with a lot of illusions but who after his experience attain maturity and would not remain the same. Among others in this category is Eza Boto's *Ville Cruelle*. Contestation novels demystify false notions spread by the White against the Blacks; while revolutionary novels defend the cause of the people by proposing possible solutions to the progress and well-being of the society, as in Mongo Beti's *Perpétue et l'habitude du malheur*. African writers with their choice of words and language use succeeded in disabusing the mind of colonial masters that Africans can also think and reason as they could. They elaborate the fact that African culture is not to be seen as inferior to the European. Irrespective of being colonised to believe in their own inferiority and to demonstrate lack of faith in their own competence and race, Africans believe that their

cultural perspective is not inferior to any other; they strive to protect what belongs to them.

The examination of certain African literary works, such as those of Ferdinand Oyono, Chinua Achebe, Ahmadou Kourouma, Camara Laye, Niane Djibril, Sony Labou Tansi and Mongo Beti among others illustrates the fertility, the abundance and the efficiency of African supernatural power. The Africans, within their culture, manifest some supernatural power in certain aspects of their life. In this case where the traditional African belief remains supreme, one notices the supernatural power through their speeches as well as in other sacrificial moves by the people to attain the extraordinary life. The selected novels in this study toe the line of historic novel; which is characterised by normally presenting a character so inexperienced with a lot of illusions which after so many encounters of different experiences open his eyes to the truth and the reality of the society and of himself; which turn out to make him to attain maturity. African novel of the post colonial period can be regarded as auto criticism.

The 20<sup>th</sup> century African writers see literature as a tool to be used in promoting and idealizing Black Africa's own history. African writers do not write in vacuum. The fact that the African literary tradition has tremendous influence on the writings of the modern African novelist cannot be gainsaid. Blair (1976) rhetorically submits that the inquisitive question which still lingers in mind is whether there is a definable African novel, or whether the authors are just African novelists. Adebayo (1987:297) in *The Social Functions of the African Novel* clearly articulates the relationship between literature and the type of realities of life presented in the African novel as she submits that African novels gives historical awareness and thus awakening the African mind to fight against their colonisation by the Whites and to remember and uphold the cultural heritage of their source.

The increase in the global reputation and acceptance of African written literature, and particularly that of the African novel, has witnessed major development in our contemporary world culture. This affirms the belief that African written literature has

come to stay and rob shoulders with Western literatures in context and content. Booker (1998) in her book, *The African Novel in English*, exemplifies the artistic possibilities, diversities and common artistic, cultural, and political anxieties that have provoked African writers in their quest for emancipation for African written literature through eight selected African novels, which include: Chinua Achebe's *Things Fall Apart*; Buchi Emecheta's *The Joys of Motherhood*, Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born*, Ama Ata Aidoo's *Our Sister Kill joy*, Nadine Gardener's *Burger's Daughter*; Alex la Guma's *In the Fog of the Seasons' End*, Ngugi wa Thiongo's *Devil on the Cross*, and Tsitsi Dangarembga's *Nervous Conditions*.

However, to promote African cultural heritage and linguistic interests, African writers, which include, Sony Labou Tansi, Calixthe Beyala, Ayi Kwei Armah, Ngũgĩ wa Thiong'o, Ama Ata Aidoo, and Kofi Awoonor among others, draw on the narrative of African oral tradition for structure, theme, and style. They have boldly willed themselves to break the rules of the conventional Western novel form and to show that African literature is reactive.

#### 2.5.4 Oral Tradition and the African Novel

Oral tradition is both a more specific and a less ambiguous form of communication. This is because the speaker reinforces his or her specificity of meaning with body gesture and expressions, intonation and various self-correcting mechanisms of which writing is incapable.

It is useful for one, in attempt to explore influences of the African oral tradition on the novel form, to be clear as to what is typically African or what is borrowed to nourish the African tradition. This is because the oral literary tradition, folktale, proverbs, riddles, songs, fables among others, are transmitted by words of mouth from one generation to another, by means of one's language of immediate environment. Iyasere (1975) submits that oral tradition has been so attached to the modern African writers in that even though they write in Western languages, they are not detached from their tradition and language. Pinto (2008) is of the view that:

The storytelling tradition has thrived for generations because of the absence of printed material. When a new cultural system based on the written word superimposed upon the ancient oral traditional culture (as a result of colonization), the literature of the oral society didn't disappear; rather, a synthesis took place in which characteristics of the oral culture survived and were absorbed, assimilated, extended and even re-organised within a new cultural experience. Modern African literature illustrates the merging of the worlds of orality and literacy (2).

African oral literature invites communal participation of the genres of literature. Most African novelists are of the belief that the values of African oral tradition should boost the aesthetic features of the novel form. African writers afford themselves the opportunity of the creative use of the African cultural heritage to show originality in their literary works. This ingenuity of African writers, as a result of African oral tradition is of high esteem and worthy of commendation in prose works. The need to put the African experience and culture as a counter to the European derogatory representation of the African experiences might have greatly informed this. This, therefore, explains why the theme of Achebe's *Things Fall Apart* has been interpreted as an epic confrontation of cultures and nations in a write-back to the denigration of Africa by colonialist novels such as Joseph Conrad's *Heart of Africa* and Joyce Cary's *Mister Johnson*. By incorporating the oral literacy structures into the novel form, innovative African novelists are gradually working toward the Africanisation of the novel form and evolving a poetic status of the African novel. They depend on the oral tradition of Africa to deform the received Western novelistic pattern in order to challenge the received notions. With this creativity, African identity is affirmed and Africans are liberated from the negative image accrued to them.

## 2.6 Review of relevant studies

Numerous previous works have studied the styles, themes and language use of authors in francophone African literature and have concluded that African literature that redresses and eradicates the anomalies in the independent African society. This exposes its flexibility and inventive nature in order to represent a sophisticated continuation of

African storytelling and other oral traditions in dialectic tension within the novel form. to them, in the growth and development of modern African literature, the African writer has found, in the sources of the African oral heritage a new enrichment, a new revitalization of contemporary African writing.

Ayeleru (2001) in his unpublished Ph.D. thesis titled, *Sony Labou Tansi's Style and literary Idiolect* debated the morale behind the lexical innovation and literary idiolect in some of the writings of Sony Labou Tansi. In the same vein, the duo, Ayeleru and Edonmi (2010) in the article titled, *Sony-Ciano Soyinka, Two of a Kind: A Stylo-Linguistic Analysis of Selected Works of Wole Soyinka and Sony Labou Tansi* expose the similarities in the literary creations of Wole Soyinka and Sony Labou Tansi. Adejare (1992) in his book: *Language and Style in Soyinka: A Systemic Textlinguistic Study of a Literary Idiolect* and Krishnamurthy (1998) in his study titled, *Cause and effect: A stylistic analysis of the story in Ngugi's A grain of Wheat*, do not only study the style of the respective writers, but using the theory of systemic text linguistic, establish the writers' literary idiolect in their works of art. Krishnamurthy (1998) in the study titled, *Cause and effect: A stylistic analysis of the story in Ngugi's A grain of Wheat*, stylistically analyses the story of a novel with an emphasis on the cause and effect of relationship. They discuss extensively the conscious and unconscious choice of a set of resources of language from all possible stylistic categories in the writers' works. They further established the fact that language and literature are inseparable as well as the fact that they complement each other to bring out the beauty of a work of art.

In the same vein, Halliday (1970) in *Linguistics and Literary Style*, studies deictic, the anaphoric, homophoric and cataphoric elements in the poem of W.B. Yeats "*Leda and the Swan*". Ikuelogbon (1994) in his Stylistic study of Festus Iyayi's *Violence*, an unpublished M.A. thesis, employs Systemic Functional Linguistics to show the syntactic structures of the novel and how it can help in meaning recovery.

Mbanga (1996) analyses the variants of negation, ellipsis and entanglement at the lexico-syntactic level of vocabulary and diverse structures. His write-up titled *Les procédés de Creation dans l'oeuvre de Sony Labou Tansi* (1996), exposes the

differences between oral style and literary language especially in written narration through which he demonstrates the author's mastery of dialogue discourse and intertextuality. He uses different linguistic theories to analyse the author's literary works.

Other scholarly articles likely related to our topic include: Omole's (1991) *Linguistic Experiment in African Literature* in which he submits that African writers like Achebe and Soyinka make use of native oratorical approach in their writings while Ebeogu's (1988) *Survey of stylistics* and Ayeleru's (2001) *Sony Labou Tansi's Literary idiolect* corroborated this observation. In the same vein, Missikova (2003) in *Linguistic Stylistics* examines stylistics and style as in relation to stylistic clarification of English classification of English vocabulary into various segments.



## CHAPTER THREE

### TEXTS AND AUTHORS

#### 3.0 **Introduction**

This chapter concentrates on the biography of the selected authors for this study (Sony Labou Tansi and Calixthe Beyala) and their works; particularly their prose works. These two selected authors were purposefully selected not on the basis of gender differences but because of their similar style of writing and most importantly based on their shared cultural, colonial and linguistic backgrounds. In other words, the two authors are Africans (Congo and Cameroon respectively) and these two African countries were colonised by France thus, their colonial and linguistic backgrounds which dictates the language of their selected novels (French). The biography of these selected authors will help to understand better their works. It will also help to establish the socio-historic influence of their experience on their prose works and the reason for their chosen diction in the selected novels.

#### 3.1 **The life and works of Sony Labou Tansi**

Marcel Ntsoni in 1971 adopted the pen name Sony Labou Tansi, which is widely known and accepted as his name, as a tribute to Tchicava U Tam'si (a fellow Congolese writer). Sony Labou Tansi, a Congolese novelist, short story writer, playwright and poet, was born on 5<sup>th</sup> July 1947 in the former Belgian Congo, in the valley of Kimwaanza, which is the south of the city now known as Kinshasa in the modern day Democratic Republic of Congo. The oldest of seven children, Sony Labou Tansi was initially educated in his native language, Kikongo, and only began speaking French at age twelve when his family moved to Congo-Brazzaville, which is today known as the Republic of Congo. He attended Ecole Normale Supérieure d'Afrique Centrale in Brazzaville where he studied literature. At the completion of his education in 1971, he became a teacher of French and English languages in Kindauba. In the early part of his career, Sony Labou Tansi supported himself through teaching and worked as an English instructor at the Collège Tchicava-Pierre in Pointe Noire. After teaching for many years, Sony Labou Tansi moved to the government sector and served as an administrator in several ministries in Brazzaville. In the late 1980s, he allied with opposition leader Bernard

Kolélas to found the Mouvement Congolais de la Democratie et Developpement Intégrale, MCDDI (Congolese Movement for Democracy and Integral Development), a political party acting against the communist regime of President Denis Sassou Nguesso and his Congolese Labour Party. With the help of the MCDDI, the left-wing forces succeeded in impeaching President Sassou out of democracy, while former Prime Minister Pascal Lissouba returned from an extended exile to be was elected President in August 1992 elections. In that same year, Sony Labou Tansi was elected to the parliament as a representative for the Makélékélé group of Brazzaville but his participation in opposition politics annoyed President Lissouba, who later withdrew Sony Labou Tansi's passport in 1994 and deprived of travelling from going abroad to get treatment for AIDS virus which he and his wife had contracted. This deprivation eventually led to his death on 14th June 1995 at age 47, exactly fourteen days after the death of his wife.

Though Sony Labou Tansi started writing for the theatre in 1971, he was not well known until 1979 when his first novel *La vie et demie (Life and a Half)*, in which he employs a unique language to discuss and satirise the social evils in Africa, was published. This novel brought him to limelight and especially to literary focus. In 1979, he established and directed the Rocado Zulu Theatre troupe in Brazzaville, a group which would go on performing his plays in Africa, Europe and the United States in addition to appearing regularly at the Festival International des Francophonies (Francophone International Festival) in Limousin, in collaboration with other playwrights which include Pierre Vial, Daniel Mersguich, Michel Rostain and Jean-Pierre Klein among others. He became a great artist through his novels and theatre performances as he was progressively recognised as one of the leaders of a new generation of francophone African authors. As a multi-discipline writer, Sony Labou Tansi was practically involved in all literary genres: poetry, short-story, drama and novel; thus, he was described as a committed writer, but the last two genres announced his author and playwright talent among the Rocado Zulu Theatre troupe.

Sony Labou Tansi has often been described as a prolific and non-conformist writer, as a result of the subversive and innovative form of his writing. This accolade serves as a means of liberation and promotion of African literature through the creation of “formes rebelles” (Rebels group) which rejects the atrocities that govern the world at that time, because of his belief that dictatorship is the greatest crime against humanity. Devésa (1996) describes this courageous act of Sony Labou Tansi and attests that:

Sony Labou Tansi était une figure de l’opposition congolaise. Sous le monopartisme, à un moment où beaucoup d’autres courbaient l’échine et se remplissaient la panse, il avait prêté sa voix pour exprimer les aspirations collectives de ses concitoyens (18).

Sony Labou Tansi was a Congolese opposition figure. Under monopartism, at the time when others surrendered and made a fool of themselves, he spoke to express the collective aspirations of his fellow citizens.

(Our Translation)

Sony Labou Tansi, as a committed writer whose literary work are rich in language use and African culture, had so many awards to his credit. He featured and excelled in all the major genres of written literature. For instance, his novel *L’anté-peuple* (The anti-people) won the great black African literature award. He also won the francophone award of the society of authors and artists for all his literary works; the Ibsen Award, given by the Professional syndicate of the dramatic critic for his theatre piece titled, *Antoine m’a vendu son destin* (Anthony has given me his destiny).

Ayeleru (2001:4) affirms Sony Labou Tansi as a conscious “écrivain engagé” because Sony Labou Tansi’s groundbreaking literary works transformed postcolonial francophone African literature. His creativity in writing made him an accomplished and blossom writer who did not clutter up any directive rule. Though dead, he remains one of the most authorised voices in the world of African literature and one of the most prolific, multidiscipline and internationally renowned African writers of the New African Writing. He had written and published several novels which include:

- i. *La vie et demie* (1979)
- ii. *L'état honteux* (1981)
- iii. *L'anté people* (1983)
- iv. *Les sept solitudes de Lorsa Lopez* (1985)
- v. *Les yeux du volcan* (1988)
- vi. *Le commencement des douleurs* (1995)

Sony Labou Tansi's sixth novel, *Le commencement des douleurs* (*The beginning of pains*) which was published in 1995 was a post humus publication. He also had two short stories: *Le Malentendu* (1973) and *Lèse-majesté* (1982). He also published poèmes et vents lisses (1995), *La vie privée de Satan*, *Les yeux de l'espoir*, *L'acte de respirer* and *La peur de crever la vie*. Sony Labou Tansi, who is multitalented in his passion for writing also, had numerous published plays. These include:

- i. *Conscience de tracteur* (1979)
- ii. *La coutume d'être fou* (1980)
- iii. *Je soussigné cardiaque* (1981)
- iv. *La parenthèse de sang* (1981)
- v. *Moi, veuve de l'empire.* (1982)
- vi. *La rue des Mouches* (1986)
- vii. *La résurrection rouge et blanche de Roméo et Juliette* (1990)
- viii. *Le coup de vieux* (co-écrit avec Cava Makhélé, R.F.I)
- ix. *Antoine m'a vendu son destin* (1987)
- x. *Qui a mangé Madame d'Avoine Bergotha?* (1989)
- xi. *Une chouette petite vie bien osée* (1992)
- xii. *Qu'ils le disent ... qu'elles le beuglent* (1995)
- xiii. *Une vie en arbre et chars... bonds* (1995)
- xiv. *Monologues d'or et noces d'argent* (1996)
- xv. *Le trou* (1998)

### **3.2 The life and works of Calixthe Beyala**

Calixthe Beyala, a native of Douala in Cameroon was born in 1961. She is the sixth child of a family of twelve children, which may be of different father. For the first few years of her life, Calixthe Beyala lived with her Cameroonian mother, Andela Berthe and Central African stepfather, Michel Longbe in the Central African Republic, but at age five, her mother eloped with another man and abandoned her with the grandmother in New-Bell, a poverty stricken quarter of Douala. Though Calixthe Beyala's grandmother and aunt were also in New-Bell, the role of the primary caretaker became that of Beyala's elder sister, Assèze, who was not more than four years her senior. Born without a silver spoon, Calixthe Beyala sold peanuts and did all sorts of odd jobs to make a living. Despite being raised in a patriarchal society, Calixthe Beyala, who did not know her father, claims to have grown up in a 'woman's world'; one in which her aunt and grandmother were powerful and important figures. To her, the women in her family were self-assertive to the point of divorcing their husbands at their own prerogative. Within this 'woman's world' was Calixthe Beyala's grandmother (and name sake) who proved the most influential to her.

Calixthe Beyala exhorts African oral story tradition and typifies the joy and happiness that the moonlight story telling time heralds. In her literary works, she recalls when as a little girl, she would often stand outdoors at the end of the day waiting for the sun to set and the first star to appear in the sky. She is made to believe that telling tales was an activity reserved for night time; based on African tradition that telling stories during the day would anger evil spirits, which to her grandmother is a rather, clever way of keeping her granddaughter out of her hair until evening. But while Calixthe Beyala waited and when the stars came out, to her delight the storytelling began. This explains why storytelling, the oral tradition of African literature, was a significant part of Calixthe Beyala's upbringing and has become an integral part of her literary work.

As a young girl, Beyala, who lived in the ghetto of Douala, attended schools in Douala and Bangui till she attained 17 years. Unlike most children who grew up in the shanty town of New-Bell, Beyala received a thorough education with the support of her sister

who assisted in paying her school fee. She attended primary school at the École Principale du Camp Mboppi in Douala and high school at both the Lycée des Rapides à Bangui in Central African Republic and Lycée Polyvalent de Douala. At age seventeen, in 1978, Calixthe Beyala first left for Spain and later migrated to Paris in France where she got married to a French diplomat and they lived in Corse. In 1979, she gave birth to a boy, her first child. Some years later, she gave birth to her second child, a girl, who she named Lou Cosima. In her twenties, after six years of marriage, Calixthe Beyala divorced her husband. While in France, she continued her studies, completed her education and was able to obtain a baccalauréat and proceeded for studies in management and arts to complete a B.A. degree after which she did a handful of odd jobs. She gradually embarks on her career and becomes as one of the most widely read but controversial writers on the contemporary African literary scene. She has since been residing in the Hexagon.

Calixthe Beyala is a founding member and president of the *Collectif Égalité*, an organization dedicated to the equal representation of visible minorities in French television and film. She is engaged in several social and political movements, which fight against segregation of HIV/AIDS patients and promotion of *francophonie*. She belongs to the committee that coordinates the promotion of culture of peace and non-violence for children in the World. In July 2010, Calixthe Beyala declared her candidacy for the post of general secretary of the International Organization of the Francophonie (IOF), challenging the then incumbent general secretary, Abdou Diouf, who is in his second four-year mandate. In March 2011, she was one of the few intellectuals to express support for the Libyan dictator, Muammar Gaddafi. She is an expatriate writer, to whom exile is not the same as expulsion, artificial and painful stay, but a real escape. Emmanuel Matateyou (1996:614) confirms Calixthe Beyala's statement when he quoted her words:

L'exil me donne la liberté qui m'est refusée.  
L'exil me donne la parole qui m'est refusée,  
l'exil est ma survie. Je ne dirai pas vie, mais  
survie... l'exil est mon auteur (614)

Exile gives me the freedom I have been denied. Exile gives me the voice I have been denied. My survival is in going on exile. I wouldn't say life, but survival ... exile made me who I am.

(Our Translation)

Calixthe Beyala has zero tolerance for social ills and patriarchal tradition but despite all these successes, she is not a fulfilled personality in her feelings. From childhood, she suffers from the absence of fatherly love and care; tension, rejection and humiliation, which characterised her relationship with her mother; a deception of love and a rupture of feeling links which provoked her divorce with her husband. This experience, however, which is still prevalent in her memory, explains the morale behind her storyline, as this is what she pictures in most of her literary works. Most of her novels are indirectly her autobiography. In the same vein, she ridicules men's negligence of their roles, hence, saying the unsaid about sex, which makes her works pornographic in plot. It is worthy to state here that Beyala demystifies the African tradition, which she claims she upholds as she discusses sex issues without reservations. This, her act, is contrary to the African tradition which sees open discussion on sex as vulgarism. To her harshest critics, she is guilty of pornographic content, hatred towards men, estrangement from her African roots, pandering to Western audiences and perhaps, the most serious charge of all is plagiarism. Many of Calixthe Beyala's works explore the challenge of women, to an attempt of gaining moral high ground, even, after the plagiarism verdict.

Calixthe Beyala, a Cameroonian novelist, short story writer and essayist, who truly had feeling to write, came to limelight in 1987 at age 26 when she published her maiden prose work: *C'est le soleil qui m'a brûlée*. As an immigrant writer, Calixthe Beyala is at once exotic and familiar, incorporated and marginalized in France, yet inside and outside her geographical home in Africa. This slippery identity, characteristic of the immigrant experience, as well as the provocative nature of most of Beyala's writing is, perhaps, the reason why she has been ambivalently received by critics and scholars on both continents. Hitchcott (2006) states:

..... switching as it does between Africa and France and back again, Beyala's work straddles the two geographical spaces she inhabits just as the migrant writer simultaneously experiences two cultural spheres (9)

A committed writer with her own creative style, Calixthe Beyala defines herself through her writings as she manipulates the resources of language as a weapon against those who seek to delineate her. Traumatized by her biological parents' neglect, she embraces the freedom she gets from domestic exile. Despite her literary achievements, Beyala is not appreciated and accepted across the world because of her controversial nature in writing. She is known in writing for her arguable depictions of race and or ethnic group, masculinity and femininity identity, mother-daughter relationships, sexuality, immigration and eroticism. Emmanuel Matateyou (1996) describes Calixthe Beyala as:

un écrivain très controversé. Elle choque, dérange, inquiète, trouble, provoque et nargue à la limite de ses détracteurs (605).

a very controversial writer. She offends, disturbs, worries, troubles, provokes and even mocks her critics.

(Our Translation)

Calixthe Beyala, to her harshest critics, is guilty of pornographic content, hatred towards men, estrangement from her African roots, pandering to Western audiences and – perhaps the most serious charge of all – plagiarism. She is a writer that demystifies and portrays the true nature of things with female. On the contrary, her supporters, however, praise her scathing depictions of an agonizing postcolonial Africa, coupled with a virulent and often uncompromising critique of African gender politics. This idea of exile which makes Calixthe Beyala a prey of cultural isolation has a direct impact on her writing which includes the expression of her female characters who abandon their homelands for countries of refuge. Calixthe Beyala (1996) acknowledges the fact that if she had lived in Africa, she wouldn't have been able to write and have an international impact, because according to her, there are no solid publishing houses in Cameroun that



can promote or bring an author to limelight. To her, France, a country which accommodates most immigrants, especially female writers in literary circles, appears to them as an abode of safety and liberation.

Parekh (1998) submits that Calixthe Beyala and her contemporaries write from a postcolonial perspective that clearly distinguishes them from their predecessors: the Negritude writers. While the Negritude movement was formed in order to assert a collective Black identity in the face of colonial racism, for writers born after independence, the oppressor is no longer White, but the Black brother next door. Being a prolific franco-cameroonian author, Calixthe Beyala cannot overlook Negritude's influence on the formation of African identity; though she acknowledges its historical importance in her writing, To Hitchcott (2006), Beyala undermines Negritude's ideological basis, demoting the concept of an African 'essence' to that of a constructed authenticity that fastens Africa and its people in a mythological past and refuses to address the ways in which identity is now subject to constant renegotiation, reinvention and recreation in an increasingly globalised world.

Her works which are considered non-conformist in literary circles are a vast departure from the praise singing of mother Africa which used to be the norm in African Literature of Negritude's inspiration. If Senghor and Camara Laye, together with writers of that generation were successful in their eulogy of the African woman and the serenity of life in Africa, Calixthe Beyala on the contrary, feels that African continent is gradually failing in its responsibility as a peaceful and terror-free abode to African people. She expresses her works in a vehement and uncompromising language to the gradually collapsing nature of the African continent due to the scoops of violence on the continent, which emanates from different political crises, the rise of poverty to a five star general in Africa, the monstrous ascendance of killer diseases like tuberculosis, HIV/AIDS and the outbreak of famine due to wars and desertification in various parts of Africa. Other problems discussed in her works include corruption and bad governance, the flagrant issues of rape and sometimes the sub-human treatment of women, not only in her native land-Cameroon, but through out Africa, European

countries and in other parts of the world at large. Among her works, *La petite fille du Réverbère* brings a turning point to her writing development. It has been noted that this marks the first representation in her works of a successful woman. The clash between defence and prosecution in the novel, obviously prompted by the Calixthe Beyala affair, is a very divergent desire of her readership. It can be affirmed that Calixthe Beyala is haunted by an uncontrollable hatred for the male and every occasion for revenge is always relished. She writes out of her own experiences bringing her audience in close contact with her world, life and social milieu. Her major themes in her literary works are among others, sexuality, maternity, excision, prostitution, feminism, cultural race, religion, juvenile delinquences, sport, poverty, women condition and men's indifferences. Her novels, which are majorly non-linear narratives, constitute African oral storytelling tradition as it calls one's attention to the depression and misfortune of modern day women who are physically, emotionally, and economically conquered in postcolonial patriarchal African society. This explains why her novels are sex-soaked narratives where scenes of sexual intercourse are presented openly in broad day-light without inhibition.

In contemporary literary circles, Calixthe Beyala enjoys people's acceptance of her personality as the two sides of a coin in that her boldness in expressing her contentious themes among which is her zero tolerance for social ills and her patriarchal tradition, was admired by some and reviled at by others. She constitutes a real odyssey for both linguistic and literary analysts as she exudes, through her work a rich linguistic experience, which is, distinct among francophone female African writers. Her stories which portray a disoriented society are constructed around young people who are confused and are in a dilemma. Since inception of her literary endeavour, especially with the first published novel in 1987, *C'est le soleil qui m'a brûlée*, this novelist of Douala nativity in Cameroun, Calixthe Beyala, has occupied herself with regular aggravation of francophone African literature as she presents major characters who are politically, socially, emotionally and economically depressed. She also presents major characters that depict acts of prostitution, pimps and with sad conjugal experience and negligence act of parents. Her protagonists are victims of rape, incest, self-mutilation,

and murder and through these characters she looks at a variety of cultural forbidden acts and or rules.

