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A LINGUISTIC-STYLISTICS ANALYSIS OF FRANCIS IMBUGA'S BETRAYAL IN THE CITY

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ABSTRACT

A linguistic-stylistics analysis involves a synthesis that examines how language has been used in the realization of a particular subject matter. However, little attention has been given to linguistic-stylistics analysis and particularly in reference to the study of African literature. This study examines a linguistic-stylistics analysis of Francis Imbuga's play, *Betrayal in the City*, a text replete with cultural, interpersonal and political betrayals. The Halliday's Systemic Functional Approach which postulates that the functional nature of language is reflected in its internal structure, especially in its semantic and syntactic organisation is employed in this study. Content analysis is used to identify the linguistic-stylistics features in the play. The study discusses, *inter alia*, the lexical, grammatical and context categories employed in the play. Linguistic-stylistics works as a bridge between cultural, literary and linguistic studies. The study recommends a linguistic-stylistic analysis of texts to understand the functional nature of language.

Keywords: *Betrayals, Systemic Functional Approach*

INTRODUCTION

The term *stylistics* comes from the word *style*. The word *style* is etymologically derived from the Latin word *stylus* which means a pointed object used for writing (Crystal and Davy, 1969). Leech and Short (2007, p.31) look at the term "style" in various dimensions: First, style is "the way in which language is used in a given context, by a given person, for a given purpose, and so on" (Leech and Short, 2007, p.9) and style is "the linguistic characteristics of a particular text" (Leech and Short, 2007, p. 11). Leech and Short (1981, p.27) also look at style in relation to the Saussuren distinction between *langue* (that is, the code of system of rules common to speakers of language) and *parole* (the particular uses of this system by speakers or writers in particular circumstance). That is, style pertains to *parole*; the property of "selection from a total linguistic repertoire" (Leech and Short 1981, p. 11). Moreover, style is defined in terms of *domain* of language use (for example, what choices are made by a particular author, in a particular text).

Stylistics is traditionally regarded as a field of study where the "methods of selecting and implementing linguistics, extra-linguistics or artistic expressions, means and devices in the process of communication are studied" (Missikova, 2003, p.15). Stylistics is the study of the relation between linguistic form and literary function and cannot be reduced to mere mechanical objectivity, whereby we expect linguistics

to provide an objective, mechanical technique of stylistic analysis (Leech and Short, 1981). Stylistics was born of a reaction to the subjectivity and imprecision of literary studies (Fish, 1981). According to Leech and Short (1981), style and stylistics include the “basic vocabulary of literary ethics (*metaphor, figurative words, antithesis, irony and rhythm*) which cannot be explained without recourse to linguistic notion” (p.27). According to Crystal and Davy (1969, p. 10), the aim of stylistics is to analyze language habits with the main purpose of identifying those features which are restricted to certain kinds of social context; to explain why such features have been used and to classify these features into categories based upon a view of their function in the social context.

Linguistics being “the academic discipline which studies language scientifically” (Crystal and Davy, 1969, p.10) has everything to do with language usage and its applicability. Linguistic stylistics and literary stylistics are two separate and at the same time interconnected branches of language usage in stylistics.¹ However, literary stylistics and linguistic stylistics have different emphases and different methods of operation (Nnadi, 2010). The term *linguistic stylistics* was coined by Donald Freeman in 1968, apparently to put to rest the verbal feud between literary critics and linguists (Freeman, 1990, p.120). Linguistic stylistics, on the one hand, is a study that relies heavily on the rules guiding the operation of the language in the explication of a literary text (Leech and Short, 1981). Enkvist (1973) refers to linguistic stylistics as stylolinguistics. Stylolinguistics, Enkvist (1973) argues, differs from literary criticism, “where brilliant intuitions and elegant, often metaphoric, verbalizations of subjective responses are at a premium” (p.92). According to Carter and Simpson (1982), linguistic stylistics is where “practitioners attempt to derive from the study of style and language a refinement of models for the analysis of language and thus contribute to the development of linguistic theory” (p.4). Linguistic stylistics, therefore, studies the devices in languages (such as rhetorical figures and syntactical patterns) that are considered to produce expressive or literary style. On the other hand, according to Carter and Simpson (1982), literary stylistics is concerned with providing:

[t]he basis for fuller understanding, appreciation and interpretation of avowedly literary and author-centered texts. The general impulse will be to draw eclectically on linguistic insights and to use them in the service of what is generally claimed to be fuller interpretation of language effects than is possible without the benefit of linguistics (p.7).

