



Bright Side of Dark Reality – A study on African Literature with special reference to Gabriel Okara “The Voice”

Mrs. S.HIMA BINDU

*Assistant Professor, Department of English,
Ch.S.D.St. Theresa's College for Women, Eluru
& Research Scholar, Kalinga University, Raipur*

Dr.A.VIJAYANAND

*Professor, Department of English,
Kalinga University,
Raipur*

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Abstract

Man's discernments or perspectives about the truth are molded and formed by the language in which they are communicated. In this way, our insight into ethical quality is communicated in the language we use. This paper looks at the interrelatedness of language and ethical quality utilizing the lattice of Gabriel Okara's 'The Voice'. It investigates the connection among language and ethical quality, and how they highlight in the genuine situation. It uses the technique for literary examination and hermeneutic phenomenology in doing the exploration. It presumes that language and profound quality are indivisibly bound together. It suggests a reappraisal of Okara's origination of language and profound quality inside the structure of African morals. Past linguistic examinations on Gabriel Okara's 'The Voice' have focused on the trial procedure of literal interpretation which the creator embraced in the message, in light of the waiting issue of language in African writing. Such investigations definitely stand out to talk highlights utilized by the creator, which are basic to the portrayal of the language of the text. With Halliday's foundational practical sentence structure, inside the expansive talk elaborate hypothetical system, as the scientific model, this review, consequently, looks at the message as friendly talk, zeroing in on paradigmatic and syntagmatic relations like synonymy, antonymy, hyponymy and collocation, separately, which help the creator not exclusively to convey meaning, yet additionally to accomplish union and rationality in the message. The review upgrades the comprehension and understanding of the language of Gabriel Okara's text specifically and literary discourse in general.

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Introduction

Gabriel Okara is a Nigerian poet and novelist whose work has been translated into several languages. After his first poem, “The Call of the River Nun,” won an award at the Nigerian Festival of Arts in 1953, several of his poems were featured in the Nigerian literary journal *Black Orpheus*. In his poetry, Okara draws from Nigerian folklore and religion while exploring extremes within daily life through circular patterns. In addition to a novel, and several books of adult poetry, including *The Fisherman’s Invocation* (1978), Okara has published two collections of children’s poetry, *Little Snake and Little Frog* (1992) and *An Adventure to Juju Island* (1992).

Numerous African creators have reliably embraced subjects connected with land concerns and the climate that are pivotal to nearby, social, and cultural turn of events. This paper investigates Gabriel Okara's '*The Voice*' for the portrayal of natural crumbling welcomed on by degenerate authority, and the barefaced presentation of capacity to quiet the people who denounce shamefulness. While defilement is a repetitive issue in Nigeria Delta writing, the subject of ecological corruption shows the tragic impacts of oil investigation and double-dealing on the Niger Delta region. The paper analyzes the level of debasement and contamination in the text being scrutinized and their repercussions on the biology of the host networks, which are for the most part ranchers and anglers, involving Eco-Analysis and Post-Provincial Scholarly Hypotheses as its hypothetical system. The article makes an association between these violations and the West's harshness toward the hopelessness of individuals because of its drive for ownership. This makes nature deteriorate and the climate to decay. To evaluate Okara's portrayal of fights for control and over the top longing amidst overflow through his characters and the local area's setting, the paper picks statements from the book. It fosters the association between the creator and his local area as 'The Voice' of Africa's persecuted individuals.

Intertextuality of Language and Literature:

According to Hornby (2000), Discourse is ...the use of language in speech and writing in order to produce meaning; language that is studied, usually in order to see how different parts of a text are connected...

The foregoing definition suggests that talk is worried about semantic designs that are bigger than the sentence, however which likewise have solidarity and connectedness in significance. This, thus, suggests two essential types of talk: spoken and composed, the two of which have recognizable open capability. It, in this manner, becomes obvious that talk includes the utilization of language as an intuitive device which includes the speaker and the audience, from one perspective and the essayist and the peruser, on the other. That's what the central point is, in the two occasions, we can disentangle the importance planned by the communicant, not from a solitary sentence, but rather from a tremendous scope of variable sentences.