Living and writing in France, Calixthe Beyala, adopts feminism, the wholesale permissiveness of Western culture, with its attendant problems of homosexuality, lesbianism and prostitution. She apparently revels in this unlimited sexual freedom through the types of characters she presents irrespective of gender, which are completely oblivious of any inhibitions. She also advocates a total decentralization and disintegration of patriarchal systems. She confronts the suppression of women in her literary works as she uses stunning sexual and violence images. She employs colourful descriptions of sex, hostility and depression. Her deep description of things which internalises the readers and makes it possible for readers to visualise the scene describe create a pornographic effect. She is often considered a radical literary feminist figure. Her write-ups present her as a mouth piece in articulating feminist reaction to an African tradition that tied women to men's apron and deprives them of their right to personal esteem, free expression and total control of their body.

Unlike other African writers who in most books narrowly define women as being happy, contented and a super-hero in accepting a traditional role, Beyala portrays women as either martyr or victims in the role of mothers and wives. She makes a break from this concept of women identity, as she, in an unmitigated and bilious satire, strips the African man of his honour and presents him as worthless and impotent, with only his phallus to boast of. Her men-hatred ordeal, which peradventure might have generated from her childhood inability to grow up in the confine of a father and enjoy fatherly love and her inability to enjoy love in marriage, makes Olayinka (2010) and Beyala's other critics considered her a fundamental woman writer who hates the opposite gender (men) with absolute passion. Her bitterness against male hegemony is inscribed in the social milieu that she paints. She did not only paint men who could batter and distress women insensitively, but also women who lack the initiative to get themselves out of the mediocrity into which they have been pushed by an embryonic society. She, in her works, reveals how African matriarchs are directly implicated in the

sexual oppression of the younger ones and criticises the African customs that expect women to be martyrs.

Though Calixthe Beyala's her rise to limelight in African literature has been plagued by salacious scandals of plagiarism. From the mid-1990s, the plagiarism charges levied against her seems a blessing in disguise as the accusation notably announces her writing. Calixthe Beyala has been predominantly known in literary circles for her insolence towards plagiarism and for continuous impertinence in her writing. Numerous critics have investigated Calixthe Beyala's creative imagination, her personality and literary works as artistic elements that influence ideas in genuineness, self reality, and performance, which probably may set Calixthe Beyala free from being a victim of plagiarism. This, however, has not reduced her contributions to the emergence of new African novel. She remains a distinguished writer in the clan of francophone female writers. For her feminist concerns in the pursuit of women emancipation and liberation, she works at wide lexical and semantic fields of women's language in African fiction. She is a relevant figure whenever language and gender become the topic of discussion in African prose fiction.

Her literary works, which have been accused of plagiarised passages from other literary works, have been deemed worthy of major literary international awards. Despite the fact that many critics find her position on major issues in African literature controversial, her works have been compensated with many awards. *Assèze l'Africaine* won both the Prix François Mauriac de l'Académie Française and the Prix Tropic in 1994. *Maman a un amant* won the Grand Prix Littéraire de l'Afrique Noire in 1993. *La petite fille du réverbère* garnered the Grand Prix comité français de L'UNESCO in 1998 and *Les honneurs perdus* laid claim to Le Grand Prix du Roman de l'Académie Française in 1998 which also made the short-list for the highly esteemed Prix Goncourt and was ranked eighth on the *Nouvel Observateur's* bestseller list in 1996. She is the knight of arts in 1997 and the knight of Légion d'honneur in 2010. In the same vein, four of her twenty novels have been translated into English: *Your Name Shall be Tanga*, *The Sun Hath Looked Upon Me*, and *Loukoum: the 'Little Prince' of Belleville*, *How to*

*cook your husband in the African way* while six of Beyala's novels have followed the author's own trajectory from Francophone Sub-Saharan Africa to France: *Le petit prince de Belleville*, *Maman a un amant*, *Assèze l'Africaine*, *Amours sauvage*, *Comment cuisiner son mari à l'Africaine* and *Les honneurs perdus*. In these novels, Beyala gives voice to the psychological and cultural effects of migration through her characters as they renegotiate their identities across shifting border space between Africa and Paris. Also, two book length studies of Beyala's work have been published (one in English and one in French) and most Beyala's scholarship tends to position her as an African writer as opposed to an immigrant writer, whose works arise from and articulates the in-between nature of postcolonial migrant fiction, though she has lived in Paris for over half her life and published all her books on French soil. This is not to say that positioning Beyala as an African writer is in any way wrong, but it is incomplete, as Beyala's immigrant identity is essential to her profile as an author and a central theme of several of her works including *Les honneurs perdus*.

Her works are tarnished for its crude language, exoticism and sexually explicit content. She is a real writing machine of books and texts production. To date, she has a total of 21 literary productions which are 17 novels with 4 awards, 2 essays and 2 short stories. Her published literary works include:

- i. *C'est le soleil qui m'a brûlé* (1987)
- ii. *Tu t'appelle Tanga* (1988)
- iii. *Seul le diable le savait* (1990)
- iv. *La négresse rousse* (1991)
- v. *Le petit prince de Belleville* (1992)
- vi. *Maman a un amant* (1993)
- vii. *Assèze l'Africaine* (1994)
- viii. *Les Troubles de femmes* (1994)
- ix. *Lettre d'une Africaine à ses sœurs occidentales* (1995)
- x. *Les Honneurs perdus* (1996)
- xi. *La petite fille de réverbère* (1998)

- xii. *Amours sauvages* (1999)
- xiii. *Lettre d'une Afro-française à ses compatriotes* (2000)
- xiv. *Comment cuisiner son mari à l'africaine* (2000)
- xv. *Femme nue, femme noire* (2003)
- xvi. *Les arbres en parlent encore...* (2004)
- xvii. *La plantation* (2005)
- xviii. *L'homme qui m'offrirait le ciel* (2007)
- xix. *Le Roman de Pauline* (2009)
- xx. *Les Lions indomptables* (2010)
- xxi. *Le Christ selon l'Afrique* (2014)

Beyal's passion for writing is also exhibited in short story: *La Sonnette* [The Bell] in *Les Troubles de femmes* (*Women's Troubles*, 1994) and two essays at a rate of nearly a novel per year. In her relationship with the society, Calixthe Beyala, more than her writer's cap is at times a sport woman, militant, film maker and politician.

### 3.3 Synopsis of the Four Selected Novels

The four purposeful selected novels are Sony Labou Tansi' *Les yeux du volcan* (*The Eyes of the volcano*) and *L'anté-peuple* (*The anti-people*) as well as Calixthe Beyala's *La petite fille du Réverbère* (*The little girl under the street lamp*) and *Maman a un amant* (*Mother has a lover*).

#### 3.3.1 *L'anté - peuple* (The Anti-people)

*L'anté-peuple* (LAP), a novel published in 1983, is saturated with moral uncertainty as the network of dishonesty and misery eroded the novel. In the novel, the author presents a disturbing desolate representation of a world filled with lack of trust, wickedness and cruelty as against random occurrences of confidence, generosity and love.

The plot of *L'anté-peuple* is set in Girls' Teacher Training College, Zaire with Nitu Dadou as the principal. In reality, a prefabricated temporary office, for the director of

the College is presented and in this important position, Dadou is highly placed and respected in the community. In the course of discharging his duty, as the principal of the Training College, one of the girls initiated a love affair with and this step led to his indecent behaviour. He begins to drink and neglecting his work in order to resist the temptation. The girl, Yavelde, in the long run commits suicide, and leaves a horrible suicide note, in which she claimed Dadou raped and led her to abort the pregnancy which was the end result of the rape. The authorities of the Training College and the community, in which the Training College is located, believe Yavelde's report and quickly turn against Dadou and while he refuses to flee, his two children are killed, his wife commits suicide, and he is apprehended and locked up in jail. In all this trying time, Yavelde's sister, Yealdara, sticks to Dadou and this causes a rupture with her father, a man of ever-increasing power, who is a higher rank officer in the government sector, wants Dadou to suffer as long as possible. While in jail, Dadou becomes the friend of the prison-governor and with his help, Dadou eventually escape through the border into Angola, where to him, things are a little better. Finally, the story moves to Yealdara, who also comes to Angola, in search of Dadou. On getting to Angola, Yealdara found herself in a very bad political circumstance however; in the end, she was able to cope with the confusion.

### **3.3.2      *Les yeux du volcan (The Eyes of the volcano)***

The plot is chronologically arranged as the story constitutes a linear narrative pattern linking one event to another simultaneously as the author presents a group of people without a memory of their history, leading them to a bleak future. The narrative is disputed between two opposed camps in particular the Authorities of the city represented by the Mayor and its deputy on one hand and the colossus with his supporters on the other hand. This disagreement has only one stumbling block; the city of Hozanna, which the Mayor claims as his private property.

The main character in the novel, *Les yeux du volcan*, displays most of his actions in an airy environment, which is far from being deprived of light. The protagonist, the colossus, on arriving an African town named Brazzaville on a horse-driven carriage,

refuses to acquire an apartment; he took a long time to travel the city in search not of a room to lodge, but of a free space that is relatively extensive. He puts up a tent within a school premises; on a bare ground in the image of a court of Recreation of the lycée des Libertés, which he legally appropriates himself. He spends most of his time outside, where it is believed he draws his inspirations. He spent day and night greeting the crowd and in the process spent nearly two weeks without integrating his tent. The Colossus made three times a day the tour of the city accompanied by a considerable crowd.

Having declared that if he has to die, it should be at the place where he lodges, he welcomed the people of the town and the most important celebrity in the town who has come to see him by shaking their hands. The crowd, unable to stand in the tent, received the salutations of the colossus outside in the open air. This, he does to reflect clarity and transparency. During his salutations, the Colossus sacrificed the clearest of his time and put himself at the service of the crowd. He sometimes takes his tea while he continues shaking hands with and offering his visitors tea and cigarettes. He avoids responding to various questions posed by the visitors about his identity and mission in the town. His entry into Hozanna town on a horse affords him the opportunity of meeting a sufficiently large number of people and having access to different spaces, streets, avenues and neighborhoods.

During the second week, the false colonel, who could no longer greet the crowds, asked the Colossus for permission to sleep.. The Mayor and the judge, prisoners of the operation, acted like the false Colonel Pedro and the Colossus. The Colossus prophesies that the city will have a future where justice will be achieved, where the city will undergo a transformation in depth. The colossus struggles for the well being, freedom and fulfillment of the oppressed and devalued people by their leaders, who opt only for personal and egocentric calculations. The giant was slack in accomplishing the reason for which he has been sent to the city, hence his assassination.



### 3.3.3 *Maman a un amant* (Mother has a lover)

The story, *Maman a un amant* (MAA) began in *The Little Prince of Belleville* (*Le petit prince de Belleville*), where the family of Abdou Traoré, an old soldier left Mali, his native land in search of fortune in France. In the popular quarters of Belleville, where he lives with his two wives and his children, among who is Mamadou Traoré, alias Loukoum, the principal narrator of the story, Abdou rejects the western ideologies and consider only the relative Muslim traditional laws of man's superiority on the woman which his family members consider as dictatorship.

*Maman a un amant*, a story set in France, is a continuation of the African refugee population. The main character, which is a little older now, a pre-teen boy called Loukoum, lives in a home filled with worry and daily chaos. His mother as it is in *Le petit prince de Belleville* directs the family's affairs and because of an enhanced economic condition in the family, they were opportuned to go to the south of Belleville for a short holiday. His father seems more interested in living a carefree life, occasionally picking up other women while his mother and step-mother are struggling to keep the house in order. Loukoum's father practices polygamy and adds more members to the family. His family is faced with the problem of integration into and being accepted into the society, where they find themselves, due to their cultural differences and language barriers. This reveals a glimpse of the difficulties encountered by immigrants in the First World nations. The main plot follows the domestic issues of discontent among Loukoum's father's wives. They are not pleased with the concept of polygamy. The need to have their own identity within that polygamous home leads to daily chaos among Loukoum's father's wives and the children, who all live together in the same apartment.

### 3.3.4 *La petite fille du réverbère* (The little girl under the street lamp)

*La petite fille du réverbère* (PFR) is an autobiography of the author who brings herself closer to her roots. In *La Petite Fille du réverbère*, Beyala B'Assand Djulli, with Tapoussièrè, as a nickname inhabits a childhood home that her grandmother's mastery of oral tradition opens to mythic space, and seeks to find her place in her community

and the world at large. The story reveals the secrets of a legacy of a miserable childhood of force imprecation, tenderness, lyricism, anger and humour. The story which was narrated mostly by the young girl was interrupted by the voice of the adult Parisian writer which she has become.

The story is presented through the personality of small Tapoussière, an eleven years old girl growing up after independence in a Cameroonian village. She is abandoned at birth by her mother, Andela. Tapoussière, as she is being called, is the dirtiest child in town. As a child, at a parade where she is to march with her schoolmates, she fears that she will spoil the Cameroonian flag by holding it, equating her dirtiness and her orphanage with being illegal. She does not know her father and was brought up by her grandmother (Ma'am) in the absence of her mother who disappeared from home. Tapoussière, the protagonist, who is coming of age, contends with the cultural tensions in her community, the impact of the traditional comforts of family life and the image of a solitary African community. She struggles against family separation by seeking for a father in almost every man she comes in contact with, but as many potential fathers, as she desires; disown her as their daughter, even though several of them admit having had sexual relationship with her mother. However, when she learns that her best friend, Maria-Magdalena, has begun a quest for a 'vrai Monsieur' (real man), Tapoussière announces that she too has to undertake this search. But while Maria-Magdalena was in search of a lover, Tapoussière seeks a father that would release his shoulders for her to lean on.

In a breaking of the primordial incest taboo which symbolises the destruction of the family, Tapoussière is unable to differentiate between her love for an imaginary father and the signs of erotic love. Her fantasies of intimate moments with her father are distinctly erotic and based on real-life observations of street scenes between couples. She proclaims her independence in a competitive modern world far from the traditional African home which she has never experienced and now rejects. She finally made it to France and became one of the educated elite.

### **3.4 Morphological and Semantic Variations in the Selected Novels**

Oxford Advanced Learners' Dictionary (2017:1022) defines variation as a 'distinct or different form or version of a particular word that has been changed for a new situation. Leech and Short (1996) submit that analysis of style is the act of finding the artistic principles that features in an underlying language. Talented novelists like, Sony Labou Tansi and Calixthe Beyala manipulate the resources of language and wind the Western language, French, into the African dialect to conform to their aesthetic desire, to demonstrate excellence neologism (creation of new words) and coinage (shifting entirely the meaning of the existing word, through which they have created their own word.) One, therefore, focuses on the lexico-semantics (the study of words and meanings and how words relate in syntagmatic structure) employed in the selected texts, since all texts have individual qualities, as our selected authors adapt in their writings to give special features which call themselves to our attention.

#### **3.4.1 Diction in Sony Labou Tansi's Selected Novels**

Sony Labou Tansi, a committed and foremost francophone African writer is popularly known for his literary works – prose and theatre. An analysis of his literary works reveals how his artistic manner of creating words that are entirely new and transposing African words, songs and vocabulary into French narratives, with or without their translations is quite noticeable. Sony Labou Tansi's language usage has been influenced by Kikongo language, his mother tongue. He always avails himself the privilege to emphasise the different languages present in his novel. Though his stories are linear narratives in that the events are chronologically arranged and narrated his artistic fusion of 'kikongo' lexical and vocabulary selections to which he rarely gives explanations or translations neither in brackets nor in a glossary at the end of the text are worth noticing and commending. His desired aesthetic purpose of the local language infusion to promote African linguistic interest and peculiarities is revealed. The mastery of a writer's mother tongue does not only contribute to his literary and stylistic creation, but it also facilitates the understanding of his works. Speaking on the influence of local language on French language in African literature, Adebayo (2000) opines that:

In recent years, especially since the 1980s, however, the African reading public has become quite large and the writer has deemed it necessary to reflect African linguistic interests and peculiarities even though the language of communication is French. Today, it is impossible for an African writer, Francophone or Anglo-phone, not to take into consideration the indigenous languages around him even if he is not writing in those languages.... Sony Labou Tansi is today well-known not for the thematic concerns of his work but for his unique style which consists of a highly personalised French language (74)

If as Kehinde (2005:301) contends that “literature is the expression (whether verbal or written) of a writer’s total consciousness or perception and reaction to cultural and socio-political realities of the society that produces the work of art”, then Sony Labou Tansi’s *Les yeux du volcan* and *L’anté-peuple* read like a deliberate attempt to sidetrack the conventional encounter with history and politics. *Les yeux du volcan* is a cry from within to show the author’s concern of the changes in Brazzaville, his hometown. Analysing the title chosen by the author, *Les yeux du volcan*, is a relationship between the eyes and the light. The volcano has a crater that has, according to its activity, an incandescent larva which gives rise to a glow sufficiently reminiscent of the light of the day. This proves that the framework in which the narrative evolves is a widely illuminated and lively frame because the eyes constitute a symbol of light and life.

In this story of war, Sony Labou Tansi selects such network of lexical items that describe the emotional comportment and psychological sensitivity of the people. This network of lexical selection excludes the monolingual French reader who can be identified with some words, probably only after it has been translated to French. Rather than a simple reminder that one is reading a French text, the infusion of local words, accents and rythms in Lingala/Kikongo language, is essential to the structure and literary ambitions of the work. However, with the introduction of these Kikongo words and songs which presents an African turn of phrase, Sony Labou Tansi decolonises the form of the French novel for the production of a genuine African text. This corroborates Ayeleru’s (2010) submission that the introduction of African words into African literary texts written in European languages such as French and English is

predominantly an act of literary writing among the new generation of African writers which was not a custom in the literary works of their predecessors.

In the same vein, in his text, *Les yeux du volcan*, Sony Labou Tansi in his bid to deconstruct the French language in favour of African cultural heritage (the African language), uses words such as “foutez” (keeps), “enculé” (bugger) and “badinez” (kidding). He also adulterates the French language as he uses slangs like “zigoto”, (which refers to a weird looking person), “pognon” (money), and “baraqué” (something that is properly built). He also uses practical terms like “bousingot” (a leather hat), “vésanie” (to be insane), and “lagotriche” (woolly monkey). It is, therefore, obvious that most of the time, and especially in Africa like Brazzaville town, conversation is carried out in Kikongo. To corroborate this impression, the narrator cum novelist retains many Kikongo words and expressions, which are distinctly different from French and they are being printed in italics. This, however, is an artistic device that makes the novel compelling to read. These Kikongo words and expressions reveal Sony Labou Tansi’s artistic manner of manipulating his linguistic imposition. Prominent examples of expressions without the meaning in the glossary in the text are the songs in Kikongo language.

#### **Excerpt 1**

*Mahungu ko*  
*Konkoto ko*  
*Mu bakeno*  
*Konko toko*  
*Ku dia tu mundia*  
*Konkoto ko*  
*Ku lumbu ke*  
*Kokoto ke*  
*Mu gabeno...* (LYVp.54)

*Kamba ta Biyela ba muhondele e-e*  
*Kani mwatu e-e*  
*Ko kwa kena e-e* (LYVp. 56)

In *l’anté-peuple*, Sony Labou Tansi’s diction is prickly when he describes his characters. He portrays the storyline with absolute sense and feelings of realism. This

he is able to achieve by presenting the characters and describing events that relates to them with appropriate and cautiously selected words, phrases and sentences, some of which come with feelings of humour. Sony Labou Tansi presented the director popularly referred to as “Citoyen directeur”, absorbing encomiums with the dignity of his office.

### **Excerpt 2**

- Bonsoir, dit-elle, s’asseyant sur le bord de la table

- Ajoutez monsieur le directeur, s’il vous plait, précisa Dadou.  
(LAP p. 10)

Good evening, she said, sitting on the edge of the table.

Add Mr Director to it, please, Dadou pointed out.  
(Our Translations)

To Wales (1991:92), “Stylistics tries to analyse how elements of content (plot, characterisation, events and themes) are actualized in linguistic forms”. Sony Labou Tansi starts by choosing an attractive title: *L’anté-peuple* (The anti-people). The words are chosen to figuratively capture the theme and the chronological events in the novel. The word “*anté*” (anti) means against. It reveals the societal disintegration of sexual promiscuity among the upper class of the adult society; uncontrollable laziness and indiscipline among young adults (adolescents) and injustice among adults, who are also involved in the societal mess, but who made themselves judges and set up a commission to investigate the young ones. With his sharp and derogatory choice of words, Sony Labou Tansi exemplifies the societal misdemeanour among the ruling class through the scenario between Dadou and Yavelde. He reveals the shameful and unlawful act of the upper class. He exposes how the ruling class of the society use, abuse and accuse the young generation. This, he portrays in the conversation between Dadou and Yavelde.

### **Excerpt 3**

- Ça n’est pas une question de chance, mais de conviction. (LAP p.17)

- Rassurez-vous, citoyen directeur – mon oncle n’a rien fait pour  
qu’à dix-huit ans je reste vierge. (LAP p.19)  
This is not a question of chance, but of conviction.

Don’t worry, Director – my uncle cares less that at  
18 years old, I am still a virgin.

(Our Translations)

Sony Labou Tansi derives pleasure in starting his sentences with subordinate clauses, some of which at times he leaves as a complete thought rather than making them being dependent on a main clause.

#### **Excerpt 4**

Mais ce n’est pas pour cette raison que lui buvait. (LAP p.66)

But he was not drinking because of this.

-

Evidemment, quand cette formalité devient toute votre vie  
ça vous dérange. (LAP p.82)

Really, when this affinity becomes part of your life, it disturbs you.  
(Our Translations)

Part of Sony Labou Tansi’s style lies in the consciousness of his use of language and how he consciously adheres to appropriate matching of characters with diverse linguistic and educational backgrounds, even in dialogic discourse. This explains the reason why the educational and social background of his characters are often reflected in the language of each dialogue as presented in the novel. Not only this, in *l’anté-peuple*, Sony Labou Tansi uses the emotional occurrence of the two major characters, Dadou and Yavelde, in spite of their age differences, gender, educational background and societal class, to make a strong statement on a particular societal misdemeanour.

#### **Excerpt 5**

Dadou : Un jus pour elle. Qu’est-ce que tu fais là ?

Yavelde: Qu’est-ce que les filles de mon âge peuvent faire dans un bar?

Dadou: Pourquoi ce bar-ci ? (LAP p.54)

Dadou: Juice for her. What are you doing there?

Yavelde: What can girls of my age be doing in a bar?

Dadou: Why this bar here?

(Our Translations)

Sony Labou Tansi's linguistic creativity was also put to use in the novel as he nourished the novel with Kikongo words in italics.

#### **Excerpt 6**

*Banda yangai bomwana nazwaka te  
kaka Nzambé nako kwamisa (LAP p.13)*

*Baka cents! Baka deux cents! (LAP p.19)*

*Tangala, Tangala buki e! ku buaku ko eh!  
Nkala muisi mamba ! Tangala, Tangala buki ee !  
Eh ! nsi na bwa e ! (LAP p.126)*

*Olum'a niama (LAP p.148)*

Sony Labou Tansi can be described as an organised bilingual writer. His mixture of expressions in French and Kikongo language strikes a chord in the reader's mind that there is the inclusion of an African language in place of the French language in the novel. In this way, African and Western languages are made to be of the same value and function in expression.

#### **3.4.2 Diction in Calixthe Beyala's Selected Novels.**

Calixthe Beyala's writing distinguishes itself through her acerbic language, her polemic speeches and her erotico-pornographic descriptions. This she gets through her feminist nature which gave her both honour and dishonour in the literary community. It is observed that her novels are replete with harsh, shocking and vulgar terms in her attempt to adequately reveal the reality of the sordid state of men, women, children and society. Despite the fact that Calixthe Beyala constructs her stories around young people who are confused and are in a dilemma, she presents her stories using the



episodic plots that lead to the fragmentation of the stories through flashbacks. The reader is able to put the story together despite the fragmentation. Her style is unique in that she switches freely from the first person narrative to the third person narrative in multiple voices. Her language use is peculiar as she makes an effect in form of transliteration that seems to import her dialect directly into the book. She switches sentences easily from the past to the present embellishing it with proverbs.

Another remarkable language use in the novels is her subversive and vulgarity tone that tends towards pornographic at times. This style of hers however, has its support in Systemic Functional Linguistics (SFL) which opines that the notion of choice is fundamental as Paradigmatic relations are regarded as primary. The violence portrayed in her novels, through her choice of words and sentences, is a total reflection of violence experienced in various forms in Africa. The use of words such as “père (father), “grand-mère (Grand-mother)”, M’am, Papa unmasks the writer’s registers in *La petite fille du Réverbère* and *Maman a un amant*. The registers employed are family oriented, which depicts love, care, faithfulness, infidelity and sexual immorality.

### 3.4.3 Onomastics in the Selected Novels

The style each individual writer employs can be defined in terms of his or her diction, the structure of syntax, the way ideas are arranged, the characteristic use of phonology, the choice of names and other formal features that he thinks are pertinent to a particular presentation. Onomastics is a word which has its origin in the Greek language. Koopman (2002:10) sees the Greek word *onomastikos* has having to do with names. The word onomastics is the study of names, and especially, proper names; defining their forms, uses and the morale behind such names.

McArthur (1996) submits that:

Under this broad field is a sub-discipline known as *literary onomastics*, which examines the use of proper names in literary works. The focus of literary onomastics is often on names of characters used in fiction. This is known as *characteronym*. The special feature of the characteronym is that it usually represents its bearer in some appropriate ways. It is

common in the literary world to provide characters with names that indicate or give hint on their qualities, or befit the roles assigned to them in the literary work. Writers and novelists in particular, generally choose the names of their characters with care, to achieve the right connotative effect (653).

A striking aspect of Sony Labou Tansi's novels is his careful selection of native names which could be a means of promoting African culture. His choices of names and their suspected meanings in relation to his story are quite notable. His selections of names of characters indicate the roles they play in the story. With an African background, where the socio-cultural values of the people reign, one can conclude that Sony Labou Tansi's diction is biased with the hybridity style, in his choice of names and their alleged meanings, in relation to the story in his novels. Chevrier (1974) remarks:

L'onomastique fournir également un ressource supplémentaire au romancier congolais et il ne s'en prive pas lors qu'il s'agit de distinguer les uns des autres les tyrans qui se succèdent à la tête de la Katamalanasié... (78)

Onomastics, rather than destroy gives to a Congolese writer an additional means of distinguishing between one or the other among the tyrant successor of Katamalanasié ...