In other words, literary stylistics, implicitly or explicitly, has the goal of explaining the relation between language and artistic function. Linguistic stylistics is, therefore, different from literary criticism in that while literary criticism rests solely on the subjective interpretation of texts, linguistic stylistics concentrates on the linguistic frameworks operative in the text.

Specifically, stylistics analysis seeks to account for the interpretative effects of a text through a close study of its linguistic detail, such as syntactic structuring, semantic deviation, deixis, modality, et cetera often working through inferred interpretative cohesion of foregrounded features. Carter and Simpson (1982) argue that stylistics analysis should be concerned with occupying “the territory beyond the level of the sentence or the single conversational exchange” and with examining “those broader contextual properties of texts which affect their description and interpretation” (p.14). Therefore, a stylistics analysis is concerned with the examination of the *grammar, lexis, semantics* as well as *phonological properties* and *discursive devices* in a text. In the analysis of a text, there is need to have a sound understanding of language, its nature and function. Any text consists of various elements such as content, theme, point of view, tone, plot, characterization and other literary ideas but without language, these elements would not be what they are. In other words, they are realized through the medium of language. This is why the linguistic stylistics analysis of the play *Betrayal in the City* by Professor Francis Davis Imbuga is a viable study in order to determine the linguistic properties, structures and patterns inherent in the text.

The Synopsis of *the Betrayal in the City* by Francis Imbuga

¹ Literary stylistics is synonymous to literary stylistics in a way. The purpose of literary stylistics is to explain the individual message of the writer in terms which makes its importance clear to others (Leech & Short, 1981).

The play, *Betrayal in the City*, is set in a fictional African country named Kafira in the post-independence era (Kafira is an anagram of Africa, a Kiswahili version of the word Africa). The play paints a picture of an independent African state, Kafira, characterized by decay in morals, greed for power, corruption, nepotism, favouritism, brutality and the violation of human rights under the repressive dictatorship of the Boss. In order to preserve power, Kafira's government appoints cronies and relatives into powerful positions in the government. This sees Tumbo, Mulili, Kabito and Nicodemo occupy powerful positions.

The play opens with Doga and Nina lamenting as they mourn their dead son, Adika, who is murdered brutally during a university students' demonstration for trying to question whether the government is on right track for hiring foreign nationals. Doga and Nina wish to perform a ritual for their dead son, but this is hampered by directions from the government brought by Mulili (*the Boss' distant cousin who is illiterate but acts like he is the genius*) and Jere who claim that the shaving ceremony should not go on in the interest of peace. However, Doga and Nina are adamant. Later, Jere has a change of heart and allows the shaving ceremony to go on but is arrested for doing it. Mosese, a university don, ends up in prison after condemning the government for killing Adika. He is put into prison over false drug-related charges. Mosese and Jere suffer the pain of the government's betrayal. Jusper, the only remaining son, is imprisoned for killing Chagaga, the policeman who shot dead Adika.

Tumbo, a senior government officer in Kafira and the man in charge of the entertainment programme, picks on Jusper to script a play to entertain a visiting Head of State to Kafira. Mosese agrees to take part in the play in exchange for the freedom of political prisoners. Jusper takes the chance to seek revenge. He scripts a play entitled the *Betrayal in the City*, a play that highlights the injustices of post-independence at a time when democracy and honest leadership is crucial to the development of a nation. The rehearsal for the play becomes a real confrontation arrived at effortlessly by Jusper, Mosese and Jere taking everyone by surprise. Jusper devises a clever plan to topple Boss' government in a bloodless coup. It is Jusper's plan that finally sets Kafira free.