One of the touchstones in the pursuit of literacy excellence, as indicated by Longinus, is the making of what praises and improves the spirit, a workmanship which addresses all that shapes a general public and orders its qualities. In western idea, but the above ideal must be accomplished through the arrangement of a raised and elevated etymological articulation rather the normal and culture-based articulation of the conventional individuals. This paper presents the defense that in opposition to western scholarly episteme, sublimity in African writing is generally subject to the effective double-dealing of the social unrefined substances and common encounters of individuals. A part of this artistic venture is the training of the

English language for the viable articulation of African culture in the chose books of Okara, Achebe and Tutuola. The review reasons that African writing has its root in the oral customs and culture of individuals and that the etymological assets of this social climate are raised and elevated to the point of conveying the heaviness of individuals' encounters. The test anyway is that with the ongoing inclination for western epistemological worldview in our visually impaired mission for globalization, to the rejection of native and conventional episteme, African abstract imagination in ill-fated to sterility. African social investigations are in this way called to the salvage.

Relationship between Ethics and Language:

African Writing has been exposed to a wide range of basic examination concerning its personality, nature and validness of presence. It could to be sure be protected to affirm that no other writing of the world has encountered the sort and weight of disputable cross examination as the investigation of African Writing. This basic discussion is especially predominant in the space of writing sort, being the main scholarly class that was imported from Europe and which has thus brought about major contrast in the topical and complex distractions of Western and African critics.

Numerous African creators have reliably embraced subjects connected with land concerns and the climate that are pivotal to nearby, social, and cultural turn of events. This paper investigates Gabriel Okara's 'The Voice' for the portrayal of natural crumbling welcomed on by degenerate authority, and the barefaced presentation of capacity to quiet the people who denounce shamefulness. While defilement is a repetitive issue in Nigeria Delta writing, the subject of ecological corruption shows the tragic impacts of oil investigation and double-dealing on the Niger Delta region.

Because of its impeding impacts on society, defilement has become a significant issue. One of the greatest boundaries to development in Africa and other non-industrial countries overall is this. African culture has been profoundly affected by debasement, which has caused limitless torment for the general population. Defilement might be seen in basically every area of society, whether it be minor or enormous.

A ton of African writing is dedicated; from the beginning, it filled in as a method for respecting Africa and her natural endowments. Afterward, it was utilized to battle against expansionism. It is presently being utilized as a genuine weapon to depict the postcolonial disillusionment in African nations. Since they have kept on really focusing on the African climate in their numerous abstract works, numerous African creators today are tree huggers. They foresee that Western activities and those of its allies in Africa will prompt a decrease in the common habitat of the African landmass. For Africans, land and streams are important assets that can't be controlled. The climate is seen as a critical substance. Most of Africans are ranchers and angler who rely upon the land and streams that make up their current circumstance for their work. Considering that they are for the most part ranchers and angler, individually, land is connected with individuals' way of life, otherworldly legacy, and actual heritage in conventional African human advancement among the Niger Delta individuals of Nigeria. One of the most dynamic and squeezing subjects of our day is the climate. Because of the degree of the obliteration brought about by human action, the climate is in emergency on an overall scale. Quite possibly of the most widely recognized subject in Niger Delta writing is ecological harm.

The Niger Delta is home to Nigeria's oil and gas area, which has seriously impacted the nature. The land, water, and air have been harmed by oil slicks, gas eruptions, and different tasks, annihilating neighborhood environments and denying inhabitants of their method for endurance. The impacts of ecological annihilation have been widely talked about in writing. For example, Ken Saro-Wiwa (1985) investigates the impacts of oil penetrating on the Niger Delta's biology and the native people in *Sozaboy: An Original in Bad English*. Like this, the 2010 novel *Oil on Water* by Helon Habila is a made up record of the quest for a hijacked oil leader's significant other in the Niger Delta. The account makes sense of how battles about assets have caused murder in the district and how the oil industry has demolished the nature. The adverse consequences of degenerate human conduct on the climate have beenspread the word about more broadly by journalists.

