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LANGUAGE USE BY COPYRIGHT SUSPECTS IN ENUGU METROPOLIS

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Abstract

This paper investigates the use of inappropriate language that increases piracy by copyright suspects. The paper adopts as its theoretical framework, the Grice's Cooperative Principle which hinges on the four maxims of quantity, quality, relation and manner, for analysing its data. Informal interviews and participant observation were research instruments employed to collect the data for this work. The study observes that language use in surveillance performs the expressive, informative, phatic and emotive function. It finds out the suspects' use of declarative sentence, incomplete sentence and use of excessive pause words like 'umm' in conversation. It observes that this form of spoken interaction fulfils the maxim of quantity and relation but fails to fulfil the maxims of quality and manner. The paper observes that the suspects talk less, use slow speech, give brief answers and fail to elaborate in making utterances. The study observes the use of intimidating language with special focus on their gender difference. It finds out that women listen and use silent protest when interrupted while men change the topic of conversation, ignore questions, interrupt and answer questions posed with questions. The study further observes that the use of code mixing is common to copyright suspects. The research recommends that copyright suspects should use apologetic language in their choice of words.

Keywords: *cooperative principle; linguistics performance; surveillance and copyright*

1.   Introduction

Language is one of the greatest attributes that characterise human being. Language plays a major role in human communication, thoughts, feelings and wishes. Man generally cannot function without language. For this reason, language users should understand its use in normal discourse situation, whether in spoken or written form. We use language to send important messages about who we are, where we come from and who we associate with. Language use in an enforcement agency like Copyright is also a social situation planned for producing and distributing information and intelligence which would be done orally or in writing. It is also a systematic method of questioning a suspect for the purpose of determining the involvement in a crime. On the other hand, Iloabachie (2013) points out that copyright pirate are criminals, who indulge in the act of copying, selling, distributing or reproducing the work of authors without permission. The pirated works are literary works (novels, stories, choreographic works, computer programmes, etc.). Musical works

also include works composed for accompaniment. Artistic works include painting, drawing, maps, etc. Cinematographic works include fixation of sequence of visual image that can be seen and associated sound tracts that can be held. Sound recording is a fixation of sequence of sound capable of being held but does not include sound track. This piracy has been recognised worldwide as an enemy of creativity for intellectual works.

The major problem of this research is the use of inappropriate language that increases crime by copyright suspects. The second problem identified is the inappropriate language variation by copyright suspects. Sometimes, those variations create linguistics deviation which is needed to be investigated. It is this apparent deviation from normal usage that justifies the choice of the topic with special reference to the suspect's language use.

Nevertheless, people are able to converse with one another because they recognize the common goal in conversation. This is why Grice (1975) maintains that the overriding principle in conversation is cooperative principle. The cooperative principle is the theory adopted for this study. This theory focuses on how to use the four maxims of Grice (1975) to achieve the objectives of the work which are as follows; to determine the language functions in surveillance, to describe the language use of suspect's statement, to ascertain the use of intimidating language and to identify the way copyright suspect's code-mix in their choice of words.
This study will convey an intended meaning through conversational maxims. The paper however contributes to the growing empirical literature on language use.

2.   Literature review
2. 1.   Theoretical Studies
The theoretical studies discuss some theories in relation to the study.

2.1.1   Pragmatics
Pragmatics is the study of language use. It is the theory which is concerned with the conditions for the correct use of expressions and constructions in a given language. Pragmatics according to Yule (1996) is the study of meaning as communicated by a speaker and interpreted by a listener. He adds that the interpretation involves what people mean in a particular context and how the context influences what is said. According to Thomas (1995), pragmatics is seen as the speaker's intention where the interlocutors take physical, social, and linguistic contexts as well as the potential meaning of the utterances into account to make the appropriate meaning in an exchange. He adds that pragmatics caters for not only the exact and literal meaning of words and sentences, but also the various aspects of meaning that come from the intention of the speaker, linguistic performance, and the background knowledge of the speaker and listener. Aitchison (2000)

emphasises that in a narrow sense, pragmatics investigates how listeners get the intended meaning of the speakers, whereas in broader sense, it concerns certain principles followed by interlocutors when communicating with each other. Pragmatics is a very significant part of linguistics and communicative event.

Grice's (1975) work on the Cooperative Principle (CP) led to the development of pragmatics as a distinct discipline within linguistics. Since the major aim of communication in pragmatics is to give and receive information, people try to adopt a cooperative behavior to convey their intentions and transfer their utterances implicitly.

2.1.2. Conversational Analysis

Conversational Analysis was developed in the late 1960s and early 1970s principally by Harvey Sacks and his close associates Emmanuel Schegloff and Gail Jefferson.Conversational analysis (CA) is a method of investigating the structure and process of social interaction between humans.Conversational analysis in the perception of Psathas (1995) studies the orderliness of social interaction, particularly those social actions that are located in everyday interactions. He points out that in conversational analysis, social actions are meaningful to those who produce them and that they have a natural organisation that can be discovered and analysed by close examinations. Drew and Heritage (1992) maintain that conversational analysis is concerned with all forms of spoken interaction including everyday conversations between friends and acquaintances, also interactions in medical education, mass media, lecturing or speech making.
Wardhaugh (2006) states that conversation is cooperative in the sense that speakers and listeners tend to accept each other for what they claim to be: that is, they accept the face that the other offers. That face may vary according to circumstances, for at one time; the face one offers may be that of a close friend, a teacher, and a young woman and must be generally accepted.

On the other hand, Brown and Fraser (1979) reveal that conversations are rather formal compared to private conversation. They add that conversations on the telephone are more formal than face to face interactions, since concentration on spoken word is stressed for lack of non verbal clues. Grice (1975) argues that conversation is an intrinsically cooperative endeavour. He adds that to communicate, participants will adhere to a set of conventions collectively termed cooperative principle. He equally points out that in conversation what we say would not be our real meaning, that a speaker may express his idea indirectly instead of speaking out directly for various reasons.

2.1.3. Cooperative Principle

Grice (1975) proposed the famous theory of conversation which is the cooperative principle. According to him; the cooperative principle is a norm governing all cooperative interactions among humans.

The principle generates four maxims and they are as follows;

Maxims of Quantity.

1. Make your contributions as informative as required.

2. Don't make your contribution more informative than is required.

Maxims of Quality. (Be Truthful)

1. Don't say what you believe to be false.

2. Don't say what you lack adequate evidence for.

Maxims of Relation

1. Be relevant.

Maxims of Manner. (Be Perspicuous)

1. Avoid obscurity of expression.

2. Avoid ambiguity.

3. Be brief (avoid unnecessary prolixity).

4. Be orderly.

It is assumed that the above principle and maxims are being unconsciously followed by both the talking parties. This assumption makes our communication effective and reliable to a great extent. Grice (1989) believes that these conversational maxims help participants to produce inferences beyond the surface meaning of an utterance. He divides inferences into two categories: first, inferences that are straightforward and listener can get the speaker's intention directly, second, inferences that are conveyed by violating those maxims, which are called implicature.

2.1.4. Ethnography of Communication

Ethnography of Speaking or Communication is a sociolinguistic theory propounded by Dell Hymes in the early 60's. The concept describes what happens whenever we engage in communication through speech. Hymes (1974) points out that studying communication from the perspective of a given community should include the acronym "SPEAKING". This makes up the different components of communication: "S" stands for setting, "P" for participants (speaker, sender, audience), "E" for the ends (purposes and goals), "A" for the act (message), "K" for the key (tone and manner), "I" for instrumentalities (channel- verbal, non verbal, mediated), "N" for norms of interaction, and "G" for genre.

2.1.5.   The Speech Acts Theory

This theory was developed by the British philosopher of linguistics, J. L. Austin (1911- 1960).The major task for the theory of speech acts is to account for how speakers can succeed in what they do despite the various ways in which linguistic meaning underdetermines use. He pointed out that there are certain utterances that can cause their hearers to act in particular ways. He recognised the social and inter-personal dimensions of language behaviour and made a distinction between:

i. *Constatives*: These are statements that state facts, describe events and processes. Here, the propositions may have the value of being true or false. Example; It is raining outside right now.

ii. *Performatives*: The speaker performs an action in uttering specific words.

The study however deviates from other theories by describing the language use among copyright suspects using the maxim of cooperative principle.

2.2   Empirical Studies

The empirical study reviews literature on related field of language use, cooperative principle and pragmatics.

Agbedo (2008) studies speech act analysis of political discourse in the Nigerian print media, using the speech act of Bayo Onanuga and Yakubu Mohammed. He observes the illocutionary force of their speech acts in the light of their particular type of journalism practice as evident in the News watch and the News Magazines. He seeks to find out, if the speech act conforms to the laid-down rules of speech act. He adopts the theoretical framework of Austin's speech Act Theory and Grice's (1975) cooperative principle.   His study reveals the four maxims

of cooperative principles. He points out that their infelicitous speech acts failed to meet Grice's cooperative principle. In the foregoing, the four maxims of quantity, quality, manner and relation are violated giving rise to conversational implicature.

All this notwithstanding, the present study adopted the same theoretical framework of Grice (1975) in the analysis of data. The approach differs in the sense that the work of Agbedo (2008) deals on speech act analysis while the present work studies conversational analysis.

Desta (2012) studies pragmatics as applied to characters relationships in *"The Lion and the Jewel"*. He reveals that the speech act and pragmatic explanation of the styles of fictional conversations will result to a more systematic, more explicit and more convincing interpretations to the works as well as to writers. To achieve this, he adopts the theory of speech act and cooperative principle as his tools. The findings reveal that characters use speech acts to swerve the attentions of their interlocutors to something else.

The similarity between the works and the present study lies in the adoption of Grice's (1975) cooperative principle. The difference is based on the fact that the study employs speeches in literary works while the present study employs speeches in real life situation.

Jafari (2013) attempts to pragmatically analyse the verbal behaviour of the protagonist of Oscar Wilde's play, *"The Importance of Being Ernest"*. She seeks to investigate the conversation in the literary genre, and comedy of manners. She applies Grice's cooperative principle as the theoretical framework for the study. The finding shows that most speakers violate the maxims deliberately, unostentatiously or unconsciously. The similarity between Jafari (2013) and the present study lie in the fact that both works adopt Grice's cooperative principle in the analysis. The difference lies in the fact that Jafari (2013) investigates conversations in the literary genre; while the present study investigates conversations of copyright suspects.

2.3.   Theoretical Framework

The theoretical framework adopted for this study is cooperative principle which was propounded by Grice (1975). The principle state that participants expect that each will make a conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange. Grice's (1975) cooperative principle is the main concept that helps to understand the underlying process of communication. He adds that the four maxims help to understand the underlying process of communication. If the maxims are followed fully, there will be perfect conversation. According to Thomas (1995), utterances may conform to the maxims or may disobey them by infringing, opting out, and flouting or violating. The infringement of the maxims is because of the speaker's imperfect knowledge of linguistics.

The reason for adopting this theoretical framework aims at investigating the inappropriate language use by copyright suspects in Enugu metropolis.

3.   Methodology

Descriptive survey design was adopted for this study. Enugu metropolis is the geographical area of this study. The population comprises thirty suspects, twenty-seven males and three females. With the help of cluster sampling technique, Enugu metropolis is divided into units. The unit is divided into six clusters for the purpose of this work. The clusters include: Abakpa, Asata, Emene, Gariki, Uwani and Obiagu. A simple random sampling was used to select three clusters used for the study. Ten respondents each were selected from Abakpa, Emene and Gariki. The instrument for the research was surveillance eye wear (a camera used for recording event). This was useful to capture contributions without being detected.

With Cooperative Principle, this paper accounts for the inappropriate language that increases piracy by copyright suspects in Enugu metropolis.

4.   Data Presentation and Analysis

This section presents the analysis of conversational analysis using Grice (1975) cooperative principle .The analysis contain the following;
i. Language functions in surveillance operation.
ii. The use of intimidating language
iii. The use of conversational code-switching

4.1.   Language Functions in Surveillance Operation

Surveillance is the secretive, continuous and sometimes periodic watching of places or objects to obtain information concerning the activities and identities of individuals. In this analysis, language performs all forms of spoken interaction like the expressive functions, informative, phatic and emotive function.

Maxim of Quantity
The maxim stipulates that the speaker should make the contribution as informative as required.
Excerpt1
Copyright officer: How much is the film?
 Suspect: Umm! The film is sold at ₦800 per track.
The data show that the suspect was informative in this conversation as much as was required. This owes to the fact that the original foreign movies are sold at ₦800 per track. This shows that the maxim of quantity is fulfilled by copyright suspect.

Maxim of Quality
The maxim stipulates that one should be truthful by not saying what one believes to be false or lacks adequate evidence.
Excerpt 2
Copyright officer: I hope the film is not cracked?
Suspect: Arr! noo, it is not cracked; I do not sell cracked films in my shop. Let me play it, so that you will see it. (played the first film, it was not showing, played the second one, it was cracked).
 The suspect in this analysis violates Grice's cooperative principle which demands that the speaker should be truthful and should not say that which he lacks adequate evidence.
The suspect lacks adequate evidence in his conversation by using the *emotive function* of 'noo' in the expression.

Maxim of Relation
The maxim stipulates that one should be relevant.
Excerpt 3
Copyright officer: Please can you give me your complementary card so that I can locate your
shop when next I come here.
Suspect: Sure, ok, here is my card. I am Nedu video rentals.
This shows that the suspect's language was relevant at that situation.
This information shows that the maxim of relation has been fulfilled in the suspect's conversation by performing the phatic function for the sake of interaction.

Maxim of Manner
The maxim stipulates that one should make his conversation brief, orderly and clear. The maxim emphasises that the speaker should avoid ambiguity and obscurity of expression.
Excerpt 4
Copyright officer: Ok, thank you, see you some other time.
Suspect: When next are you coming to my shop? I hope to see you very soon, don't fail to come because I will sell the tracks cheaper next time.
The data show that the suspect's conversations are not clear and orderly and have therefore violated the maxim of manner. The main flaw of the suspect's conversation is inability of being brief and orderly.
The statement of the suspect reflects repetition and the same meaning; thus, it is easy to observe that the copyright suspect fails to fulfil the cooperative maxim of manner by not being brief and the statement not being orderly.
　　In the excerpts above, the suspect employs excessive use of simple declarative sentences and incomplete sentence in conversation. They also use excessive pause words like 'umm' in conversation.

4.2.　The Use of Intimidating Language
　　This is when a person commits the offence of knowingly communicating threat, or false report of disaster that would inflict fear on the public.

Maxim of Quantity
The maxim stipulates that one should make the contribution as informative as is required.
Excerpt 5
Copyright Officer:　　Does it mean, your lawyer can give us all the necessary information we needed?

Suspect: Then, why did I employ him, if he can't do it, why did I employ him (raising his voice).The above expression shows that the lawyer can answer the questions but the suspect's statement was not as informative as required. Therefore, the maxim of quantity has been violated and implicature generated.

Maxim of Quality
The definition of quantity maxim is to make contribution on what is true. That means; do not say that you believe to be false or you lack adequate evidence.
Excerpt 6
Copyright officer: Do you have any agreement letter before publishing this book?
Suspect: I don't know what you are talking about. (Using a silent protest)
The expression shows that the suspect should say the truth and nothing but truth. The statement shows that there was an agreement but the suspect changed the topic of the conversation. In actual sense, the complainant gave an affirmative response that there was an agreement before publishing the book. The statement fails to fulfil the maxim of quality; therefore, conversational implicature has occurred.