Theoretical Framework

The Systemic Functional Grammar or Linguistics (SFL) is adopted as a theoretical framework in this study. The SFL is an approach to language that was developed largely by the British linguist *Michael Alexander Kirkwood Halliday* and his followers during the 1960s in the United Kingdom, and later in Australia (O'Donnell, 2011). While the SFL was largely developed by Halliday, it built on previous work of Bronislaw Malinowski (*a polish anthropologist who did most of his works based in England*) and *John Rupert Firth* (*a British linguist who established linguistics as a discipline in Britain*). In 1969, Simon Dik called Halliday's grammar approach "Functional Grammar", a phrase Halliday considered unfair since the phrase is a generic term that covered a wide range of grammars at that time. Consequently, Halliday coined the name "Systemic Functional Grammar" for his approach.

The SFL operates from the premise that language structure is integrally related to *social function* and *context*. That is, great importance is placed on the *function* of language, such as *what language is used for*, rather than *what language structure is all about and the manner by which it is composed* (Matthiessen and Halliday, 1997). The SFL is more interested in the manner by which language is utilized in "social settings so as to attain a specific target" (O'Donnell, 2011, p. 2). The SFL provides an exhaustive and semantically sensitive taxonomic and functional approach to style. For example, any text can be viewed as having three important facets / metafunctions of language: *ideational function* (the meta-function concerned with grammatical resources for construing our experience of the world around and inside us), *inter-personal function* (the meta-function concerned with the interaction between speaker and addressee) and *textual function* (the meta-function concerned with the creation of text).

The SFL is also seen as a linguistic consequence of the interaction of the aspects of context (socio-semantic variables) which Halliday calls *field* (topics and actions which language expresses), *tenor* (language users, their relationships and their purposes) and *mode* (the channel in which communication takes place, be it speaking, writing or any combination of the two). Halliday's systemic functional

approach is of the opinion that style is functionally motivated by a writer's choice of language in use. Therefore, this study intends to apply the Systemic Functional Theory to analyze language as an integral part of Imbuga's play *Betrayal in the City*.

METHODOLOGY

This study adopted the qualitative research design since the data collected was non - numerical. Purposive sampling was employed to select Imbuga's play *Betrayal in the City* because of its relevance in addressing salient thematic concerns like greed for power, corruption, nepotism, favouritism, brutality and the violation of human rights. Leech and Short's (1981) analytical checklist was used to analyze stylistic features into four categories: *the lexical, grammatical, figures of speech, and context and cohesion*. Specifically, Leech and Short break the categories as follows: *Lexical categories* (general, nouns, adjectives, verbs and adverbs); *grammatical category* (sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes, and any general types of grammatical construction used to special effect); *figures of speech* (grammatical and lexical schemes, phonological schemes, tropes); and *context and cohesion* (ways in which one part of a text is linked to another) and whether the writer addresses the reader directly, or through the words or thoughts of some other character).

Context, for example, is classified as one of the central concerns because it is integral to the overall process of making meaning. Context, according to Matthiessen and Halliday (1997) is linked to a number of contexts which include: *the context of culture and the context of situation* (register). Specifically, Halliday models the *context of situation* in terms of three important strands: *Field* (which gives us an indication of the topic or what is being talked about); *tenor* (which gives us an indication of who is / are involved in the communication and the relationships between them); and *mode* (which gives us an indication of what part the language is playing in the interaction and what form it takes (written or spoken) (Matthiessen and Halliday, 1997). This study, therefore, attempts to unfold the language used in situational contexts to create meaning. Leech and Short (1981) posit that every stylistic analysis involves selecting some features and ignoring others. Stylistic analysis, therefore, is a highly selective exercise which may involve one feature or more features (pp.69-79). Francis Imbuga's play *the Betrayal in the City* is subjected to such linguistic frames with a view to exposing the stylistic effects of these in conveying the message in the play. Azuike (1992) observes that different stylisticians devise their own methods of analysis; hence, there may be many procedures of analysis.