Symbolism through realm:

'The Voice' by Okara has drawn different reactions Concentrates on Gabriel Okara's 'The Voice', including a survey in *The Journal of Commonwealth Literature*, support the thought that the book is an enrapturing and innovative work of writing recognized by the lucidity of its story construction and language. The story's appearing straightforwardness is misleading; instead of coming from the creator's feebleness, it is the result of fastidious composition. Furthermore, in 1968, Canadian creator Margaret Laurence expressed in her book on Nigerian writing: *Long Drums and Guns*, that Okara's work 'The Voice' was "irrefutably one of the most significant books delivered in Nigeria." Indeed however many exploration have been finished, they are still inadequate since they don't completely comprehend how thorough 'The Voice' by Gabriel Okara is. In this manner, the motivation behind this paper is to assess the way that the novel depicts debasement and natural pulverization. Since Okara's historic work, further nearby creators have arisen, covering a scope of subjects and systems. In his plays *Basi and Company* and the original *Sozaboy*, Saro Wiwa handles issues including cultural disparity, legislative defilement, and the battle for human freedoms. Ifowodo, a writer and researcher from Nigeria, claims that the writing of the Niger Delta is 'unmistakable from other types of Nigerian writing in its distraction with the corruption of the climate, the abuse of oil assets, the battle for civil rights, and the mission for character and social credibility.

This exposition was pointed toward looking at African authors' utilization of imagery, fantasy and mention in introducing the philosophy of administration in the post-freedom Africa. One of the fundamental issues of the African mainland has been the nature of its political administration. By and large, pioneers that assume control over power in Africa after freedom are not quite the same as their provincial bosses. Having accomplished power, these pioneers show more regrettable severe propensities than their past provincial bosses. The African authors of this period have answered this brutal reality with works that are reproachful of the overabundances of these pioneers. Weird as it appears, despite the fact that it was elegant for dark essayists to set themselves in opposition to the arrangement of politically-sanctioned racial segregation at its top in South Africa, similar journalists have in the principal, not yet answered a portion of the overabundances of the country's authority in the new regulation. This exploration was thusly fundamental in view of the abstract vacuum left by the destruction of politically-sanctioned racial segregation in the artistic result of South Africa's post-autonomy period. There is such a lot of the scholars need to say in this period particularly when one considers the way that issues experienced in the post-freedom Africa overall are starting to show themselves in South Africa too. While scholars in different pieces of the landmass have delivered works that reflect the expectations and yearnings of the majority in the post-freedom period, such has not been the situation in South Africa. This thesis was in a little manner, expected to act as a reminder to South African essayists.

Flagging a revival of scholarly experimental writing in the post-politically-sanctioned racial segregation South Africa was implied; a sort of writing whose concerns will look like those of the general post-freedom model in Africa. The exposition analyzed basic books of other African essayists in the post-freedom period and introduced these as models for South African authors to follow.

A few insightful systems have been utilized to study the developing topical distractions in Niger Delta writing. Perhaps of the most notable hypothesis, known as postcolonial hypothesis, centers around how writing answers also, mirrors the tradition of expansionism and realm. Postcolonial scholars accept that writing has the power to challenge customary stories and advance social change. Ecocriticism, which analyzes the association among writing and the normal world, is another scholarly structure used to investigate this article. This recommends how individuals and nature communicate. Along these lines, ecocriticism tends to nature, ecological weakening, and the double-dealing of the climate and other living things. This is because of the way that the impacts of human way of behaving are hurting the planet's essential life emotionally supportive network and subsequently the biological system. This hypothesis offers a more profound comprehension of the situation of the Niger Delta individuals when applied to Gabriel Okara's 'The Voice'.