(Our Translations)

It is an integral African tradition that names are not given anyhow or without a reason. Africans give their children names to justify situation and sometimes to express their wish as the name of each African child depicts the emotional and physical disposition of the parents at the child's birth time. Bestman (1981) confirms this African ideology:

A plus forte raison, le nom que les parents donnent à un enfant a-t-il une signification profonde ; il exerce sa croyance au pouvoir secret sur le devenir du moi : « un nom n'est jamais en Afrique Noire une simple étiquette. Il est à la fois un sens et une efficience (204).

In the real sense, does the name which the parents give to a child has a profound meaning; it exerts one's belief in the secret power of becoming oneself: "name in Africa is never a mere label". It is meaningful and efficient.

(Our Translation)

The onomastic intensity and Sony Labou Tansi's use of names are numerous and worthy of note, in relation to his stories. For instance, the novel *Les yeux du volcan* is the novelist's response to the alarming rate at which the primary names given to the streets and places in his town are replaced. The novelist's selection of names reflects the declining nature that ridicules these names. The outrageous scenery of the transformation and extinction of the names gives the storyline a dramatic cum comical effect in the French text.

### **Excerpt 1**

L'homme emprunta la rue de la Paix au niveau de l'ancien marché aux chiens, dans l'ancien quartier des Hollandais, s'arrêta un moment pour rincer ses beaux yeux aux tuiles vertes de la cathédrale Anouar, traversa le quartier Haoussa, arriva au rond-point des Musiciens ... L'homme monta la colline des Soixante-Mètres, traversa le chemin de fer, dépassa le bois d'Orzengi. (LYVp.11)

The man went down Peace street when he arrived at old dog market in the old Dutch quarters, he waited for a while to focus his beautiful looks on the tiles of Anouar cathedral, he went through Hausa quarters, and got to the Musicians roundabout... The man went up Sixty-Meters hill, he crossed the railway track and went through the Orzengi forest.

(Our Translation)

Moreso, the names of plants, birds and books are illustratively used as names of streets and avenues.

### **Excerpt 2**

Il traversa la rue des Bougainvillées et l'allée des Frangipaniers, arriva devant la fontaine des Chinois, hésita une autre fois avant de choisir une autre fois la droite; il descendit la rue du Corbeau, traversa la voie ferrée, arriva au pied de la montagne d'Italie, choisit sa première gauche en empruntant l'avenue des Aéroports jusqu'à l'Abécédaire. (LYVp.12)

He crossed Bougainvillea Street and the avenue of Frangipani and got in front of the Chinese fountain, he was indecisive before making another right turn; then he went down Crow street, traversed the railway line, and got to the foot of Italy Mountain. He took the first turn to his left as he follows the right way of Airport avenue till he got to avenue of A B C D.

(Our Translation)

Beyala, in her novels, use names, such as Tapoussière, B'Assang, Mr Phillipe, that have relationship with the described society. The authors, in essence, textualise the cultural sequences which at times transpose African concepts and African proverbs in metropolitan language. From the linguistic point of view, names have an undeniable cultural reference. Through these names mentioned in these novels' world, one can easily retrace cultural origin of the selected novels. The authors, for political reasons, do not try to code these names.

#### **3.4.4 The use of allusions**

The combination of stylistic and linguistic devices is demonstrated in Sony Labou Tansi's and Calixthe Beyala's ability to make direct or indirect references to events and persons. In our selected novels, the novelists use words and statements which call readers attention to certain events and personalities. The writer makes use of four main types of allusion namely: religious, contemporary, historical and literary allusions.

##### **3.4.4.1 Religious Allusions.**

The holy books (Bible and Quran) are books that many people in the world believe in. By making reference to the biblical text that is taken from Jesus speeches and parable, Calixthe Beyala and Sony Labou Tansi rhetorically appeal to the beliefs of people in Christian and Islam religions. Religious allusion is a tool in that, people take as truth whatever is taken from the bible or quran and rarely argue about it. Religious allusions examined in the selected novels literarily astound the missionary conducts in Africa.

Sony Labou Tansi, through biblical allusion, adds colour to the striking event in his story. His religious allusion in his selected novels in this study is not as pronounced as it occurs in Calixthe Beyala's selected novels. His ideas are always seen as being disjointed and uncoordinated though he has a way of weaving these ideas together to be coherent. In *L'anté-peuple*, Sony Labou Tansi referenced 'l'Enfer' (Hell) and 'la résurrection' (resurrection) (p.73).

### Excerpt 1

J'ai créé l'enfer – j'ai réussi à le créer.  
Pourquoi faire, l'enfer?  
Avant de pourrir, il faut se débattre.  
Et si un jour Dieu a pitié de vous, il vous ressuscitera.  
Mais Yealdara ne croyait pas à la résurrection. (LAP p.73)

I created hell – I created it successfully.  
Why was hell created?  
Before being destroyed, it is necessary to struggle.  
And if one day God has mercy on you, he will resuscitate you.  
But Yealdara did not believe in resurrection.

(Our Translations)

Although Sony Labou Tansi does not give over the entire pages of his novels to an evaluation of the actions of missionaries in Africa as Mongo Beti and Ferdinand Oyono have done in *Le pauvre Christ de Bomba* (The poor Christ of Bomba) and *Une vie de boy* (Houseboy) respectively, he however, stresses the uncertain act of some of the European missionaries who were in Africa for the purpose of winning souls. In *Les yeux du volcan*, the fatherhood of a blue-eyed mulatto child is attributed to Father Luxor Sadoum, a reverend father who is based in India.

### Excerpt 2

... basé à Indiana, mais qui ne passait jamais trois dimanches de suite sans se voir obligé de venir lâcher la volonté du Seigneur sur les pécheresses invétérées de Hondo-Norté et de Hozanna. (LYVp.83)

... living in Indian, he hardly stayed for three successive Sundays without the feeling of being compelled to let loose the will of the Saviour on the hardened female sinners of the cities of Hondo-Norté and Hozanna.

(Our Translation)

Calixthe Beyala references biblical and quranic quotations; and as an acclaimed controversial writer, this makes her religious belief contradictory and of uncertainty to her readers. On various pages in *La petite fille du reverbere*, she makes reference to biblical names and words such as Noël (28), Judas (29), Eden (185), Jesus (87), Lucifer

(106), Mary Magdalene (41), Jehovah, Pontious Pilate (70), Moïse, Jézabel, Old Testament (125), La mer Rouge, Jericho, Paradis. The names of her characters such as “Mr Phillippe”, “Jean-Paul”, Mr Thomas also depicts that she is probably a or has flair for the Christian religion. Nonetheless, her biblical allusions remind the readers of names and events in the Holy Bible.

### Excerpt 3

- i. J’avais foi en ces paroles telle une maladie en **Jésus**, la preuve de notre égalité fraternelle. J’apprenais, et mon sang se purifiait. Je lisais, et une lumière céleste passait dans mes yeux ». (PFR p.87)

I had faith in these speeches like a sickness in Jesus, the test of our brotherly equality. I was learning, and my blood was purified. I was reading, and a heavenly light came into my eyes.

- ii. La classe se calma, ébranlée. **Maria-Magdalena-des-Saints-Amours**, une gonzesse cauchemar pour toutes les filles. » (PFR p.41)

The class was quiet, shaken, Maria-Magdalena-des Saints-Amours, a nightmare bird for all the daughters.

- iii. La tempête se calma. Derrière **les judas du ciel**, le soleil se pointa. (PFR p.29)

The storm was calmed. Behind heavenly judas, the sun shone.

- iv. Cet homme est le diable, envoyé par **Lucifer** pour perturber les prières de Sa Sainteté catholique! » (PFR p.106)

This man is the devil, sent by Lucifer to disrupt the prayers of His Holiness catholic!

- v. En rêve, j’entraînais Maitre d’Ecole dans un paysage de **l’Ancien Testament** (PFR p.125)

Dreaming, I dragged the school master in the landscape of Old Testament. (Our Translations)

Examining excerpt 3 above, Calixthe Beyala makes allusions to some events or happening in the Holy Bible. For example, in (ii) and (iii), she refers to the event in the Bible, in Mark 4:39, where Jesus calmed the storm on the sea:

Then he arose, and rebuked the wind, and said unto the sea,  
Peace be still. And the wind ceased, and there was a great  
calm. (KJV, Mark chapter 4 verse 39)

In (iv), Calixthe Beyala's religious allusion reminds her readers of the biblical statements written in the holy bible thus:

Be sober, be vigilant; because your adversary the devil walks  
about like a roaring lion, seeking whom he may devour.  
(NKJV, 1<sup>st</sup> Peter chapter 5 verse 8)

How art thou fallen from heaven, O Lucifer, son of the morning?  
How are you cut down to the ground which didst weaken the nations.  
(KJV, Isaiah chapter 14 verse 12)

So the great dragon, that old serpent which is called the Devil and Satan  
which deceives the whole world was thrown out: he was cast out into  
the earth and his angels were cast out with him.  
(KJV, Revelation chapter 12 verse 9)

Consequently, Calixthe Beyala, one of the Christian faithful, uses directly some biblical quotations and also cautiously refers to biblical events in her plot. This, one can conclude shows that the novelist is conversant with these scriptural sayings and biblical stories. In *La petite fille du Réverbère*, there are direct biblical quotations.

#### **Excerpt 4**

- (i) Pardonnez-nous nos offenses comme nous pardonnons aussi à  
ceux qui nous offensent. (PFR p.148)

Forgive us our trespasses as we forgive those who trespass  
against us. (Mathew chapter 6 verse 12)

- (ii) Je m'en lave les mains comme Ponce Pilate (PFR p.70)

I wash my hands like Pontious Pilate did. (Mathew chapter 27 verse 24)

- (iii) Nous nous sommes mariés devant Dieu et ce que Dieu a uni, personne ne peut le défaire. (PFR p. 78)

We are married to ourselves before God and what therefore God has joined together, let no man put asunder. (Mathew chapter 19 verse 6)

- (iv) Les oiseaux du ciel ne cultivent ni ne moissonnent, pourtant ils vivent! (PFR p.98)

The birds of the air neither sow nor reap nor gather into barns, yet they eat. (Mathew 6 verse 26)

(Our Translations)

Beyala blends between the Christian and Muslim faith. Aside the biblical allusion, she also references the Islamic belief in her plot. In *Maman a un amant*, Beyala makes use of quranic allusions. The names of her characters were tactically of the Islamic religion. For instance, her protagonist was named, Mamadou Traoré (Loukoum) (p.8). Also, names such as Abdou, Aminata, Maryam, Aziza (p.8), Mohamed (p.16), Fatima (p.26), La Mecque (p.16) and expressions such as Qu'Allah te protégé! (May God protect you) (p.16), Gloire à Allah (Glory to Allah) (p.124), Wallai (believe me) (p.126), depict that she also has flair for the Islamic religion. It could be concluded that her continuous use of '*Inch Allah*' on various pages of the novel reveals that the speaker is probably a Muslim. Beyala's religious allusions in her selected novels are comparative as she swifts freely from Christianity to Islamic religion without any halt as to which of the two religions she doted on. In *Maman a un amant*, she makes references to both names that are biblically and quranically oriented.

### **Excerpt 5**

C'est ça! Autant crever, a riposté M'amzelle Esther. (MAA p.12)

That's it! It might as well burst, answered Miss Esther.

Doux Jésus ! Quelle bande de tarés ! (MAA p.14)

Sweet Jesus! What an imperfect group!



Qu'Allah te protège ! (MAA p.16)

May Allah protect you!

Ecoute-moi, Maryam (MAA p.78)

Listen to me Maryam.

(Our Translations)

#### 3.4.4.2 **Contemporary Allusion**

Contemporary allusion refers to modern and current issues or happenings in the society. The use of contemporary allusion symbolises reality; that an imitation of real life experiences. In Calixthe Beyala's selected novels, reference to proper nouns such as personalities, known cities, countries and some geographical features flips across the pages of the novels. For example, in *La petite fille du Réverbère*, Europe (53), Asia (161), Nigeria, des Haoussas (156), France (182), Bangui (201) are countries referenced in the novel. On the other hand, in *Maman a un amant*, Ouagadougou (25), France (32), Mali (37), Afrique (43), Indochine (47), Champs-Élysées (190) are countries and places respectively referenced in the novel. The radio and television and other modern technological gadgets are also referenced in the text. (PFR p. 88).

#### 3.4.4.3 **Historical Allusion**

The selected novels are loaded with historical references as they refer to definite events and names that have important effect on African history and analysis. Sony Labou Tansi in *Les yeux du volcan*, through the invention of fourteen petroleum rule "pétrole quatorze" by a doctor reminds the reader of "carbon 12"; the prominent work of the Senegalese historian and anthropologist Cheik Anta Diop.

#### **Excerpt 6**

Ce fut de cette manière qu'il découvrit " le crabe de Madrandele", jugé responsable des épidémies qui, Dieu merci, épargnaient les hommes et ne décimaient que les bestioles ; Youri Argandov avait apprivoisé le crabe

de Madrandele au moyen d'un liquide que nous avons surnommé «pétrole quatorze » --- et que les Autorités dénommaient « le miel de Nsanga-Norda » (LYVpg.70)

It was in this manner that he discovers “Madrandele’s crab” responsibly judged of the epidemic which thanks to God, saved the men and only decimated the creatures; Youri Argandov had tamed the Madrandele’s crab through a liquid that we had nicknamed “fourteen petrol” --- and which the Authorities named “ the honey of Nsanga-Norda “

(Our Translation)

The author historically referenced Tombalbaye, a city among others in which the story is situated; and this reference calls the readers attention to diverse events that took place during the Chadian civil conflict because the Chadian president whose removal was the reason behind the civil conflict in that country, was named Tombalbaye.

#### **Excerpt 7**

Le percheron hésita un court instant avant d’entrer dans l’espace de rivière que les orages avaient laissée entre l’historique bâtisse des Recteurs et l’ex-camp des Tirailleurs tchadiens. (LYVpg. 13)

The percheron hesitated a little while before entering the river space which the storm had left between the historic building of the... And the ex-camp of the Tchadiens corps.

(Our Translation)

Elsewhere in the novel, the narrator’s allusion to the winning of the Bastille referenced the French Revolution which of a truth opens the way for the civilization of citizens in France.

#### **Excerpt 8**

Mais le maire était emmitouflé dans un complet signé Laurencio Lapey et il signifia à son hôte qu’il était invité à la prise de la Bastille et au d’artifice des residents français qui fêtaient le bordel d’une Révolution dont plus personne ne savait autrement qu’en saignant des bouteilles d’alcool (LYV pg. 73)

But the mayor was wrapped up in a complete signed Laurencio Lapey and he signified to his host that he was invited to the storming of the Bastille and to the French residents firework

which celebrated the worthless Revolution in which a lot of people otherwise, only remember while draining the bottles of alcohol.

(Our Translation)

Calixthe Beyala on her part makes reference to historical names and events. On several pages of *La petite fille de Réverbère*, there are expressions that confirm the artist's free use of historical allusion.

### Excerpt 9

- i. Mais au lieu de continuer à tresser des couronnes de roses pour Ma Majestueuse Intelligence, ils se mirent à parler d'algèbre, d'équations et de l'immoralité d'Einstein qui les avait pris de vitesse en créant sa théorie de la relativité (PFR p.88)

But instead of continuous praises to My Intelligence Majesty in the skies, they gaze at one another to talk of algebra, of equations and of Einstein's immorality which has taken them speed in creating relativity theory.

- ii. ... à s'en foutre que Maitre d'Ecole ait lu d'Homère jusqu'à Malraux spécialement pour que nous devenions la réplique exacte de nos ancêtres Gaulois. (PVR p.39).

.... for the fun that the school headmaster had read Homer to Malraux, especially in order that we became the exact replica of our Gaul ancestors  
(Our Translation)

In excerpt 9 (i) above, the novelist reminds the reader of Albert Einstein, a German-born physicist, who in 1921, developed the particular and general theories of relativity and won the Nobel Prize award for explaining the photoelectric effect in Physics in while in (ii), the novelist allusion expresses her references of the African's belief in their ancestors which is of great importance in an African society. Moreover, a reference to "le mont Cameroun, le mont Kilimanjaro, and le mont Everest (161) recall the great mountains in Africa.Einstein.

#### 3.4.4.4 **Literary Allusion**

Literary allusion is the intertextuality act of an author. The term intertextuality expresses the relationship that links one text to other texts, one author to another, the structure of language use and the manner in which it has been used in interpreting a received text. Intertextuality can be internal (making reference to authors' previous works) or external (incorporating other authors' work into one's literary creation). These two kinds of intertextuality are referenced in the selected novels and this presents the novelists as true African writers. Intertextuality is a reader-targeted literary device that tasks a reader's knowledge of an earlier text read, while seeking to influence the reader's disposition to the new text; thereby adding layers of depth to the hypertext based on his understanding of the prior text. Calixthe Beyala in *La petite fille du Réverbère* (p.78) and in *Maman a un amant* (p.127) references the literary work of Williams Shakespeare when she relates her friend's love affair to that of 'Romeo and Juliette'. Also, there is the use of "intertextualité externe" as she references Ahmadou Kourouma and Sony Labou Tansi's words.

#### **Excerpt 1**

'Bâtarde!'(p.45)

Chinua Achebe's *Things fall apart* (MAA p. 11)

Calixthe Beyala also uses internal intertextuality when in *Maman a un amant* she references Ateba's humiliation in one of her works titled, *Tu t'appellera Tanga*. The sequel, which might contain elements of the original story especially in relation to character and settings, is a story by the same author. The sequel being a narrative that continues the story or expands an earlier work, as in Calixthe Beyala's *Le petit prince de Belleville* and *Maman a un amant*, usually in a chronological order from events of an earlier work, is an interesting development in African literature.

In addition, intertextual reference is of prominence in *Les yeux du volcan*. Notable among these intertextual references are these Sony Labou Tansi's expressions: "maman de ma mère" (my mother's mother), "le temp des Oncles français" (the time of the

French uncles), which also featured in Sony Labou Tansi's *L'état honteux* and Henri Lopes' *Le pleurer-rire* respectively. The expression "maman de ma mère" is used in *L'état honteux* as one of the favourite jargons of the president and "le temp des Oncles français" in *Le pleurer-rire*, in which the French citizens are regarded as "les Oncles".

### **Excerpt 2**

... et à la naïveté de penser qu'on fait un pays avec des révoltes à la gomme, ah! Les imbeciles! Depuis le temps des Oncles français... (LYVp.12)

... and to the innocence of thought that one gives to a country with lousy revolts, ah! The idiots! Since the time of the French uncles...

(Our Translation)

The novelist also spiced the novel with internal intertextuality, as the setting of the story in *Les yeux du volcan* is similar to that of the major cities in the plot of his novel, *Les sept solitudes de Lorsa Lopez*. These major cities include, Westina, Nsanga Norda, Hondo-Norte and Hozanna.

### **3.4.5 The use of dialogue**

Dialogue is another stylistic feature of many literary texts. It concerns conversations. It is a popular element of traditional literature and a common way of human life. It enhances and promotes peaceful co-existence. Dialogue shows cultural mutual understanding, mental disparities between characters, difference in their educational background, social stratification or to reveal the geographical origin of characters in a given piece of writing. This has a swift action and a change in the thinking of the characters. Bestman (1981) and Ayeleru (2007) remark dialogue as the art that uses more stage stories than summary in texts. It aims at abolishing or at least reduces the distinction between the reader, the character and the story. Though speech in real life cannot be completely infused into a novel, it carries certain elements of orality that are purely situational: gesture, silence, and posture that culminate in the structure of meaning. The dexterity of a novelist, in this regard, actually lies in his or her ability to

capture, using writing techniques, these subtle moments of meaning impression. When the story line becomes animated, the tendency is for paragraphs to be short, without considering how the sentences are formed. In this case, events follow events in chronological order as the writer moves in steady but rapid sequence.

Unlike the dramatic genre where characters are made to speak almost directly with the playwright providing scenic indications, the author in the novelistic genre is directly and totally responsible for not just characterisation but for the dialogical interaction that is in itself the very fabric of the novel. For instance, the dialogue between Alphonse Tchicaya and the Police, in *Les yeux du volcan*, reveals why the former was imprisoned.

### Excerpt 1

Monsieur, vous avez publié un journal ?  
Oui, monsieur, il y a treize semaines.  
Vous avez publié des insanités ?  
Oui, monsieur, il y a treize semaines.  
Au nom de la loi, je vous arrête.  
J'ai attendu treize semaines pour vous que vous  
n'êtes qu'une saleté d'enculé.

Sir, have you published a journal?  
Yes Sir, It was 13 weeks ago.  
Did you publish nonsense issues?  
Yes Sir, It was 13 weeks ago.  
I arrest you under the law.  
I have waited for 13 weeks for you to say that you  
are only a dirty brag.

(Our Translations)

For Calixthe Beyala, in telling the story of *La petite fille du Réverbère* and *Maman a un amant*, dialogue is deployed. She uses dialogue to reveal the direct thought of the characters in their various perspectives and in so doing, the dialogue system provides a safety valve. It relieves the character of emotional burden weighing them down. *La petite fille du Réverbère* and *Maman a un amant* are rendered predominantly in

dialogue. As a result, there are many paragraphs of direct speech. The conversations of each character are rendered in a direct speech, which by convention, stand as paragraphs on its own class. On the contrary, these direct speeches consist of one sentence, or just few sentences; while other sentences that try to explain or argue issues are produced in paragraphs of some lengths. Through the web of short paragraphs in *La petite fille du Réverbère*, the negligence of parental responsibility, which led to the alarming rate of youth prostitution and societal misdemeanour among highly placed individuals, is exemplified on pages 35-36 in the dialogue between ‘Grand-mère’ and Beyala B’Assanga.

### Excerpt 2

B’Assanga : Pourquoi t’es si vieille?  
Grand-mère: Parce qu’il est temps que tu m’appelles Grand-mère.  
B’Assanga: Pourquoi ?  
Grand-mère : Parce que je m’appelle Grand-mère.  
B’Assanga: C’est qui alors, ma maman?  
Grand-mère: Elle s’appelle Andela. Elle est partie faire sa vie ailleurs.  
B’Assanga: Pourquoi ?  
Grand-mère : Cesse de poser des questions idiotes. Beyala B’Assanga!  
Le destin en a décidé ainsi.  
B’Assanga: Pourquoi ?  
Grand-mère: Je t’ai demandé de ne plus poser des questions idiotes.

B’Assanga : Why are you as old as this?  
Grand-mère: Because it is time for you to call me grand-mother.  
B’Assanga: Why ?  
Grand-mère: Because I am a grand-mother  
B’Assanga: Then, who is my mother?  
Grand-mère: Her name is Andela. She has gone abroad to make a living for herself  
B’Assanga: Why?  
Grand-mère: Stop asking foolish questions. Beyala B’Assanga! Destiny designed it like that.  
B’Assanga: Why?  
Grand-mère: I have told you to stop asking foolish questions.

(Our Translations)

These paragraphs of dialogue, though myopic in scope and vision, expose parental neglect that is prevalent amongst numerous families in the society, where most women

wish to abandon their role of caring for their husband and children and liberate themselves from the confines of men by any means. This sequence of dialogue is also exemplified on page 56 between Tapoussière and Azuka.

### **Excerpt 3**

Azuka : Qu'est-ce que t'as à me dire, Tapoussière?  
Tapoussière: C'est-à-dire que... Je pensais que tu devrais faire adopter une loi qui obligerait les hommes à reconnaître les enfants.  
Azuka : Adopter une loi ? Mais pour quoi faire ?  
Tapoussière : Pour que les enfants aient un père, dis-je.

Azuka : What do you want to tell me, Tapoussière?  
Tapoussière: That is .... I thought that you would make a law that would enforce men to look for their children  
Azuka : Make a law? But why that?  
Tapoussière: So that the children could have a father.

(Our Translations)

These chains of dialogue also express the novelist's personal experiences and the nature of extreme neglect, discrimination, and injustice meted out to the children by the parents in the society, in the name of civilisation and exposure. These, she fictitiously narrates in her story.

#### **3.4.6 The use of foregrounding in the selected novels**

Foregrounding is the unusual repetition of some words, phrases or sentences in a piece of literary work for the purpose of emphasis. The selected authors employ lexical cohesion as a cohesive tie in form of foregrounding which is otherwise known as "prominence" (Halliday 1973; Osoba 2001:189). This stylistic device is used mainly for the purpose of emphasis. It is a pattern repetition of words which however forms syntactic parallelism and makes the expressions in the text poetic and memorable. In our selected novels, the authors use the reiteration of some lexical items and many pattern repetitions to achieve their intentions at different situations. The entire stories in



the selected novels are presented to the readers through the authors' good sense of pattern repetition of lexical, syntactic and semantic selections.

In *La petite fille du Réverbère*, Calixthe Beyala employs rhetorical questions and repetition. These literary techniques provide impressive dramatic effects. Notable among these dramatic effects is her description of Gatama's behaviour and expressions about getting married which propelled Tapoussière to various unanswered questions.

### **Excerpt 1**

Mille questions trottaient dans ma tête et encombraient mon esprit: pourquoi les hommes éprouvaient-ils le besoin d'avoir plusieurs épouses? Quelle différence y avait-il entre deux femmes? N'était-ce point des chairs jumelles? Qu'était l'amour d'un homme? Ne pouvait-on décemment le partager? Pouvait-on priver un être aimé de quelque chose alors que l'amour signifiait tout donner? (p.78)

A thousand questions trotted along in my head and filled my spirit: Why do men feel the need of having many wives? Were they not identical flesh? Which is the love of a man? Couldn't one decently share him? Couldn't one be privately loved by something so that love meant all to be given?

- Pourquoi personne ne veut-il m'adopter? Qu'ai-je de si différent des autres? (p.97)

Why does no one want to adopt me? Why am I different from others?  
(Our Translations)

Robert (1994) defines repetition as a way of expressing oneself or saying the same thing a number of times in varieties of forms and aspects. The first thing that comes to mind when reading Beyala's novels, is to know the morale behind this Beyala's kind of description using this reiteration of unanswered questions. It is, however true that Beyala, because of her personal emotional trauma is trying a description of the situation from the femals' standpoint, so that it would not be surprising that the narration reads immature, unbelievable and oversimplified. Though, this repetition of unanswered

questions and expressions could be tiresome to some readers and could even be open to misinterpretation, yet it depicts reality of societal abuse meted on women.

Concerning the syntax of French language, Sony Labou Tansi and Calixthe Beyala carry out some tactical constructions in their selected novels. Most importantly, their use of foregrounding calls for attention. There are many pattern repetitions to achieve their intention at different situations. This is not surprising as it premised on the textual metafunction of language in Systemic Functional Grammar, which is the internal organisation and unrestrained scenery of a text. On pages 62- 63 of *Les yeux du volcan*, is this construction which pictures the horrible experience of domination on human lives in the society.