RESEARCH FINDINGS

Lexical Categories

Use of nouns in texts

Noun	<p>Proper Nouns: Mulili, Jere, Kafira University, Adika, Justice, Jupiter, Nicodemus, Boss, Mosese, Askari, Tumbo, Jusper Wendo, B. A Kafira</p> <p>Abstract Nouns: Sad, justice, peace, truth, strange, attention, pretence, mercy, hope, unity, humanity, future, madness, jobless, generation, entertainment, achievement, toughness, even, confidence, competition, explanation, termination, lateness, objection, visit, progress, responsibility, contribution, consequences, wisdom, alcoholism, faith, temper, darkness,</p> <p>Compound Nouns: Standby, heartless, well-wishers, sub-chief, scapegoats, newspapers, manpower, landlord, chairman, tree-climber</p>
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Proper nouns used in the text help the reader learn the names of characters, some names are used allegorically like Boss, Tumbo – indicate greed and corrupt. Abstract nouns and common nouns are used to bring out the message and emotions (e.g.) hope, disillusionment, pretence, termination and lateness. Jusper, Chagaga if jusper killed 'Chagaga' then he is not mad. We lack a name for his illness....days have changed 'Kalekas' son. These proper nouns are used to highlight the character of

Jusper and enhance them of change. ‘Days have changed Kaleka’s son. The Noun Excellency is used to refer to Boss.

Use of adverbs in text

Adverbs	Accidentally, bitterly, cautiously, Largely, slowly, ghostly, nervously, Angrily, completely, personally, loudly, simply, differently, seriously, virtually
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Adverbs are used to modify verbs, adjectives and other adverbs. They express attitudes and manner in which an action is done. Adverbs such as accidentally, bitterly, cautiously, ghostly, angrily are expressing attitudes. They are used to enhance the main message in the text.

Use of verbs in text

Verbs	Cancel ,wake ,tell, seems, justified, discussing, understand, comes, guard, organizing, commanding, hear, listen, allowing, agree, remember, move, spoil, entertain, finished, hides, speaking, betraying, jumping, imagine, locking, complaining, scrapped, recommended, count, driving, appointed, incite, shut died, heard, shouted
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There are many verbs that are describing bad/negative ideas like, died, kill, shouted, betraying, cancel, commanding used to bring out societal evils and oppression...

Use of adjectives text

Adjectives	Spoilt, quite, new, long, younger, empty, surest, easiest, little, a kind, necessary, true, good, quicker, dangerous, entire, strong, research station, guilty, big cowards
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Adjectives used in the text are so many to make ideas vivid. Some are used together like Big, coward. These adjectives have been used together to bring out Mulili's illiteracy as he abuses Jere e.g. “Big coward. Jere, you a woman.” ‘dead’ one – Also brings out Mulili's character. It is a non-gradable adjective used among others. The adjectives are very many in the text because they have been used to describe the characters.

Grammatical categories

Here we concentrated with the syntactic categories used in the play. Francis Imbuga has used a variety of sentences in the play betrayal in the City. These include: Simple sentences, Compound sentences, Complex sentences. Compound complex sentences.

Simple sentences

For hour and hours you shook with greave. Pg 2.

He is our only hope.

Do you know how to call it?

Tea with milk.

Nonsense. _ _ _

Progressive layers of humanity.

It prevents an epidemic of breaking points am Mosese wa Tonga. Pg 23.

I am grand to meet you. Pg 24.

Me too. Pg 24.

I know. Pg 24.

Only vaguely. Pg 24.