For an exhaustive comprehension and enthusiasm for language of the text, we want to arrange it in its suitable socio-social setting. The tale of 'The Voice' bases on Okolo, the hero, who gets back to his old neighborhood Amatu, in the wake of concentrating abroad. He is disgusted by the level of moral defilement, duplicity and realism which have assumed control over the general public and chooses to give his life to a cognizant battle to re-instate mental soundness and moral request. He looks to accomplish this objective by going around (both in Amatu and Sologa), to inquire as to whether they have "it". In the setting in which Okolo utilizes it, "it" addresses goodness, truth, confidence, as a matter of fact, the importance of life. Boss Izongo and the elderly folks feel undermined by his insight and straightforwardness and by his off-kilter question "do you have it?" They choose to proclaim him a neurotic and shun him. The level of moral rot and social debasement in the general public is delineated by the differentiation between the hero, Okolo (which, deciphered signifies "The Voice"), who is an encapsulation of moral integrity and uprightness and in this manner, addresses Light, and the order of seniors who are driven by Boss Izongo, and who address Obscurity. Accordingly the language of the talk would be investigated against the foundation of this chilly relationship among the significant characters. In particular, this structures the setting of circumstance, which illuminates our review.

Justification of ethical Relativism:

In taking into account the ideas of rightness or unsoundness of human activities or lead, we need to remember that the ideas of good and bad are diverse or multi-layered. Consequently, rightness can barely be given an obvious understanding since there are as numerous perspectives seeing the idea as there is torrential slide of moral logicians and scholars. As a matter of fact, individuals will generally characterize and relate importance to these moral ideas - rightness and misleading quality in manners that enticement for them or suit their scholarly directions or peculiarities. The origination of these terms is hued or adapted by individuals' conviction framework, mores, and standards. This large number of variables consolidated to educate the predominant moral standard regarding a specific social gathering. Considering this, a few thinkers have contended that ethical quality grows distinctively inside various societies since it is a social item. Consequently, every general public creates norms that individuals use inside it to recognize adequate from inadmissible way of behaving, and

each judgment of good and bad assumes some of these principles. It, in this way, follows that if practices, for example, polygamy or child murder are viewed as right inside a general public, then they are ideal for that society, and in the event that similar practices are declared off-base inside an alternate society, those practices are off-base for that society. In such manner, there is no such thing as what is truly for example totally or equitably or generally right, aside from these social codes, for there is no culture-impartial norm to which we can speak to figure out which society's view is right. The different social codes are that exist.

Ethical relativism is alluring to numerous rationalists and social researchers on the grounds that it appears to offer the best clarification of the changeability of moral conviction. It likewise offers a conceivable approach to making sense of how morals squeezes into the world as it is depicted by current science. Regardless of whether the regular world eventually comprises of only worth nonpartisan realities, as per the relativist influence, morals actually has an establishment in human inclination and social courses of action of social orders and establishments. In place of truth, moral relativism appears particularly appropriate to make sense of the righteousness of resistance. If, from a goal point of view, one's own qualities and the upsides of one's general public have no exceptional standing, then, at that point, an demeanor of "when in doubt refrain from interfering" towards others' qualities appears to be very fitting. To this end, origination of good and bad is perspectival. Thus, the essentialness of ethical relativism.

Environmental Degradation:

The Niger-Delta natural calamity is displayed in *The Voice* while it is on the move. Albeit the work doesn't expressly state itself as such, the language utilized, the way the characters are introduced, and the riverine climate all make this point very apparent. The book's shrewd use of Ijaw English in the message's portrayal has drawn a great deal of analysis. The attention on the waterway is another pointer that the work is set in the Niger Delta. In the book, streams stand apart for the purpose of movement and an area for discarding waste. Subsequent to being banished by Boss Izongo, Okolo excursions to Sologa involving the waterway as a course. A bit prior in the book, we notice laborers utilizing the stream to return to the settlement at nightfall: 'Also, on the waterway, kayaks were creeping home with twisted backs and tired hands, rowing. A young lady rowed, driving her oar into the sweet-tasting waterway while wearing only a towel tied around her abdomen and the half-ready mango bosoms'. The paddlers give off an impression of being getting back from a hard day's work in light of their sluggishness. All the more explicitly, the returnees' 'twisted backs' and 'tired hands' infer that they are non-motorized ranchers. These ranchers should work with their backs nearer to the earth and depend intensely on their hands. The figurative language used to portray them is likewise farming to grow bosoms. The way that the waterway is crucial for Amatu's town's transportation framework is vital in this specific circumstance.