### **Excerpt 2**

Nous allons avoir des droits –  
le droit de savoir...  
le droit de poser des questions...  
le droit de penser haut...  
le droit à l'opinion...  
le droit au refus...  
le droit de conspuer l'arrogance des médoicres.  
(LYV p.62-63)

We are going to havee some rights .....  
Right to knowledge .....  
Right to ask questions ....  
Right to think aloud ....  
Right to hold ...  
Right to refuse .....  
Right to shout down mediocre's arrogance.  
(Our Translations)

The excerpt above shows how Sony Labou Tansi uses foregrounding to emphasise the degree of impact of solitude on the citizens by the authorities. Through this construction pattern, the novelist frowns at a practice adjudged to be unacceptable. In

the same vein, in *L'anté-peuple*, there are examples of pattern repetition of words which the novelist uses to emphasise his themes in the plot.

**Excerpt 3**

C'est le même grand corps, la même poitrine vaste et saillante,  
les mêmes dents blanches, les mêmes yeux, les mêmes cicatrices  
aux flancs, le même athlète de bronze taillé comme un dieu grec.  
(LAPp.105)

It is the same upper body, the same vast and protruding chest, the  
same white teeth, the same eyes, the same side scars, the same  
bronze athlete cut like a Greek god.

(Our Translation)

In Calixthe Beyala's *Maman a un Amant*, there are various examples of pattern repetition which calls the readers' attention to the writer's emphasis.

**Excerpt 4**

J'aurais choisi un papa blanc,  
J'aurais accepté un arabe,  
J'aurais toléré un papa juif. (MAA p.206)

I would have chosen a white father,  
I would have accepted an Arabian father,  
I would have tolerated a Jewish father.  
"Sales cons! Sales Nègres!  
Sales Blancs! Sales tout! (MAA p.100)

**Excerpt 5**

J'ai couru longtemps, j'ai donné mon corps, tout mon temps.  
J'ai suivi Abdou. J'ai traversé la mer, j'ai exilé mon corps pour  
épouser mon âme. J'ai traversé des pays. J'ai découvert l'exil.  
J'ai inspecté le ciel. J'ai eu le regard de l'enfant au bord de l'eau  
Eblouie. J'ai franchi l'évidence comme on franchit son ombre.  
J'ai versé dans l'inconnu. (MAA p. 50)

I ran for a long time, I gave my body, all my time. I followed Abdou.  
I crossed the sea, my body has access to my soul. I crossed countries.  
I discovered exile. I examined heaven. I had the child's look at the bank  
of dazzle water. I overcame the evidence like one gets over his shadow.  
I became unknown.

(Our Translations)

It is Calixthe Beyala's act of uniqueness and ingenuity to use this type of description to a dramatic effect. This explains what happens when Eliasse came to Tapoussière.

### **Excerpt 6**

Pour qui me prends-tu, toi? J'aime les vraies femmes, moi!  
Si à ton âge tu veux déjà... Il déblatéra sur les putes et les maladies internes: des chaudes-pisses à lame rouge qui ne se guérissaient qu'en charcutant les ovaires; des gonocoques à tranchant jaune qui stérilisaient les trompes; des abandons aux petits matins qui détruisaient inéluctablement les liens affectifs. Était-ce la vie que je voulais mener? (PFR p.95)

What do you think I am? I love real women, me! If at your age, you already want... he rants and raves on the sluts and internal sicknesses: red-sword clap that only cured while hacking up the ovaries, yellow cut gonococci which sterilized the horns; abandoned early morning unavoidably destroyed the emotional connections. Was this the life I wanted to live?

(Our Translation)

Beyala employs pattern repetition as she re-creates and draws readers' attention to the incidents in the texts, thereby giving the reader a physical scenario of the entire dramatic scene read in the text. For a great advantage, syntactic parallelism is not only present in the authors' choice of words and their selected novels for referential reasons, but it also puts more emphasis and accent on some important issues, times, events and actions. With Calixthe Beyala, there are a lot of useless repetitions which ordinarily could have been avoided. The author deliberately did this to show African reality in showing emphasis on issue; she descends to the level of her targeted audience and actualises the local colour she wishes to give her work. On page 18 of *La petite fille du reverbere*, there are examples of repetition of such kind.

### **Excerpt 7**

Grand-mère la regardait de biais : Je m'en occupe!  
Elle envoyait valser un crachat : Je m'en occupe !  
(PFR p.18)

Grand-mother gave her a sidelong glance: I am busy  
with it! She sent a gob of spit flying up: I am busy  
with it!

(Our Translation)

Sometimes, this repetition is done to get attention on a particular thing as to the clients  
in the African market.

### Excerpt 8

- Je n'eus pas le temps de l'interroger plus avant que des cris fusèrent,  
électrifiant l'atmosphère: **Rends-moi mon argent!** Elles se croisaient  
comme des épées, s'entrechoquaient : **Rends-moi mon argent!**  
(PFR p.57)

I had no time to further interrogate her before some screams gush out,  
electrifying atmosphere: Give me my money! They came across each  
other like swords, clashing against one another: Give me my money!  
(Our Translations)

#### 3.4.7 The use of code-mixing, code-switching, dialect and idiolect

These stylistic devices help readers to understand the cultural and geographical backgrounds of a writer, his religious affiliation and educational exposure among other things. The authors' use of dialect and idiolect adds local coloration to the story and it enhances the originality of the work. In *La petite fille du Réverbère*, the biblical expressions and extracts used in the novels reveal that the speaker is probably a Christian. Examples in the text include: Jésus (Jesus), Lucifer (106), judas (29), pardonnez-nous nos offenses comme nous pardonnons aussi à ceux qui nous offenses (forgive us our trespasses as we also forgive who trespasses against us), l'Ancien Testament (89), O Seigneur! (116). Most of the names of her characters are biblically generated. Examples include; Thomas (106), Maria- Magdalena (109). Also in *Maman a un amant*, she uses both biblically and quranically generated words. For instance, Mecque (Mecca), Inch Allah (By God's grace), Mamadou, Aminata and Gloire à Dieu (Glory be to God).

Calixthe Beyala and Sony Labou Tansi can be described as polyglots as at the intercontinental level, they switch from western to local languages. In *La petite fille du Réverbère*, she code-switches from French to English using words and expressions such as “Very beautiful girl!”, “Come here, darling!”, “What do you think, brother?” (119), “We are the best people!” (22), “Douala by night” (61), time is money (88). Also, in *Maman a un amant*, she uses English words and expressions such as “cowboy (34), “bath (42), Chewing-gum (61), danser au Queen! (101), made in Africa (127), juke-box (139), les CD (169).

In *Les yeux du volcan*, aside the Kikongo language which is indiscriminately in use, there are English language oriented words such as: Hall (33), W.-C (43), jogging (47) and Jeep (43). The use of African words such as: “Bangala” (59), “kaba” (29), makadjos (38), kabagodis and expressions such as: “cultivait des plantes médicinales (38) and the incessant use of proverbs shows the cultural cum geographical origin of the speaker. Other words that reflect the Africanness of the novel include: independence, le Cameroun (49), des Haoussa (156), ngombo (38)

Lexically, the use of “Inch Allah” in *Maman a un amant* is stylistically important. The frequent injection of “Inch Allah” marks firmness and total reliance on God’s help on the part of the speaker or writer. The emphasis gives the work a coloration, which again reminds readers, who are familiar with Francophone African literature, the artistic works of Ahmadou Kourouma, another prolific Franco-African writer.

### **Excerpt 1**

Mr. Mohammed: Inch Allah! Loukoum. Dieu est grand!

Loukoum : Inch Allah ! Monsieur Mohamed. Dieu est tellement grand que nous on se tire en vacances.

Mr. Mohamed: Inch Allah! Mon p’tit. J’irai à La Mecque cette année pour remercier Dieu.

Loukoum : Tu fais bien, Monsieur Mohamed, c’est toujours ça de gagné et Dieu nous réserve des surprises au moment où on s’y attend le moins.

Mr. Mohamed : T’es vraiment sage, mon p’tit. Qu’Allah te protège!

Loukoum: Inch Allah!

(MAA p.16)

Mr. Mohammed: By God's grace! Loukoum. God is great!  
 Loukoum: By God's grace! Mr Mohamed. God is really greater than us. We give ourselves rest.  
 Mr. Mohamed: By God's grace! My boy. I will go to Mecca this year to give thanks to God.  
 Loukoum: You have done well, Mr Mohamed, that's how to always win and God gives us surprises when we wait on him.

Mr. Mohamed: You are really wise, my boy. May Allah protect you!  
 Loukoum: By God's grace!

(Our Translations)

Sony Labou Tansi's writing constitutes a highly personalized French language because he blends African language, especially his Kikongo language with the unusual kind of French spoken in the streets of Brazzaville. He manipulates French language's standard rule and yet maintains context-coherence.

### Excerpt 2

Puis il avait regardé le fleuve, lance comme une furia d'eau et de rochers sur des kilomètres, dans une espèce de danse blanchâtre. L'autre rive montrait les rochers du Diable et leurs dents, gestionnaires d'une végétation de misère. Au loin, flottaient les lambeaux d'un horizon affligé, qui tentait de régler sa mésentente avec les crêtes de Hondo-Norte. Valzara, derrière l'île d'Abanonso, semblait se gratter la tête entre deux nuages, comme pour protester contre les agissements des collines attribuées aux Libanais. (LYVp.8-9)

Then he looked at the river, flowing like a frenzy of water and rocks along several kilometers in a kind of disharmonious dance. On other bank could be seen Devil's rocks and their jagged edges, rulers of a vegetation of misery. In the distance hung a glimpse of an afflicted horizon that was trying to come to terms with the crests of Hondo-Norte. Valzara, lying behind the island of Abanonso, he seemed to scratch his head between the clouds as if to make a protest against the intrigues of the hills that were attributed to Lebanese.

(Our Translation)

In excerpt 2 above, the novelist manipulates his network of lexical selection to personify non-living things. The river and its surrounding vegetation are personified. The expressions ‘‘régler sa mésentente’’ (settle its disagreement), ‘‘grater la tête’’ (scratch the head), ‘‘furia’’ ‘‘Diable’’ (devil), describes human’s personality and his actions but on the contrary, the novelist with these expressions refers to the forceful torrents of the river in negative vocabulary, that is, the rowdy gush of the river, its scattered surrounding plants, the skyline and rock at the bank of the river. With these expressions, the river, which is believed to be inanimate, is personified and its activities are being described as if it’s human.

#### 3.4.8 Use of other stylistic features cum devices in the selected novels

As earlier noted, some linguistic techniques, though they contribute to give the story line context-coherence, but they do not play outstanding roles as those features earlier discussed. Examples of such linguistic techniques are:

- i. Humour
- ii. Proverb
- iii. Songs
- iv. Ideophone cum Onomatopoeia

##### 3.4.8.1 Humour

McAthur (1996) clearly explains humour as a disposition towards pleasantry, often realised in the enjoyment of anecdotes, jokes, puns, repartee, riddles, wisecracks, and witticisms. Humour is used to entertain the reading public and it could be linked to the sound of a word or a combination of sounds of words or a particular way of pronunciation and its meaning. It is sometimes in the arrangement of words which does not follow the accepted and conventional way. Humour, therefore, is particular to a language; what is funny in one language may not sound as humour in another.

In *La petite fille du Réverbère*, there abound bits and pieces of humour, which trickle the reader’s emotion. The family setting of the novel gives Calixthe Beyala the rare privilege of creating humourous scenes which beautify her fiction. In pages 58, 67 and



70 of *La petite fille du Réverbère*, the tale dwells on such serious issue as knowing who her real father is. The description of Mr Etiengou-Propice-des-Merveilles, who urinates on his shorts because of his drunkenness habit, Mr Singer-Philippe Onassis with his big mouth and Mr Onana Victoria-de-Logbaba with puffy ears, is capable of evoking laughter.

### Excerpt 1

... qui m'aurait indiqué lequel de ces hommes était mon père. Tenez par exemple, Monsieur Etiengou-Propices-des-Merveilles, il ferait un bon père, s'il ne buvait pas jusqu'à pisser dans sa culotte. Monsieur Singer - Philippe Onassis, avec ses costards trois-pièces, serait parfait, s'il n'avait pas une bouche aussi lippue et cette tache sur le front grosse comme deux étoiles. Quant à Monsieur Onana Victoria-de-Logbaba, il s'empiffrait tant que même ses oreilles en étaient boursouflées. (PFR p.58)

... who would show me which one of these men was my father. Take for instance, Mr Etiengou-Propices-des-Merveilles, he would have been a good father if he didn't always drink to the point of urinating in his shorts. Mr Singer-Philippe Onassis, with his three-piece suit would have been perfect if he didn't have a thick-lipped mouth and this stain like two stars on the fat forehead. For Mr. Onana Victoria-de-Logbaba, who stuffed himself more than his ears were puffed up.

(Our Translation)

Beyala's description of her characters is deliberately out to cause laughter as no one will resist laughing after reading the attributes of each of the men suggested that could be her father. On page 181, there is an effect of humour between Beyala and Mr. Poussalire when the author through neologism bastardise the French words.

### Excerpt 2

Ce tic de langage me reviendra encore : *pardon Missié-oui Missié!* lorsque, vingt ans plus tard, ceux qui s'attablent avec Missié Riene Poussalire dans la maison de Verlaine me prendront pour cible en Dégustant leurs salades de chèvre : « Salope ! Plagiaire ! » *Pardon Missié-oui Missié. Pardon Missié-oui Missié*, lorsqu'ils considéreront que j'ai la cervelle

à peine plus longue qu'une jupe courte... *pardon Missié-oui*  
*Missié ! À se tordre de rire.*

This mannerism will come to me again: *please Mr-yes Mr!* when, 20 years later, those who sit down at the table with Mr Riene Poussalire in Verlaine's house will take me for a target while tasting their goat-salad: "Bitch! Plagiarist!" *Please Mr-yes Mr. Please Mr-yes Mr*, when they will consider that I have the brain barely longer than a short skirt...please Mr-yes. Mr! To be doubled up with laughter.

(Our Translation)

With these excerpts above, Beyala deconstructs French words to ridicule the rigidity that pervades the French language morphology and grammatical rules.

Sony Labou Tansi in *Les yeux du volcan*, presents a comical scene as he mocked the birth of a child who shares the physical features of an European and an African; whose paternity is ascribed to Father Luxor Sadoun, a reverend father in the city. This scene is comically presented to satirise the acts of religious leaders who are believed to be extremely without sin and holy enough to be referenced as mini-gods.

### **Excerpt 3**

.... basé à Indiana, ne passait jamais trois dimanche de suite sans se voir obligé de venir lâcher la volonté du Seigneur sur les pêcheresses invétérées de Hondo-Norté et de Hozanna. (LYV p.83)

.... living in India, he hardly stayed for three consecutive Sundays without having a compelled feeling of praying for the spirit of the Saviour to come into the hardened heart of the female sinners of the cities of Hondo-Norté and Hozanna

(Our Translation)

Besides, the selection of names and the outrageous manner in which they are distorted in Sony Labou Tansi's *Les yeux du Volcan* is an irrationality that produces a humorous effect in the French text.

#### **Excerpt 4**

L'homme emprunta la rue de la Paix au niveau de l'ancien marché aux chiens, dans l'ancien quartier des Hollandais, s'arrêta un moment pour river ses beaux yeux aux tuiles vertes de la cathédrale Anouar, traversa le quartier Haoussa, arriva au rond-point des Musiciens... L'homme monta la colline des Soixante-Mètres, traversa le chemin de fer, dépassa le bois d'Orzengi. (LYV p.11)

The man took Peace street when he arrived at Dog market in the old Dutch quarter, stopped for a moment to rivet his beautiful eyes on the green tiles of Anouar cathedral, crossed the Hausa quarter, and arrived at Musicians roundabout... The man went up Sixty-Metres hill, crossed the railway track and went past Orzengi forest.

(Our Translation)

#### **3.4.8.2 Proverbs**

A proverb is regarded as a wise saying whose connotative meaning transcend the denotative. Proverbs are short and brief sayings that give good advice or express a supposed truth about people's general beliefs, ideas and customs within a historical period. It constitutes a great part of African orature. It is an important aspect of speech that is considered as the given foundation of human experience. Akporobaro (2006) submits:

Proverb is a graphic statement that expresses a truth of experience. Its beauty and source of delight is that what it says is readily perceived and acceptable as an incontrovertible truth. The truth presented in the proverb is not a logical... It is therefore, a product of people's experience of life, human relationship and interaction with the world of nature (71)

With Africans, proverbial sayings occupy a predominant position and its use depicts a mark of wisdom because they sprout out of human experiences. Ayeleru (2001) submits that proverbs are considered among Africans as the salt of speech. He remarks that adequate and appropriate use of proverbs among Africans is a mark of wisdom and intelligence.

Proverbs are very unique in historical reconstruction because they are part and parcel of the people's belief, language and culture which are essential for historical reconstruction. The dictionary, Nouveau Petit Robert (2001) defines proverb as:

Une formule présentant des caractères formels stables, souvent métaphorique ou figurée et exprimant une vérité d'expérience ou un conseil de sagesse pratique et populaire, commun à tout un groupe social (2031)

A formular that presents formal stable characters are often metaphorical or figurative and expressing real experience of practical and popular wisdom, common to all in a social group.  
(Our Translation)

In the same vein, the dictionary of proverbs, *Le dictionnaire des proverbes, sentences et maximes* (1995) defines proverb as:

Le proverbe désigne une vérité morale ou de fait exprimée en peu de mots, ou bien une expression imagée de la philosophie pratique, ou bien une parole mémorable, ou bien encore un vers ou un distique célèbre, « passé en proverbe (5)

Proverb indicates a moral truth or expressed deed in few words, or a coloured expression of practical philosophy or a memorable speech, or a verse or known distich "past in proverb.

(Our Translation)

Proverbs constitute an important traditional literary device employed by African writers. Gbadegesin (2014) remarks that in the Yoruba culture, proverbs are appreciated as the vehicles for words. The duo, Finnegan (1970) and Rattray (1916) relying on an Ashanti proverb conclude that without proverbs, the language would be but skeleton without flesh and body without soul. Achebe (1958:5) in *Things Fall Apart* corroborates this assertion when he submits that "among the Ibo people, the art of conversation is regarded very highly and proverbs are the palm-oil with which words are eaten". This, however, confirms the fact that our two selected authors are of the same cultural background as proverbs are part of African culture which are meant for didactic purposes. Sony Labou Tansi and Calixthe Beyala, in their selected novels,

employs proverbs to teach morals, patience, humility, hospitality, generosity and gratitude. This prevalent observation explains the objective of literary creation of the selected authors. This, however, affirms Arowolo's (1997) assertion that the author's imagination whether consciously or unconsciously, is fertilized by the prevailing conditions in the social milieu in which the work of art is created.

The proliferation of proverbs is remarkably noticeable in the selected novels, and this presents the novels as stories in African traditional culture. In the selected novels, Calixthe Beyala has stylistically made use of proverbs as a vehicle to achieve specified stylistic effects in her narrative. In Africa culture, proverbs are primarily and mostly used by elders, who are always referred to as custodians of African tradition. The novelist, Calixthe Beyala, has the habit of modifying proverbs in order to transmit her messages. She uses proverbs in speeches to give advice needed on particular issues at hand, and or a particular type of behaviour or action has to be motivated or discouraged. In her novels, Calixthe Beyala employs proverbs of the African tradition and religious sources. In *La petite fille du Réverbère*, the novelist uses proverbs to make confirmation, give advice, encourage and to issue a warning through the dialogue between Grand-ma and Tapoussière.

### **Excerpt 1**

On ne construit pas un pays en un jour ! (PFR p.128)

Rome was not built in a day.

un baton jeté dans l'eau ne devient jamais un poisson, ma fille ! (PFR p.189)

a stick thrown into the ocean can never turn to a fish, my daughter!  
(Our Translations)

These proverbs are used by the novelist to send a note of caution and encourage one to be patient with life; that is, not to attempt impossibility but rather take one step after another. It warns that it is necessary to have patience. It cautions one to stop making tall others! The novelist makes use of proverbs which can be said to have metamorphosed

from the scriptural book. The proverbs are religious oriented. She uses them as an important aspect of language to teach morals.

### **Excerpt 2**

aide-toi toi-même et le ciel t'aidera. (PFR p.42)

Heaven helps those who help themselves

Les oiseaux du ciel ne cultivent ni ne moissonnent, pourtant ils vivent!  
(PFR p.98)

The birds of the air neither sow nor reap, yet they eat.  
(Our Translations)

These two proverbs above are revealing and appropriately advisory. This implies that everyone has his destiny in his hands and to himself. One has to struggle to make ends-meet even if there will be any external help of a sort. On the whole, the writer has presented her character, Maitre d'Ecole, with the prerogative to speak in proverbs, through the Holy Spirit that descended on her (p.41) which connotatively empowers her to use the proverbs for advisory functions.

In most African societies, elders employ proverbs. It is an African belief that proverbs are wise sayings and they portray elders' wisdom when they admonish young ones. Again, it is the wise youth who gets to understand the right meaning hidden behind the wise words of the elders (the proverbs). In some African cultures, there are some things that are not spoken of directly because they are considered as taboo, and therefore, are never mentioned. Thus, something else has to be said that is usually understood to mean that which cannot be said directly. It is in such cases that the use of proverbs becomes handy. Sony Labou Tansi does not also shy away from the use of proverbs in his selected novels. In *L'anté-peuple*, Dadou, in a proverbial way encouraged Yealdara in her confused state of mind.

### **Excerpt 3**

Comme dit le proverbe: Ce n'est pas le nombre de mouche qui fait la

quantité de caca. (LAP p.76)

As the proverb says: « it is not the number of flies that determines the quantity of pooh”

(Our Translations)

Like Beyala and other African artists, Tansi uses proverbs to clarify and exemplify verbal communications. In *Les yeux du volcan*, the giant’s visit to the Mayor place was heralded by an indigenous proverb. And, as it usually happens when issues like that occur, the giant’s response to the Mayor is also embedded in proverbs.

#### **Excerpt 4**

Nos ancêtres disaient qu’on n’as pas le droit de renvoyer un étranger, dit le maire en proposant un cigare à l’homme. (LYVp. 65)

Our ancestors say that no one has the right to send a stranger away said the mayor as he offered the man a cigarette.

Vous avez eu des ancêtres intelligents, dit le colossi qui refusa le cigare. Mes ancêtres à moi ont dit qu’on ne doit pas aller sous l’eau les yeux grands ouverts. (LYVp.65)

Your ancestors were very intelligent, said the giant who declined the cigarette. My ancestors said to me that one must not swim with one’s eyes wide open.

(Our Translations)

These excerpts above confirm the general belief that proverbs are in most cases employed by the elders to engage very critical issues. In conclusion, proverbs are strong powers in the growth of traditions and its acts are storage areas of intelligence. Its wisdom go beyond all limits that blend together with modern expression. Proverbs, in our selected novels, play a very important function in the daily life of the people and are a regular source of intelligence and humour.

#### **3.4.8.3 Songs**

A song is a composition that is made up of lyrics and music, with the intent of the lyrics being sung and for the purpose of producing a proportionate feeling or emotion in

relation to a particular matter. Oxford Learners' Dictionary (2016) defines song as a short poem or other set of words set to music or meant to be sung. Song is one of the laudable acts through which African cultural heritage is exhibited.

In the real sense, to offer superiority to the African word and to make obvious its capacity to uphold dialogue, the selected authors elated songs from the African verbal communication into the French texts without any complementary translation. For instance, in the selected novels; *Les yeux du volcan*, *L'anté-peuple*, *La petite fille du réverbère* and *Maman a un amant*, Sony Labou Tansi and Calixthe Beyala use song as a captivating approach for their readers and this is significant in Africa culture. The conventional oral presentation is the infusion of African songs into the narrative. Prominent examples of these songs in Kikongo and Cameroun languages include:

### **Excerpt 1**

*Mahungu ko*  
*Konkoto ko*  
*Mu bakeno*  
*Konko took*  
*Ku dia tu mandia*  
*Konkoto ko*  
*Ku lumbu ke*  
*Konkoto ke*  
*Mu gabeno* (LYV p.154)

*Kamba ta Biyela ba muhondele e-e*  
*Kani mwatu e-e*  
*Ko kwa kena e-e* (LYVp. 56)

*Banda yangai bomwana*  
*Nazwaka te kaka Nzambé*  
*Nako kwamisa* (LAP p.13)  
*Nifafado – nifafanifa fani-faniyé- inéfadi*  
*Allons z'enfants de la patrie-euu,*  
*Le jour de la gloire est z'arrivé !* (PVR p.50)



It is, however, sufficed to say that these African songs are introduced without its transformation into French because, as the novelist clarifies in his narrative; it is a song known to every one.

### **Excerpt 2**

le chant contagieux des dieux kongo, connu de nous tous (LYV p.54)  
a well-known song to all of us, the infectious song of the gods of Kikongo.

Satirically, the song written only in Kikongo language shows that the all-encompassing word “nous” (we) refers only to the citizens of Kongo whose cultural inheritance are of the same. This leaves out the reader whose only language of expression is French and who can only understand the wordings of the song only after it might have been interpreted to him in French. The narrator’s declaration, which is made accessible to all readers through its French translation, is different from an earlier one made about the song “connu de tous les habitants” (known to all the people of the city).

### **Excerpt 3**

(i) Viens voir  
Le soleil est tombé fou  
Viens boire  
Le ciel qui pisse le jour  
Le plus bas du monde  
Mange le temps qui passe  
Et mets tes jambes dans tes yeux. (LYV p.29)

Come and see  
The sun has gone mad  
Come and drink  
The sky that gushes  
The lowest day in the world  
Consume the passing time  
And put your legs in your eyes.

(ii) Foutez la merde  
Nous foutrons la paix  
Bâclez tout

Nous foutrons la joie  
C'est le temps des comptes  
Chaque minute est une tête  
Foutez la trouille  
Nous tout-foutrons debout. (LYV p.29)

Screw up everything  
We will screw up peace  
Botch up everything  
We will screw up happiness  
It's the time of reckoning  
Every minute is a head  
Get rid of fear  
We will screw up everything on its head.