Short sentences are important to make work simple. They also enhance clarity in the play. In the play Betrayal in the City simple sentences, have an impact in meaning, because they make the event seen real for example. Simple sentences also enhance the atmosphere the author intends to create. For example; Doga says, “It was both strange and frightening”. This refers to the time when Jusper was

addressing the grave of Adika. Short sentences enhance logical progression which cannot be achieved using longer sentences. Simple sentences have also been used in the play to bring out humour. Humour is important because it makes the atmosphere light amidst tension. The leader is made to smile in the process of trying to understand the serious issues being addressed. Simple sentences also indicate the clear cut decision that some characters make. This makes it easy to even understand their traits. For instance, Mosese comes out as a stubborn or firm character.

Compound sentences

The author has used compound sentences in the play. Compound sentences are made up when independent and ideas of equal importance are put in a single sentence. Compound sentences in the play *Betrayal in the City*, by Francis Imbuga, bring out emotions of characters. E.g. on pg 4 Doga says, 'People fled in all directions, but my son's lonely body! Lay in the middle of the street'. Here, Doga is sad for the death of his son Adika. Juser is bitter after the death of his brother. Francis Imbuga used a compound sentence on page 4 to communicate what Juser has in mind after killing Chagaga. I will go and recommend a government coffin with many handles so that everybody will help lower him into the grave. Tension reigns high on page 7. There is use of a compound sentence that enhances creation of atmosphere in the book when Juser behaves as if he is addressing Adika on his grave. Doga says it was both strange and frightening. Compound sentences are also playing a descriptive role for example on page 11, Jere says that Juser went dressed in white shirt and confessed, "Beat his chest in front of all the people and said that he had done it." On page 13, Jere's attitude towards Mulili is brought out using a compound sentence, "I know your boss's cousin but still you disgust me.

The events at the grave side, makes Jere to realize the sufferings that his people are going through. He notes, "I looked into that old woman's eye and I saw the futility of calling ourselves the citizens of Kafira. On page 14 Jere says, "No I don't but I will go on". This shows that Jere has already made the decision to allow the shaving ceremony go on whether Mulili was for or against the idea. On page 19, askari admits that he is doing what he is doing because of the prevailing circumstances. "Many prisoners say that to me, but it is because they don't understand Kafira.

When Nicodemo was sent to plant opium in Mosese's car, Mosese changed his name. "Nicodemo was my name but I dropped it the following day". He says, "I had heard similar stories, but I never thought it would ever happen to me". On page 13, we learnt to what extent the inhumanity meted out on citizens has affected Juser. He tells Regina, "You and your brother are the only people I have but Mosese is in, that leaves you – you alone – to build or destroy me. On page 39 a compound sentence is used to bring out Jasper's feelings about the current system of leadership. He says Only a spoilt child, but the worst thing you can do to the truth is clothe it in lies. On pg 41, Tumbo's position is expressed using a compound sentence. E.g."There are opportunities but they don't come on a plate. On page 58, scene II opens with a compound sentence. "The boss said, "Grey hair signifies wisdom but it is a sad reminder". Here, boss feels that he should not be getting old.

Complex sentences

The play *Wright* has also used complex sentences. These sentences are as a result of joining independent and dependent clauses. Complex sentences are important for emphasis. On page 12, Jere tells Doga about Juser, "At first, people ran away from him, as if he suffered from some horrible infectious disease. This statement draws our attention to the degree of damage that death of Adika had done to Juser. A complex sentence on page 15 indicates Jere's change of mind regarding the leadership system. "I refuse to kneel down for theoretical progress page.

On page 18, in the cells, Jere tells Askari that they work like meteorological department who "advice people to spread their blankets out, then unexpected rain falls from the seemingly clear sky. This enhances the theme of uncertainty. On page 27, the play *Wright* shows how prisoners are treated by Askari. They should not question anything. Askari tells Jere, "Unless you are careful, I will recommend that you be shifted to the other cell. In Kafira, one need be alert because one may never know when something bad will happen to him. This is brought out on page 32 where Juser says, "I only wanted to see what you would do if it happened to you". He is talking to Regina.