Maxim of Relation
The maxim requires one to be relevant in conversation
Excerpt 7
Copyright officer: The author said you are reproducing his book outside the country,
                is that true?
Suspect: Ask my lawyer, I have told you, I have an appointment this afternoon.
In the above expression, the suspect ignored the question; he is expected to answer with an affirmative or negative response to ascertain the true value of the statement. Thus, it is easy to observe that the suspect violates the maxim of relation by not making the conversation relevant at the moment.
Maxim of Manner
The maxim stipulates that the speaker should be brief, clear and orderly.
Excerpt 8
 Copyright officer: Have you seen this book before? (Displaying the book)
Suspect: What kind of question is that, why will you be asking me unnecessary questions, go
        straight to the point, I don't have time for all this things this morning.
The expressions show that the suspect is uncomfortable with the question by defensively interrupting and answering questions posed with questions. Therefore, the expression fails to fulfil the maxim of manner by not being brief, clear and orderly.

The excerpts above show the gender difference in language use. The women tend to listen and use silent protest when interrupted, whereas the men change the topic of conversation, ignore questions, interrupt and answer questions posed with questions. The men or male suspects also speak angrily without thinking of their pitch, thereby achieving the speaking style of both genders.

4.3. The Use of Conversational Code-Mixing

This is the act of using two or more languages in conversation. Code-mixing can take place in a conversation when the copyright officer speaks one language and the suspect answers in the same language used by the copyright officer but with the interferences of different language.

Excerpt 9

Copyright officer: Arr! It is expensive, why will the price be so high

Suspect: Aunty me! ịchọrọ awaa ka ịchọrọ original

    (My aunty do you want the fake or original copy)

Copyright officer: How much is the one you call "awaa" (fake)

Suspect: Ndị ezigbo ya bụ₦600 per copy while 'adigboroja' bụ ₦150 last price.

    (The original one is ₦600 while the fake one is ₦150).

Here, the speaker should say the truth and nothing but the truth. The above expression shows the suspect's truthfulness by differentiating the fake from the originals.

The use of code mixing or switching is as a result of lower socio-economic status of the suspect. They are uneducated and rely on Igbo language for lexemes.

5. Summary of findings, conclusion and recommendation

The study analysed language use by copyright suspects in Enugu metropolis. It can be seen that language is used to a considerable extent as an expression of linguistic performance. This indicates the social interaction that shows the terms of language such as who talks most, interrupts and whether interruptions are successful. Considering the problems and accessibility of the researchers in analysing the use of inappropriate language that increases piracy by copyright suspects, the paper identified language use in surveillance, raid and suspects statement. The obtained result conform basically to the maxim of quantity by being informative and maxim of relation by being relevant in conversational utterances. The work observed that how people code-mix provides clues about the meanings and values attributed to different ways of speaking. We found out that the speaking style of the suspects adopted the strategies of ignoring comments, changing topic and expressing power through conversation.

The paper therefore recommends future researchers to look into the grammar used by the film producers and authors before purchase. These will help to curb piracy in our

society and in Nigeria. The paper will inspire other researchers to learn and conduct other research in the same scope with different subject.

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LANGUAGE OF IGBO POETRY

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Abstract

Poetry is one of the genres of Literature. If one is just beginning to delve into the world of poetry, one may initially feel overwhelmed by the occasional ambiguity and inaccessibility of this literary style. Poetry, therefore, is a method of literary expression which suggests by means of imagery, rhythm, and sound, (Egudu, 1985:4). The findings reveal two ways through which a poet manifests or exhibits his ingenuity in the manipulation of language for aesthetic effects. These are exploiting the established possibilities in the language and by creating new communicative possibilities. Through phonological and lexical cohesion, and rhythm, he creates with elements already in the language. Through lexical, phonological and grammatical deviation, he attempts to establish new areas of communication. Also figurative language is the language used in such a way as to force words out of their literal meanings by emphasizing their connotations to bring new insight and feeling to the subject. Most words convey several meanings or shades of meaning at the same time. It is the poet's duty to find words which, when used in relation to other words in the poem, will carry the precise intention of thought.

Introduction

Language is considered to be a system of communicating with people using sound, symbols and words in expressing a meaning, idea or thought. The vital role which language plays in human life cannot be over-emphasized. It is used in every discipline as a means of communication. Nonetheless, its use in literature is mainly artistic. Igbo poetry as one of the genres of literature is one of the means of transmitting Igbo language. The language of discourse here is with special reference to poetry. Again, it is observed that the emphasis on the artistic use of language has been noted by many critics and literary stylisticians, some of them, at times, go as far as to highlight only the stylistic aspect of poetry at the expense of the content aspect.

Nevertheless, every genre of literature uses language as a medium of communication. The Igbo man's thought and value are preserved through language in written or oral forms of poetry Egudu (1985:1) sees poetry as literature in the first instance, as one of the major branches of literature. Poetry has regular stanzas, rhyme, et cetera. One of the secrets of good poetry is cohesion. However, Murphy (1972:22) is of the view that when a poet

writes a poem, he uses the words that are available to all speakers of that language. What makes him a poet however is that he uses them with greater awareness and with conscious artistry.

Going still by the idea of artistic use of language, Egudu (1985: 113) in his observation affirms that,
Poetry... expresses thoughts, ideas, or experiences, and the feeling or emotion associated with them. But this function is not peculiar to it... This purpose, therefore, of expressing thought and feeling can be considered secondary. The purpose which belongs most uniquely to poetry is the creation of beauty which generates pleasure.

Put succinctly, to achieve the primary purpose of poetry which is the creation of beauty which generates pleasure as earlier stated, a poet has to use language creatively. This is however, without neglect of the content. This is why Obi (1991:3) sees poetry as the art of managing language and compelling it to obey one's will. According to him, the poet bends language, fragments it and compels it to give experience a local habitation and a name. This is done to heighten thought, to pin emotions down, to evoke pictures and likeness in the reader's mind, to say things in memorable expressions, and to give a name to the unnamed and the unknowable. Through these, a poet manifests his ingenuity in the genre. Beauty in poetry can be classified in expressional beauty and musical beauty. The first is realized by means of the special use of language, particularly imagery and the second is affected through sound and rhythm. Through the analysis of the data, the findings would have made these clear for more understanding.

Literature Review
This area reviews the views of some scholars about the study of lgbo poems, especially the poet and poetry in examining the language of Igbo poetry.

Conceptual Framework
In this study, the following concepts will be discussed.

The Poet's use of Language
A poet uses words that are available to the speakers of the language. Murphy (1972:22) affirms that what makes him a poet, however is that he uses the language with greater awareness, greater sensitivity and greater artistry. These help to create and generate pleasure as far as language is concerned. Worthy of note is that creativity in language can be achieved through cohesion, whereby the author, artistically patterns the established possibilities of the language through deviation.

Poetry whether written or oral is an outpouring of ones great emotional feeling using language. The language of poetry is manipulated to yield aesthetic effects. This is similar to what Wordsworth, a romantic poet in Kennedy and Gioia (2007:703) believes that poetry is a spontaneous overflow of powerful feelings. To borrow a leaf from Egudu (2002:3), in traditional African societies, performers and even the audience have used poetry especially songs to accompany the activities of daily life and also to express their joys and sorrows. That is why we have things like dirge, panegyric poems, songs of sorrow and songs of joy and praise poems. In another way, we observe that there is a wealth of culture and fine feeling which find expression in our music in poetry. We sing when we fight, work, love, hate, a child is born, death takes a toll, et cetera. The fact is that there is no end to what can elicit oral poetry amongst African peoples. Professional performers use the art of poetry to serve the society. The aim is not only to entertain and amuse but also to instruct and educate as poems contain deep reflections about the society and man's place in it. Some poems treat the relationship between man and his relationship with nature (Okoye, 2012:156). Expanding his view, Okoye believes that we create poetry through imagination just like the sun, moon, river, hill, wife, husband, child, et cetera, or something which we cannot see but which caresses our creative souls. This is why most performers or poets harp on abstract imageries like death, reincarnation, gods et cetera. It is because whenever creativity caresses the soul of the performer, it opens a new world for him and his vision of things that have never existed.

Creativity in Language
In poetry, its primary purpose is the creation of beauty which generates pleasure and to achieve these, a poet has to use language creatively. We can also point out that when we talk about creativity in language, we also talk on the aspects, which will help us to do away from the idea that is only deviant language that qualifies being creative. Uzochukwu (1993:40), summarizes the views of some critics and stylisticians such as Traugott and Pratt (1980), that creativity in language can be achieved through cohesion, whereby the author artistically patterns the established possibilities of the language or through deviation, whereby the author creates new communicative possibilities which are not already in the language.

Empirical Studies
Ordinarily, cohesion means joining or working together. That is to say, the state of condition of joining or working together to form a united whole, or the tendency to do this. To Mbah and Mbah (2007:351), poetry has cohesion or internal pattern and repetition exceeding those of most non-literary genres. In other words, poetry has repeated refrains, parallelism, regular stanzas, rhymes, meter, rhythm, interactive assonance, alliteration and

similar devices. Phenomenon of cohesion in literature and particularly in Igbo poetry shows that literature is an art and literary texts are constructed to produce in us a kind of experience in art in which symmetry and interplay of sameness and difference play a major role. Expanding these views, one can also observe that one of the secrets of good poetry is cohesion. However, when cohesion is too much as to outweigh the theme of the poem, it leads to doggerel or worthless verses. Different language types have different patterns of cohesion depending largely on the manner by which they make use of pitch variations. Okeabalama (1999:61-62), carried out a study on the main concern of poetry, and posits that poetry merely imitates a reality in the way video recording imitates an event. The pictures or an incident in a recorded event is not that event but a photographic representation of the event. When a cabinet builder builds a bed and another one copies him to make a similar bed, the second bed is at best another bed not the bed being copied. One's photograph cannot be that person. In the same vein, what every poet is talking about is a photographic realization of his experience or even the figments of his imagination.

Okeabalama (1999) expanding his view, observed that poetry is the interpretative dramatization of experience. It is the form that most clearly asserts the specificity of literature. To Ebot (1998:43) if a poem appeals to us, it is because "the authorial aesthetic devices used are captivating and persuasive. And as rightly observed by Ricoeur (1994), through the employment of images and symbols, poetry, therefore is a text that has a multiple meaning.

Poetry is a medium through which man gives expressions to his inner feelings. Akporobaro (2006:304) states that:
Poetry is a universal form of artistic self-expression. Through it man articulates his thought and feelings for public sharing and experience. Poetic expressions are to be found in all societies irrespective of their social and economic conditions and level of development

Poetry has been used to store and preserve society's (oral) tradition. Even at the present time, poetry is an effective means of arousing the consciousness of the people socially, politically and culturally. Through poetry, the poet tells the people the truth of life, mobilizes them for social change and in fact, prophesizes about the future. Ample examples of these roles of poetry will be seen under analysis section. Nonetheless, poetry has intrinsic quality, which commends it as a handmaid to revolutionary action.

Also, as a literary genre, it makes use of language cohesively and deviantly to express emotions thoughts and feelings. Worthy of note, it is the poet's job to find words which, when used in relation to other words in the poem, will carry the precise intention of

thought. Often, some of the more significant words may carry several layers or depths of meaning at once. The ways in which the meanings of words are used can be identified.

Data Presentation and Analysis
We present here sample of poems used for the study to demonstrate or exhibit their ingenuity in the manipulation of language for aesthetic effects. We shall now examine how cohesion operates at the phonological and lexical levels in Igbo poetry.

Phonological Cohesion
Phonology is the study of the pattern of speech sounds used in a particular language. To Mbah and Mbah (2007:352), phonology can be a source of cohesion in a text with such figurative phonic devices as alliteration, assonance and rhymes, all of which involve patterns created by repetition of the same or similar sounds. Alliteration, assonance and rhyme seem to be one of the ways of making a poem phonologically cohesive. As Okebalama (1985:62) observed, alliteration is the retention of initial consonant in two or more words in a line of poetry. There is consonance which is defined as the retention of the medial consonants in two or more words in a line of poetry. In fact, even though sounds in themselves have no meaning, there are ways of using sounds to compliment meaning. For example, Okafor (Nd: 27) gives a clear pictures to this in his poem titled "N'ịchụ nta vootu"

> Nye m vootu unu
> ka m si n'eluigwe dọtara unu mmiri
> Nyenụ m vootu unu
> ka m si n'anyanwu dọtara unu ọkụ latriki
> Nyenụ m vootu unu
> ka ụmụ unu gawa ụlọ ogwụ n'efu

Alliteration, (Bịambịa Mgbochiume), is obvious in the excerpt as shown in the recurrence of the consonant sound: /ny, m, v, t, k/ and assonance, (Bịambịa ụdaume) as exemplified in the recurrence of the vowel sound /e, o, u, e/, syllabic rhyme, (Ndakọrịta nkejiokwu), is not common in Igbo; instead tonal rhyme (Ndakọrịta ụdaolu) occasionally occurs. Also, in the above excerpt, all initial words have identical tone, namely, low-low thus, illustrating the phenomena of tonal rhyme. We also observed that the incidence of tonal rhyme in the excerpt is a deliberate effort on the part of the artist. More so, the tonal rhyme do not feature only initially but also medially and finally as shown in the low-low tone pattern in "Vootu, unu, and efu".

Worthy of note, the difference between consonance and alliteration consists in the difference in the positions of consonantal sounds in a line of poetry. While assonance, which is another element of sound in poetry, is the sounding alike of two or more vowels contained in lines of poetry. It strikes a contrast with consonance which has to do with consonantal sounds (Egudu, 1985:58). Let us look at another example of poem written by Obienyem (1975) titled "Ọnwụ"

<div style="text-align:center">

Nwanyị para afọ ime, ya n'uche (sic)

Isi waba nwoke ya n'uche (sic)

Ọnwụ na-egbu onye nwere ego

Ọnwụ na-egbu onye enweghị ego

Ọnwụ, olee ebe mma gị dị?

Ọnwụ, I zoro ube gị ebee? (p. 3)

</div>

In the last stanza of the poem the tempo of rhyme gradually rises as the poet (shrewdly) introduces assonance. Also in this stanza, the burden is on the idea of the inevitability of the phenomenon of death, which we must learn to accept without questioning, thereby bringing out elements of sound in poetry. For instance in Ọnwụ, we noticed sounding alike of two or more vowels (assonance) - /ọ, u/, /u e/, /e, o/, through alliteration:/nw gb b/. Finally, through lexical matching of words, which almost have identical sounds: 'nwaanyị na nwoke, 'onye nwere ego, na onye enweghị ego, 'mma na ube' and through repetition of identical items; uche na uche, ego na ego.

Lexical Cohesion

This means associating words in a text through their shared semantic features. Instances of lexical cohesion abound in lexical matching which has been pointed out in the excerpts already quoted. But lexical cohesion can further be exemplified with the following poem from *Akpa Uche* titled 'Ụra'.

<div style="text-align:center">

Ụra, nwanne ọnwụ

Ebe ike gị niile gwuru

bụ na nkwaghepụ ụzọbe ọnwụ

Ị na-ariọ mmadụ ma ọ bụ anụ mgba

Anya nọ nso na-ahụ.