In the starting of the book, Okolo looks out the window and gives the sole top to bottom portrayal: Okolo was remaining by a window as the day was coming to a nearby. Okolo stood furthermore, saw the sun setting behind the plummeting tree tops. The stream was streaming and mirroring the setting light like a memory that was disappearing. It looked like the essence of a symbol, with the back stowed away from view. Okolo noticed the palm trees. They gave off an impression of being had women with wool hair who were moving. Egrets were making their way home as they floated lethargically across the waterway like white bloom petals. Also, boats were rowing their way home down the stream with bowed backs and broken down hands. A young lady rowed, driving her oar into the waterway with a sweet inside, wearing simply a towel tied around her midriff and the half-ripe mango bosoms.

One can't disregard the highlights of the earthly and oceanic parts of the biological system portrayed here given the portrayal of the harmed climate in more contemporary books set in the Delta. The waterway appears to address a night scene with dusk, 'mirroring the completing sun'. The word 'had' used to depict the trees' dance implies their fierce influencing in the breeze.

Egrets and other oceanic creatures are portrayed as being immaculately white and splendid. We likewise saw broken down bodies returning from the homestead. The sentence precisely portrays the occupants of this living space, both individuals and non-people. It is astounding that the storyteller is unfit to figure out the animosity that these bodies address against the stream. In fact, the boat 'turned endlessly round, was gradually brought into the center, and at last vanished', as indicated by the storyteller. Furthermore, as though nothing had happened, the water just turned over the top and the waterway kept on streaming. As indicated by the text, the viciousness Nixon addresses 'vanished', or was out of sight, from the boats with the people in question. The water that covers it further backings the vanishing. The waterway 'streamed flawlessly over' the boats again, the storyteller says. The line makes note of the illustrative trouble in portraying planned viciousness. Considering that the suffocating has no prompt, tremendous outcome and that the bodies vanish from view rapidly, it is easy to minimize the savagery it addresses and deter the assessment of the prompt and long haul natural repercussions.

The last scene of the book, where both Okolo and Tuere are drifting on the waterway, outlines the clever's power of the stream: The following morning, as day break unfolded, it did as such while a kayak was floating carelessly down the stream. Okolo and Tuere were additionally in the boat, their feet attached to the seats and they were situated one after the other. They were cleared downstream by the water like junk from one bank of the stream to the next. The kayak was then sucked into a whirlpool. It kept on turning while being bit by bit hauled into the middle, at last scattering. What's more, as though nothing had occurred, the water just turned over the top and the stream kept on streaming. The technique utilized by Boss Izongo to kill Okolo and Tuere is essential for advancing the idea that the water is a landfill. Susan Signe Morrison accurately notes in *Squander Feel: Structure as Compensation* that once something has lost its capability and becomes trash, it is helpful to deliver it to immature districts of the world, and afterward those areas of the world likewise transform into garbage. Albeit the unloading of trash into unfortunate African nations by Western nations is the foundation of Morrison's work, the understanding of her work is pertinent here. It's significant to grasp the waterway later Boss Izongo chose to dump human waste in it that she reached the resolution that the landfill site likewise becomes trash. The water and the animals that live in it are too disposed of alongside the people. This unloading is vital in light of the fact that it foretells the possible unloading of trash from oil investigation in the streams. Boss Izongo's decision to suffocate his rivals and the removal of oil creation emanating in these streams have exceptional likenesses. Beside the contamination that both of these exercises produce, it is eminent that Boss Izongo sees individuals as 'squander' on the grounds that they impede his unreasonable aspiration to accumulate wealth and influence. They floated like trash, as expressed in the portion above.