Compound complex sentences

These are sentences that result from joining clauses using both coordinating and subordinating conjunctions. On page 32 the author, has indicated through Juser, the uncertainty that people live in. "They come quietly when you are least expecting them and before you realize it, they have pounced on you like hungry leopards". Regina leaves a cautious life. She warns Juser that it does help to be loud mouthed. On page 34 she says, "if your brother had kept his mouth shut, he would be with us now, and if my brother had also kept quiet, he would not be wasting away in a dungeon. Mulili is not qualified to be in the committee mandated with preparing for the visit of the Head of State. Boss has put him there for his own reasons. On page 58 we learn of these reasons when Boss says, "I put you in the committee for obvious reasons and I expect you to report directly to me if something should seem to be going wrong. Mulili's constructions bring out his illiteracy. When talking, we realize a lot of changes in word order which affect both the meaning and the grammaticality of the structures. On page 58, he says, "that the final." Here, the structure seems incomplete because of an omission error. Auxiliary 'is', is missing. Some of his statements have employed the wrong form of words e.g. tenses and plurals. On page 8, he says, "tell him what I does with stubborn old mens". In this example there is an aspect of morphology in 'mens'. Suffix 's' should not be there. On page 9 he says, "we wants no any more bloody bloodshed.... Just who you wants to murder next." In this quotation, "we wants" is incorrect. The final 's' in 'wants' should not be there. In the last part, "just who you wants to murder next," there is omission of 'do' between 'who' and 'you'. Again the 's' in wants should be deleted.

Context

Context refers to the situation in which something happens and that helps you to understand it Halliday (1971) suggests three socio-semantic variables that are related to context that determines the register used by writers or speakers: field (Domain), Tenor and mode (medium). In our analysis we are interested in the meaning of linguistic expression in context and in relation to who says what , when , where , how, to, whom and why .

Field (Domain)

Refers to the subject matter of the discourse; it refers to the social setting and the purpose of the interaction. It involves the setting in which communication takes place .The register used is determined by these factors. For instance register used in- law , politics , religion was and personal relations. At the grave side after the burial of Adika as the old couple goes through the mourning period and preparations for the shaving ceremony. For instance words like Graveside Prison, Students riots, Laments, Lonely grave, Ghost Justice, A curse, Murderers etc.The register is used here communicates the ideology of the author and captures the mood of disillusionment that the old couple might be feeling for the brutal murder of their son. This too sets the pace for the other series of betrayals in the book .

Tenor

Tenor refers to the participants and their relationships. The tenor of one's language for example how politely or formally one speaks changes according to Who you are talking to or writing to, example the language used to talk to friends and that used to talk to strangers differs significantly e.g.

Regina verses Mulili

Mulili verses Tumbo and vice versa

Askari verse Jere

The social situation you find yourself in for instance a student whose mother is a teacher addresses the mother differently in school and also differently at home .When Mulili is alone with Regina they talk as friends and intimately so but in the presence of Tumbo , he is suspicious and both talk to each other as a cousins. When the two –Regina and Juser – are alone, one cannot miss out on noticing how close they feel to each other, they have only each other to rely upon. To them, everybody else is out there and an imminent threat. The disquietness and the resentment that Juser feels is brought out in the way he speaks to Tumbo, bringing out the the kind of relationship that exists between them- the subordinate position of Juser to Tumbo- and by extension it brings out the general feeling of the common citizenly being left out in sharing of the national cake:

Tumbo : No please, allow me toerer.....

Mr Wendo, Can you drive?

Jusper: I never dreamt of that

Tumbo: come off it. A Jaguar is the easiest car to drive;.....you see, the years are.....

Jusper : What are gears? Send me I will walk

Tumbo: oh, great! (.....him money.) I take white cap and you?

Jusper : Any beer will do we students can't afford to discriminate.

Jere's defiance to an oppressive system is brought out in the way he answers the Askari :

Askari to Jere:

Don't cut me, short, you do the listening, I talk

Here, tea with milk, yet you don't even belong to my tribe you need a tall relative to get anything these days and because you think I am a Junior officer, you can feed on your saliva .