</div>

Ijituo agu

<div style="text-align:center">

mgbada a bia fụwa ya ufuru n'ahụ

Akpamiike gị na-aga mgbe niile, ebe niile

A chụọ gị ọsọ mgbe eleghị anya ị bịa ọzọ

</div>

Ma ọ dighị onye na-egwu gị anya

Mmadụ nọ ndụ na-ese ụtịrị
Anya gbapere ma ha adighị ahụ ụzọ
Ahụ kuo ụdịrị ntị kụọ pam
Isi na-atụ kwekem dịka nke Ngwere
Mgbe olu chọrọ isọ n'ala, onye ahụ aghọọada
Magharịa anya ka ọ mara mmadụ ole hụrụ gị

Sleep, a brother to death
Where your strength ends
Is the opening of death's gate
Your might is everywhere, any time
When you are chased out, within a
While you come again
Yet nobody sees you.

Man is seated and stretches
Eyes are open, yet they do not see
Body is still, the ear is dead
Head nodes (kwekem) like that of lizard
When the neck wants to fall, the person
Withstands it
Open his eyes in pretence to know
how many people that have seen him

In the above poem, lexical cohesion is achieved by word repetition whose inherent semantic features portray both attributes of life and that of sleep. In the excerpt, 'Ụra' (sleep) is given the attributes of life as seen in the following lines.
For instance;

Line 3   -   Nkwahọpụ ụzọ be ọnwụ
Line 7   -   Mgbada ifusa agụ ufuru
Line 11   -   mo odu na-ese utiri
Line 12   -   Anya ahụghị ụzọ
Line 13   -   nti anụghị ihe
Line 14   -   Isi na-atụ kwekem
Line 15   -   Olu na-asọ n'ala.

The poem also demonstrate the universality of the phenomenon of sleep, thus: mgbe niile ebe niile (any time, anywhere)

These words are not randomly chosen but are carefully selected and patterned. Other examples of lexical cohesion could be seen in such poems as O.L Ogugua's 'kọọrọ m akụkọ ndu" in Obiageli and J.C. Obienyem's Akwụkwọ ọrụ ego in *Akpa uche*. In Ogugua's poem, the fulfillment of the obligation, for instance, will lead to the realization of the wishes. While that of Obienyem's poem the attributes of beauty are portrayed, the vices of money illustrated and the attributes of love shown respectively.

Rhythm
Rhythm can be seen as an important aspect of poetry obtained in language Egudu (1985:34-3 5) affirmed that it can be compared with a beat or pulse and as a beat or pulse implies the presence of movement in which there is recurrence of identical points. Rhythm, can also be said to mean movement. Any action, in which motion is involved therefore, has some rhythm. For example, a moving vehicle shows rhythm, a flowing stream exhibits rhythm. Also the rise and fall of the water in the ocean is rhythmical. In the same way, a person walking, running or dancing is moving rhythmically. One major characteristic of rhythm therefore is repetition. Rhythm in poem differ from one language to the other. Whereas rhythm in English language is metrical based on the regular recurrence of stressed and unstressed syllables, rhythm in Igbo is non-metrical.

To Okebalama (1985:55), language could be split into segments which are in some sense of equal duration. Such segments are the syllables. By the same token one could say that the number of syllable in an utterance or in consecutive utterances is an indication of rhythmic beats in the utterance or consecutive utterances. Uzochukwu (1993:45) posits that the constituents of Igbo poetic rhythm are the regular recurrence of the breath-pause which gives rise to fast or slow rhythm depending on whether the verse line delimited by the breath-pause is short or long; the regular recurrence of equal time duration in consecutive utterances, and the regular recurrence of sense balance which produces the rhythm that is tied to the sense.
Simply put, the reason Igbo poetic rhythm is non-metrical is attributable to the nature of the language. Below is a poem which illustrates further the regular recurrence of equal time duration and the regular recurrence of sense balance as rhythmic factors in Igbo poetry.

    Ugomma
A/chọ/rọ m/ọ/chị si/n'i/me/ o/bi/ a/pụ/ta   -   13
Ọ/chị/ na/-e/gbu/ i/we/, na/-a/gwo/ n/so/gbu   -   13

O/chi/ na/-e/gbu/ a/mu/ma/ na/-e/gbo/ m/kpa   -   13
Gwa/ m/ o/kwu/ na/-e/we/ta/ n/du/ o/hu/ru/ kwa/u/bo/chi   -   17
N/ke/ na-/ e/me/ ka/ n/du/ di/ ga/ra/ga/ra   -   13
N/ke/ na/-e/we/ta/ra/ m/ o/mu/mu/o/hu/ru   -   14
     (Madubuike Nd: 38)

The rhythm of the first three lines of the poem is based on equal time duration as the utterances have almost equal number of syllables. When these poems are rendered, one can see the beauty of their rhythm and how emotionally the reader feels.

Deviation
This involves doing something which is different from the usual or common way of behaving. The poet uses it to create beauty in language for aesthetic effects. To Leech (1969:105), a work of art in some way deviates from norms which we, as members of society, have learnt to expect in the medium used. However, one way of examining the importance of a work of art is to concentrate on the way it differs from the norm, since it generates some interest and surprise. When we talk about deviation, the handling of figurative language reading comes to mind. But before then, looked at other aspects of deviation.

Phonological Deviation
This type of deviation consists of irregularity in pronunciation for stylistic effects. In Igbo, the omission or dropping of a medial part of a word or phrase, sometimes occurs and this is called syncope. This is evidence in Madubuike's poem "Naira" (Pp. 40-44), the third stanza, last line. 'ọ kwa ego bụ mma nwoke bụrụ ugwu ya? Also in 'nwayọọ' bụ ije (Pp. 40-44), the seventh stanza and last line, all in Ụtara ntị. For example, ọ kwa ya bụ ọkacha mma.
Ma ndidi nyịrị ụwa

     Ndidi bụ mmiri ndụ
     Ndidi bụ ọmịịkọ
     Ndidi bụ mgbaghara
     Ọ'kwa ya bụ ọkacha mma

The poet in this last line concludes that patience is the best solution to all predicaments and otherwise.

Grammatical Deviation

This is where the poet uses disjointed syntax occasionally and deliberately for stylistic effect. By so doing the normal order of words may not be achieved or observed. The function of certain parts of speech may be juxtaposed thereby affecting the grammatical rules. This can also be observed in Igbo poetry. An example is seen in Obiageli (Pp.16), in the first stanza of the poem, 'kọọrọm akụkọ ndụ'. The order is inverted in such a way that lines 2 and 4, which would have come first follow lines I and 3 for example.

Akuko echiela m nti	-	3
Akuko aku na uba	-	1
Akuko anarala m ura	-	4
Akuko oke aha	-	2

Lexical Deviation

Under this aspect, we can examine neologism.

Neologism

This is the formation and fabrication of a new word, or expression, or a new meaning for an existing word. It is one of the ways by which a poet or literary artist might exceed the provisions of his language in order to express his ideas fully. An instance is seen in Madubuike (Nd: 39), in the poem called "Ogbuniigwe". This is a formation of new word that gives a graphic description of the Biafran war machine that was invented during the Nigerian civil war.

Acronym is another process of forming neologism. For example in Igbo we have I.M - a short form for ịma mmadụ (favouritism), compounding for example, Mahadum - an abbreviation for mara ha dum (university), compound abbreviation for example, opek - a conscripted form for opekata mpe (low cadre workers) and simple abbreviations for example, Ọkn (Ọkankuzi) - a shortened form of professor, Mz - an abbreviation for Maazi (Mr) etc. Mbah and Mbah (2007:345) also in expanding their views, affirms that some types of word formation have been so used in poetry that their use causes little or no confusion to the reader. The use of such words falls under routine licence. It is often believed that the meaning intended could not be expressed without neologism.

Poetic Devices

There are other forms of deviation which are no other way than the most prevalent devices employed by the Igbo poet. To Okoye (2012:155), in poetry as well as other genres of literature, writers are allowed to use certain style of diction (kinds of words, phrases,

sentence structures and figurative language) to achieve a distinction of language commensurate with the quality of their work. This special style of language used to achieve special effect buttresses what John Drydon in the late seventeenth century in Abram & Harpham (20 10:300) called "poetic license" - "the liberty which poets have assumed to themselves; in all ages, of speaking things in verse which are beyond the severity of prose". Some examples of poetic devices include the following:

Simile (Myiri/Ndika)
This word simply means 'like'. When the poet uses a simile, he makes it plain to the reader that he is using a conscious comparison. He does this by drawing the reader's attention to the comparison by using certain words; like, as if, as, as though. In Igbo, it is ka, dika, yin, for example in his poem 'Ọnwụ', Ajaegbu used simile in stanza I line 2 thus:

> Ọnwụ! olee ebe ị dị?
> Ị dị ka onye ọrụ ubi,
> Nke na-adighị eche ọka ya ka ọ chaa
> Tupu ọ ghọrọ. (Ajaegbu, 975:6)

> Death where are you?
> You are like a farmer,
> That never waits for his corn
> To ripe before plucking it.

In this excerpt line 2, Ajaegbu compared death to a fanner.

Metaphor (Mbụrụ)
Here, this type of comparison is not quite as simple as the simile. The comparison used in metaphor is a direct one and the reader's attention is not drawn to it by any sign posts, such as "like" 'as' and so on. The poem Abali by I. Madubuike is a metaphorical poem.

> Abali (first stanza line 4)
> Isi kpuru ebe dum
> Anyasị na-eji ka unyi
> Eluigwe anaghị achị ọchị ma ọlị
> Kpakpando anya abalị - alakpuola
> Ọnwa na anyanwụ na-ehikwa ụra
> Egwu dị ebe dum.
> (Madubuike, Nd: 32)

> There is darkness everywhere
> The night is as black as charcoal

> The sky is moody for the stars,
> The eyes of the night, have retired
> There is fear everywhere.

He was comparing the night to charcoal since the stars, moon and the sun are asleep. You will notice that he started the comparison directly. The resultant effect being that there is fear everywhere. The example of metaphor proper in this poem is where the poet states that the stars are the eyes of the night.

Personification (Mmemmadu)

This is another common device of comparison. It is really a special form of metaphor. In personification, a non-human thing is referred to as having the characteristics of a human being. Look at this poem.

> Ọnwụ (stanza 9)
> ọ dị ajụjụ ọzọ m chọrọ ịjụ gị, ọnwụ,
> Olee ihe ị na-ahapụ mmadụ ọ na-ata ahụhụ,
> Gbuo ya naanị mgbe ọ malitere iri uru?
> ọ bụ ya mere mmadụ ji kpọọ gị asị?
> (Nzeako, 1975:5)

> There is a question I would put across to you,
> death,
> Why do you leave a person to suffer
> And kill him when he is about to enjoy the fruit of his
> labour?
> Is this the reason why human beings hate you?

Here, the poet directs the question to death as if it is a human being. This can also be called a rhetorical question for who is to answer such question.

Euphemism (Nkwuma)

By the use of euphemism, the poet speaks of unpleasant things in favourable terms or rather in less provoking to the feeling than the actual everyday words that are used to describe the phenomenon. For instance, death, in Igbo poetry is often described in euphemistic terms. This could be illustrated with the following excerpt taken from *Omenka* titled "Dibia Adụgburuja".

> Dibịa mbụ anyị kpọrọ ọrụ
> Uwe agbada ka o yiri bịa

> Agbada ọnụ ya miri emi
> Fọjuchaa ego anyị n'ime ya
> Maka dibịa na-agwọ
> Dibịa a na-en
> ọ lawara n'inyo
> Hapụ anyị n'ụkọ (Ikwubuzo, 2011:28)

In summary, the poet instead of calling them corrupt politicians, he called them native doctors. He used different things to castigate our politicians that pillaged our money. He addressed them as native doctors so as to look euphemistic and they will not know that they are being referred to. He addressed them also, as exploiters and looters with pockets all over their clothes.

Hyperbole (Egbe okwu)
This is one of the figurative language whose result is a vivid impression located by an obvious exaggeration. Exaggeration here is not to lie but rather to validate a point within a universe of discourse. An example can be seen in written Igbo poetry, ụtara ntị, p. 39, stanza one.

> Ogbuniigwe
> Omere dike
> Ogbu dimkpa
> E lelịa nwa ite, ya agbọnyụọ ọkụ
> Anụ kpọrọ nkụ na-eju ọnụ
> Ogbu nnu ọrịa (Madubuike. Nd:39)

Here, the poet presented the word Ogbuniigwe in a hyperbolic language. That is an over statement. Finally, a look at most of the figurative language treated so far appeal to us by their oblique references.

Devices of Sound
According to Murphy (1972:35), poetry is usually best when it is read or spoken. This is because we can hear the sounds, rhythm and rhyme of the poem, all of which add to our enjoyment of it. It is only one device of sound that we need mention here; onomatopoeia.

Onomatopoeia
This as seen in Egudu (1985:54) is a speech sound and by so doing suggests the thing that makes the sound in life. There are ways of using sounds to compliment meaning. In this excerpt:

> **Akwa m na-ebere Princess Alexandria Auditorium!**
> Kamgbe afọ iri na anọ ka ha buliri ya elu
> Haa ya aka, ya adaa gworogodom kụkasịa
> Nọrọ na Nsụka sụọ kaka! kaka kaka! sụkasịa!
> Yọkasịa yọrọkọtọm! ka ero rere ere,
> Princess Alexandria Auditorium!
> Princess Alexandria Auditorium! (Chimezie, 1982:50)

Chimezie key dictum here is that the sound must be seen as an echo to the sense. In other words, sounds are used to compliment meaning. The onomatopoeic words "gworogodom! Yọkọtọm! And 'kaka kaka', reinforces the idea of destruction or ruin by the use of repeated palatal sounds In and 1k]. /k! is carried from the first line through the fourth and occurring thirteen times in these four lines. In is carried from the first line through the sixth line and occurring fifteen times. It is important to note that in this stanza, sounds suggest meanings that are associated with the key words.

The key words are 'daa and kukas ịa all in the second line. The plosive /k/ echoes the destruction or vandalization of an auditorium that was once, a pride of the University of Nigeria.

Summary and Conclusion

The language of poetry as we know is creative, rhetorical and figurative. It is also appears to be that one of the functions of Igbo poetry is to control and clarify' emotional, spiritual and sensuous experience. It is therefore, not too much to say that poetry, one of the genres of literature is the greatest reservoir of the treasures of any language. At times it involves linguistic deviations. Such deviations may be grammatical, phonological or lexical. It is this device that introduces uniqueness in poetry.

The findings in the work have actually proved that there is much to learn and enjoy with regard to meaning and artistic use of the Igbo language in the poems we have studies. More so, the poetic device demands a measure of alertness on the part of the reader, The liberty enjoyed by poets to depart from the conventional standard rule of written language gives them the license to use poetic devices to achieve beautiful effects in their poems. Finally, it is hoped that the language of poetry will be appreciated by all and sundry so that the great health of our literary tradition and language may be conserved for our own benefit and that of posterity.