(Our Translations)

In the same vein, in excerpt 3(i) above, the arrangement of the song is distinct by the rhyme scheme “ababcde” and this heralds an alliterative sound “t” at the end of the song: “le temps, tes jamps, tes yeux” while in (ii), the song which the novelist illustrates as a song of team spirit builds on the lyrical individuality that the novelist attains in the French version of the song. The whole song in (ii) is on a rhythm of assonance /ou/ and alliteration /t/. However, while certain songs are inserted into the text without any translation (“*Kamba ta Biyela ba muhondele e-e / Kani mwatu e-e / Ko kwa kena e-e*”) (56), the translations of others are found in footnotes (“*Wa luwidi... kokwa kena*”) (127), “*Bo Badindamana... Nsakala*” (166), while the meanings of the others songs are explained in the body of the narrative.

#### **Excerpt 4**

*Wa mana bindamana  
Beto bala mambu we yola.*  
Ce refrain dénonçait l'intention de gocide que les  
Autorités nourrissaient à l'égard de Hozanna et de  
Nsanga-Norda... (LYV p.159)

By initiating these songs and with these African twists of expression, Sony Labou Tansi manipulates the form of the French novelistic genre to create a genuine African novel. Although, he does not always make available the real Lingala or Kikongo language, it

is evident that he has been able to realise a certain tempo and rhyme in French expression.

#### **3.4.8.4 Ideophone cum Onomatopoeia**

Ideophones are words that evoke an idea in sound and often a vivid impression of certain sensations or sensory perceptions such as sound (onomatopoeia), movement, colour, shape, and action. Ideophones are found in many of the world's languages, though they are claimed to be relatively uncommon in Western languages. At times, onomatopoeic words are neologisms and are invented for specific sounds. Onomatopoeias are words that sound like the sound they describe. Sometimes onomatopoeias are invented for specific sounds. In *La petite fille du réverbère*, onomatopoeias radiate the pages of the novel.

##### **Excerpt 1**

*floc-floc-flac!* (p.27)

*puite-puite-puite-puite!* (p.51)

*clop-clap!* (p.65)

*cha-cha-cha!* (p.83)

*boom-boom, top-top!* (p. 86)

*tchoucoul-tchoucoul!* (p. 103)

*tcha-tcha-tcha!* (p. 204)

Also in *Maman a un amant*, there are excerpts of onomatopoeias.

##### **Except 2**

*floc-flac!* (p. 31 & p.101)

*Bzzzz...Bzzzz...* (p.31)

*clac!* (p. 100)

*Mmmmm...Mmmm* (p.108 & p.113)

*Brrrrmmmm!* (p.112)

Sony Labou Tansi does not use many of these direct forms of onomatopoeic words in his writings. In *Les yeux du volcan*, he refers to the sound made by the cocks as daily song of the day.

**Excerpt 3**

Au-dehors, les coqs avaient commencé leur concert d'enguculades  
pour marquer la fin de la première moitié du jour.  
Kokodi hé ko! (LYVp.102)

Outside, the cocks had started making their chorus of noisy instability  
to notify one of the end of the first half of the day.  
“Kokodi hé ko!”

(Our Translation)

In the excerpt above, Sony Labou Tansi's description of a cockcrow as a deafening disturbance and his choice of transcribing the cockcrow's local sound as “Kokodi hé ko!” instead of “cocorico!” is an emphasis on the use of African words for his desired esthetic purpose in the novel.

## CHAPTER FOUR

### SYNTACTIC STRUCTURES AND FEATURES IN THE SELECTED NOVELS

#### 4.0 Introduction

This chapter dwells on two related aspects of our analysis: sentence patterns and graphology. It deals with the detailed structural analysis of sentence types, cohesive ties, graphology and their functions as a means of thematic exposure, characterization and lexical choice in the selected texts. The evidence emanating from different categories of data, with a view to unraveling how this brings coherence will emphasize the meeting of both literary and linguistic points of view in understanding this phenomenon.

Adebayo (2000) claims that:

The new generation of writers, male and female, has become more daring. They go beyond a mere sprinkling of the local expressions into the french language to create new forms by adopting several strategies..... such as transgression, integration, translation, deviation, word coinage, and mixture of levels of language and code mixing... now termed 'textual heterolingualism' or 'textual plurilingualism (74).

#### 4.1 Structural Pattern

Patterns in language structure can participate in the overall meaning of literary discourse. Considered as a literary element, structure refers to the underlining framework in which a narrative is presented. It embraces the plot and setting of the narrative. It is also about the story and the forms used in telling the story to convey total meaning to the reader. Structurally, all the selected novels deploy the linear narrative form wherein events are portrayed in chronological order with the use of dialogue, songs and proverbs to portray the African oral tradition of story-telling in order to clarify on-going events and deepen perspective and understanding.

##### 4.1.1 Use of Sentences in the novels

Halliday (1961) does not draw a distinction between sentence and clause. To him, sentence is the basic unit of expression in language. It is made up of units below its rank which are morpheme, word, group and clause. A sentence expresses a complete

thought as it performs four major functions vis-à-vis: declarative, interrogative, imperative and exclamative. In the four selected texts, the use of sentences is highly liberal as the writers employ the clauses and sentences – simple, compound, complex and multiple, and vary them to avoid monotony of sentences in their works. Sentences can then be described in terms of clausal components and how they are linked to one another by co-ordination and / or subordination. To (McArthur 837), from ancient times, a sentence has been seen as representing ‘a complete thought’ and in written language, sentence status is signaled by punctuation. In either case, punctuation is important in determining the structural type of a sentence but in literary texts, especially in poetry, syntax can differ from everyday usage.

#### 4.1.1.1 **Simple sentences**

A simple sentence, contains only a single thought and shares the same property with an independent clause, because either being employed as a declarative or imperative sentence, it has a complete idea. It is used in the selected novels to make list of things, objects, events and actions.

##### **Excerpt 1**

Si bien qu’il essayait : la main gauche, le pied, le cœur, la fatigue, le travail, le vin, la danse, les femmes, le moche, le merdant, n’importe quoi plutôt que le vide, car le vide tue et dérouté. (LAP p. 33)

As much as he tried: the left hand, the leg, the heart, the stress, the work, the wine, the dance, the women, the ugly, the idiot, and whatever except the void, because emptiness ruins and kills.

##### **Excerpt 2**

Monsieur Atangana Benoît, un homme bref de taille, aux jambes courtaudes, à la face de gorille. (PFR p.49)

Mr. Atangana Benoît, a short-sized and short-legged man with a gorilla’s face.

### **Excerpt 3**

Nous avons toujours su que, malgré ses immondices, ses routes trouées, ses bataillons d'anophèles, ses marécages suppurants, son côté vasière vêtue de jungle, son faible pour la démence,... (PFR p.28)

We have always known that, despite his trash, his ways pockmarked, his anopheles battalions, his suppurating swamp, his vase side jungle dressed, his weaknes for insanity, ...

### **Excerpt 4**

Dieu, après avoir bâti l'Europe, l'Asie, l'Amérique et même le reste de l'Afrique..... (PFR p.53)

After God has created Europe, Asia, America and other parts of even Africa....

(Our Translations)

#### **4.1.1.2 Non-simple sentences**

A sentence is said to be non-simple if it contains at least two separate ideas that are joined together. The non-simple sentences are always formed by stringing or combining two or more simple sentences together in different ways. The combination is contingent on the conjunction used. Non-simple sentences are called 'compound' or 'double' sentences, if two separate simple sentences of equal grammatical status or rank are joined together by a coordinating conjunction such as 'but' or 'and'. Each clause in a compound sentence is an independent or main one as it can stand on its own to make a complete meaning without appending or attaching itself to any other clause or element in the sentence to complete its meaning.

### **Excerpt 1**

Grand-mère en profita pour me dire que les hommes n'étaient que des assassins en puissance et j'en doutai ; elle m'affirma qu'ils guerroyaient, détruisaient l'humanité et j'en doutai encore ; elle dit aussi qu'ils pouvaient en toute bonne conscience cuire le cerveau d'un frère et le dévorer sans dégoût, j'en doutai toujours. (PFR p. 63)

Grand-ma seized the opportunity to tell me that men were only power murderers and I doubted it; she assured me that they war against and destroyed humanity and I doubted it again; she also said that they could in good heart cook the brain of a brother and eat it without disgust, I still doubted it.

### **Excerpt 2**

La première fois que la fille aux lunettes lui sourit, Dadou n’y accorda aucune attention (LAP p.1)

The first time the girl in glasses smiled at him, Dadou did not give any attention to it there.

(Our Translation)

A non-simple sentence is a multiple sentence if three independent simple sentences are joined together by coordinators. It is a complex sentence if two sentences of unequal grammatical status are combined. In the selected novels, the linking of clauses and sentences and the use of subordinate clauses to delay the main idea contained in the sentences are liberally used. This then implies that the authors make an elaborate use of periodic sentences, where subordinate clauses come before the main clauses to delay the main idea till the end of the sentence.

### **Excerpt 1**

La première fois que la fille aux lunettes lui sourit, Dadou n’y accorda aucune attention. Il se souvint seulement de la façon presque religieuse dont tout le monde l’appelait « monsieur le directeur », mais avec la même odeur de culte. Il avait remboursé le sourire d’un petit tangage de la tête. Puis le sourire de la jeune fille s’était répété deux, trois, quatre, maintes fois. Elle l’avait même vêtu d’un petit mouvement des lèvres que Dadou s’expliquait clairement. Mais que diable irait-il fiche dans la boue de ces petites cinglées de la nouvelle génération? Pas qu’il fût vertueux. (LAP p.1)

The first time the girl in glasses smiled at him, Dadou did not give any attention to it there. He remembers the religious way in which everybody called him “Mr. Director”, but with the same religious odour. He had repaid the smile with a little pitching of the head. Then



the smile of a young girl repeated two, three, four, many times. She had even dressed it in a little movement of the lips that Dadou clearly explained himself. But what a devil would throw him in the mud of these small fanatics of new generation? It's not that he was righteous.

### **Excerpt 2**

Quand il se rapprocha davantage, Dadou vit un jeune homme. (LAP p.49)

When he came closer, Dadou saw a young man.

(Our Translation)

Here, the sentence begins with a subordinate clause and ends with a main clause. This is explained thus :

- a. Quand il se rapprocha davantage – une proposition subordonnée, introduite par la conjonction de subordination ‘quand’ (a subordinate clause introduced by a subordinate conjunction ‘when’)
- b. Dadou vit un homme – une proposition principale (main clause)

### **Excerpt 3**

Il aimait Dadou à cause de ses idées, à cause de sa façon de regarder dans les gens et dans les choses. (LAP p.80)

He loved Dadou because of his ideas and his manner of looking after people and things.

Here, the sentence begins with a main clause followed by a subordinate clause. Let us consider this:

- a. Il aimait Dadou – une proposition principale (main clause)
- b. à cause de ses idées, à cause de sa façon de regarder les gens et dans les choses – une proposition subordonnée, introduite par la locution conjonctive ‘à cause de’ (a subordinate clause introduced by a conjunction « because of »)

#### 4.1.2 Sentence Patterns

The writers, with long and short sentences, use virtually all types of sentence patterns. Four sentence patterns are significantly identified in the selected novels. These include:

**a. Simple, compound and complex sentences.**

**Excerpt 1**

- (i) J'aime votre fille. Je l'épouse, votre prix est le mien. (PFR p.22)  
  
I love your daughter. I'll marry her, your price is mine.
  
- (ii) Il était couché sur le dos, ses yeux s'étaient rivés au plafond. (LYV p.76)  
  
He slept on his back; his eyes were fixed to the ceiling.
  
- (iii) La première fois que la fille aux lunettes lui sourit, Dadou n'y accorda aucune attention (LAP p.1)  
  
The first time the girl in glasses smiled at him, Dadou did not give any attention to it there.
  
- (iv) Le docteur examina la malade et prescrivit du Nembutal (LYV p.115)  
  
The doctor examined the sick and prescribed Nembutal.
  
- (v) Il jeta le contenu du verre par la fenêtre et fouilla les poches de son uniforme. (LYV p.123)  
  
He threw the content in the cup through the window and looked at the sleeves of his unifom.

(Our Translation)

In excerpts 1(i) and (ii), two complete statements have been separated by a full stop respectively and this makes each of them a simple structure. In (iii), what we see as two individual statements have been put together, one being subordinated, or made to lose its independent status, thus we have a complex structure. In (iv and v), the status of each of the two complete statement is retained in the sentence as it employs the coordinating conjunction 'et' to give it a compound structure. These presentations above express the message of the writers but their different structural interpretation

depends on the writers' choice. There is also the compound-complex structure. Atimes, complete statements are conveyed for special effects by a single word or phrase, and in each case, punctuation marks are inevitable as they perform the role of conjunctions.

### **Excerpt 2**

- (i) Grand-mère acheva son récit, ôta sa pipe et frappa le baquet.  
(PFR p.136)

Grand-ma ended her story, removed her pipe and hit the bucket seat.

- (ii) Il ôta son chapeau, s'inclina devant Andela et lui tendit une fleur.  
(PFR p.22)

He removed his hat, bowed before Andela and gave her a flower.

- (iii) Il chuchota longuement, gesticula, insista, puis s'éloigna en se mordant les lèvres (LAP p.72)

He whispered, gesticulated, insisted, then went away while biting his lips.

(Our Translations)

The novelists indiscriminately and coherently explore their narration in compound, complex and multiple sentences to drive home their intentions and to depict the correlation in their cultural and colonial background.

### **b. One-word sentence pattern.**

In this type of sentence, one word is given the attribute of a complete thought.

### **Excerpt 3**

- (i) Répondre à leurs gestes. Mais s'ils étaient morts! Non. (LAP p178)

Respond to their movement. But if they were dead! No

- (ii) ... c'est dans ces régions-là qu'elles étaient plus belles.  
Electrisantes. (LAP p.56)

... it is in this region that they were the most beautiful. Exciting.

(iii) Restez. Vous êtes si gentil. (LYV p.24)

Relax. You are so kind.

(Our Translations)

### c. Two-word sentence pattern

This type of sentence consists of two words which may and may not be a combination of a subject and a verb; given the attribute of a complete thought.

#### Excerpt 4

(i) Suis-moi! (PFR p.46)

Follow me!

(ii) Avec autant de souplesse et d'aisance ? Il toussa. (LAP p.17)

With so much ease and softness? He coughed.

(iii) La mort sape tout. Elle cisaille. (LYV p.41)

Death undermines all. It hacks.

(Our Translation)

Azuike (2001) in dealing with one-word type and two-words type patterns as indicated above, is of the opinion that:

What appears like the absence of a pattern in writers' handling of sentences actually masks a consciously crafted sentence formation that is systematically arranged. While at the grammatical level we can identify the simple, compound and complex types of sentences in the text, we do not feel that they are stylistically significant at this level. What is stylistically significant indeed, are the strategically placed and perhaps disturbingly numerous, choppy, simple sentences, which begin or end several utterances in the texts (53).

In reference to this assertion stated above, let us consider these sentences from the selected novels.

### **Excerpt 5**

- (i) Vous êtes heureux parce que la nourriture que vous mangez et les vins que vous descendez sont excellents ; parce que votre santé ne vous inquiète pas ; parce que les rythmes des orchestres nagent en vous.(LAP p.39)

You are happy because the food you ate and the wine you drank are excellent, because you are in good health; because the orchestra rhythm goes well with you.

- (ii) C'est le bonheur des têtards. (LAP p.39)

It is the brats' luck.

- (iii) Le père ne pensait que la révolution ici, comme toutes les révolutions, n'était qu'un truc à la mode, et que, comme toutes les modes, elle passerait. (LAP p.59)

The father only thought of revolution here, like all other revolutions, was only in a way and in like manners, it would go.

- (iv) Le monde, pour qu'il reste, il faut que tout y passe. (LAP p.59)

For the world to remain, it is necessary that everybody passes there.  
(Our Translations)

In excerpt 5(i), is a long compound sentence which is immediately followed by another which is a short simple sentence. However, this pattern is not consistent in our selected novels. Excerpt 5(iii) and (iv) above are compound and complex sentences respectively while at times, we have a sequence of simple sentences.

#### **d. The truncated sentences**

Truncated or fragmented sentences could be described as unfinished sentences but with complete and meaningful thought. It is said to be incomplete because certain grammatical elements, which are necessary for a complete sentence, are deliberately chopped off for stylistic effects. The truncated sentences are numerous in the selected texts in that they occur on several pages through out the novels and create suspense on the part of the reader. Several of such amputated sentences are worth documenting here.

### Excerpt 6

- (i) Je considère le Bonheur comme le premier devoir de l'homme sur cette terre, je reste la toujours même candidate au bonheur.....  
(LAP p.122)

I consider the luck as the first assignment of man on this earth,  
I remain there always as the haphazard candidate.....

- (ii) Mademoiselle Etoundi me prit dans ses bras et m'entraîna: «Ne pleure pas .... Du calme, enfant .... Tout va bien. » (PFR p.151)

Miss Etoundi takes me in her hand and pulled me along: "Don't cry... Be calm, child..... All will be well."

- (iii) *La Septaine*, messieurs, mesdames..... Achetez la vérité sur les crimes vendus aux Argangov.... et leur cousin germain. (LYV p.61)

The seventh ladies and gentlemen .... Say the truth on these evils perpetrated in Argangov .... And their wicked cousin

- (iv) En classe, Mademoiselle Nocetti dit : « Ecoutez bien ceci ..... Retenez bien cela... Le participe passé s'accorde avec le verbe si..... Ne vous trompez pas dans l'application de la règle de trois.... C'est.... » (MAA p.212)

In the class, Miss Nocetti says: "Listen well to this..... Retain that well..... The past Participle agrees with the verb if..... Don't deceive yourself in the application of the rule of .... It is ....."  
(Our Translations)

## 4.2 Deviation

Deviation is the element or elements in the text that psychologically affects the reader psychologically as he/she comes in contact with the given text, which arouses emotions and responses in the text. The dictionary, Le Robert (1994 :284), defines the word '*deviance*' as 'le caractère de ce qui dévie, de ce qui s'écarte d'une norme; le comportement qui échappe aux règles admises par la société (the act of deviating,

defaulting a rule, the act of ignoring laid down grammatical rules admitted by the society).

#### **4.2.1 Linguistic Deviation**

All languages are guided by rules that direct their users on their usage. Every user who fails to keep and maintain such rules can thus be said to be deviant from the norms of such language. In any literary text, if a part is deviant, it becomes especially noticeably or perceptually prominent. Linguistic deviation can be described as unexpected irregularity that occurs at different levels within and around the text. This emphasises Leech and Short's (1981) assertion that constructive destruction of rules, conventions and expectations presents an artist as one with a creative feature.

##### **4.2.1.1 Grammatical Deviation**

Grammar is an aspect of language that has always attracted linguists, especially when language resources are used in poems. Among numerous rules that guide language; grammatical rules are some of those that govern every language. According to Gregoriou (2009:31), "grammatical deviation occurs either at the level of the word's individual make-up or at the level of syntax". Deviations can be phonological (sound), lexical (words), graphological (letters and punctuations), syntactic (tenses and sentences) and semantic (hidden meaning) in nature. There are numerous grammatical rules in language; there are also, numerous occurrences of grammatical deviations in the selected novels in this study which the authors used in an attempt to attain several ends. In all the selected texts, the authors deviate grammatically. The following are some examples and elaborations of grammatical deviations from the selected novels.

##### **4.2.1.1.1 Syntactic Structure**

Syntax according to Dubois, Giacomo et al (1994:468) is defined "as the part of grammar that describes the rules by which sentences are combined in significant units". All human languages are syntactically structured since every language is itself a collective art of expression. There is concealed in each language a particular set of

aesthetic factors. It does not completely share with any other language. This type of deviation has to do with the structures of sentences. Mlambo (2015) extends that in syntax, deviations may be bad or incorrect grammar and syntactic rearrangement. Elnaili (2013:14) elaborates that “sentence structure in language plays an important role in revealing some of the meaning in a literary text”.

#### **4.2.1.1.2 Disfigured or Fragmented Sentence**

Grammatical deviation can occur either at the level of the word’s individual make-up or at the level of syntax. With this in mind, it is observed that the authors of the selected novels use fragmented sentences as they sometimes put no periods between sentences, make no space between words and also use the tenses incorrectly peradventure to show the emotional or psychological disfigurement of their characters. The authors grammatically deviated at word, phrase and sentence levels.

##### **Excerpt 1**

- (i) L’autre bruit qui courait les oreilles était que Benoit Goldman et Ignacio Banda ne faisait qu’un. Le temps court vite ici. Les bruits aussi. (LYV p.7)

The other sound that passed through the ears was that of Benoît Goldmann and Ignacio Banda only made one. Time runs faster here. The echo too

- (ii) Pourquoi buvait-il, au juste? La démangeaison. La gamine aussi. La gamine surtout. Fallait oublier la gamine. (LAP p. 48)

Why did he drink accurately? The itch. The girl too. Especially the girl. One almost forgot the girl. Pas moi. La police. La famille. Tout le monde, sauf moi. (LAP p.71)

Not me. The police. The family. Everybody, except me.  
(Our Translations)

In these extracts above, the author writes the following phrases: *Les bruit aussi. La démangeaison. La gamine aussi. La gamine surtout. Pas moi. La police. La famille.*, which he begins with capital letters and ends with full stops as complete thoughts.



However, if such phrases are read in isolation as they appear here, one will hardly understand what message is being conveyed or referred to because there is no complete idea expressed. This is due to the absence of verbs, subjects and objects, which are all grammatical elements whose presence in a sentence qualifies it as such. This type of deviation is commonly found in the language of poetry where it is allowed that poets can intentionally not adhere to grammatical rules and still be acceptable. In the context of these novels; *Les yeux du volcan* and *L'anté-peuple*, the author used a mixed strategy where he partly wrote both in prose and poetry forms. With this approach, Sony Labou Tansi captures various readers; those that love reading any kind of text and those that are not so much fond of reading compacted texts.

#### **4.2.1.1.3 Length of Sentences**

In order for his novel to be at the reach of his targeted audience, Africans, the rules of syntax, are not well respected in Sony Labou Tansi's *Les yeux du volcan*. In most cases in standard French, the sentence is made up of subject, verb and object or an attribute or sometimes a complement. However, the length of sentences used in the text, which looks a little difficult to understand for reading the novel at first sight, is a good example of the author's deliberate deviation from the rules. Some examples of sentences in the text serve as our analysis of the linguistic creativity of the author.

##### **Excerpt 1**

Il traversa la rue des Bougainvillées et l'allée des Frangipaniers, arriva devant la fontaine des Chinois, hésita une autre fois avant de choisir une autre fois la droite; il descendit la rue du Corbeau, traversa la voie ferrée, arriva au pied de la montagne d'Italie, choisit sa première gauche en empruntant l'avenue des Aérobares jusqu'à l'Abécédaire. (LYV p.12)

(7 lines in *Les yeux du volcan*)

He passed through Bougainvillea street and Frangipani alley and got to the front of the Chinese fountain, he paused once more before making another right turn; he went down Crow street, crossed the railway line, and got to the foot of Italy mountain. He turned first to

the left while following Airport avenue until he got to ABCD.

### **Excerpt 2**

Nous avons toujours su que, malgré ses immondices, ses routes trouées, ses bataillons d'anophèles, ses marécages suppurants, son côté vasière vêtue de jungle, son faible pour la démente, sa tendance à devenir une blessure ouverte au centre de l'Equateur, notre ville restait un poème où la boue, la chair et les odeurs tentaient de se confondre sans trop de mal à la magouille des soleils pour chanter le refrain connu de tous ses habitants. (LYV p.28)

(9 lines in *Les yeux du volcan*)

We have always known that, despite his trash, his ways pockmarked, his anopheles battalions, his suppurating swamp, his vase side jungle dressed, his weaknes for insanity, his tendency of becoming an opened wound at the centre of the Equator, our town remained a poem where the mud, the flesh and the odour attempted to mix up without much of uncomfortable scheme of the sun to sing the chorus known by all his inhabitants.

(Our Translations)

In these sentences above, one will see that the words did not follow an accurate syntactic order but rather they consist of simple accumulation of adjectives and incoherent phrases. Also, the author under the shadow of creativity almost ignored the rules of sentence formation as regards the combination of significant units in syntax. In the novel, the very long sentences of seven to ten lines as quoted above are difficult to follow and understand due to their length. This, however, is a replica of Ahmadou Kourouma's creativity in *Les soleils des indépendances*

#### **4.2.1.1.4 Omission of the Subject of the sentence.**

In a complex sentence, it is possible for the subject of a sentence to be absent in a sentence especially the subject of the second independent clause which is joined to the first independent clause.

Example:

Le professeur est entré dans la salle, a pris une chaise et s'est assis.

The teacher entered the class, took a chair and sat down.

Despite the fact that this is possible with complex sentences, the absence of the subject in a simple sentence, in most cases, gives an incomplete and incorrect sentence. In Calixthe Beyala's *Maman a un amant*, Lolita when introducing herself.

**Excerpt 1**

M'appelle pas Loulou (MAA p.172)

The subject *Je* is absent in the sentence. This type of expression is also evident in Sony Labou Tansi's *Les yeux du volcan*:

**Excerpt 2**

M'encule pas, repondit Alleando Calero. (LYV p.108).

The most interesting thing about the sentence is that *Je* (1<sup>st</sup> person pronoun singular) is not the only grammatical element that can stand in the subject position in the statement. There is nothing stopping the use of *Il/Elle/On* (3<sup>rd</sup> person pronoun singular). For instance, the statement can be written thus:

**Excerpt 1:**

M'appelle pas Loulou (MAAp.172)

Don't call me Loulou.

Je ne m'appelle pas Loulou

I am not called Loulou

Il ne m'appelle pas Loulou

He does not call me Loulou

Elle ne m'appelle pas Loulou

She does not call me Loulou

On ne m'appelle pas Loulou

No one calls me Loulou

**Excerpt 2:**

M'encule pas. (LYVp.108)

Don't fuck me up.

Je ne m'encule pas

I am not fucked up

Il ne m'encule pas

He does not fuck me up

Elle ne m'encule pas

She does not fuck me up

On ne m'encule pas

No one fucks me up

(Our Translations)

This however, is because the verbs ‘*appeler*’ and ‘*enculer*’ can be pronominally or intransitively used. In the use of *Je* as a subject, the verb is pronominalised and reflexive than the use of ‘*Il/Elle*’ or *On*. The subject takes the transitive value where the reflexive pronoun ‘*M*’ performs the function of its direct object complement (COD). More so, the reflexive pronoun ‘*M*’ can be the object of the second complement if ‘Loulou’ is seen as the direct object complement of the verb. In these excerpts, the supposed meaning becomes hidden behind the way the writers write. It is no common practice in formal language use that one writes like it is done in the sentences above. For example in the first sentence, “*M’appelle pas Loulou*”, the use of ‘*M*’ instead of ‘*Je*’ causes the entire sentence to look incorrect because of the common known rules of concord. However, one may argue, too, and say that anybody reading or hearing this expression surely understands that the speaker or the author is referring to an individual in the present tense and is communicating his dislike towards that specific individual.