What was that noise fighting again? you senseless invite you were in the do you know I have seen people being for less serious offences ?

Next time you cause trouble here, you won't know when I claim on you

Correct! Now don't you ask any other foolish questions. I am here to see that you ask no questions.

Askari to Mosese :

What do you think you're doing showing us you back?

Mosese: I have no front

Askari: You are not fit to be living above the ground you are not mole! And just in case you don't know. I have once killed a man in this very cell.

Jere and Mosese share a heartbeat .They are victims of an unjust system of government. It is clear in the deep things that the two share. Jere cannot hide his defiance and contempt for a system that is unjust and oppressive! He sarcastically replies,

Congratulations! How did you manage?

Jere : What did they charge you with? Weeping in public?

Mosese : No. Being in possession of an illegal drug one kilogram ofNicodemus was my name too, but I dropped it the following day.

Jere : I would have done the same .You been in for the last one year, haven't you?

Mosese : Yes. How did you know?

It is clear from the way Jere and Mosese talk that both are victims of the oppressive system of the government of Kafira. The patronizing and dictatorial nature of the government /leadership in Kafira is clear from the way Askari addresses Jere, also Boss in reference to the student demonstrations. He says:

Now, listen to that they have no right to chant about it; and if they do, the results will always be the same. What do you think you gained by that demonstration. completely nothing! A dead student leader and a senior lecturer in prison.....because they shouted against the appointments, five of which were my own personal appointments, I deliberately sent in an order for three hundred more expatriate personnel, just to put them in their place.

Regina addresses Jusper differently, when Tumbo arrives. Jusper would wish to conceal his identity for security reasons. Whereas initially they talk at the level of boy friend and girl friend, but when Tumbo enters they talk like close relations.

Jusper: My cousin takes tusker.

Regina: I don't. Get me a soft drink. You know which.

Regina: Jusper!

Jusper: Madam!

Regina: The gown!

Jusper: No, I can't take it off. . .

Regina: (Hard on mouth) You! That mouth of yours will be your undoing. Mr. Tumbo, please don't take him seriously. He's only a spoilt child.

Regina tells Jusper to shut that mouth before someone finds a cause to shut it for him. This variance in register helps to take Tumbo in easily, and ends up trusting Jasper with playwriting task without ever a hint of suspicion. To him he is just doing a favour to a close relation of his friend Regina.

Mode

This refers to channel or medium of communication that is whether spoken, written or signed. The play writer uses the play dialogue to present his ideas. The channels is therefore the written medium although it is conversational, evidenced by Short choppy clippy sentences Contractions Informal Sayings and that are characteristics of spoken languages and Less unfamiliar terms for instance, Mosese vs. Jere:

You came with books?

Only one book.

A novel?

No.

A play

Jusper vs. Regina:

Jusper!

Madam.

The gown!

He has?

He has.

The fact the mode of communication is conversational allows for such clippy choppy statements. This would have been totally different had medium of rendition been written parse.

CONCLUSION

This paper achieves the major aim of the study which is to look into the linguistic aspects in the play and their relevance to the meaning intended by the author. In the lexical category proper nouns have been used to help the reader learn the name of the characters and some names have been used allegorically to enhance themes like corruption and greed. So many adjectives have also used to make ideas vivid and also describe the characters. Adverbs also enhance the main message of the text. The author has used various types of sentences in the play. These include simple sentences, compound sentences, complex sentences and compound complex. All these are playing various roles. Simple sentences enhance clarity. Longer sentences combine ideas in a single utterance. The context plays an integral role in the nature of participants and their relationships with each other, which has a bearing on the thematic concerns raised by the author.

RECOMMENDATIONS

This study is not an exhaustive one. It recommends that more linguistic stylistic analyses could be done with major focus on the play genre.

Future research could also focus on other areas of linguistic stylistic analysis such as the lexico-semantic analysis of this particular play.

Focus could also be directed on phono-graphological analysis of poems, areas that are of concern to linguistic stylistic analysis.

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