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SPEECH ACT ANALYSIS OF VERBAL AGGRESSIVENESS OF SELECTED NIGERIAN POLITICIANS

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Abstract

This study examines verbal aggressiveness of selected Nigerian politicians. Verbal aggression is a pattern of communication that involves speaker's attack on the self-concepts of another person instead of his opinion on particular topical issues. The major objective of this study is to ascertain the factors responsible for the use of verbal aggression by Nigerian politicians. The work also tries to ascertain the effects of such aggressive speech acts on individual victims and Nigeria as a country, and the extent to which such speech acts violate Grice's Co-operative Principle. Grice (1975) Co-operative Principle (CP), therefore, forms the basis for analyzing such speech acts of some selected Nigerian politicians. CP has four maxims which include: maxims of quantity, quality, manner and relation. All these maxims are put into consideration in the analysis of data gathered for this work to ascertain the extent to which they are violated by speech acts of Nigerian politicians. The following politicians (whose speech acts are analysed) were selected at random because there are many Nigerian politicians who use verbal aggression for one reason or the other. They include: Ayo Fayose, Rotimi Amaechi, Nyesom Wike, Femi Fani-Kayode, Dino Melaye and Nasir El-Rufai. The data for analysis were gathered from the online version of Nigerian Newspapers where such aggressive utterances were found. The findings of this research work show that there are different factors responsible for the use of verbal aggression by Nigerian politicians. These factors include: frustration, hatred, retaliation and excessive desire for power. All the speech acts analysed violate Grice's Co-operative Principle. It is important to stress, therefore, that the law regulating defamation of character and provocative use of language in Nigeria be adequately implemented so as to bring to book those found wanting no matter their positions in the society.

1.   Introduction

The rate at which provocative expressions are used by Nigerian politicians is so alarming at present. This has generated and still generating avoidable crises among political bigots and/or bigwigs and their supporters in Nigeria. Politics, according to Connolly (1981:33), "involves the making of a common decision for a group of people,

that is, a uniform decision applying in the same way to all members of the group". But in Nigeria, the term 'politics' is almost the opposite of the above view of Connolly because common decisions in Nigeria do not apply in the same way to all Nigerians.

In Nigerian politics, the use of verbal aggression is embraced in such a way that it has almost become a tradition in the system. Verbal aggression deals with speaker's attack on the self-concepts of another person instead of his opinion on a particular topic of communication. According to Agbedo (2015), aggressive communication was initiated and developed by Infante & Wigley (1986). Agbedo (2015:333) posits "participants engaged in aggressive communication are usually more active than passive, and they often adopt attack and defend modes of thinking and action". Obviously, politicians see verbal aggression as a weapon for destroying the images of their opponents, who they see as stumbling blocks to their excessive desire for power. The major reason why politicians in Nigeria and elsewhere in the world use verbal aggression is acquisition of power; they want to acquire power by all means. By smearing the self-concept of their opponents, politicians believe that the attention of the masses is drawn to their own selfish interest but to the detriment of their political rivals.

In addition, other factors responsible for use of verbal aggressive speech acts are frustration, hatred, retaliation etc. As a result of political frustration in the past, politicians see verbal aggression as an option to breaking through   their present political quest. Some politicians use verbal aggression as a result of excessive hatred they develop for their opponents. This occurs for no obvious cause, and it is termed *disdain* by Infante, Trebing, Shepard & Seeds (1984). Retaliation is yet another factor responsible for use of verbal aggression by politicians. This comes as a repressed hostility over a particular hurt done to someone in the past by another person.

However, aggressive communicators sometimes, out of provocation, say what is actually not relevant in a particular context, and this no doubt can render their lines of thought useless to the listeners. In this regard, the four maxims of Co-operative Principle (CP) of Grice (1975) come to play. The maxim of quantity states that a speaker should make his contributions as informative as required, and not more informative than is required. The maxim of quality states that one should not say what one believes to be false and one should not say that for which one lacks adequate evidence. The maxim of relation states that one should say only what is relevant at a particular time. Equally, the maxim of manner says that a speaker should be perspicuous (i.e. express one's opinion clearly where the process of inference from premises to conclusion is explicitly laid out). In a nutshell, speakers of utterances are expected to air their opinions based on what is fundamentally significant at a particular point in time.

This study is guided by the following questions:

(i)   What are the factors responsible for use of verbal aggression by Nigerian politicians?

(ii)   What are the effects of use of verbal aggression by Nigerian politicians?

(iii)   To what extent do aggressive speech acts of Nigerian politicians violate Grice's Co-operative Principles?

2.   Review of related literature

In communication, a speaker may intentionally smear the image of his opponent or target audience to satisfy his own emotional feelings or desires. That is why the sociolinguistic term 'verbal aggression' has over the years been theorized by many scholars. Any form of behaviour by one person which is intended to cause pains, suffering or damage to another person is called aggression. According to Vissing, Straus, Gelles & Harrop (1989), people may usually only think of aggression in terms of physical attacks but verbal behaviour which is targeted at causing psychological harm is also aggression. Hence, psychologists classify aggression into instrumental and hostile. Aggression is instrumental when it is intended to achieve a purpose without causing any harm, but it is hostile when its only purpose is to hurt. Hostile aggression includes verbal assault and any other anti-social behaviours (Vissing et al, 1989). The goal of cursing in any hostile verbal aggression, however, is to harm a person who has hurt the speaker in the past. But in instrumental verbal aggression, the goal of cursing is to get some levels of reward through the use of such aggressive speech act.

According to Infante & Wigley (1986), verbal aggressiveness involves a speaker's attack on the self-concepts of other people instead of their opinions on topics of communication. Agbedo (2015:335) agrees with the view of Infante & Wigley above when he says:

Verbally aggressive speech acts are of the types that haul attacks on character, competence, physical appearance, and self-concept of people. Verbal aggression is equally seen as deliberately harmful behaviour that is typically both unprovoked and repeated. It is an intentional abuse of power, such as teasing, taunting, or threatening, that is initiated by one or more individuals of relatively greater status or power…against a victim of somewhat lesser status or power.

It is evident from Agbedo's (2015) stand point that verbal aggression is a deliberate harmful act exhibited by someone or an individual with some levels of power or authority which negative effect is felt by the victim(s) with no or less power.

In Infante & Wigley (1986), character attacks, competence attacks, insults, maledictions, teasing, ridicule, profanity, nonverbal emblems are all elements of verbal aggressiveness, which have one message or the other to pass across to the victim. Improving upon this, Agbedo (2015) adds the following types of verbally aggressive acts:

background attacks, physical appearance attacks, commands, threats, blame, personality attacks, rejection, disconfirmation, negative comparison and sexual harassment. Engaging the standpoints of Infante et al (1984), Agbedo (2015:335) says "… the most fundamental effect of a verbally aggressive message is self-concept damage … In fact self-concept damage can be more harmful and long lasting than a physically aggressive act …" Furthermore, Agbedo (2015:335) says "a person can recover from many types of physical aggression such as being punched in the nose, but recovering from some forms of verbal aggression never occurs". This means that the effect of verbal attack on the victims is so strong that it may remain indelible in the hearts of those targeted. In the same vein, Quisenberry & Haskin (2005) say that verbal aggression is an act of name calling and hate speech which may be directed at individuals or groups of people who are perceived as being different on a particular topical issue.

According to Bandura (1977:123), "the majority of the habits we form during our lifetimes are… acquired by observing and imitating other people". What this means is that verbal aggression can be caused by one's observation of a person, who is seen and interacted with on a regular basis and such a person is known for frequent use of verbal aggression. As a result of this, the observer tends to learn such behavior thinking that it is a normal way of communication.

Agbedo (2015) observes that consequent upon a past hurt which is repressed over a period of time, the supposed victim may start attacking the opponent in a verbally aggressive manner. It could also be seen as an attack exhibited by certain individuals as a result of certain unresolved issues best known to the two opposing individuals or groups. Also, for no cause one may develop hatred on another person's character, success, career etc. Consequently, such a person may become verbally aggressive. In the words of Agbedo (2015:343), people "express hate through their verbally aggressive messages. This trait is evident in the verbal exchanges and hates speeches of some notable Nigerians…"

According to Bandura (1963:39) "… when people lack the verbal skills to handle a conflict constructively, they resort to verbal aggression. Moreover, verbal aggression increases the chance of further aggression". The fact is that if verbal expressions are used on someone, the person's response could directly or indirectly be aggressive too because he/she may want to retaliate. This is, however, possible when the two opposing groups or individuals are of equal status as the case may be.

From the foregoing, it is evident that verbal aggression could be caused by many factors depending on the scenario that warrants such provocative speeches. The fact remains that aggression hurts whether it is physical or verbal. And it is also irritating whether instrumental or hostile, because the fundamental goal of aggression is to attack a visible opponent. Also, according to Agbedo (2015: 333-338), causes of verbal aggressiveness abound. These are enumerated below:

(i)   Frustration: in which a goal is blocked by someone or having to deal with an individual unworthy of one's time;

(ii)   (ii) Social learning: in which the aggressive behaviour has been learned from observing other individuals;

(iii)   Psychopathology: in which an individual attacks other persons because of unresolved issues;

(iv)   Argumentative skill deficiency: in which an individual lacks verbal skills to deal with an issue.

In any speech event, however, it is assumed that the speaker has intention to portray and the listener makes some inferences, hence both the speaker and the listener share some facts pertinent to the conversation. These mutual facts are what Bach and Harnish (1979) call Mutual Contextual Beliefs (MCBs). According to Austin (1962) and Kempson (1977), an utterance has three parts which are: locutionary act, illocutionary act and perlocutionary act. The locutionary act is the act of uttering a sentence with a certain meaning. The illocutionary act is what the speaker might have intended his utterance to constitute, such as act of praise, criticism or agreement. While the perlocutionary act deals with the speaker's achievement from his utterances based on a certain consequent response from the hearer.

Furthermore, Austin's (1962) speech act theory posits the following felicity conditions in any given speech events. They include: sincerity condition, preparatory condition, executive condition and fulfillment condition. The sincerity condition ascertains the sincerity of the speaker with regard to a given illocutionary act. The preparatory condition seeks the appropriateness of the participant in the discourse as well as the circumstances in the successful performance of the speech act. The executive condition implies that for an utterance to be considered felicitous, it must be properly executed. While the fulfillment condition ascertains the perlocutionary effects of the speech act.

Speech act falls under the discipline of pragmatics. Pragmatics investigates an aspect of meaning which is derived not from the formal properties of words and constructions of a language but from the way in which utterances are used and how they relate to the context they are uttered (Leech and Short, 1987). Speech act analysis is, therefore, one of the major preoccupations of pragmatics. When one says something in any speech event, one has performed what is called speech act. And such an utterance can be analysed using speech act theory.

Agbedo (2015:321) says "… conversationalists are rational individuals who are, all the other things being equal, primarily interested in the efficient conveying of message". The above quotation portrays the thrust of Cooperative Principles of Grice (1975). Interlocutors are required to make the conversational contributions as rational as possible

to suit their talk exchange in a given context. "CP means 'operating together' when the creation of a verbal interaction is expected" (Agbedo, 2015: 321). The above position of Grice's CP is sacrosanct because for conversationalists to have mutual understanding of a particular issue, the speaker has to say that which is relevant at a particular time, and this must be said in the manner which the hearer can be well informed so as to benefit from the conversation. CP states: make your contributions as it is required, at the stage which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. In order to comply with this principle, speakers are required to follow a number of sub-principles, which fall into four maxims: quantity, quality, relation and manner (Grice, 1975).

The maxim of quantity states that one should make one's contributions as informative as required, not more informative than is required. The maxim of quality states that a speaker should not say what he or she believes to be false and should not say that for which he or she lacks adequate evidence. The maxim of relation states that one should say only what is relevant at a particular time. And the maxim of manner says that a speaker should be perspicuous (i.e. express one's opinion clearly where the process of inference from premises to conclusion is explicitly laid out).

Some analytical studies have been done adopting pragmatic approach. Agbedo (2006) carries out a discourse analysis of the Nigerian print media focusing on the speech acts of Bayo Onanuga and Yakubu Mohammed of The NEWS and Newswatch magazines, where he relates such speech acts to felicity conditions and co-operative principles of Austin (1962) and Grice (1975). In his analysis of declaratory illocutionary acts as language of democracy in Nigeria, Agbedo (2008) observes that Obasanjo's concept of 'do-or-die affair' election violates the Austin's felicity conditions which says that an illocutionary act needs to be met before it can be considered felicitous; that is the executive condition. Examining the concept of 'garrison demoncrazy', Agbedo (2007) pragmatically subjected the Nigerian media political discourse to analysis. His focus was on the reflection of 'garrison demoncrazy' in the impeachment saga of Chief Ladoja as Governor of Oyo State on January 12th, 2006. Agbedo (2007:10) concludes:

The picture that emerges from our analysis tends to suggest that speakers/writers make profuse use of what Allan (1986) calls interpersonal and declaratory acts in performing speech acts… Overall, the varied political discourse evident in newspapers and magazines speak volumes of the limitless opportunities which the print media offer writers/speakers for expression of opinions on issues of political and social relevance.

From the forgoing, it is important to note that writers or speakers are always interested in performing speech acts using interpersonal and declaratory acts. It is also evident that a good number of materials can be gathered from the print media by researchers or writers and speakers who are interested in political and social issues.

In relation to verbal aggression speech act, Quisbery & Haskin (2005) compare argumentativeness with verbal aggression noting that argumentativeness is more constructive because it helps one to present or defend one's position on a very controversial issue while opposing others' positions.

Agbedo (2015) draws a sample of verbal aggressive speech acts of some notable politicians in Nigeria from online version of Nigerian newspapers. The Nigerian politicians whose verbal aggressiveness were analysed by Agbedo (2015) include: Major General Mohammadu Buhari, Alhaji Mujahi Asari Dokubo, Atiku Abubakar, Kingsely Kuku, Junaid Mohammed, Chukwuemeka Ezeife, Mallam Nasir el-Rufai, Bisi Akande, Chief Olusegun Obasanjo, Ahaji Muktar Nyako, Goodluck Jonathan etc. The above politicians, according to Agbedo (2015), have in one occasion or the other expressed their feelings or opinions adopting verbal aggression speech act. Their primary objective is to humiliate, embarrass, and hurt their opponents as the case may be. Bisi Akande, for instance, said "Jonathan is a kindergarten president. What the country needs is a thinking leader not a kindergarten president with no solution to the myriad of problem plaguing the nation" (Agbedo, 2015: 339). It is clear from Bisi Akande's utterance in Agbedo (2015) above that he has no regards for the personality of former President Goodluck Jonathan, and this is highly provocative and insulting.

Furthermore, Allam Hannah In her article titled *Welcome, America, to a new age of hate-speech* (www.mainiherald.com/news/politics-government/election/article115178303.html observed that the President of USA, Donald Trump is a self-proclaimed leader of a backlash against what he and his supporters see as political correctness. President Trump and his supporters' target includes affirmative action on college campuses and the removal of Christian symbolism from schools and government. Much of the criticism is telegraphed in thinly veiled racism or bigotry, a subset proudly and overtly racist. Allam Hannah further said since Trump's rise, advocacy groups say, Americans holding such views appear to be more willing to speak them directly into a camera or to publish them as signed comments on only news sites.

Allam Hannah's view on hate-speech in the present-day American politics and/or society reviews that the use of verbal aggression has almost been officially certified by President Trump's government. This has incited people to using such speech acts that are verbally aggressive without adequate caution or regards for constituted authorities.