Another example is seen in the conversation between Madame Trauchessec, Monsieur et Madame Abdou on page 32-33.

### **Excerpt 3**

- (i) ... Y a longtemps que je sais que la France appartient aux brigands.

It’s been long that I know that France belongs to crooks.

- (ii) ...Y a quelqu’un?

Is there someone?

- (iii) ...Y a quelque chose qui l’interdit ?

(Is there something hindering you?)

(Our Translations)

Besides, because the novels are saddled with oral expressions in form of dialogue between the characters, the novelists deliberately remove the subject of fixed expressions. This depicts the authors’ linguistic deviation from the colonialist style of writing.

#### **Excerpt 4**

Paraît que tu vas dire qui a tué Bronzario ? Paraît que vous voulez vendre l'Etat à la population? (LYV p.144)

It seems you are going to say who killed Bronzario? It seems you want to sell the state to the majority?

#### **Excerpt 5**

Fallait oublier la gamine. (LAP p. 48)

-

He almost forgot the kid.

(Our Translations)

The omission of the subject 'Il' is a total deviation from the written form of French language. 'Il y a' and 'Il paraît que' are fixed expressions in French language. It is notable to stress the point that omission like this type is possible in the common spoken language. It is behind this oral form that our novelists hid themselves through the character of Lolita (Loulou) and le maire in *Maman a un amant* and *Les yeux du volcan* respectively to achieve their aim, which is to put a margin on the standard of the variety of French language. These selected novels are riddled with this type of construction. Summed up, therefore, the authors' style of writing in the texts, draws their attention to their readers.

#### **4.2.1.1.5 The Verbal Form**

Jacques Chevrier (1992), on the use of verbs in Ahmadou Kourouma's novel remarks thus:

La première chose qui frappe dans ce livre chatoyant c'est en effet, d'une part une grande abondance de verbs qui contribuent d'ailleurs à susciter chez le lecteur un sentiment de hâte, parfois même de tohubohu (272)

The first thing that attracts in this sparkling book is that of the great abundance of verbs that contribute elsewhere to arouse in the reader, a feeling of haste or even sometimes of confusion.

(Our Translation)

The novelists, with their creative intuition, create accumulation of verbs, form clauses without subjects. However, with subject exclusion in their clauses, some linguistic elements are sometimes omitted contrary to the norms of written language. In the first and second sentences above, there are three and four verbs respectively with one subject while in the third sentence, there are eight verbs with just one subject. In the selected novels, the creative style of writing allows the novelists to accumulate a lot of verbs in the same sentence.

**Excerpt 1**

- (i) Grand-mère acheva son récit, ôta sa pipe et frappe le baquet. (PFR p.136)

Grand-ma ended her story, removed her pipe and hit the bucket seat.

- (ii) Il chuchota longuement, gesticula, insista, puis s'éloigna en se mordant les lèvres. (LAP p.72)

He whispered a long while, gesticulated, insisted, then moved away while biting the lips.

- (iii) Il allait et venait, s'arrachait les cheveux, haletait, bavait, respirait sourdement, à la manière d'une bête en rut, sautillait, trépignait, fou d'impatience. (LYV p.45)

He went and came, scratched out the hair, gasped for breath, dribbled, and breathed silently, like an animal on heat, skipped, hopping up and downwildly.

(Our Translations)

**4.2.1.1.6 The incomplete / irregular negation**

In most of the negative forms in French language, the use of morpheme *ne* which is always put before the verb is inevitable. This morpheme *ne* is put before the verb to form a pair with another negative element such as: *pas*, *jamais*, *rien*, *plus*, *guère* which is put after the verb. Structurally, among these negative elements in standard French include; *ne...pas*, *ne...jamais*, *ne...guère*, *ne...plus*, *ne...rien*.e.t.c; and the verb is put

in-between this negative element. This means that, these negative elements are inseparable pair, as the use of a part depends on the other part to give the negative meaning of the word or expression in which it is used.

The novelists' sentences through the narrators swerve against the rules of French language. For example, on many pages of the selected texts, there are incomplete negative expressions:

**Excerpt 1**

**AF** Ils sont pas plus dignes que nous ! (LAP p.43)  
**SF** Ils **ne** sont **pas** dignes que nous  
**TLE** They are not more dignified than us.

**Excerpt 2**

**AF** Tu vas pas me déshabiller devant tout le monde ! (PFRp.68)  
**SF** Tu **ne** vas **pas** me déshabiller devant tout le monde  
**TLE** You are not going to undress before everybody!

**Excerpt 3**

**AF** On peut pas dormir tranquille, merde ! (MAAp.73)  
**SF** On **ne** peut **pas** dormir tranquille, merde)  
**TLE** One cannot sleep in peace, shit!

**Excerpt 4**

**AF** C'est pas avec un Nègre ... (PFRp.108)  
**SF** Ce n'est pas un Nègre...  
**TLE** It is not African...

(Our Translations)

Also, in *Maman a un amant*, because of Beyala's upbringing in African oral tradition, there are sentences with incomplete negative expressions which deviates from the standard rule of the French language. For instance, the negative expression 'rien' is incomplete without its pair 'ne'. In the text, Loukoum's conversation with Lolita betrays the standard rule of negative expression.

### Excerpt 5

**AV** *J' te reproche rien* (MAA p.170)

**SV** *Je ne te reproche rien*

Table 1: List of Incomplete negative expressions in Calixthe Beyala's *Maman a un amant*

Deviant Form	Standard Form
J'ai pas faim (p.47)	Je <u>n</u> 'ai pas faim I am not hungry.
Vous l'avez pas vue, ma femme ? p. (99)	Vous <u>ne</u> l'avez pas vue, ma femme ? You have not seen her, my wife?
Il est pas à vendre, Monsieur Fielman (p.128)	Il <u>n</u> 'est pas à vendre, Monsieur Fielman He is not for sale, Mr. Fielman
Tu peux pas faire attention! (p.171)	Tu <u>ne</u> peux pas faire attention ! You cannot be careful !  <u>Ne</u> m'appelle pas Loulou.
M'appelle pas Loulou (p.172)	Don't call me Loulou.

It is easier to understand a spoken word or sentence than the written letters because the the spoken word is natural and expressed on spot while the written word is imagined to confine and to recreate human mind, his goal, emotion, belief, view, experience and prediction which are surrounded by other things. This invention might have been corrected several times before its final expression. With this background, the use of sub-standard French is a deliberate choice of the authors to distinguish themselves among other Francophone African writers. The transgression of spoken and written language rules is therefore, the style of the authors. This deviation is termed style oral of the authors through which they create a niche for themselves among other African writers.



In *Les yeux du volcan*, Sony Labou Tansi exhibits his mastery of the African oral tradition in dialogue.

#### **Excerpt 4**

T'inquiète pas, Louisse, j'arrive... (LYVp.46)  
You don't have to worry, Louisse, I am coming ...

T'es pas sage, dit le colosse. (p. 68)  
You are not wise, says the colosse

M'encule pas, repondit Alleando Calero. (p.108)  
Don't fuck me up, answered Alleando Calero.  
(Our Translations)

#### **4.2.1.1.7 Paragraph**

Paragraph contains a unit of thought, which is the main idea, and all the details required for the development of a paragraph. Agemo (2011:21) elaborates that paragraphing involves a section of a piece of writing, usually consisting of several sentences dealing with a single subject. The first sentence of a paragraph starts on a new line". The writers' deliberate use of one sentence as a paragraph in various instances in the selected novels, is of artistic effect.

#### **Excerpt 1**

Les yeux se dilatèrent, mais les lèvres, sèches maintenant,  
ne s'écartèrent point pour laisser passer l'habituelle bouche  
où Dadou avait puisé un sourire d'un blanc charnel, un blanc  
intensif de nacre. (LAP p.11)

The eyes expanded, but the lips, now dry, only move apart to  
allow the regular mouth where Dadou gave white carnal smile,  
white intensive mother-of-pearl.

(Our Translation)

The excerpt above, a single-sentence paragraph, captured Dadou's train of thought with nobody around to disturb or distract his thought as he examines the girl's situation and her refusal to say anything.

Novelists, in their literary works, mingled narrative paragraphs with paragraphs of dialogues or speeches. This has a swift action on the characters. The choice and the use of syntactic structures and functions by Sony Labou Tansi and Calixthe Beyala through their characters in the selected novels have helped to determine the roles and compartments of characters in these selected novels. Sony Labou Tansi and Calixthe Beyala deviate from syntactic rules through the use of compacted paragraphs. The writer avoid the use of full sentences in order to attract all types of readers, especially those who easily get driven away from a text by merely seeing many words and compacted paragraphs.

### **Excerpt 2**

.... À l'exception d'une tranche de slogan collée à tous les murs et à moitié bouffée par les termites et le sang des moustiques: NOUS SOMMES UN PEUPLE MÛR.

Et quelqu'un, une infirmière sans doute, avait ajouté au crayon de beauté ces mots : « Peuple mûr... » (LYV p.85)

...With the exception of a slogan bracket glued to all the walls and half-puffed by the termites and mosquitoes' blood: WE ARE MATURED PEOPLE. And someone, undoubtedly a nurse, had added these words to the beauty pencil: "Matured people ..."

(Our Translation)

The fact that Sony Labou Tansi decides to begin the next lines with capital letters, even if what he writes is an extension of what he introduces in the previous line, created a sense of newness. With the two latter tactics, the reader unknowingly, might be driven to feel that he is moving on to something new every time he moves to a new line which begins with a capital letter. This style aids readers to remain interested in the text till the end.

### **4.3 Lexical deviation**

Lexical deviation is getting away from the norm of written or spoken language. Mlambo (2015) relates that lexical deviation is usually associated with neologisms. To Gregoriou (1999:30), "lexical deviation has to do with the use of words inappropriate

for their context, the conversion of word classes or neologizing: that is the making up of new words”.

#### 4.3.1 Morpho-phonological Deviation

Each human language has specific rules to respect when it comes to phoneme combination in formation of words, in which the pronunciation is conventionally accepted by the members of the linguistic community using the language. The realisation of a sound different from the accepted one by the community is therefore a deviance, even if the result of this false realisation is understandable. In other words, the fact that one understands what the speaker wants to say, despite his bad pronunciation, does not mean the word is correct.

On page 149 in *Maman a un amant*, Beyala deviated from the standard morphophonological rule of French Language. Let us consider M'am's conversation with Tapoussière.

##### Excerpt 1

**AV** *T'es idiot. C'est l'homme qui se met partout et  
pourrit tout, voilà c' que j'pense.* (MAA p.149)

**SV** *Tu es idiot. ... voilà ce que je pense.*

**TLE** You are an idiot. It is the man who put himself everywhere  
and spoilt all, that's what I think.

This is a deviation from the standard morphophonological rule of French Language. The table below shows more of morphophonological deviance noticed in the selected novels while writing their correct form.

Table 2: **Morphophonological deviation in the selected novels**

Deviant Form	Speaker	Text	Linguistic Description	Standard
<p>t'as qu'à veiller (p.11)</p> <p>t'as bien dormi (p.26)</p> <p>T'es enceinte (p.29)</p>	Grand-mère	PVR	La voyelle /y/ du mot 'tu' est élidée au niveau graphique ; ce qui n'est pas la norme dans la langue française.	<p>Tu as qu'à veiller</p> <p>Tu as bien dormi</p> <p>Tu es enceinte</p>
<p>T'es comme les autres ! (p.42)</p> <p>T'as bien fait de venir</p> <p>T'es injuste avec moi (p.220)</p> <p>T'inquiète (p.260)</p> <p>T'as pas vu sa tête quand ... (p.42)</p> <p>T'es comme les autres ! (p.42)</p> <p>T'es vraiment sage, mon p'tit (p.16)</p> <p>T'as été puni? (p.215)</p>	<p>Fatima</p> <p>Beyala</p> <p>Bassanga</p> <p>Andela</p> <p>Loukoum</p> <p>Fatima</p> <p>Mr. Mohame Pierre Pelletie</p>	<p>MA</p> <p>A</p>	<p>The vowel sound /y/ of the word 'tu' (you) is graphically dropped or omitted; which is not the rule in French language</p>	<p>Tu es comme les autres !</p> <p>Tu as bien fait de venir</p> <p>Tu es injuste avec moi</p> <p>Tu inquiète</p> <p>Tu n'as pas vu sa tête quand</p> <p>Tu es comme les autres</p> <p>Tu es vraiment sage, mon petit</p> <p>Tu as été puni</p>

<p>T'inquiète pas (p.45)</p> <p>Mon p'tit (p.16, 53, 128,)</p>	<p>Benoît Argand</p> <p>Mr. Ferdina</p>	<p>LY</p> <p>V</p> <p>MA</p> <p>A</p>	<p>The word <i>petit</i> (/ptit/) is written as it is pronounced except for the last consonant (t) which must not be pronounced unless when used for a feminine gender (petite -/petit/)</p>	<p>Tu n'inquiète pas</p> <p>Petit (pti)</p>
<p>J' te fais remarquer ... (p.24)</p> <p>J' sais pas (p.52)</p> <p>J'suis pas extralucide moi (p.45)</p> <p>Oui, j'dis. (p.42)</p> <p>J'suis content de t'entendre (p.53)</p> <p>J'peux venir avec toi ? (p.104)</p> <p>J'te reproche rien (p.170)</p>	<p>M'am</p> <p>Loukou Michel</p> <p>Beyala B'Assa</p> <p>Mr Ferdina nd</p> <p>Beyala B'Assa nga</p> <p>Louku m</p>	<p>MA</p> <p>A</p>	<p>the word <i>je</i> is a word of two phonemes <i>j + e</i>. The rule is that 'e' is removed only when the word that follows 'je' begins with a vowel or a silent 'h'</p>	<p>Je te fais remarquer ...</p> <p>Je ne sais pas.</p> <p>Je ne suis pas extralucide moi</p> <p>Oui, je dis</p> <p>Je suis content de t'entendre</p> <p>Je peux venir avec toi ?</p> <p>Je ne te reproche rien</p>
<p>Je t' sauve la vie en te ...</p>	<p>Louku m</p>	<p>MA</p> <p>A</p>	<p>the word '<i>te</i>' is a word of two phonemes <i>t + e</i></p>	<p>Je te sauve la vie en te...</p>

These excerpts of morphophonological deviant form highlighted in the table, confirms the novelists' belief in African oral tradition which is indeed the morale behind their individual style of writing.

#### 4.3.2 **Coinage**

To Kinrin et al (2017: 117), "coinage is the word formation process in which a new word is created either deliberately or accidentally without using the other word formation processes and often from seemingly nothing". Overtime, people create new words that express concepts or ideas that were previously expressed using other words or using words that may not have existed at all.

##### 4.3.2.1 **Neologism**

Neologism is the creation of new words or an addition of part of the old word with new morphemes to form new words. With a view that it is a field of study that delves into imaginative creativity, literature is the precipitation of the writers' mentality, customs, habits, hopes and ideas about life. The art of literary creativity depicts an individual and his environment in such colours that suit the creative mode employed by the writer. This explains the reason why Kehinde and Mbipom (2011:10) opine that "literature is a creative activity that projects those deeply ingrained and relatively continuing model of thought, feeling and deeds of the community from which it has been derived".

Neologism is an intentional creation. It has its source in African literature as African writers create words which they cannot find its appropriate meaning or word equivalent in the existing vocabulary of the Western languages. This makes literary writing different from all other writings. In our selected novels, the novelists in the bid of making their story comprehensible to their targeted audiences and with the effect of local colour in their novels employ neologism. On several pages of Calixthe Beyala's selected novels are examples of neologisms.

### Excerpt 1

- i. *Bonnanée*, Tapoussière! *Bonnanée*, mes frères! » (PVR p. 87)
- ii. ...c'était surtout un jour à ne pas être « un mauvais payeur, *un ton-fric-pas- connaitre* » on réglait ses comptes. (PVR p.58)
- iii. Ce tic de langage me reviendra encore: *pardon Missié-oui Missié!* (PVR p.181)
- iv. Andela est de *retourooo* ! (PVR p.199)
- v. L'autre fille, c'est *M'amzelle* Esther, je la connais bien... (MAA p.12)
- vi. ... sa route au brave travailleur qui veut s'payer *queques* jours de vacances (MAA p.24)
- vii. ... avec sa chatte qui sent la *rose-tutu-fruit-du-cul*, je me suis levé (MAA p.77)
- viii. Nos vies se transformaient, grâce à des informations *bâtonmanioquées, bananassées et patatassées*. (PVR p. 156)

The words in italics in excerpts 1(ii), (vii), and (viii) are new vocabulary or words created or invented by the author as her creativity style while the words in italics in excerpts (i), (iii), (iv), (v), (vi), are neologisms as they are created out of existing words.

**Table 3: Neologisms in Calixthe Beyala's selected novels**

Neologisms	Existing Word	Meaning
Bonnanée	Bonne Année	Happy New Year
Missié	Monsieur	Mr
Retourooo	Retour	Return
Quéque	Quelque	Some
M'amzelle	Mademoiselle	Miss

Neologisms are a reflection of language's ability to grow and evolve with time, culture and technology. It can be quirky and fun mixes of words already in existence or completely new coinage made up from thin air. Sony Labou Tansi is competent at

constructing new words and sentences and shifting the meaning of the existing words. However, some words which he creates can be understandable within the direct context in which they are used. This is because the meaning his words in the context is different from its original meaning and usage outside the context in the text.

### **Excerpts 2**

Pour nous, tout était clair : nous vivions dans un bordel dont les Autorités étaient au-dessus des lois. Nous pensions même que nos Autorités étaient devenues «légivores».Celui qui avait un rien d'autorité le montrait en grignotant la Constitution ou les articles du Code civil. (LYVp.20)

To us, all was clear: we were living in a good for nothing city in whose Authorities were above the law. We even belief that our Authorities had become “legivorous”. anyone who had a little bit of authority displayed it by gnawing at the Constitution or the commentaries of the civil code.

(Our Translation)

In the excerpt above, the new word created “légivores” is not a French word but a mixture of legal and a Latin word “vorare” (which means ‘to devour’) for artistic effect. Also, Sony Labou Tansi employs definite words in a special way while taking an advantage of the meaning of these words in their usage outside the context.

### **Excerpt 3**

Je vous ai gouvernés, messieurs, et voice que vous chiez sur mon cousin de confiance. Quelle mocherie !(LYVp.40)

Gentlemen, I have governed you well and now see what you have done to my dependent cousin. What a bad and unappreciative group!

(Our Translation)

In excerpt 3, the word ‘mocherie’ is the author’s own creation which he created from an existing word ‘moche’, which means ‘ugly’, ‘bad’ or ‘rotten’. However, the novelist does not give a notion of ugliness in context but expresses an unappreciative



mind and act of the people of the city. Sony Labou Tansi atimes, employs his African created words to reduce the meaning of the French word while narrating his story. In *Les yeux du volcan*, the scenario between Colonel Pedro Gazani who refuses the drink given to him by Warrant Officer Benoît Goldmann is presented not totally in the African local language but a mixture of some sort.

#### **Excerpt 4**

J'appelle ça le 'kabronahata': une invention de mes méninges.  
Ça pisse moins fort que votre gnôle. Et c'est dur comme du  
métal. (LYVp.123)

I call this 'kabronahata': my brain-child. You will not urinate less  
much and it is as physically powerful as metal.

(Our Translation)

#### **4.4 Semantic deviation**

The term semantics comes from the Greek word 'semantikos' (Eastman 2008:4). It is the study of meaning which is used for understanding human expressions through language. It focuses on the relationship between signifiers, words, phrases, sentences, larger units of discourse (texts or narratives), signs and symbols and what they stand for; denotations. Semantics, the study of meaning involves the value or identity attached to a person, idea, place or object. The context, within which a word exists to a great extent, determines its meaning. No two words mean exactly the same thing in two or more different contexts. For the purpose of acceptability, sentences should be both syntactically and semantically well-formed. A sentence may be syntactically well-formed but meaningless because of the mismatch of the words in the sentence. Semantic deviation is about language use. That is, what one reads, is not what is meant. The meaning is to be understood or found through interpretation, be it contextually or linguistically. Gregoriou (2009:30) defines semantic deviation as referring to "illogical or paradoxical meaning relations between words, such as with the use of metaphors". Jafaar (2014) argues that semantic deviation shows that a word in a literary work means another thing outside the context in which it is primarily used. There can be differences in meaning of words depending on the author's life and background. This definition

brings us to the understanding that semantic deviation is achieved through the use of figures of speech elements such as metaphors and other expressions. In the selected text, the hidden meaning behind linguistic expressions or creative use of language is semantically deviated.

#### **4.4.1 Use of Metaphor**

Metaphor can simply be defined as a comparison of things, objects/ or people that are unlike to each other directly. It is an art of comparison. Ogundokun (2017) affirms that metaphor is a rhetorical device that transfers the sense or aspects of one word to another. It can be considered as an associated image. In literary term, metaphor consists of a primary literal subject used in terms of secondary figurative subject. Fromilhague and Sancier (1991) believe that metaphor is the basis for principle analogies. They affirm that:

La métaphore repose sur la perception (ou la création) d'une analogie entre deux référents, en termes linguistiques le comparé et le comparant. Le premier peut être dit le référant actuel, l'autre étant le référent virtuel(142)

Metaphor stands on the perception (or creation) of a similarity between two referrers, in linguistic terms, the signifié and the significant. The former means the actual referrer and the latter being the virtual referrer.

(Our Translation)

Anatole Mbanda opines that metaphor represents a figurative style which in comparison is being characterized by the use of sentences in a word-image in place of a word object. To Lakoff and Johnson (1980:5), “metaphor is the comprehension and the knowledge of a piece of thing in term of another thing”. They pointed out that metaphor can vary from one culture to another. They also submit that they can only be arbitrary because they represent African values which originated from cultural, social and physical experiences. They submit also that metaphors are made up of systematic groups in such a way that the ideas which are objects and linguistic expressions are contents.

The use of metaphor with Sony Labou Tansi, takes its root in Kikongo thought and language. Ortony (1979) submits that:

The use of language is an essentially creative activity, as its comprehension. To be sure, metaphor and other figures of speech may sometimes require a little more creativity than literal language, but the difference is quantitative, not qualitative. By contrast, the non-constructivist position has metaphor as rather unimportant deviant, and parasitic on normal usage.... If metaphor needs explaining at all, their explanation will be in terms of violations of linguistic rules (3).

The title of Sony Labou Tansi's novel, *Les yeux du volcan* is worthy of stylistic analysis as the title is a catch-all at first sight characterised. Through the title, one can conclude that the author's message is expressing a personal emotional feeling, that is, an unseen sob of the author that blows up like what happens in his first novel, *La vie et demie*. Metaphorically, 'volcano' refers to Africa and other subjugated people in other places. The title of the novel can be said to mean the eyes of the depressed people. Also, the death of the giant symbolises the danger accrued to limited time for specified assignment.

Calixthe Beyala does not also overlook the effect of metaphor in her story. She makes direct comparison of objects or things in presenting her message. Metaphor is a good example of regular violation of selectional rules. Beyala employs a mismatch of words in sentences for stylistic effects as metaphoric expressions are used in her novel, *La petite fille du Réverbère*.

#### **Excerpt**

- (a) Mon Coeur est une rose. (p. 68)
- (b) Cette fille est le démon. (p.84)
- (c) Cet homme est diable. (p.106)

- (a) My heart is a rose flower
- (b) This girl is the demon
- (c) This man is a devil.

(Our Translations)

#### 4.4.2 Use of Simile

A simile can be defined as figurative language employed to compare things or people by using the words ‘as and/or like’. A simile, according to Croft and Cross (2004:331), is a “direct comparison of one thing to another in order to make description more vivid by using the words ‘like’ or ‘as’ in their comparison”. It is a process of comparing two things, which do not belong to the same group based on a particular point. It is the art of attributing similarity to two objects. It is the most used literary device. Chandler (2002:137) opines that “simile is an extension of metaphor. A simile is a metaphor but not all metaphors are similes”. Simile gives mental pictures (imagery), makes readers have pity for what is presented or inject laughter. In the context of the novels, laughter excites, reduces tension, gives pleasure of mind and consequently heals the soul. These are some of the basic functions of literature as an art for life sake.

Sony Labou Tansi and Calixthe Beyala use simile in their literary creation. In *L’anté-peuple*, Sony Labou Tansi compares the details of Dadou’s lack of racial consideration towards the Whites. This expression is described with the use of simile:

##### Excerpt 1

Oh! Dadou se foutait bien qu’il soignait des Blancs – il n’avait aucune considération raciale. Mais pour les gens de là-bas, ce détail pesait comme un océan. (LAP p.31)

Oh! Dadou laughed at the Whites though he cared for them—he had no racial consideration. But for the people there, this detail is as weighty as an ocean.

(Our Translation)

For Calixthe Beyala, the use of simile eroded the pages of her novels. It is quite alarming and worthy of note that virtually all the pages of *La petite fille du Réverbère*, from the beginning to the end of the page is adorned with at least one comparison. Her ways of expression simile in the novel has been classified into two: (a) those that tickle and (b) those that contain pathos. Apart from the fact that those expressions create concrete mental pictures, they also tickle readers or listeners.

## Excerpt 2

- (i) Grand-mère la regarda comme vache qui pisse (PFR p.27)  
Grand-ma looked at her like a urinating cow
- (ii) Grand-mère, débout au pied du lit, les yeux comme une chatte de gouttière (LAP p.30)  
Grand-ma, standing at the edge of the bed, her eyes as green as that of a gutter cat.
- (iii) ... j'étais plate comme un dessous de casserole. (PFR p.36)  
... I was as flat as the back of the pot.
- (iv) ... cette langue des Blancs est comme de la canne à sucre. (PFR p.44)  
... this colonial language is as sweet as sugarcane.
- (iv) Grand-mère tordit sa bouche et cligna des yeux comme une corneille amoureuse. (PFR p.54)  
Grand-ma twists her mouth and blinked the eyes like loving cow.
- (v) Elle roula ses yeux comme un chat craintif. (PFR p.66)  
She rolled her eyes like a timid cat.