As per the meaning of flotsam and jetsam in the Oxford High level Students Word reference, 'the remaining parts of anything separated or obliterated; ruins, wreck', the equal is possible planned to stress how comparable the bodies are to the destruction abandoned by Boss Izongo's movements. As we will find in the books, the risky waste from oil investigation littly affects the organizations' endeavors to amplify their benefits. The

partnerships' choice to dump the trash in the water as opposed to find more exorbitant yet, more compelling biologically capable removal choices is one more indication of an unreasonable quest for cash. To put it another way, the suffocating of Okolo and Tuere sets us up for the impacts of oil investigation on the oceans as seen in current Delta books like *Tides* by Okpewho and *The Extremist* by Ojaide. A few times all through the book, the real wide open is referenced.

The Search for absolute Value:Philosophy

One of the major philosophical topics in Okara's 'The Voice' is the mission for outright worth. The chief person, Okolo, is ready to reveal or disentangle the essential and extreme qualities that underlie or support our ethical texture in the general public. It is against this foundation that Albert Camus properly comments that the focal of man is the issue of the significance of human existence. This quest for a definitive significance of human life is, as per Unamuo, extremely central in man's existential condition or reality. He further notes that:

For man researches the world since he ends up in it and needs to work on the nature of his life in it... It is this (journey) ... that prompts upsetting inquiries concerning the significance, purposive, beginning and extreme predetermination of human existence. In Okara's account, Okolo's endeavor to look for a flat out esteem peaked in his posing of the clearly obscure inquiry, 'Do you have it?' In this manner, he is both provoking them to consider what sort of lives they are driving and simultaneously providing them some insight about how to track down the response. It is, in any case, critical to take note of that the unclear it which Okolo tries to unwind or demystify is just the importance of life versus profound quality. In Edet's speech, "When one thinks about that the center of the story is Okolo's quest for something which is never more unequivocally characterized than as it; it brings out supernatural, moral, and epistemological issues". Okara (1979), as an African rationalist of a sort, shows his tremendous handle of reasoning as a basic reflection on the support of the essential human convictions and examination of fundamental ideas as far as which such convictions are communicated utilizing the experience of his persona Okolo. Okolo's quest for a flat out esteem is clearly an investigation into the most crucial inquiries of the real world and human life. By and large, Okolo's quest for an outright worth is likened to St. Augustine's origination of the quest for truth: "Try not to go external thyself, however return to inside thyself; for truth dwells in the deepest piece of man". Okolo, consequently, settles on a clarion decision for profound thoughtfulness and self-assessment. Consequently, everybody should get back to his deepest self while looking for reality as a virtue. This, he accepts, lies in man's internal brain. The outright worth which is in fact alluded to as "It" doesn't assign a specific idea. In Okolo's thought, the "It", which is a theoretical idea and the object of his disputable pursuit or a journey of revelation, is not given a restraint or obviously characterized mark as he fears this would incite philosophical pressure or scholarly fighting. As far as he might be concerned, "Names bring divisions and divisions, difficulty. So let it be without a name; allow it to be anonymous". The "It" suggests the mystical, epistemological, and moral groundworks of the ethical direct of the bosses, elderly folks, and locals of Amatu and Sologa people group, respectively.

Conclusion

A fundamental instrument in the improvement of a country's mindfulness is writing. In any case, the specific verifiable conditions that shape a writer's reaction to such occasions fluctuate starting with one area then onto the next. The decision class, who are the prompt authentic powers affecting these events, are subsequently the objective of the creator's reaction and grievances. Accordingly, the creator goes about as 'The Voice' of Africa's persecuted individuals. The two groups go after a similar region while endeavoring to redo

the world in their own picture. The book moreover challenges the standard political account of the real world. This exploration paper has shown how Okara's ‘The Voice’ investigates the topics of debasement and ecological annihilation. Through similar fundamental captions of pay off, mercilessness, social persecution. The challenge however is that with the ongoing inclination for western epistemological worldview in our visually impaired mission for globalization, to the rejection of native and conventional episteme, African abstract imagination in ill-fated to sterility. African social investigations are in this way called to the salvage.

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