In the same vein, Viotti et al (2015): http://dx.doi.org/10.1155/2015/215267.article.17pages, examine verbal aggression from care recipients as a risk factor among nursing staff in Italy. Their study was done using Job Demand-Resources model (JD-R), and the two main objectives of their study are: (a) to examine the association between verbal aggression and job burnout in both nurses and nurse's aides and (b) to assess whether job content, social resources, and organizational

resources lessen the negative impact of verbal aggression on burnout in the two professional groups. Viotti et al (2015) above posits that workers who have poor job control at the content level, such as nurse's aides, other job resources at the social level and the organizational level may be available and buffer the negative effect of job demand. At social level, among nurse's aides, both forms of support (from peers and superiors) moderated emotional exhaustion and depersonalization. At the organizational level, most of the resources worked as buffers of verbal aggression among nurse's aides. However, among nurses, in most cases, social and organizational resources did not moderate burnout.

From the above review of literature, it is important to note that there are areas of similarities and areas of differences between this present research work and the previous ones reviewed so far. Agbedo (2015), for instance, draws a sample of verbal aggressive speech acts of some notable Nigerians from the online version of Nigerian newspapers, which is obviously relevant to this research. However, this present study adopts Grice's CP in analyzing such aggressive speech acts emanating from selected Nigerian politicians, and this makes its mode of analysis different from that of Agbedo (2015). Also, the selected Nigerian politicians whose speech acts are analyzed in this work are different from those of Agbedo (2015).

Furthermore, Viotti et al (2015) focus on the use of verbal aggression among two professional groups: nurses and nurse's aides in Italy, while this work examines aggressive speech acts of some selected Nigerian politician as earlier stated. Even though Viotti et al (2015) and this present study both examine verbal aggression, their scopes, objectives and perspectives differ significantly as evident from the foregoing.

3.   Methodology

This study, as earlier established, examines verbal aggressiveness of selected Nigerian politicians. A good number of Nigerian politicians use verbal aggression but few of them were selected since all of them cannot be accommodated in this present work. This was done by using a representative sampling. The selected politicians, therefore, represent the entire population of Nigerian politicians who adopt verbal aggressive speech act in their utterances. Those whose speech acts were drawn and analysed are: Ayo Fayose, Rotimi Amaechi, Nyesom Wike, Femi Fani-Kayode, Dino Melaye and Nasir El-Rufai. The data were gathered from the online version of Nigerian Newspapers from the period of 2012-2017. There are many newspapers in Nigeria in which political issues related to this work are reported, but the following newspapers were selected at random since all of them cannot be exhausted because of time and space. They include: Vanguard, Sun, Daily Post and Premium Times. The data gathered were analysed using Grice's (1975) CP, which falls under four maxims: quantity, quality, relation and manner.

4.   Data presentation and analysis

As noted in section 3 above, the data were gathered from the online version of Nigerian Newspapers from the period of 2012-2017 where verbal aggressive speech acts relevant to this work are widely used by the following Nigerian politicians: Ayo Fayose, Rotimi Amaechi, Nyesom Wike, Femi Fani-Kayode, Dino Melaye and Nasir El-Rufai. The data are, therefore, presented and analysed simultaneously thus:

Ayo Fayose

(i) ''You see, the power of Buhari is not more than to kill somebody… I have said it clearly that any attempt to confront me and attack my government will bring Buhari's government down. My name is Ayo Fayose, I mean every word I am saying''.
(''Buhari's govt. will go down if he confronts me — Fayose''. By Josiah Oluwolehttp://www.premiumtimesng.com/news/headlines/197252-interview-buharis-govt-will-go-down-if-he-confronts-me-fayose.html, January 23, 2016).
(ii) "I am saying it expressly, (that) the president does not understand the economy, he is still in an analogue stage"
('I'm ready for Buhari if he comes after me'. By Cletus Ukponghttp://www.premiumtimesng.com/regional/ssouth-west/198552-im-ready-buhari-comes-fayose.html 16 February, 2016).

The governor of Ekiti State, Ayo Fayose is one of the fiercest critics of President Mohammadu Buhari's government. In one of his aggressive utterances against the president, he said Mr. Buhari was clueless on the nation's economy. That Mr President is still in an analogue stage, and those working with him are a set of hypocrites who have no good plans for Nigerians. Fayose further stressed that Buhari is a killer who always attacks his government and his life. According to Vissing et al, (1989), aggression is instrumental when it is intended to achieve a purpose without causing any harm, but it is hostile when its only purpose is to hurt. Fayose's speech acts above are rather hostile than instrumental because they are meant to hurt Mr. President. Hostile aggression includes verbal assault and any other anti-social behaviours, and verbal assault is evident in Fayose's utterances above.

Furthermore, Grice (1975) says that speakers should not say what they believe is false or that which they lack adequate evidence (i.e. maxim of quality). Governor Fayose's speech act has, therefore, violated this principle when he said Buhari is a killer because there is no evidence to buttress his claim. His speech act also violated the maxim of

manner by saying Buhari is a clueless president, that he does not know anything about the economy. His line of thought here is not orderly.

Rotimi Amaechi
(i) ''I dare Wike and his boys to come out with guns''.
 (*'Re-run: Amaechi, Wike in war of words'. By Tony John*, **http://sunnewsonline.com/re-run-amaechi-wike-in-war-of-words/**13 March, 2016).
(ii) "Nyesom Wike is here to steal money; he was my chief of staff. We will chase Wike's boys out of the water now we have Dakuku Peterside as DG NIMASA''
(iii) ''Wike is so desperate that he can sell his mother"
('Governor Wike and Rotimi Amaechi war of words'. By Simeon Nwakaudu**http://www.mxcliq.com/2016/03/governor-wike-and-rotimi-amaechi-war-of.html**, **13 March 2016)**

The former governor of Rivers State and Minister of Transportation, Rotimi Amaechi is one of the political critics of Governor Wike's government, the present governor of Rivers State. The political tussle between Amaechi and Wike heightened during the 2015 governorship election and 2016 legislative polls in the state where the two political giants almost engaged in physical combat. From the above exempts, it is evident that Amaechi was or is ever ready to clash with Wike; 'I dare Wike and his boys to come out with guns'. Amaech also alleged that Wike is a thief and can even sacrifice his mother for money. This he buttressed by saying 'he was my chief of staff'.

It is clear from the above that Amaechi was simply nursing repressed hostility on the ground that his party, APC lost to PDP during 2015 presidential and gubernatorial elections and 2016 legislative election in Rivers State. In the same vein, Amaechi lacked argumentative skills to drive home his point when he said 'Nyesom Wike is here to steal money; he was my chief of staff'. If Wike was a thief as his chief of staff and he kept quiet then, what is the point calling him a thief now? His argument here is not flowing well to justify his claim. Agbedo (2015:39), says '… when people lack the verbal skills to handle a conflict constructively, they resort to verbal aggression'. Amaechi's speech act on Wike therefore violates Grice's maxims of quantity and quality. The maxim of quantity states that speakers should endeavour to make their contributions as informative as required. While the maxim of quality requires speakers to say that which has adequate evidence.

Nyesom Wike
(i) "He is a psychiatric patient who was at the radio station abusing people who are old enough to be his fathers/mothers simply because his party lost at the Supreme Court''.

(ii)"Amaechi lacks sound parental upbringing. He has vindicated us when he said that he has been given the army to rig the rerun elections. I know the Chief of Army staff very well. He should not allow a psychiatric patient to use the Army to rig''.
('Governor   Wike   and   Rotimi   Amaechi   war   of   words'.   By   Simeon Nwakaudu**http://www.mxcliq.com/2016/03/governor-wike-and-rotimi-amaechi-war-of.html 13 March 2016**).

In his response to Amaechi's verbal indiscretions, Nyesom Wike, the Executive Governor of Rivers State, disdainfully called Amaechi 'a psychiatric patient' who needs medical attention. That instead of going to the radio station insulting people who are old enough to be his parents, he should seek a solution to his ailment. Furthermore, Wike referred to Amaechi as someone who did not have proper parental upbringing.

According to Bandura (1977), verbal aggression can be caused by one's observation of a person who is seen and interacted with regularly and such a person is used to using verbal aggression frequently. It is evident that Wike and Amaechi were good companions in the past, to the extent that Wike was Amaechi's chief of staff when he was the executive governor of Rivers State. Without mincing words, therefore, it is justifiable to say that Wike might have learnt such speech acts from his master, Amaechi thinking it is a normal way of communication. However, Wike violates Grice's maxims of relation and manner when he said Amaechi 'is a psychiatric patient who was at the radio station abusing people who are old enough to be his fathers/mothers simply because his party lost at the Supreme Court'. If Amaechi were a psychiatric patient, he would have been in the hospital and not in the radio station. And the statement is targeted at damaging Amaechi's self-concept. Hence, this particular speech act of Wike is not relevant and orderly to meet the requirements of Grice's co-operative principle.

Femi Fani-Kayode

(i) "It is obvious that President Muhammadu Buhari has either lost his memory or he has been badly misinformed''.
(http://www.dailypost.ng/2016/09/14/buhari-lost-memory-fani-kayode/   14   September, 2016).

Former Minister of Aviation, Chief Femi Fani- Kayode, has stated that President Muhammadu Buhari had either lost his memory or was not well-informed when he told Nigerians that he inherited nothing from the PDP administrations of Olusegun Obasanjo, Umaru Musa Yar'Adua and Goodluck Jonathan as evident in the above exempt. If Mr President had lost his memory as alleged above by Fani-Kayode, it then means that Nigeria

as a nation has a lunatic president. Fani-Kayode needed to put his argument straight to meet the linguistic requirement of Grice's (1975) CP, which says that speakers should always make their contributions as required at a stage in which they occur. Fani-kayode's speech act above has, therefore, violated the maxim of manner because such a speech act appears to be insulting to the personality of Mr. President.

Dino Melaye
(i) "Quot*e* me well: Yahaya Bello is a small rat in politics''.
(**''Dino Melaye:** Yahaya Bello is a small rat''. By Gbenga Bada
http://pulse.ng/politics/yahaya-bello-is-a-small-rat-dino-melaye-id6129717.html, 30/01/2017)
(ii) "Look this is not Bourdillon, I will beat you up, impregnate you and nothing will happen."
(''Untold story of the Senators Dino Melaye–Remi Tinubu closed-door clash''. By Hassan Adebayohttp://www.premiumtimesng.com/news/headlines/206833-untold-story-senators-dino-melaye-remi-tinubu-closed-door-clash.html/ 13 July, 2016).

The senator representing Kogi West Senatorial District, Dino Melaye called the Executive Governor of Kogi State, Alhaji Yahaya Bello ''a small rat in politics'' as evident in his utterance above. Quisenberry & Haskin (2005) see verbal aggression as an act of name calling and hate speech which may be directed at individuals or groups of people who are perceived as being different on a particular topical issue. Dino Melaye, in his utterance above, demonstrated his hatred for the governor by calling him a rat. Dino's speech act above violates Grice's maxim of manner because it is abusive, and not orderly. Also, in the political rancour that ensued between Senator Dino Melaye and Senator Remi Tinubu on the floor of Nigerian Senate 2016, Melaye threatened to beat up Remi. The part of the utterance that draws people's attention most is ''…I will beat you up, impregnate you and nothing will happen''. One begins to wonder how possible it is for Dino Melaye to impregnate Senator Remi because she is a married woman, and also has attained the age of menopause. However, in African or Nigerian context to impregnate someone may attract several semantic meanings; it could be, for instance, an act of poisoning someone. Dino Melaye's speech act above is not as informative as required, hence violates Grice's maxim of quantity because the maxim of quantity requires the speaker to make his contribution as informative as possible so that the listener or hearer can understand and benefit from the utterance.

Nasir El-Rufai

(i) ''…anyone who kills a Fulani herdsman takes a death loan repayable in 100 years''.
(''Why I said anyone who kills a Fulani herdsman takes a repayable loan – El-Rufai''. By
Seun   Opejobihttp://dailypost.ng/2017/03/03/said-anyone-kills-fulani-herdsman-takes-repayable-loan-el-rufa/March 3, 2017).

The Kaduna State Governor, Nasir El-Rufai, made the above aggressive comment in 2012 when the General Officer commanding 5 Division of the Nigerian Army in Jos then, gave an instruction that it behooves on the governor of Plateau State to wipe out two Fulani settlements just outside Jos on the suspicion that they have weapons. But El-Rufai later claimed that the comment was meant to help avert crisis, and not to incite violence. No matter any form of defense El-rufai might later apply to make his earlier comment above look friendly to the general public, it remains a threat to the society because it can generate provocative response(s) from the camp of his opponents, which can further attract political, religious and ethnic crises across the nation in the form of repressive hostility. Grice's maxim of relation says speakers should say that which is relevant at a particular time. Also, the maxim of quantity requires speakers to make their contributions as informative as possible. But the above singular speech act of El-Rufai is defective of Grice's maxims of relation and quantity because the comment is not relevant and not as informative as required; it is rather misleading.

5.   Discussion of findings and conclusion

The findings of this study show that all the selected Nigerian politicians whose speech acts were analysed violated Grice's (1975) Co-operative Principles; from maxim of quantity to maxim of quality and from maxim of manner to maxim of relation. The speech acts of the selected Nigerian politicians as analysed are destructive rather than constructive and hostile rather than instrumental. Senator Dino Melaye, for instance, violated Grice's maxim of manner by calling Governor Yahaya Bello "a small rat" because such a comment is abusive and not orderly. Also, El-Rufai's speech act "anyone who kills a Fulani herdsman takes a death loan repayable in 100 years" violates the maxim of relation because the comment has no relevance to the peace and unity of Nigeria and her citizenries. Grice's CP, therefore, has been used to account for the data elicited in this present study.

It is also discovered that aggressive speech acts of some Nigerian politicians have generated avoidable political crises over the years in Nigeria. However, such crises generated by aggressive speech acts as analysed in this paper are in the forms of recurrent hate-speeches 'verbal crises' among Nigerian politicians and their supporters. These crises affect Nigeria as a political entity and individual Nigerians respectively.

In the same vein, excessive desire for power among other factors as analysed in section 4 above are responsible for the use of verbal aggression by some Nigerian politicians whose speech acts are examined.

In conclusion, this paper has been able to discuss the use of verbal aggression by some selected Nigerian politicians using speech act analysis. Verbal aggression involves a deliberate harmful act displayed by someone who has some levels of power or authority over another person with no or lesser power or authority. This act can manifest in the forms of commands, threats, physical appearance attacks, blame, personality attacks, negative comparison etc. It is an intentional attack on the personality of another instead of his/her opinion on a particular subject matter. Verbal aggressors, therefore, use such speech acts that are provocative either to draw the attention of the masses to their selfish plights or satisfy their personal political interest to the detriment of their opponents. Undoubtedly, this has been a recurrent hostility to the Nigerian political system over the years. The factors responsible for the use of verbal aggression by Nigerian politicians are enormous, and some of them have been examined in this work. Also, the negative effects of aggressive speech acts often used by some Nigerian politicians cannot be overemphasized. The analysis of speech acts of the selected Nigerian politicians, therefore, shows that all the speech acts violated either one or two of the four maxims of Grice's Cooperative Principles. This study recommends that the law regulating defamation of character in Nigeria should be properly enforced and implemented so that politicians or individual Nigerians who involve themselves in speech acts that are verbally aggressive be brought to book to serve as deterrents to others, especially those who might believe that abusive speech acts have become a political tradition in Nigeria.