(Our Translations)

These excerpts above, apart from creating concrete mental pictures, also tickle readers or listeners. There are also in the texts, examples of simile that make readers have sympathy for what is presented.

## Excerpt 3

- (i) Grand-mère s'en allait de groupe en groupe, comme un oiseau dans un arbre essayant de briser ces calomnies par des piailllements encore plus absurdes. (PFR p.28)

Grand-ma went on group by group like a bird in a tree trying to break these calumnies by another ridiculous chirping.

- (ii) Ses paroles montèrent telle une marée et se répandirent comme un brouillard dans ma tête. (PFR p.57)

Her speeches went up like tide and spread like a fog in my head.

- (iii) Je passais et repassais devant mes compatriotes, comme une âme errante. (PFR p.58)

I ran and ran again before my fellow citizens like a wandering heart.

- (iv) Elle s'avança et la foule s'écarta devant elle comme la mer Rouge devant Moïse. (PFR p.70)

She moved closer and the crowd gave way for her like the red sea before Moses.

- (v) ... et les mots que prononçait Maitre d'Ecole devenaient lourds comme des pierres. (PFR p.161)

... and the words which the school Mistress said became as heavy as stones.  
(Our Translations)

In *Mamant a un amant*, Beyala uses simile in the comparison of things in her narration.

#### **Excerpts 4**

- (i) Nous étions heureux comme des princes. (MAA p.23)  
We were as happy as the princes.

- (ii) Mon papa a commencé à suer comme une dinde à la veille de Noël.  
(MAA p.28)  
My father started sweating like a Christmas Eve's turkey.

- (iii) ... elle dit en battant ses cils comme des poules à Monsieur Kaba.  
(MAA p.32)  
... she said while blinking her eyelashes like Mr Kaba's hens.

- (iv) Toujours est-il que l'information a volé comme une chauve-souris...  
(MAA p.153)  
Is information always stolen like a bat...

(Our Translations)

In conclusion, a close examination of expressions of simile by these two novelists (Sony Labou Tansi and Calixthe Beyala) shows that their cultural context and immediate situation have played a useful role in the artistic production of their novels. Their novels are picturesque and film-like. Besides metaphor and simile, the novelists also use other literary devices like personification and paradox. In *La petite fille du Réverbère*, Expressions like: « le soleil faisait danser des reflets sur le crane de Grand-mère... » (p.52), « ... le ciel riait, les arbres ... » (p.63), « Le soleil luttait pour se frayer un passage à travers les feuillages. » (p.73), « ... les murs s'en imprègnent et en deviennent moites. » (p.94). « ... en laissant leur odeur imprégner la terre » (p.175), « ...la nouvelle année chassait l'ancienne. » (p.49) and in *L'anté-peuple*, « le cœur danse sous l'homme. » (p.121), as well as in *Les yeux du volcan* « quand les vents se taisaient »(p.7) are personification while « ... tant mieux pour l'univers ; où Dieu et le diable se confondaient ; où les hommes étaient capables de tuer pour voler et les pleurs des femmes aussi magnifiques qu'un chat ; ... » (p.52), « ...les arbres ruisselaient, pris entre tristesses et joies. » (p.63) are paradoxical.

#### 4.4.3 Graphological Deviation

Graphology is a linguistic analysis that concentrates on how letters and words are shaped or written. The term graphology is the encoding of meaning in visual symbol and the estrangement of text through uncommon letters and word arrangements. It refers to the study of the writing system of a language. It can also be referred to as orthography.

Every language has its own numbers, alphabet, spelling system, punctuation marks, spacing, paragraphing, capitalization, italicization, underlining, and bold print which are used according to the norms of the language. The duo; Agemo (2011), and Mlambo

(2015), reiterate that graphological deviation is related to type of print, grammatics, punctuation, paragraphing and indention. Gregoriou (2009:32) enunciates that “Graphological deviation includes unusual layout and use of space, strange words and letter arrangements and altered punctuation”.

Essentially, anything that is visually unusual constitutes graphological deviation. The unusual use of capital letters, punctuation marks and words in italics in between words and sentences constitutes graphological deviation in our selected novels.

### **Excerpt 1**

Elle fit multiplier mon pedigree qu’elle distribua dans les maquis, dans les bordels et même chez les pousse-pousseurs: *Beyala B’Assanga Djuli... Fille de... et de...*, et ce pendant des jours: “Ne perdez pas votre argent à lui offrir des cadeaux! disait-elle à mes pères, c’est la fille d’Awono! » (PVR p.209).

She increased my pedigree which she distributed in the scrub, in the brothels and even with the sprout-heavers: *Beyala B’Assanga Djuli... Daughter of... and of...* and however of days: ‘Don’t waste your money to offer her gifts! She said to my fathers, she is the daughter of Awono!

(Our Translation)

#### **4.4.3.1 Graphological deviation through capitalisation**

It is a common practice and a language rule that capital letters should be used at specific places for specific reasons. Capital letters at the beginning of sentences are used when we write names of people and places; the entire sentence, paragraph and essay. In studying the selected novels by Sony Labou Tansi and Calixthe Beyala, one realises how capital letters have been used in unusual manners at unusual places for specific reasons. One of the many purposes for which capital letters are used, is to make loud, inviting, and vigorous beginnings to their stories, which is by writing most first words of various events in capital letters.



### **Excerpt 2**

L'homme lut la planchette rouge clouée sur le trone d'un badamier et qui portait ces mots en lettres jaunes: DEFENSE INCONDITIONNELLE DE PHOTOGRAPHER ET DE FILMER (LYV p.13)

The man read the small red board nailed to the throne of a badamie who read these words in yellow letters: UNCONDITIONAL DEFENSE FOR PHOTOGRAPHY AND FILM.

### **Excerpt 3**

Personne n'avait assez d'honneur pour décliner un poste juteux malgré la pagaille et le bordel. NOMMONS ADJUDANT BENOIT GOLDMANN COLONEL. STOP. LE CONFIRMONS DANS SES FONCTIONS DE GARDIEN DE LA COTE. STOP.... Benoît Goldmann se gratta la tete de colère et décida d'envoyer... (LYV p.97)

No one had the honour to refuse a lucrative post despite the mess and the brothel. WE NAME STAFF SERGEANT BENOIT GOLDMANN COLONEL. STOP. WE CONFIRM IT IN HIS FUNCTIONS AS SIDE GUARD OF THE COAST. STOP ... Benoît Goldmann angrily scratched his head and decided to send ...

### **Excerpt 4**

Ils marquaient un rythme du Tout-Puissant OK Jazz (LAP p.34)

They marked a rhythm of Almighty OK Jazz.

(Our Translations)

These excerpts above reveal examples of graphologically deviant words in the use of capital letter used in between words and standard form of French words (as against Kikongo words). One can conclude that the author probably uses this style for emphasis as the novels are riddled with this type of graphological deviation. The use of capital letters in an unusual manner at unusual places, as illustrated in excerpt 2, is one of the common forms of graphological deviation used by the novelist in most of his stories. Mention can be made here that the author began scripting the first words in capital letters in order to create an impression or sense of command for each piece of event he begins, as he brought forth whatever opinion and/or message he intends to communicate.

In the same vein, the many times capitalisation employed by Sony Labou Tansi, was for creating emphasis on, or about, specific aspects he was writing about. Most parts written in capital letters invite the reader to pay special attention to those specific parts and/or words more than other parts within the same text. Starting some words in the middle of the sentence or paragraph with capital letters and not others of the same value will indeed cause the reader to examine and try to understand the significance of such words compared to others within the same context. Such technique makes readers read intensively and ponderously while asking questions and seeking for answers at the same time. This encourages an understanding of what the reader reads.

Another way that Sony Labou Tansi uses capital letters was by writing out some words and phrases suddenly in the middle of a sentence entirely with capital letters.

### **Excerpt 3**

(i) ... *JE CHERCHE UN CUISINIER QUALIFIE, UN JARDINIER  
ET UNE...* (LYV p.31)

(ii) ... *NOUS SOMMES UN PEUPLE MÛR Et quelqu'un...* (LYV p.85)

The author uses capital letters to create emphasis and give insight. It is as if the author is silently but loudly saying to the reader that the aspect written in capital letters must be kept in mind, hence creating an impression on the reader. In the context in which the above words are used, capitalisation can be understood as intended to highlight the aspect of inclusivity. A use of graphological deviation through capitalisation also startles the reader and invites him to a more serious concern and thoughtful reading. It can be argued that this form of graphological deviation is a form of rebelliousness, in as much as the author also is known for writing about contentious issues.

Several native languages in Africa use the letter 'k' more than the letter 'c'. The author also opted to write slightly different from the way it is known to be correct with the word "Kokodi hé ko!" Though reading a piece that is written in English or French,

African reader will first feel that he is reading something very close to him because what he is reading looks quite familiar to what he knows. One may even ask questions such as why is ‘cock-a-doodle-do’ or ‘cocorico’ written with a ‘c’ and not with a ‘k’. What difference does it make when we use ‘k’ or ‘c’? All in all, as related to earlier, the author appeals to the reader’s cultural knowledge and with this technique makes his readers feel close to the text and relate with it.

#### 4.4.3.2 Graphological deviation through italicisation

Besides the capitalisation of words in sentences, the authors employ italics in the selected novels for prominence. The unusual use of words in italics in between words and sentences constitutes graphological deviation in our selected novels.

#### Excerpt 4

- (i) Elle fit multiplier mon pedigree qu’elle distribua dans les maquis, dans les bordels et même chez les pousse-pousseurs: *Beyala B’Assanga Djuli... Fille de... et de...*, et cependant des jours: « Ne perdez pas votre argent à lui offrir des cadeaux! disait-elle à mes pères, c’est la fille d’Awono! (PVR p.209).

She increased my pedigree which she distributed in the scrub, in the brothels and even with the sprout-heavers: *Beyala B’Assanga Djuli... Daughter of... and of...* and however of days: ‘Don’t waste your money to offer her gifts! she said to my fathers, she is the daughter of Awono!

- (ii) Il avait également aimé le titre de sa thèse : *l’Ombre de la loi chez les criminels*. (LAP p.80)

He had also loved the title of her thesis: *The shadow of law with criminals*.

- (iii) Elle pouvait en toute bonne conscience encourager *les associées dans le malheur* à gaspiller leurs fortunes en gris-gris de feuillages parce que, le bon Dieu avait beau nourrir les oiseaux du ciel, il n’en demeurait pas moins vrai que les bipèdes doivent gagner leur vie. (PVR p.128)

She could have in good consciousness encourage the misfortune partners to waste their fortunes in gri-gri leaves because the good God had beautifully nourished the birds of heaven; it did not become untrue in it that the biped must make it.

(Our Translations)

The authors also use italics in the selected novels for readers' utmost awareness and reputation of the neologisms they have created.

### Excerpt 5

- i. *Bonnanée*, Tapoussière! *Bonnanée*, mes frères! » (PVR p. 87)
- ii. ...c'était surtout un jour à ne pas être « un mauvais payeur, *un ton-fric-pas-connaître* » on réglait ses comptes. (PVR p.58)
- iii. Ce tic de langage me reviendra encore: *pardon Missié-oui Missié!* (PVR p.181)
- iv. *Andela* est de *retourooo* ! (PVR p.199)
- v. L'autre fille, c'est *M'amzelle* Esther, je la connais bien... (MAA p.12)
- vi. ... sa route au brave travailleur qui veut s'payer *queques* jours de vacances (MAA p.24)
- vii. ... avec sa chatte qui sent la *rose-tutu-fruit-du-cul*, je me suis levé (MAA p.77)
- viii. Nos vies se transformaient, grâce à des informations *bâtonmanioquées, bananassées et patatassées*. (PVR p. 156)

#### 4.4.3.3 Graphological deviation through the use of punctuation marks

Punctuation marks are technical devices used in guiding each word an expression and even a sentence. The use of punctuation marks help in the clarity of ambiguous statements. In all the selected texts, punctuation marks which include full stop, comma, colon, semi-colon, and ellipsis were artistically employed by the writers in a fascinating manner.

**(i) Full stop (.)**

The full-stop is only used at the end of complete statements. The authors flout the use of full-stop or period in sentences. They use the full-stop even when there is no complete statement. This is indeed a blatant abuse of the full stop.

**Excerpt 6**

- i. Ici plus qu'ailleurs. (LYV p. 7)  
Here than elsewhere.
  
- ii. Même pas sur les stades. (LAP p.48)  
Not even on the stadium.

**(ii) Comma (,)**

The comma is used to divide a dependent clause from independent clause. It is used before a non-defining relative clause. it is used before or after a commenting phrase or clause in order to give additional information to the previous expression. It is also used to separate items. In the texts, the authors employ the comma.

**Excerpt 7**

La première fois que la fille aux lunettes lui sourit, Dadou n'y accorda aucune attention (LAP p.1)

The first time the girl in glasses smiled at him, Dadou did not give any attention to it there.

**Excerpt 8**

Nous avons toujours su que, malgré ses immondices, ses routes trouées, ses bataillons d'anophèles, ses marécages suppurants, son côté vasière vêtue de jungle, son faible pour la démence,... (PFR p.28)

We have always known that, despite his trash, his ways pockmarked, his anopheles battalions, his suppurating swamp, his vase side jungle dressed, his weaknes for insanity, ...

### Excerpt 9

... qui m'aurait indiqué lequel de ces hommes était mon père. Tenez par exemple, Monsieur Etiengou-Propices-des-Merveilles, il ferait un bon père, s'il ne buvait pas jusqu'à pisser dans sa culotte. Monsieur Singer - Philippe Onassis, avec ses costards trois-pièces, serait parfait, s'il n'avait pas une bouche aussi lippue et cette tache sur le front grosse comme deux étoiles. Quant à Monsieur Onana Victoria-de-Logbaba, il s'empiffrait tant que même ses oreilles en étaient boursouflées. (PFR p.58)

... who would show me which one of these men was my father. Take for instance, Mr Etiengou-Propices-des-Merveilles, he would have been a good father if he didn't always drink to the point of urinating in his shorts. Mr Singer-Philippe Onassis, with his three-piece suit would have been perfect if he didn't have a thick-lipped mouth and this stain like two stars on the fat forehead. For Mr. Onana Victoria-de-Logbaba, who stuffed himself more than his ears were puffed up.

(Our Translation)

### (iii) Colon (:)

The colon is used to introduce a long list of words or items. This punctuation mark is liberally used by Sony Labou Tansi and Calixthe Beyala in their selected texts.

### Excerpt 10

Puis il avait regardé le fleuve, lance comme une furia d'eau et de rochers sur des kilomètres, dans une espèce de danse blanchâtre. L'autre rive montrait les rochers du Diable et leurs dents, gestionnaires d'une végétation de misère. Au loin, flottaient les lambeaux d'un horizon affligé, qui tentait de régler sa mécontente avec les crêtes de Hondo-Norte. Valzara, derrière l'île d'Abanonso, semblait se gratter la tête entre deux nuages, comme pour protester contre les agissements des collines attribuées aux Libanais. (LYVp.8-9)

Then he looked at the river, flowing like a frenzy of water and rocks along several kilometers in a kind of disharmonious dance. On other bank could be seen Devil's rocks and their jagged edges, rulers of a vegetation of misery. In the distance hung a

glimpse of an afflicted horizon that was trying to come to terms with the crests of Hondo-Norte. Valzara, lying behind the island of Abanonso, he seemed to scratch his head between the clouds as if to make a protest against the intrigues of the hills that were attributed to Lebanese.

(Our Translation)

### Excerpt 11

Si bien qu'il essayait : la main gauche, le pied, le cœur, la fatigue, le travail, le vin, la danse, les femmes, le moche, le merdant, n'importe quoi plutôt que le vide, car le vide tue et dérouté.  
(LAP p. 33)

As much as he tried: the left hand, the leg, the heart, the stress, the work, the wine, the dance, the women, the ugly, the idiot, and whatever except the void, because emptiness ruins and kills.

#### (iv) Suspension mark (Three dots ... )

The artistic use of the three dots is to short way around expressions. The writers, who rely on the technique of 'monologue intérieur', use three dots (point de suspension) to signal ellipsis which means omission of certain words. In the texts, we have this punctuation pattern on various pages of the selected texts.

### Excerpts 12

- i. Alors, si la chance le voulait bien...Mais elle n'osa pas. Avec ses putains de papiers, si par hasard...Elle n'avait pas osé. Elle marcha  
(LAP p. 182)

So, if he was lucky.... But she dared not. With her paper sluts, if by chance... she wouldn't have dared. She walked.

- ii. Je sais, monsieur, dis-je en baissant la tête, le dos de travers, un peu honteuse. Mais elles m'insultent ... Elles ne font que m'insulter.  
(PFR p.46)

I know, Sir, I said bowing the head, crooked back, a little shameful. But they insulted me ... They only insult me.

- iii. Non, j'ai pas envie de comprendre. Je suis mariée et j'ai des responsabilités.... Et puis qu'étaient les gens vont penser de moi? (MAA p.130)

No, I don't feel like understanding. I am married and I have some responsibilities...And then what will people say about me?  
(Our Translations)

(v) **Semi-colon (;)**

The semi-colon is used as a weak full stop to line ideas of close relations. It is also used to replace comma. However, the use of semi-colon, in the selected texts by the authors, is of aesthetic reason.

**Excerpt 13**

- i. On voit encore les pendus flotter dans l'air et les chiens aboient ; fort Dadou crut entendre la chanson de l'arbre. (LAP p.19)

He sees the hangmen floating again in the air and the dogs bark harder; Dadou assumed he's listening to the song of the tree.

- ii. Mes dents s'entrechoquaient ; mes jambes tremblaient ; ma tête était prise de spasme ; mes mains étaient verdâtres tant j'avais froid. (PFR p.129)

My teeth banged against one another, my legs shook with fear, full of spasm; my hands were greenish to the extent that I was feeling cold.

- iii. Tu aurais dû te battre, militer comme on dit, avec des féministes ; crier l'injustice, la nommer, la déchiffrer. (MAA p.177)

You would have yourself to beat, to fight as it is said, with the feminists; to shout injustice, to name it, to destroy it.  
(Our Translations)

(vi) **Interjection (!)**

The interjection expresses sudden expression and or surprises. The writers' use of interjection mark in the selected texts reveals sudden expression or surprise.



### **Excerpt 13**

- i. On tue. On tue. Quel temps ! Quel pays ! Quels hommes ! (LAP p.169)

He kills. He kills. What a time! What a country! What sort of men!

- ii. Elle voulait juste vous faire plaisir ! Jamais elle ne causerait d'ennuis à personne ! (MAA p.141)

She wanted you just for fun! She never caused problem for anyone!

- iii. T'es pas simple toi! (PFR p.105)

You, you are not easy!

(Our Translations)

#### **4.5 Syntactic Parellelism**

Parallelism is when one thing corresponds with another. It can also be described as unexpected regularity. Gregoriou (2009:36) defines parallelism as 'the unexpected repetition of norms, whether these norms are linguistic, generic or norms of a particular historical period/ or author'. Syntactic parallelism is when sentence structures correspond with one another in repeated form to present the cogent message of the text.

### **Excerpt**

- i. A mes morts –  
Pour des mots  
Qui soient des têtes de mort –  
Et parce que mourir  
C'est rêver un autre rêve. (LYV p.7)

To my deceased  
For the words  
Who would be the head of the deceased?  
And because of death  
It is to dream another dream.

- ii. Les cases murmuraient. Les fenetres clignaient de l'œil.  
Les murs chuchotaient. Les chatières guettaient.  
Les rideaux se froissaient. (LYV p. 40)

The boxes murmured. The windows blinked.  
The walls whispered. The narrow underground passages watched.  
The curtains crumpled.

- iii. Vous ne savez pas d'où je viens --- ni où je vais.  
Nous avons oublié l'inoubliable (LYV p.21)

You don't know where I come from .... neither where I am going  
We have forgotten the unforgettable

- iv. Ils chantaient le chant contagieux des dieux kikongo (LYVp.54)

They were singing the infectious song of the deity of kikongo

(Our Translations)

The illustrations of parallelism presented above serve as a sample of many instances where Sony Labou Tansi uses parallels in various different ways. The following observations are worth noting about the use of, and the way, Sony Labou Tansi employes parallels. Other examples in the text include ;

**Excerpt**

*La loi est la loi,*

*Cette ville est ma ville... (LYV p.7)*

## CHAPTER 5

### LINGUISTIC ELEMENTS IN THE SELECTED NOVELS

#### 5.0 Introduction

This chapter explores, identifies and analyses features of style and technique that make for unity and cohesion in Sony Labou Tansi and Calixthe Beyala's novels. It shows that these two writers' deliberate cohesive strategies impact and illuminate the course and drift of heteroglossia in their novels. The combination of sentences through cohesive ties makes the novels comprehensible, despite all linguistic deviations employed by the authors.

#### 5.1 Cohesion

Cohesion could be defined as the grammatical and lexical linking within a text or sentence that holds a text together and gives it meaning. A sentence structure is said to be coherent when all the parts of such a sentence help project the single idea in the sentence. The logical ordering of the parts of a sentence is known as coherence and a lack of coherence results in loss of clarity. A cohesive text is created in many different ways. In a functional theory of language, analysts are not just interested in what language is but why language is what it is. Analysing the linguistic cohesion of the selected authors- Sony Labou Tansi and Calixthe Beyala through their selected novels, it is clear that cohesion is part of the system of a language. From the stylistic point of view, Fayolle (1978) asked this important question:

S'il s'agit de repérer ce qui caractérise le style d'un auteur par rapport à la langue commune de son temps, où trouvera-t-on la matérialisation de cette norme que serait la langue commune? (212)

If it's about pinpointing what characterize the style of an author in comparison to common language of its time, where will one have the realization of this rule which would be the common language?

(Our Translation)

From the stylistic criticism's point of view of francophone African literature, a reflection of Fayolle's question on the deviation from common language as the style of the author can also be examined as at what point then can one talk about the weakness and failure of the African authors of francophone works of art. Concerning African literature, the various deviations do not necessarily indicate stylistic degradation but that it signifies newness and a mark of originality of the authors. It is important to note that despite all forms of deviation from common language, the choice of words by the authors cohere as we shall see in the study. The narrative style adopted by the authors allows the use of anaphor and cataphor. The authors spoke of events that have happened that is happening and sometimes those that will happen. With the help of the cohesive element (anaphor and cataphor), the authors were able to move through the present to the past and also jump into the future in an appropriate manner.

## 5.2 Cohesive Devices

In *Cohesion in English*, Halliday and Hasan (1976) identify five general categories of cohesive devices, forms or ties that create coherence in texts. These include: reference, ellipsis, substitution, lexical cohesion and conjunction. The concept of a tie could be simply explained as an occurrence of a pair of words or items that are cohesively related. It is worthy of note that a text could best be analyzed in terms of its cohesive properties. Cohesion, through cohesive ties, runs through our selected texts, thereby allowing readers comprehend the message in the text.giving the texts comprehensible meaning to the readers.

### 5.2.1 Reference

This is a cohesive element with a semantic basis. There are two categories of reference items. These include: Exophora (Situational Reference) and Endophora (Textual Reference)

#### 5.2.1.1 Exophora (Situational Reference)

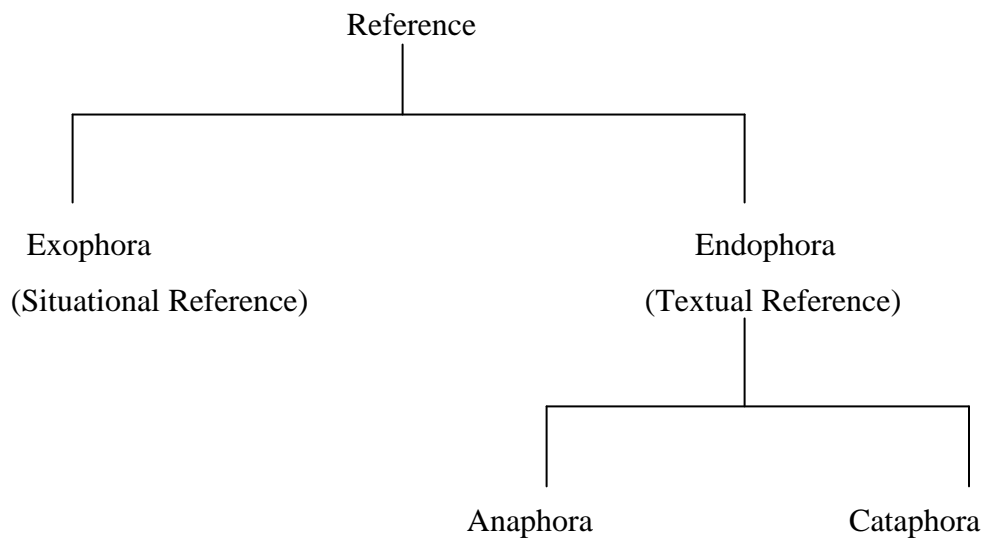
This refers to a thing which is independently of the context of situation. According to Ayeleru (2001:26), "context of situation refers to the immediate social situation and

environment of the text.” Exophoric reference is used to describe generics or abstracts without ever identifying them and rather than introducing a concept, the writer refers to it by a generic word. The prefix "exo" means "outside", and the persons or events referred to in this manner will never be identified by the writer. Halliday and Hasan (1976) considered exophoric reference as not cohesive, since it does not tie two elements together in a text.

### 5.2.1.2 Endophora (Textual Reference)

Textual reference has to do with reference to something that is identified in the context of a text. It is something that has earlier been mentioned in the context of the text (an antecedent), which is a segment of text. However, endophoric reference is sub-divided into two, Anaphora and Cataphora.

Figure 1: A diagrammatic representation of Halliday and Hassan’s Anaphora and Cataphora



References rely more on personal pronouns, articles and demonstrative pronouns because it is a cohesive tie with semantic meaning and their implication is not only to weave together the sentences or ideas but also to emphasise points and ideas. The major thing in reference (exophoric or endophoric) is that the thing or item (word) referred to

must be directly or indirectly identified. While endophoric is cohesive, exophoric does not directly contribute to cohesion (it cannot create cohesion).

#### 5.2.1.2.1 **Anaphoric Reference**

Anaphoric reference occurs when the writer refers back to someone or something that has been previously identified, to avoid repetition. Gardelle, (2012:25) states that “whether in grammar, dictionaries or encyclopaedias of linguistics, anaphora which etymologically means back reference (ana = backward, phorein = carry), is unanimously defined as an interpretive relation between at least two elements, in which one element guides the interpretation of the other(s)”. Nouns are being replaced with pronouns (especially personal pronouns). Unlike third person pronouns, first and second person pronouns do not act as cohesive ties.