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FEATURE GEOMETRIC ANALYSIS OF ASSIMILATION IN THE IGBO LANGUAGE

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Abstract
This work is a Feature Geometric (FG) analysis of assimilation in the Igbo language. This is done in order to ascertain if descriptive exactness in all the assimilation processes in the Igbo language could be reached in phonological representations. This study also addresses such questions as: how can assimilation patterns differ from one another? Does the assimilated segment (vowel) take up the full phonetic features of the one that assimilates it or not? The research design for the study is descriptive method. The data used for the analysis were drawn from the standard Igbo words. The findings reveal that FG schemata of phonological representations adequately analyse assimilation processes in the Igbo language. Hence, descriptive exactness achieved. It is discovered also that the assimilations processes differ from one another with respect to directionality which could be unidirectional or bidirectional. It is also observed that although the assimilated vowel takes up the full phonetic features of the one that assimilates it, the features it takes up do not include pitch. Both the assimilating and assimilated segments retain the tones they bear.

1.   Introduction

Phonology is the study of system of speech sounds in a language. It is also the study of the way sounds function in different language. The systematic study of speech sound in languages brought in renewed scholars like McCarthy, Gimson, Sagey, Newman, Mbah & Mbah, Clements, Agbedo, Eme and others who researched on various strategies used in language of the world in dealing with speech sounds. The discovery of assimilation in languages led to the study of its processes in various languages of the world, including the Igbo language.

The subject of language according to Crystal (1982) in Barbarinde (2012) has justifiably constituted an object of fascination and a subject of serious enquiry among scholars and researchers for years because of its functional dynamics. It is inferred from Crystal's view that the complexity of language cannot be captured by a single definition, otherwise, one can very easily fall into the trap of thinking that we know everything about language. However, there is much more than we know or think. Language plays a vital role in the description of phonological representations. Similarly, without language, many phonological rules by various scholars may not be understood.

In recent times, there has been as upsurge in the rate at which researches are conducted on phonological representations. As a result, various phonological rules abound. The principles that account for segments in some languages of the world have been noted in the recent works of linguistics studies. The Igbo language, in particular, has been observed to be consistent with most of the principles of phonological representations found in many other languages.

The descriptive representation and analysis of segment-internal representation undergo change over time. Sequel to this, there exist currently many competing feature theories and models of segment-internal representation in the bid to reach a theory that will capture the changes in which cross-linguistically common and well-established processes emerge from very simple combinations of the descriptive parameters of the model. These are reflected in the various processes of phonological description of classical segmental phonology through Distinctive Feature Theory (DFT). Distinctive Features (DFs) are the unique or special phonetic properties that are used to characterise or describe phoneme. Some of the DETs that have received attention in Igbo include, among others, autosegmental theory, FG, Optimality Theory (OT) and METRICAL Phonology (MP). Some of them such as autosegmental and Feature Geometry (FG) have been used by scholars to account for assimilation processes in some languages of the world, including Igbo language. Such scholars include among other Lass (1976), Clements (1985), Sagey (1986), Halle (1986), McCarthy (1988), Newman (1997), Jurgec (2011), Eme & Mgbagwu (2008) and Odii (2016).

In autosegmental phonology (Goldsmith, 1976), 1990; Clements, 1976, 1980, 1985(a); Kiparsky (1981) in Eme & Mgbagwu (2008), features are represented as autosegments that may be associated with nodes. Autosegmental Theory (AT) is a non-linear approach to phonological representations captured in a multilinear approach to the study of phonemes and their elemental features such as pitch, assimilation, tone (whether level or contour and vowel harmony). Also, Agbedo (2015) asserts that AT is a non-linear approach to phonological processes such as tone and vowel harmony (VH) to be independent of and extend beyond individual consonants and vowels. In its representation, the highest mother-node is a root node, which demonstrates linearity across segments. For example:

1.
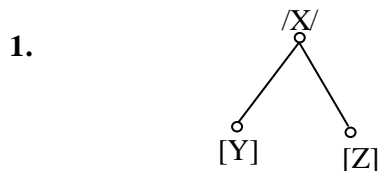
In the example (1) above, we can see two feature (Y) and (Z), associated with a single root node (X). An association represents a relationship between a feature and a root node, a

segment consists of a root node and features associated with that root node. Besides, segmental alternations may be represented in terms of autoegments. In autosegmental phonology (AP), assimilation is associating (or linking) a spreading feature with a target root node. This process is also termed feature spreading: a feature spreads from a trigger to a target (Eme & Mgbagwu, 2008). An example of assimilation as feature spreading:

2. A_1
          A_2
          Docking i.e it is getting attached to somewhere
          $[F]$
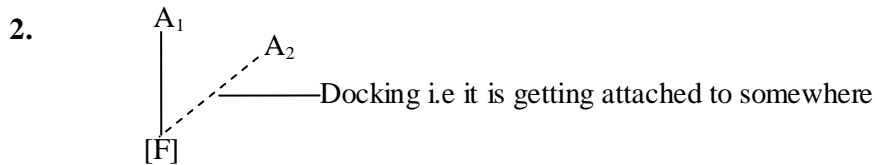
In the above example (2), we can also see a feature [F], associated with a single root node [A_1] linking (or associating) a spreading feature with a target root node. In autosegmental theory, the focus is mainly on tone, and its processes on the autosegmental analysis is not discussed. It also ignored stress. It could not also account properly for all the assimilation processes in the Igbo language, especially coalescent assimilation. Sequel to the above mentioned loopholes of the AT, this study is based on the FG assumptions (Newman, 1997).

Assimilation is one of the phonological rules. It is an alternation involving at least two segments. One of the segments (the target) alternates in the presence of the other segment (the trigger), but not otherwise (Jurgec, 2011). The target acquires a phonological property of the trigger. The phonological property can be characterised in terms of phonological features. In the simplest of cases, a single phonological feature of a trigger affects a target. Akpan (2006) in his own contribution asserts that assimilation is the influence exercised by one sound segment upon the articulation of another, so that the sounds become more alike or identical. Assimilation is also a phonological process whereby in rapid speech production, neighbouring speech sounds influence each other such that one of them appears like the other.

Mohanan (1983) and Clements (1985) while explaining a spreading account of assimilation, predict the existence of three common types of assimilation process in the world languages: Total assimilation processes, in which the spreading element is a root node; partial assimilation processes, in which the spreading element is a class node; and single feature assimilation, in which a single feature is spread. Assimilation can be progressive, regressive or coalescent, which could be unidirectional or bidirectional. It can as well be contiguous or separated by some other segment. This infers that not all the cases of assimilation involve a contiguous string of segments. Vowel harmony for example, is an alternation which affects only vowels, while consonants are typically ignored. However, an analysis of an assimilation process must include at least two variables. These variables are

independent, as the relationship between them is not entirely predictable, but through directionality (Eme & Mgbagwu, 2008).

There are formalisms for representing phonological rules. These different types of phonological rules in languages attract many descriptive terms for phonological rules such as assimilation, palatalisation, nasalisation, umlaut, etc. The above mentioned terms are instances of one very special class of phonological rules namely assimilation — one of the simplifying processes that occur when one speech segment is transformed into another owing to the influence of a neighouring segment (Clements, 2004). Emenanjo (1978) in his own contribution asserts that vowel assimilation is a process whereby two dissimilar vowels on either side of the juncture may become similar in quality. Vowel assimilation as he informs, is such a pervasive feature in Igbo because most words begin and end in vowels. He identifies three main types of phoneme assimilation in Igbo. They are: progressive or perseverative assimilation, regressive or anticipatory assimilation and coalescent or reciprocal assimilation. When the pronunciation of the phoneme is conditioned by the immediate succeeding phoneme, it is progressive assimilation. Regressive assimilation process occurs when the succeeding phoneme constitutes the factor that causes the change in the previous one while coalescent assimilation occurs when a fusion of form takes place. However, Mbah and Mbah (2010) argue that coalescent assimilation is not a fusion of form rather, it is the type of assimilation whereby two contiguous sounds cannot influence each other so that one can change the other form. Hence, they 'agree' to introduce another speech sound to enhance producing them rapidly. That is, both sound segments influence each other and fuse together to form a new one. Drawing upon the foregoing insights, it is gathered that assimilation is a process whereby a speech sound changes from its normal pronunciation in isolation or in a word to another phoneme that is close to it in manner or place of articulation in a continuous utterance.

Some scholars have written on progressive and regressive assimilation in the Igbo language as if they are the only types of assimilation process that exist in the Igbo language without considering the coalescent assimilation. Such scholars include among others Eme (2008), Agbedo (2015) and Odii (2016). Coalescent assimilation is badly neglected by scholars of Igbo. Rather, their attention focused on progressive, and especially regressive kinds of assimilation. Yet, one cannot fully appreciate the types of assimilation processes in the Igbo without the coalescent type of assimilation. None of the works has given adequate attention to all the assimilation processes that exist in the Igbo language. Some mention the processes in passing while some treat just an aspect of the processes. Among the works reviewed, none of them specified or said anything about the segments (vowels) that are compatible with each kind of assimilation. Addressing the compatibility and the incompatibility of segments in the assimilation processes will in no small measure helps in answering the question: how can assimilation patterns differ from one another? Again,

none of the works has given indepth attention to all the assimilation processes that exist in the Igbo language especially, using FG schemata.
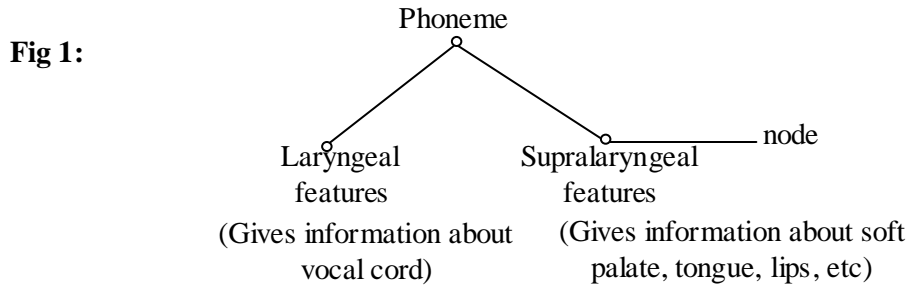
Using FG approach to analyse the assimilation processes in the said language is advantageous in accounting for the assimilation processes in the standard variety of Igbo because it shows explicitly how assimilation is realised and spread to other segments. This study is, therefore, carried out to undertake the feature geometric analysis of assimilation processes in the Igbo language. Through this study also, it will be proven if FG theory is a viable phonological theory to account for all the assimilation processes or not in the Igbo language.

2.   Literature review
Theoretical studies

The first formal model of FG was introduced by Clements (1985), drawing on unpublished work of Mohanan (1983) and Mascaro (1983). He asserts that FG is basically a form of distinctive feature theory with a non-linear approach to phonological representation. FG recognises that some sets of features often pattern together in phonological and phonotactic generalisations while others rarely interact. FG normally encodes groups of features under nodes in a tree feature that patterns together, which are said to share a parent node, and the operations on this set can be encoded as operation on the parent node. Clements (1985) is also of the opinion that a segment is not just an unorganised bundle of features, but that features have their own internal organisation. As a result, he contends that a segment is represented by internal hierarchical structures, and that the features should be grouped into laryngeal, supralaryngeal, place and manner features. He is of the opinion that there are three major feature groups namely: laryngeal features, manner features and place features, which he calls Class Nodes later. For him, Manner Node and Place Node are merged to make another internal hierarchical group under the supralaryngeal Node.

Newman (1997) sees FG as a property of sound. He tries to present the core ideas of feature geometry in a unified way, rather than attempting to incorporate the considerable debate concerning almost every aspect of the theory. Hence, he asserts that FG is a type of DFT with a non-linear approach to phonological representation. Features are arranged hierarchically into a tree. To Newman, every sound segment is made up of two basic components: 1. Laryngeal features and 2. Supralaryngeal features connected to the root node. It is represented diagrammatically as:

Fig 1:

Phoneme

Laryngeal features
(Gives information about vocal cord)

Supralaryngeal features   node
(Gives information about soft palate, tongue, lips, etc)

The nodes are not themselves distinctive features, but refer to some of the part of anatomy involved in speech production. Nodes are written as small circles as shown in the Fig 1 above.

The laryngeal features provide information about the state of glottis, specifically, the vocal cords. The larynx is assumed to be the voice-box. Laryngeal features suggest what happens at the larynx. Supralaryngeal features on the other hand, presuppose the happenings above the larynx. Newman (1997) was motivated by the fact that there can be other ways of representing a sound. In this regard, he contends that no matter how phonemically or phonetically a sound is represented, it does not reveal much or even anything about what comes into play in producing the sound, hence, the need for FG. He compares the obscurity of the true identity of the segments to describing salt with reference to Na (sodium) and (chloride) which are the basic constituents. In like manner, he alludes to water of containing hydrogen and oxygen (H_2O).

In fact, phonological theories that have been used to address phonological representations abound. Some of them have been used to analyse assimilation processes. Such theories among others include distinctive features, autosegmental, optimality, government phonology and generative phonology. Distinctive feature theory (DFT) according to Prezi, Ikekeonwu, Agbedo and Mbah (2013) refers to a system developed to describe the fundamental structure of language sounds that are based on articulatory and/or acoustic characteristic or productive mechanisms. Different approaches have been used by many scholars in studying the issue of distinctive features (DFs). The first linguist to come up with a DFT was Trubetzkoy in 1939, followed by Jakobson in 1949. Trubetzkoy (1939) asserts that DFs have their origin in the theory of phonological oppositions developed by the prague school of linguistics. His focus was on the oppositions that are evident in a language. To him, once a pair of words can bring about meaning distinction, they make-up an opposition. For instance, in English, P:b, t:d and k:g are established oppositions in the language because, they give rise to meaning distinction as in:

3.   (a)   (b)   (c)

pan   /pæn/   ten   /tɛn/   kill   /kɪl/

ban   /bæn/   den   /dɛn/   gill   /gɪl/

Trubetzkoy's study did not end at establishing the oppositions in a language. He goes on by classifying those oppositions or features into types: privative, bilateral, proportional, gradual, multilateral and isolated oppositions. Jakobson together with Fant and Halle in 1952 after studying the nature of DFs in languages, came up with about 14 features. Some of the features include among others: consonantal/non consonantal, compact/diffuse, grave/acute, flat/plain, continuant/interrupted, tense/lax, voiced/voiceless etc. Besides, Goldsmith (1976) introduces another phonological theory known as autosegmental theory.