#### **Excerpt 1**

Des bouteilles de bière vides s’étalaient tout autour du grand bar.  
Des mégots traînaient çà et là. Mademoiselle Solange Nanga,  
une vieille, les ramassait et les entassait dans un casier. (PFRp.145)

Some empty beer bottles spread over all around the big bar. Some  
cigarette but lay around here and there. Miss Solange Nanga,  
an old woman, gathered and piled them up in a bottle rack.

(Our Translation)

In the excerpt, cohesion is affected not by the presence of the referring item ‘les’ alone but by the presence of both the referring item and the item it refers to. It is quite clear that ‘les’ in the second sentence refers to ‘des bouteilles de bière vides’ which is the subject in excerpt (i). The anaphoric task of ‘les’ is that it links the two sentences so that they are being interpreted as a whole. This means that ‘des bouteilles de bière vides’ and ‘les’ mean the same thing. The two words are co-referential (identical in reference). Thus, ‘les’ is the potential anaphoric item while ‘des bouteille de bière vides’ is the potential target item.

## Excerpt 2

Grand-mère en profita pour me dire que les hommes n'étaient que des assassins en puissance et j'en doutai; elle m'affirma qu'ils guerroyaient, détruisaient l'humanité et j'en doutai encore; elle dit aussi qu'ils pouvaient en toute bonne conscience cuire le cerveau d'un frère et le dévorer sans dégoût, j'en doutai toujours. (PFR p.63)

Grand-ma seized the opportunity to tell me that men were only power murderers and I doubted it; she assured me that they war against and destroyed humanity and I doubted it again; she also said that they could in good heart cook the brain of a brother and eat it without disgust, I still doubted it.

(Our Translation)

In excerpt (ii), 'elle', the 3<sup>rd</sup> person pronoun singular refers to *grand-mère* and 'ils' the 3<sup>rd</sup> person pronoun plural refers to *les hommes*, hence, the four items (grand-mère, elle, les hommes and ils) are co-referential. Thus, 'elle' and 'ils' are the potential anaphoric items while 'grand-mère' and 'les hommes' are the potential target items respectively.

## Excerpt 3

Quand la loi a échappé des mains de ceux qui la contrôlent, elle devient une incomparable machine à tuer. (LAP p.150)

When law slipped out of the hands of those who control it, it becomes an incomparable killing machine.

(Our Translations)

In excerpt (iii), there exist the two potential anaphoric items; 'la' and 'elle' simultaneously referring to one target item; 'la loi'

### 5.2.1.2.2 Cataphoric Reference

Cataphoric could be termed the antonym of anaphoric; that is a referral to something that has not been introduced in the text. In cataphoric reference, something is non-figuratively introduced before it is acknowledged. Going by this fact, it is a style in which Sony Labou Tansi domiciled to cataphorically presents his protagonists.

In *L'anté-peuple*, right from the beginning of the story, the protagonist was abstractly introduced by a cataphoric reference '*lui*' before been identified as '*Dadou*' in the latter part of the sentence. The reader is put to suspense of who the '*lui*' refers to.

### **Excerpt 1**

La première fois que la fille aux lunettes lui sourit, Dadou n'y accorda aucune attention. (LAP p.1)

The first time the girl in glasses smiled at him, Dadou did not give any attention to it there.

### **Excerpt 2**

Dadou la descendit d'un trait. Il n'attendit pas le régisseur pour verser une deuxième, puis une troisième dose. (LAP p.88)

Dadou throws it down in one breath. He does not wait for the steward to give him the second, then the third dose.

(Our Translations)

In excerpt (ii), a pronoun and a noun; '*la*' and '*une deuxième*' were mentioned abstractly without any previous insight into what they refer to. There is a cohesive relation that exists between the cataphoric items '*la*' and '*une deuxième*' in the first two parts of the sentence and '*dose*', the potential target item in the latter part of the sentence. This means that they refer to the same thing.

### **5.2.2 Ellipsis**

Ellipses are constructions in which some elements have been muted but which could still be understood from the context. Ellipsis happens when, after a more specific mention, words are omitted when the phrase needs to be repeated. This means that certain elements are deleted from the structure and they are represented by others or another. Such elements are sometimes considered as being redundant. It is also used to avoid repetition and in this case the subject that follows the coordinator or that is supposed to start the other sentence may be omitted.



### Excerpt 1

Nous étions des braves citoyens. Certains étaient accroupis, leurs minuscules drapeau en berne,... D'autres encore s'insultaient et les plus jeunes d'entre nous pleuraient (PFR p.109 - 110)

We were good citizens. Some were squatting, half-masting their tiny flag... Others were insulting each other and the younger ones among us were crying.

### Excerpt 2

Il plaisait bien aux dames. Certaines se retournaient et disaient... (MAA p.129)

It was pleasing to the women. Some came back and said ...

### Excerpt 3

On voyait des multitudes.... La plupart d'entre nous n'avaient jamais vu une Blanche en pleurs. Certains crurent y lire un nouveau signe de poisse. (LYVp. 44)

He saw the multitude....Most of us had never seen White in tears. Some flooded there to read a new sign of luck.

(Our Translations)

In excerpts (i) and (ii), words such as 'certains' and 'autres' are nominalised and used in place of "des braves citoyens", 'dames' which helps to avoid repetition of the words. However, in excerpt (iii), two different words; '*la plupart*' and '*certaines*' are used in place 'des multitudes' which is deleted from the structure.

In *L'anté-peuple*, the novelist employs ellipsis in his narration in order to avoid repetition of words which may make the plot boring to the readers.

### Excerpt 1

J'ai eu deux fils comme vous. C'étaient des jumeaux. Ils sont tombés à la radio en défendant la cause. (LAP p.136)

I had two sons as you have. They were twins. They were defeated on the radio while defending the reason.

(Our Translation)

In the excerpt above, *ils* refers to the omitted words ‘deux fils’ and ‘des jumeaux’ to avoid repetition of the words. With Sony Labou Tansi, ellipsis is employed to bring cohesion to the text, even when ellipsis was no longer of need in such context.

### **Excerpt 2**

La troisième visite que l’homme reçut fut celle de Lydie Argandov...  
(LYV p.27)

The third visit the man received was that of Lydie Argandov.

Here, the word, ‘*celle*’ is used as ellipsis in place of ‘*la troisième visite*’ to avoid repetition of ‘*la troisième visite*’. In this case, the subject of other sentence has been omitted.

### **5.2.3 Substitution**

This consists of stereotyped expressions used to avoid repetition of some words already mentioned. Although, substitution and ellipsis embody the same fundamental relation between parts of a text (a relation between words or groups or clauses), but ellipsis is simply ‘substitution by zero’ that is ‘something left unsaid’. This works in a similar way to pronouns which replace the noun. In the selected texts, the novelists substituted nouns for pronouns to avoid tautology of words and to affirm cohesion and coherence in the story line.

### **Excerpt 1**

le colosse regarda le maire avec étonnement. Il lui demanda ce qu’il entendait par droit dans un bordel comme notre ville... (LYV p.19)

the colosse looked at the mayor with surprise. He asked him what he heard about the law in a brothel as our town ...

### **Excerpt 2**

Quand un pays est fou, les choses qu'on y fait, ça vous pose des questions. (LAP p.150)

When a country is stupid, the things done there will bring so many questions.

(Our Translations)

In excerpts (i) and (ii) above, the nominal groups, '*le colosse*', '*le maire*' and '*un pays*' are substituted with pronouns '*il*', '*lui*' and '*y*' respectively to avoid repetition of the nominal groups.

In the same vein, Calixthe Beyala's orality in narration does not rule out the effectiveness of substitution to create coherence.

### **Excerpt 1**

Mes comportements horripila Grand-mère et lui infligea de terribles souffrances, mais elle les domina. (PFR p.153)

My behaviours infuriated Grand-ma and inflicted terrible sufferings on her, but she controlled them.

### **Excerpt 2**

J'avais faim. J'ai regardé Madame Trauchessec. Elle était cassée, mais on voyait bien que quelquechose l'ennuyait. (MAA p.104)

I was hungry. I looked at Mrs Trauchesse. She was worried, but one could see that something was disturbing her.

(Our Translations)

Here, '*de terribles souffrances*' is coherently substituted with '*les*' (them), while '*Madame Trauchesse*' is substituted with '*Elle*' and '*l'*' (she and her respectively) to avoid the repetition of '*Madame Trauchesse*'.

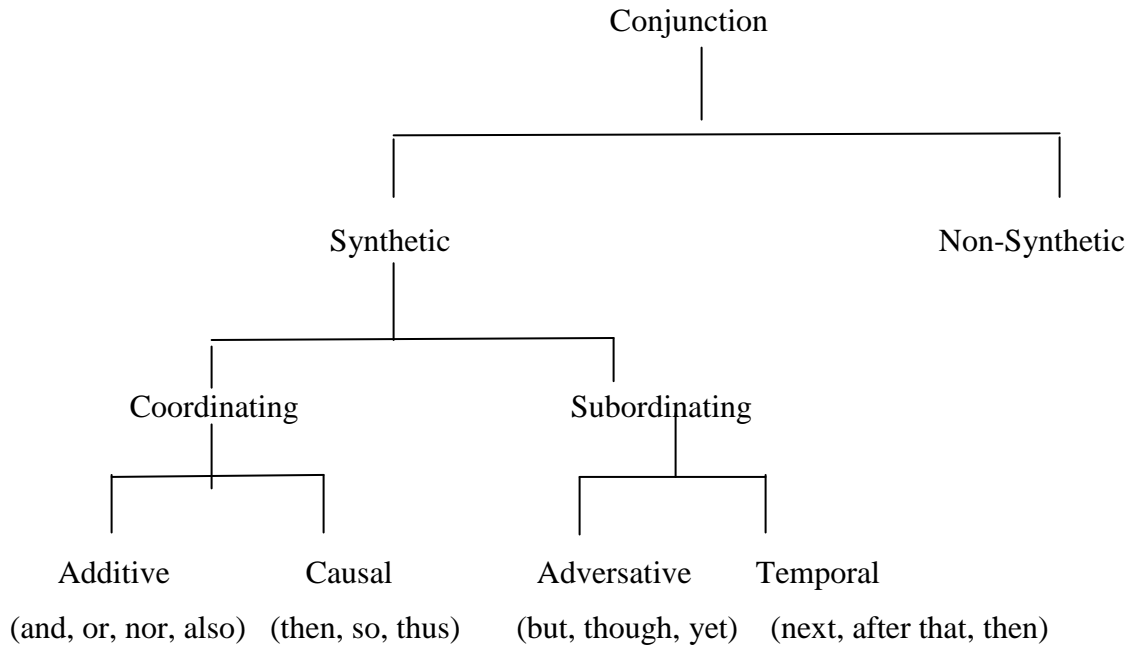
#### 5.2.4 **Conjunction**

Conjunctions are words that join together two or more lexical items, word groups, clauses or sentences. Conjunction is the least but most basic cohesive device. A conjunction shows the relationship between two clauses. It links two successive sentences. It sometimes called connectives or linkers. Conjunction can also cause transitions, that is, a conjunction can link sentences with particular coherent interaction. It express various meanings between two sentences. For example, “*pourtant, donc, puis, et, de plus, mais, etc* » (still, therefore, then, and, moreover, but). Conjunctions may also serve as sentence initiators. Justifying the use of connectives in the modern writings, Freeman (1970) stresses:

a writer, anticipating his thought, wishes to indicate the relationship of each segment to the next, and to suggest at interval how far he has gone in the argument, as well as to set at rest any question that may arise in the mind of the readers (23).

Conjunctions are of two types: Synthetic and Non-synthetic. By Synthetic; it means words that show the joining of words and sentences. This is the use of the overt markers of coordination. By Non-Synthetic; it means the absence of coordinators rather punctuation marks (commas, semi-colons) to bring together the different parts. Synthetic coordinators as cohesive tie can be: additive, adversative, causal and temporal. Let us consider the diagram below.

Figure 2: A **diagrammatica** representation of Halliday and Hassan’s concept of **Conjunction**



The Synthetic and Non-Synthetic co-ordinations used in the chosen texts bring out the syntactic features and arrangement given to the substance of language in the texts. The additive tie ‘*and*’ and the adversative tie ‘*but*’ make the sentences unambiguous. In the selected novels, with the help of coordinating and subordinating conjunctions, the novelists were able to make their narration, though disjointed, readable and understandable.

**Excerpt 1**

Dadou la descendit d’un trait. Il n’attendit pas le régisseur pour se verser une deuxième, puis une troisième dose. (LAP p. 88)

Dadou throws it down in one breath. He does not wait for the steward to give him the second, then the third dose.

**Excerpt 2**

Non, j’ai pas envie de comprendre. Je suis mariée et j’ai des responsabilités... Et puis qu’éque les gens vont penser de moi? (MAAp.130)

No, I don't understand. I am married and I have responsibilities....  
And then what will people think of me?

**Excerpt 3**

Il fallait trouver une solution d'urgence, mais laquelle ? (LYV p. 43)

One must find an urgent solution, but which one?

**Excerpt 4**

Mes comportements horripila Grand-mère et lui infligea de terribles souffrances, mais elle les domina. (PFR p.153)

My behaviours infuriated Grand-ma and inflicted terrible sufferings on her, but she controlled them.

(Our Translations)

In excerpt 1 and 2 above, the additive co-ordinator (*puis, et puis* and *et* ) are used to link the sentences together; excerpt 3 is the case of a contrastive co-ordinator which is also called the adversative co-ordinator (*mais – 'but'*) performing the function of a subordinate conjunction while in excerpt 4, the additive '*et*' and the adversative '*mais*' conjunctions are best put together in a sentence to effective coherence in the plot.

5.2.5 **Lexical cohesion**

Lexical cohesion refers to the way in which related words are chosen to link elements of a text. There are two forms: repetition and collocation. Repetition uses the same word, synonyms or antonyms. Collocation uses related words that typically go together or tend to repeat the same meaning. The selected authors reiterate some lexical items to link the elements of the texts. The same words that point to one another in various ways are used repeatedly.

**Excerpt 1**

Nous allons avoir des droits...le droit de savoir...  
le droit de poser des questions...le droit de penser haut  
le droit à l'opinion...le droit au refus...  
le droit de conspuer l'arrogance des médiocres. (LYV p.62-63)

We are going to have some laws.... Right to knowledge ....  
Right to ask questions .... Right to think aloud ....  
Right to hold ..... Right to refuse .....  
Right to shout down mediocres' arrogance.

### **Excerpt 2**

.... La conscience zero de l'homme  
...Intelligence zero  
...sagesse zero...sensibilité zéro (LYV p.76)

... zero consciousness of man  
... zero intelligence  
....zero wisdom .... zero sensitivity

### **Excerpt 3**

Plus de boue en août.  
Plus de mares dans les rues.  
Plus de nuées de sauterelles,  
Plus de moustiques. (LYV p. 93)

More mud in August  
More ponds on the streets  
More thick cloud of grasshoppers  
More mosquitoes

### **Excerpt 4**

Il a la tête d'une vieille pomme.  
La figure d'une vieille pomme.  
Les dents d'une vieille pomme.  
Et la voix d'une vieille pomme.  
(MAA p.30)

He has a head of an old apple.  
The face of an old apple.  
The teeth of an old apple.  
And the voice of an old apple.

### **Excerpt 5**

Du temps avait passé.  
Des semaines.

Des mois.  
On allait vers la fin de l'année.  
Le fleuve usait tout,  
Le fleuve bouffait tout.  
(LAP p.163)

Time had passed  
Some weeks  
Some months  
It was towards the end of the year  
The river wears all away  
The river soaked all up.  
(Our Translations)



## **CHAPTER 6**

### **SUMMARY AND CONCLUSION**

#### **6.0 Introduction**

This chapter summarises the content of this study as it gives vivid description of the steps. It highlights the findings of the research work which establish the morale behind the study. The suggestions also follow on what other researchers can do on the stylistic analysis of literary texts.

#### **6.1 Summary of Findings**

All human languages are syntactically structured since every language is itself a collective art of expression. Each language has its own features and carries its own special meaning. Man's capability for language acquisition affords him the uniqueness of using his language creatively. The ability of a reader to decipher a text and grasps the author's message depends a great deal on the ability to understand the language of the writer. Language is a catalyst to any human development and a very powerful tool in the hand of the user. It plays a crucial role in the daily lives of people. Human beings use language in their daily lives in order to sustain their existence, to take decisions and to form opinions that could lead to self-actualisation. Through the rules which they have acquired, African writers have the potentials of forming grammatically correct African sentences in French language to pass their messages across to their audience.

All human languages have the capability of creating new words and all human beings are capable of forming new and unique sentences with the use of existing phonemes and morphemes in the languages. Therefore, it is non-artistic to conclude that a writer who does not follow the rule of the structure of the language he uses in his work of art has destroyed the language. The conscious and the unconscious experiences of a given writer play a significant role in the production of his artistic work. This is more evident in African writing of European expression. It is disservice to examine the language of a text without reference to its content. Through the study, it is evident that facts and fictions are often juxtaposed to construct interesting novels, plays, short stories, songs and poems for different purposes. Both the language and the content of any literary

work cannot be separated from one another. The tendency to start a conversation in Standard French, from which the authors change direction to pidgin French and swerve to their native languages, Douala and Kikongo languages. This linguistic flexibility is context-determined, and our authors aesthetically enable smooth flow of contact among characters of different linguistic and educational backgrounds. This study exposes the manner in which the writers use linguistic techniques while exposing his intentions which explain the reason why they have used the sentences in the selected novels.

Novelists are creative writers who deploy language to depict the happenings in their domains. They are social beings and believers in a just, equitable and egalitarian society. When a society derails from what is expected to be the norm, such a deviation demands repudiation and condemnation in its entirety. In an attempt to pass a clear message, especially the thematic preoccupation of a literary text, playwrights, and other writers, engage in semanticism using various means that include metaphor, simile and other figures of speech. This same approach is applied to the selected texts studied in this study. The authors' network of lexical selection makes the texts highly readable, comprehensible and enjoyable. Their clausal nestings, even when they appear heavy, do not blur comprehension. The deployment of linguo-literary features is effective. The way the authors use proverbs to counsel, guide and teach morals is commending as it draws upon African tradition. It promotes African cultural heritage. The authors succeed in delivering their messages in all the texts studied. This however, explains the reason why the thought of human differ from one another and that the instinctive way of meaning given to words is seen among the most important manifestations of their culture.

Stylistics is the linguistic study of style whose investigation transcends forms of linguistic constructs as it studies the nature of literary texts as products of concrete human contextual issues. These 'extra-linguistic' parameters are inextricably tied up with the manner a text generates meaning. The more complete and context-sensitive the description of a literary text is, in terms of its language, the fuller the stylistic analysis that it accrues. This study examines, distinctively language use with a view to explicate

what forms are deployed in the selected texts, how and why such forms have been used, thus bringing out their functional significance in the selected works of art. Stylistics acts as a bridge and sits at the boundary between linguistics and literature, merging them together. It is also possible to analyse literature with linguistics in spite of the tense debate on the impossibility of this. This analysis can be on form, content or context as M.A.K Halliday in *Systemic Functional Grammar* and Leech and Short in *Stylistic tools* opine. However, going by their diction in telling their stories, the selected texts are replete with African words and expression which are meaningful in the contexts they appear. The texts are of a reasonable level of readability. The writers in disseminating their messages to their audience put in place diverse strategies. This explains why their deliberate morphological deviant formations, structural and syntactic rules deviations are organized in such a way that demonstrate the authors' flair for neologisms. The argument of deviation from the rules of sentence formation and the manifestation of wrong usage is of no importance as far as African literature is concerned.

Literary writers individualise the common property of language by deviating from the norms of the language for embroidery and thus make features of the language stand out to captivate the attentions of readers for a second look. This deviation for prominence cuts across all the levels of linguistic descriptions, ranging from phonetics/phonology, morphology, syntax to semantics. This study subjected Sony Labou Tansi and Calixthe Beyala's novels to linguistic analysis of their language use, phrasal and clausal typology and sentence and paragraph structure. The study has however, attempted to demonstrate why the writers have chosen to write in the way and manner they do and how the aesthetic features of the work have enhanced the linguistic technique of the novelists. It is important to point out that context cannot be ignored in the objective interpretation of text. It is argued that a writer's intention dictates the tune and function of the resources of language he uses. Consequently, this study shows literary language as a conscious and special language distinct from everyday language. Also, cohesion (through cohesive ties) runs through the texts the novelists aesthetically deploy these cohesive ties.

Sony Labou Tansi's and Calixthe Beyala's choice of words, words formation (creation of new words either from existing words or local or French languages) and the structure of his sentences, which were neither always in conformity nor faithful to lexicosyntactic rules of French language, are characterized by the situation of things as at the time the novels were written, the expected destination of his work of art; that is his audience, and his sentiments and intentions. This thus, is so because African authors use the medium to express not only their newness of creativity but their originality in the works of art as against that of the colonial masters. This however, is effective because the writers believe that dictatorship is the greatest crime against humanity. It is therefore, evident that the syntactic structure of the literary language of the writers is deliberately done to express their messages against the dictatorship on their audience. In a bid to create a niche for themselves among other African writers, they deviate from the norms of the language of the native speaker not because they do not have the academic or linguistic competence of the language but because they want to expose their linguistic creativity.

The analysis of the language of the novels in reference to the linguistic deviations and swerving used by the authors as a deliberate adopted style demonstrates a deconstruction of the standard French for African French, 'petit français' which is a return to the source and a way of liberating themselves from the phonologico-grammatical rules that pervade the French language, a type of linguistic revolt to conquer the French language linguistic liberty. This, however, establishes the fact that the argument of deviation from the rules of sentence formation and the manifestation of wrong usage is of no importance in written works of art as far as African literature is concerned. This is considered a deliberate act to achieve desired aesthetic purposes.

The ordering of linguistic resources in the selected texts is a distortion of coherence of standard rule for context coherence which led to the achievement of the aesthetic purposes. The texts are a mixture of African languages and the special kind of French spoken by African people on the streets. They are written in deconstructed

French replete with African words and expressions to achieve contextual meaning. The authors' creations suit their desires in forming new words and moving the meaning of existing words. Linguistic flexibility of contextual structural and syntactic rules in the texts demonstrates mastery of dialogic discourse and conscious adherence to appropriate linguistic matching between characters of diverse linguistic and educational background. The noun phrase sentences, adulterated French words and expressions in the selected novels reveal a linguistic revolt to ridicule the rigidity that pervade French language morphological and grammatical rules. The use of weighty clausal nesting, network of lexical selection and paragraph designs do not blur comprehension and aesthetic purpose of the novels.

## 6.2 Conclusion

Language in its expressive and communicative functions makes reference to a speaker and a listener. This, however, is true for the novelistic genre which brings together different genders and places them in intricate relationships of femininities, masculinities, heterosexuality and queer identities often considered as abnormal. Though, it is of great importance that the intended audience understands the intended message of the authors, it is even more crucial that the authors present and communicate their intended message in the best possible way and through the use of the best available style or styles. Carrying out this stylistic study has brought about several issues that one can term conclusions, for they are like a clarification and/or definition of what, why and how Sony Labou Tansi and Calixthe Beyala (the authors of the selected novels studied) creatively and interestingly communicate their views, convictions and beliefs to their readers.

The primary concern of this study is to analyse the structure of language in Sony Labou Tansi's *L'anté-peuple* (the Anti-people) and *Les yeux du volcan* (The Eyes of the volcano) as well as Calixthe Beyala's *Maman a un amant* (Mother has a lover) and *La petite fille du Réverbère* (The little girl under the street lamp). The authors' choice of words plays an important role in the creation of the meaning they intend their audience to understand or derive from their work. The stylistic study of the selected novels in

this study helps in realising the authors' points of view and their choices of linguistic elements as a form of literary language.

Sony Labou Tansi and Calixthe Beyala, as creative writers, made an aesthetic or a cosmetic use of the language to drive home their points and feelings in their selected novels – *L'anté-peuple* and *Les yeux du volcan* as well as *La petite fille du réverbère* and *Maman a un amant* respectively. They made choices, deviations and interactions on the architecture of language for specific stylistic effects and meanings. These cut across all the levels of linguistics. This study concentrates on and treats cohesion and coherence of syntax, morphology and graphology as it affects the socio-historical background of the selected novels.

This study reveals that Sony Labou Tansi and Calixthe Beyala are authors whose ability to express themselves in their African language is not hindered by western language. Their authorship, especially the texts studied in this research, ranges from social to political issues. The issues discussed are presented, and at times argued, in such a way that even if they are writing on a sensitive issue, the readers will actually rarely become offended or get to feel bad because they have a way of manipulating language. They make even the ugly and the unpleasant sound good or at least acceptable through their use of figurative language and other expressions. Sony Labou Tansi and Calixthe Beyala are indeed practiced writers who domesticate and defamiliarise the French language. In their selected novels, they write on controversial issues, such as the plight of the youth and the poor, political power struggles, leadership challenges, governance and parental negligence. Some of such issues can be said to have been thorny to those who found themselves part of, or touched by, what they write.

In Sony Labou Tansi's fifth novel, *Les yeux du volcan*, it is observed that Sony Labou Tansi carries his creative style of writing a step further. It is obvious that the selected authors' language use could be viewed and analysed in a future work from their first book to the most recent. The novels are very interesting to read, especially for one with an eye for good language. By good language here, we mean good lexical selection,

sentence structures that match the prevailing scenario in the texts, good paragraph designs and of stylistic importance is the interjection mark that punctuates the texts. Through their selected novels, Sony Labou Tansi and Calixthe Beyala did not fail to paint the different identities of sexes. The heavy clausal nesting in the texts allows heavy syntactic movement, and in spite of the excessive adornment of some of the texts with African words, the novels continue the authors' projects of conjoining political denunciation and style.

In conclusion, the findings of this study show that Sony Labou Tansi and Calixthe Beyala are archetypal scholars, authors and great writers who, if they can be emulated by novice and aspiring writers for especially their authorial style, can create great writers in Nigeria. This study, therefore, while recalling the rhetoric of grammatical rule shows how deviation from standard rule creates a niche for the novelists in the alliance of works of art. This study, however, concludes that the sentence coherence, which depends on the transformation and the use of linguistic elements identified and analysed in the selected novels, constitute the writers' identity, creativity, style, flexibility, integrity and originality.

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