Autosegmental theory is also one of the phonological theories. It is a non-linear approach to phonological representations that allows phonological processes such as tone and vowel harmony to be independent of and extend beyond individual consonants and vowels (Agbedo, 2015). Odii (2016) asserts that AT is a non-linear approach captured in a multi-tiered or multi-linear approach to the study of phonemes and their elemental features such as pitch, assimilation, tone (whether level or contour and vowel harmony). This model strongly argues that the one-tiered representations of the strictly segmental theories of phonology be split into several segments. The segments in different tiers are linked to each other by 'association lines' which reflect the manner in which they are to be co-articulated. For example:

4.   Tonal tier
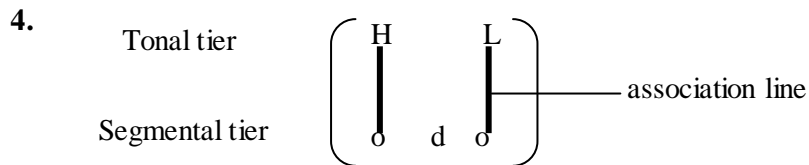
Segmental tier

In the Fig 2 above, two tiers are recognised: the tonal and segmental tiers. The tonal tier contains the tone patterns of word(s) while the segmental tier envelops the letters which bear the tone marks. The segmental and tonal tiers are linked together by association lines. The association lines are designed in a way that they may not allow for a one to one mapping between the tiers. Again, the association lines do not cross themselves. This slicing hypothesis as observed by Mbah and Mbah (2010) expanded to involve other features other than tone such as nasalisation and vowel harmony. For example, in environment where a consonant is proceeded by a nasalised vowel but is itself prenasalised, the phenomena can be discussed using autosegmental analysis (Clark & Yallop, 1990 in Mbah & Mbah, 2010). For example:

Fig 3:

di   gba

[dimgba]

N
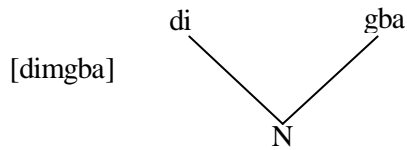
Empirical studies

Okorji (2001) uses autosegmental approach to display how DF can be used to explain the issue of anticipatory tonal assimilation in Enugwu Ukwu Igbo dialect. Her work is related to this present study because both are on assimilation processes. The two studies differ only in approach. While this study uses FG schemata to phonological representations, Okorji uses autosegmental approach.

Oyebade (1998) in his own contribution demonstrates how DFs be helpful in stating phonological rules with reference to the issue of homorganic assimilation in Yoruba as shown in the following examples:

5.   ḿ-bọ is coming

ń-ta is selling

Oyebade (2004) later states that phonological rules concerning the phonological processes that occurred in the above expression using DFs of phonemes are like:

6a.   N → m/-b: $\begin{bmatrix} +nas \end{bmatrix}$ → $\begin{bmatrix} +ant \\ -cor \end{bmatrix}$ - - - $\begin{bmatrix} +cons \\ -ant \end{bmatrix}$

$\begin{bmatrix} +nas \end{bmatrix}$ $\begin{bmatrix} +ant \\ -cor \end{bmatrix}$ $\begin{bmatrix} +cons \\ -cor \end{bmatrix}$

b.   N → n/-t:
(cf Prezi et al. 2013: 8-18)

This study is related to the present work because, both studies analyse assimilation, though in different languages – Yoruba and Igbo respectively. The two studies are different from each other in their area of interest. While Oyebade's work focuses on how DFs can be helpful in stating phonological rules with reference to the issue of homorganic assimilation in Yoruba, this study focuses on the possibility of using FG schemata in analysing assimilation processes in Igbo.

Eme and Mgbagwu (2008) use autosegmental theory to analyse the effects of complete assimilation on the phonetic quality of Igbo vowels in the standard Igbo. They discovered that complete assimilation during segmental juxtaposition in the Igbo speech patterns could cause the [+ATR] vowels to come together with [-ATR] in simple Igbo words in the normal flowing speech of the language: a phenomenon that does not constitute any intelligibility problem among the users of the language. Their study is related to this present study in the sense that each of the studies agrees that complete

assimilation during segmental juxtaposition in the Igbo speech patterns could cause the [+ATR] vowels to come together with [-ATR] in simple Igbo words in the normal flowing speech of the language. Again, both studies are on assimilation processes. The two studies differ only in their choice of topics' scope and the mode of analysis. While the Eme and Mgbagwu's topic is on the effects of complete assimilation the phonetic quality of Igbo vowels is in the standard Igbo using autosegmental theory assumptions, the present study is a feature geometric analysis of the assimilation processes in the Igbo language. Their study bases on regressive assimilation only, ignoring the progressive and coalescent assimilation. However, this present study is a careful examination of assimilation processes (progressive, regressive) in the Igbo language. It is considered essential that readers should be able to evaluate critically the factual claims about assimilation in the Igbo language (standard Igbo).

Barbarinde (2012) uses autosegmental theory claims to analyse the nasalisation (an instance of assimilation) in Yoruba with particular focus on the Onko dialect. His study discovers that the vowels /e/ and /o/ earlier found incompatible with nasalisation in the New Benue Congo languages were nasalised vowels in Onko. Besides, the direction of nasality spread which was bidirectional, was accounted for by the location of syllable. Although, the two studies are instances of assimilation, their objectives and the theoretical framework followed vary. While Barbarinde's study focuses on the nasalisation in Yoruba (Onko dialect), using autosegmental as the theoretical framework, this present study is a feature geometric analysis of assimilation processes in the Igbo language. Again, none of the three common types of assimilation process (progressive, regressive and coalescent) in the Igbo language was discussed in the Barbarinde's study. However, the two studies are related because, both of them employ descriptive method in analysing their data.

Maduagwu (2016) uses descriptive method to analyse assimilation processes in Oghe dialect of Igbo. Her study reveals that the half-open front unrounded vowel /e/ has two allophones [e] and [E] contrary to what obtains in some other Igbo dialect like Ogbahi, Owerre, Isuikwuatọ as well as standard Igbo. Maduagwu's study and the present study relate because, the two studies are on assimilation processes in Igbo – dialect and standard variety of Igbo respectively. However, Maduagwu's differs from the present study because it did not touch all the assimilation processes, specifically, coalescent kind of assimilation while the present study analyses the three types of assimilation evidence in the Igbo language, using the feature geometry assumptions. FG approach shows explicitly how assimilation is realised and spread to the neighbouring segment.

From all the literature reviewed, it is glaring that a number of works have been done in the phonology of Igbo language. However, it is understood that not much works have been done in the area of assimilation processes in the Igbo language. None of the works done has a full discussion on all the assimilation processes in Igbo using FG theory.

Some scholars either mention assimilation processes in passing in their works or discuss one or two out of the three types of assimilation in Igbo leaving the remaining type(s). Such scholar's works include among others: Eme & Mgbagwu (2008), Maduagwu (2016) and Mba (2017). Based on this, the researcher has chosen to undertake a full study of the assimilation processes in the Igbo language, using FG schemata.

3.   Data Presentation and Analysis
Presentation of data

Our data for this work evidenced the three common types of assimilation processes in the Igbo language – the progressive, regressive and coalescent assimilation. The standard Igbo data presented below are as extracted from the speech patterns of our informants – a senior lecturer from the Department of Linguistics, Igbo and other Nigerian Languages, University of Nigeria, Nsukka, and a senior secondary school Igbo teacher from Nsukka High School, Nsukka. Both are indigenes of Igbo – Awka and Enugu respectively. The data are presented according to the assimilation kind.

Progressive assimilation:

7(a)   éwú   a   →   [éwú ù] 'This goat'

  (b)   ísí   a   →   [ísí ì]   'This head'

Regressive assimilation:

8(a)   àkpà   ɔkà → [àkpà   ɔkà]   'Bag of maize'

  (b)   úlɔ̀   élú   →   [úlèélú]   'A storey building'

Coalescent assimilation:

9(a)   R.S   S.S

        ewu   a   →   [ewu u]   [ewu a]
              V_1 V_2 V_1 V_2

  (b)   isi   a   →   [isi i]   'This head'
             V_1 V_2 V_1 V_2

It must be pointed out that although the assimilated vowels take up the full phonetic features of the one that assimilates it, the features they take up do not include pitch. Assimilation does not affect tones. Hence, both the assimilating and the assimilated segments retain the tones they bear before the assimilation.

Data analysis

For the analysis of this work, we shall use the following symbols to make our presentation simpler and more economical.

V_1 =   final vowel before the juncture

V_2	=	initial vowel after the juncture
$\neq$	=	delink or assimilation ign
//	=	juncture
$\rightarrow$	=	becomes
R.S	=	rapid speech
S.S	=	slow speech

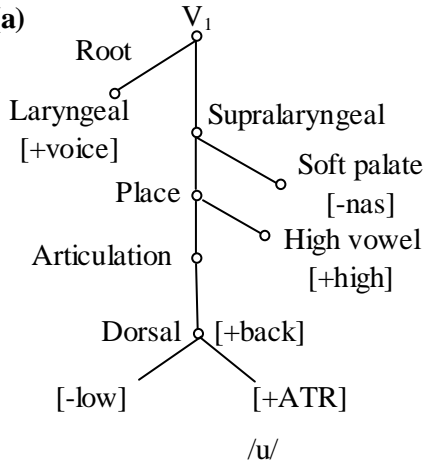Broken line = docking (i.e. it is getting attached to somewhere)

Progressive or Preservative assimilation

Progressive or anticipatory assimilation occurs when one speech sound influences another following it to make it appear like itself. It involves some phonetic property passing from one segment to the following segment. In progressive assimilation, the pronunciation of a segment is conditioned by its immediate right and neighbouring segment. This kind of assimilation is also called articulatory lag. In Igbo, it appears that before this kind of assimilation is realised, there must be deletion of vowel. For instance, in the above examples 9(a) & (b), the assimilation is with respect to the advancement of the tongue that was initially retracted. However, in example 8(a), the back high vowel /u/ progressively assimilates the front low vowel /a/. Because of the assimilation, the features that are associated with the vowel (V_2), which are assimilated, are delinked as can be seen in the tree diagram of example (8). That was followed by re-linked of the vowel /a/ to the feature of the assimilating vowel (V_1). Consequence upon this, the vowel /a/ changes to /u/. The assimilation seems to involve deletion of the vowel /a/. The assimilation rule that occurred in example 8(a) above can be written as:

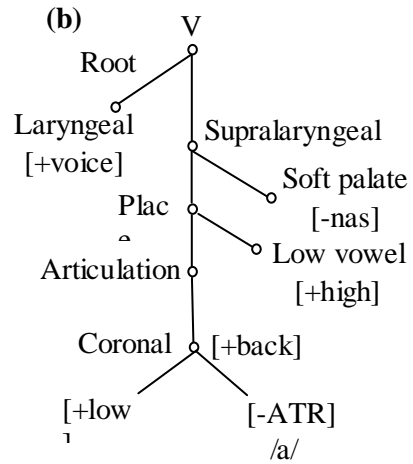$V_1 + V_2 \rightarrow V_1 V_1$, in a rapid speech

In example 9(b), the vowel /a/ was not originally pharyngealised but it has become pharyngealised because, the vowel which it follows, is produced with the tongue root advanced towards the palate. In this assimilation process, the features that are associated with the vowel (V_2) which are assimilated are also delinked as can be observed in the tree diagram of example (9). That was followed by relinking of the vowel /a/ to the features of the assimilating vowel (V_1) and as a result, the vowel /a/ changes to /i/. Before progressive assimilation could be realised, deletion or elision of vowel must take place. In progressive assimilation in Igbo, it is always the quality of the first vowel (V_1) in such sequences that is more prominent. The assimilated vowel takes up the full phonetic features of the one that assimilates it, however, the features it takes up do not include pitch (tone).

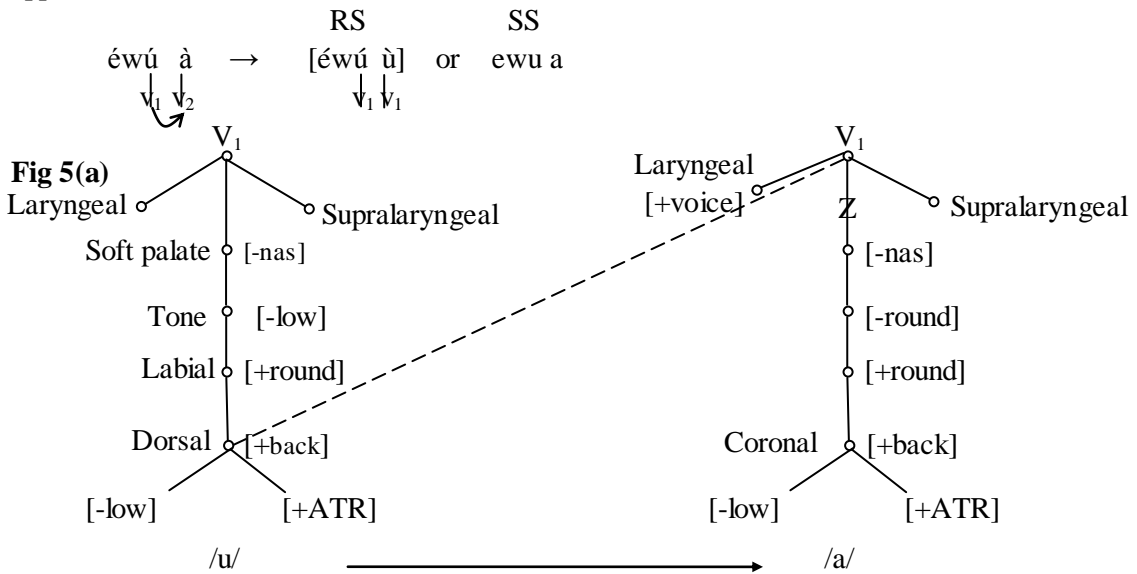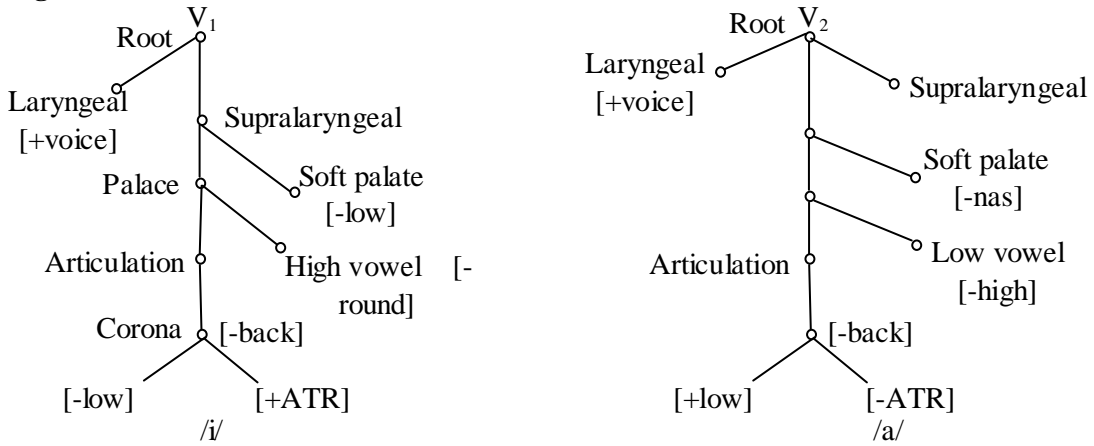The FG diagrammatic representation for the vowels /u/ and /a/ in 8(a) in isolation:

Fig 4(a)

V₁

Root

Laryngeal
[+voice]

Supralaryngeal

Place

Soft palate
[-nas]

Articulation

High vowel
[+high]

Dorsal [+back]

[-low]   [+ATR]

/u/

(b)

V

Root

Laryngeal
[+voice]

Supralaryngeal

Plac e

Soft palate
[-nas]

Articulation

Low vowel
[+high]

Coronal [+back]

[+low]   [-ATR]

/a/

The diagrammatic representation for the progressive assimilation of the 8(a) using FG approach:

$$\text{RS} \qquad \text{SS}$$

éwú à → [éwú ù] or ewu a

V₁ V₂   V₁ V₁

Fig 5(a)

V₁

Laryngeal   Supralaryngeal

Soft palate [-nas]

Tone [-low]

Labial [+round]

Dorsal [+back]

[-low]   [+ATR]

/u/

Laryngeal
[+voice]

V₁

Z   Supralaryngeal

[-nas]

[-round]

[+round]

Coronal [+back]

[-low]   [+ATR]

/a/

V[-nas,-low(tone), + round, + back, -low (TP), + ATR] [-nas, +low (tone), -round, -back, -low (TP), +ATR]

The FG diagrammatic representations for the vowels /i/ and /a/ in 8(b) in isolation:

Fig 6:

The FG diagrammatic representations for assimilation process in 5(b):

$$\text{RS} \qquad\qquad \text{SS}$$

$$\text{isi}\ \ \text{a} \quad \rightarrow \quad [\text{isi}\ \ \text{i}] \quad \text{or} \quad \text{isi a}$$

$$v_1\ v_2 \qquad v_1\ v_1 \qquad | \quad |$$
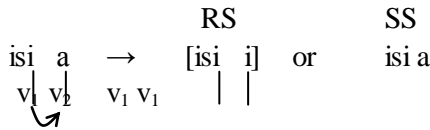
Fig 7:
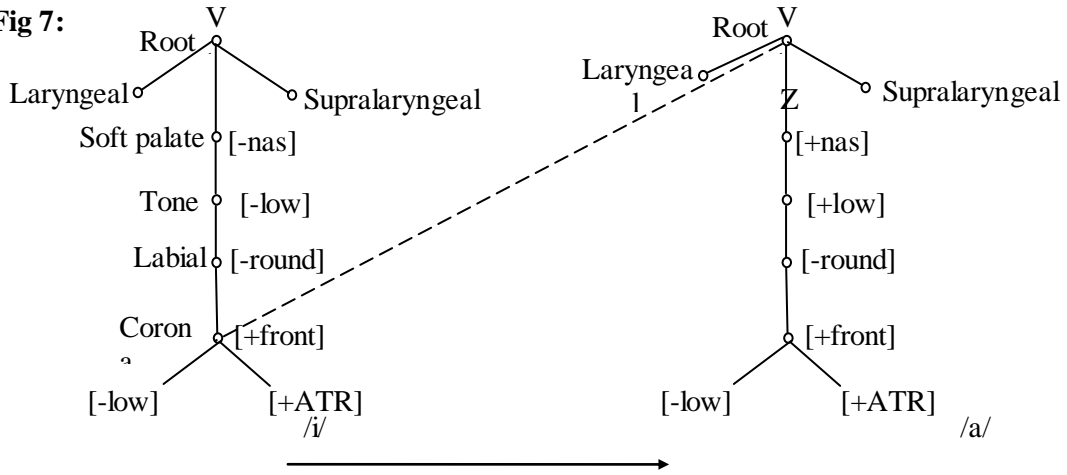
V[-nas,-low(tone,-round,+front, -low (TP), + ATR] — [-nas, + low(tone), -round, +front, +low (TP), - ATR] after the assimilation, it becomes [-nas, +low (tone), -round, + front, -low (TP), + ART]

Regressive or anticipatory assimilation

This type of assimilation occurs where the succeeding phoneme constitutes the factor that causes the change in the previous one. It is a situation whereby one speech sound influences another speech sound preceding it. This process is also called anticipatory assimilation because, it is as though the first segment is anticipating some articulatory gesture/setting of the second segment. This kind of assimilation is common in the Igbo language. Examples:

$$\text{RS} \qquad\qquad \text{SS}$$

10(a)   àkpà úkwú → [àkpʉ̀ úkwù]   or   [àkpà úkwù] 'waist bag'
            v₁ v₂   v₂ v₂ | |
                    RS   SS

(b)   ʋlɔ élú → ʋlè élú or [ʋlɔ élú]
          v₁ v₂   v₂ v₂
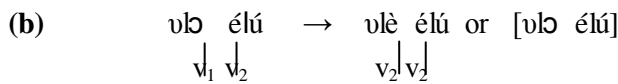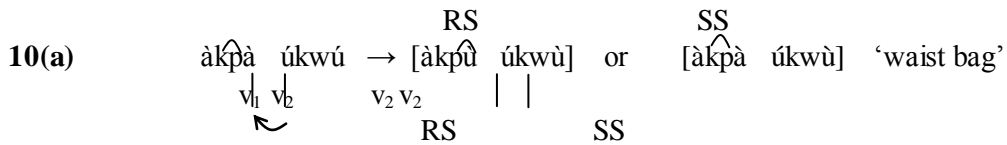
In the example 10(a), in a connected speech, the vowel /u/ in "ukwu" assimilates the vowel /a/ in the word "akpa" in a regressive assimilation. Also, in example 10(a), the vowel /e/ in the word 'elu" assimilates the vowel /ɔ/ in the word "ụlọ" in a regressive assimilation.

The FG diagrammatic representations for the vowels /a/ and /ọ/ in the example 6(a) in isolation:
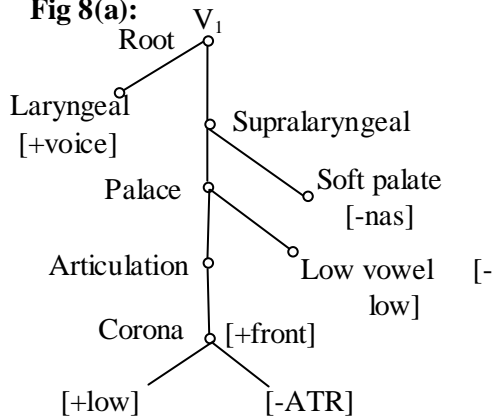
Fig 8(a):   **(b)**
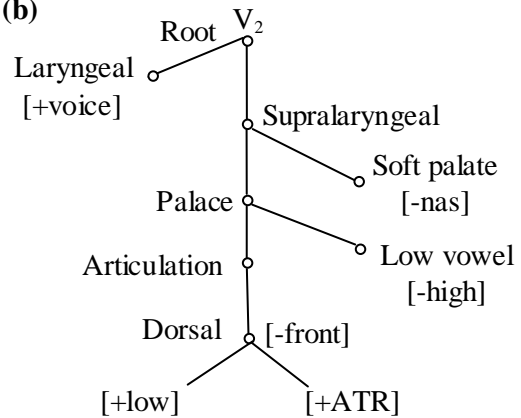
The FG diagrammatic representation for the regressive assimilation for the vowel /a/ and /u/ in the words 'akpa' an 'ukwu' in example 10(a)
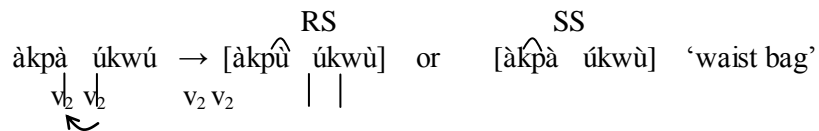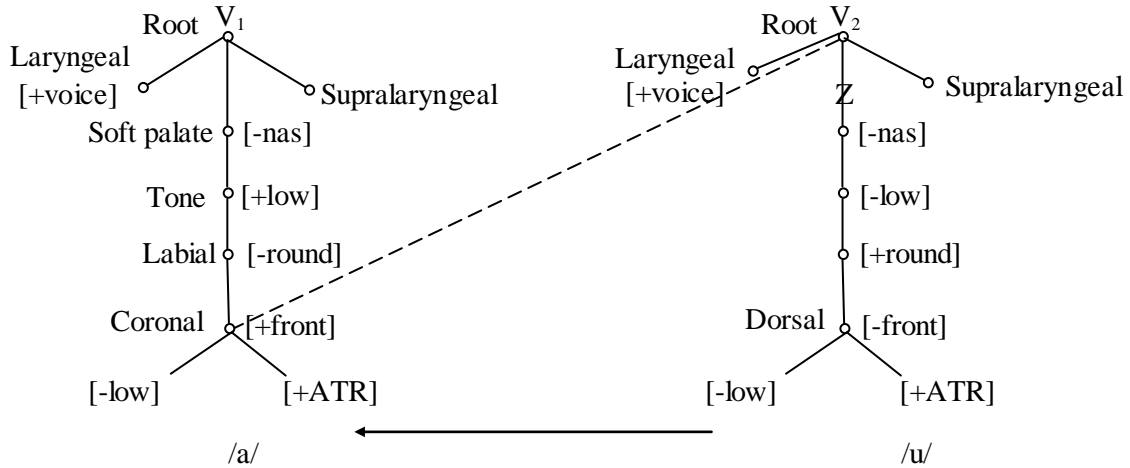
$$\text{RS} \qquad\qquad \text{SS}$$

àkpà úkwú → [àkpʉ̀ úkwù]   or   [àkpà úkwù] 'waist bag'
v₂ v₂   v₂ v₂ | |

Fig 9:

V[-nas, +low (tone), -round, +front, +low (TP), - ATR] ← [-nas,-low(tone), +round, -frong, -low, (TP), +ATR]

The above (fig. 9) shows that in a connected speech, the vowel that has the features [+ low (tone), - round, + low (TP), +ATR], which occurs at the final position of the word 'akpa' is assimilated by another vowel that possesses the features [-low (tone), +round, + high, +ATR] and occurs at the initial position of the word 'ukwu'. In this assimilation process, the features that are associated with the first vowel (V_1), which were assimilated are delinked as it can be evidenced in the tree diagram of fig (9). After that is the re-linking of the segment /a/ to the features of the assimilating vowel (V_2), and as a result, the vowel /a/ changes to /u/. The regressive assimilation rule that occurred in the above illustration can be realised as: $V_1 V_2 \rightarrow V_2 V_2$. In FG terms, regressive assimilation entails delinking some node/features in the first segment. It is always the quality of the second vowel (V2) in such sequences that is more prominent. Also, the front suffix vowel /a/ in the word 'àkpà becomes back after the prefix back root vowel /u/ in the word 'úkwù'.

The FG diagrammatic representation for the vowel /ɔ/ and /e/

Fig 10:

/ɔ/

/e/
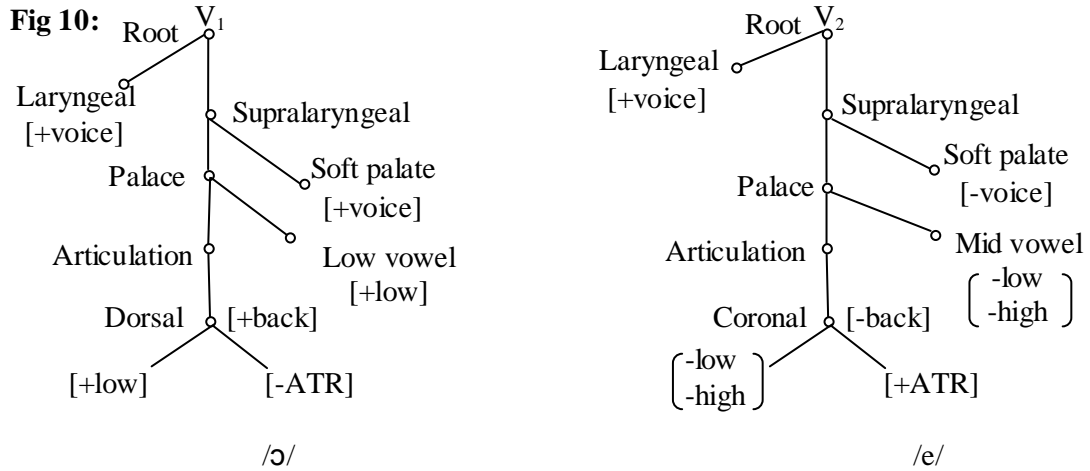
The diagrammatic representation for the regressive assimilation for /ɔ/ and /e/ is:

Fig 11:

/ɔ/

/e/
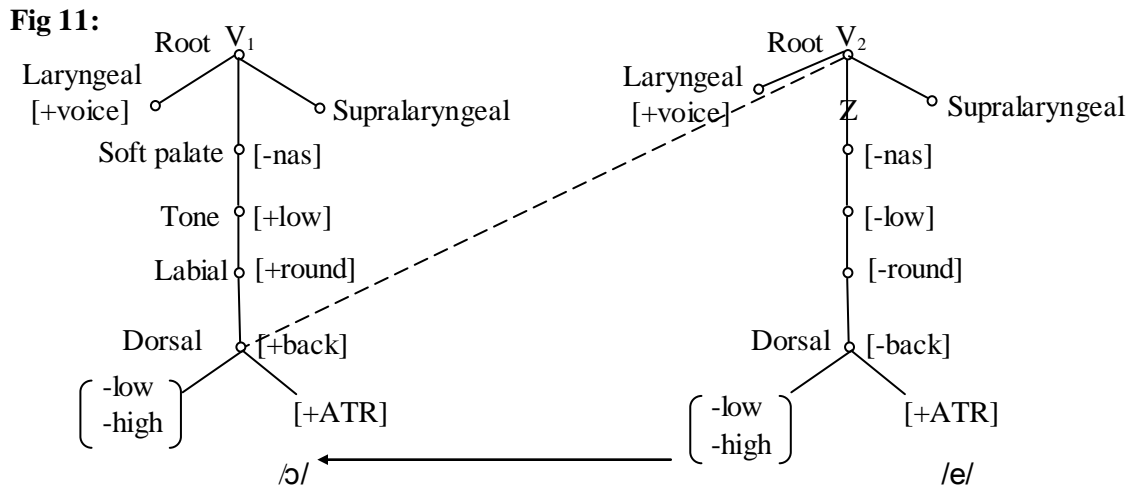
V[-nas, +low(tone), +round +back, +low(TP), -ATR] — [-nas, -low (tone), -round, -back, +low (TP), +ATR]

The (Fig 11) above shows that in a connected speech, the vowel that has the features [+low (tone), - low (TP), + ATR], which occurs at the word final position of the word "ụlọ" is assimilated by another vowel that possesses the features [-low(tone),-round, +low and -high (TP), -ATRI and occurs at the initial position of the word "elu". The assimilation is with respect to the quality. The features that are associated with the first vowel (V₁), which were assimilated, are delinked as it is shown in the tree above. That was followed by re-linking of the segment /ọ/ to the features of the assimilating vowel (V₂), and consequently

changes to /e/ in a rapid speech. In regressive assimilation, it is always the quality of the second vowel (V_2) in such sequences that is more prominent. The regressive assimilation rule that occurred in this assimilation process can be shown as: $V_1+V_2 \rightarrow V_2\ V_2$. In FG terms, regressive assimilation entails delinking some nale/features in the first segment. It is always the quality of the second vowel (V_2) in such sequences that is more prominent. The back suffix vowel (ɔ) in the word "ụlọ" becomes front after the prefix front root vowel /e/ in the word "élú".

Coalescent assimilation

For the analysis of the coalescent assimilation, we shall use the symbol shown below to make our presentation simpler and more understandable:

$\leftrightarrow$ = agreeing with each other

Coalescent assimilation according to Mbah & Mbah (2010) is the type of assimilation whereby two contiguous sounds cannot influence each other so that one can change the other form. Hence, they 'agree' to introduce another speech sound to enhance producing them rapidly. To some scholars like Eme & Mgbagwu (2008) and Udofot (2010), coalescent assimilation occurs when a fusion of form takes place. For such scholars, in coalescence, both sound segments influence each other and fuse together to form a new one. That is, it is the merging of two segments into one. However, for the purpose of analysis of coalescent assimilation in this study, the assumption of Mbah and Mbah (2010) should be followed.
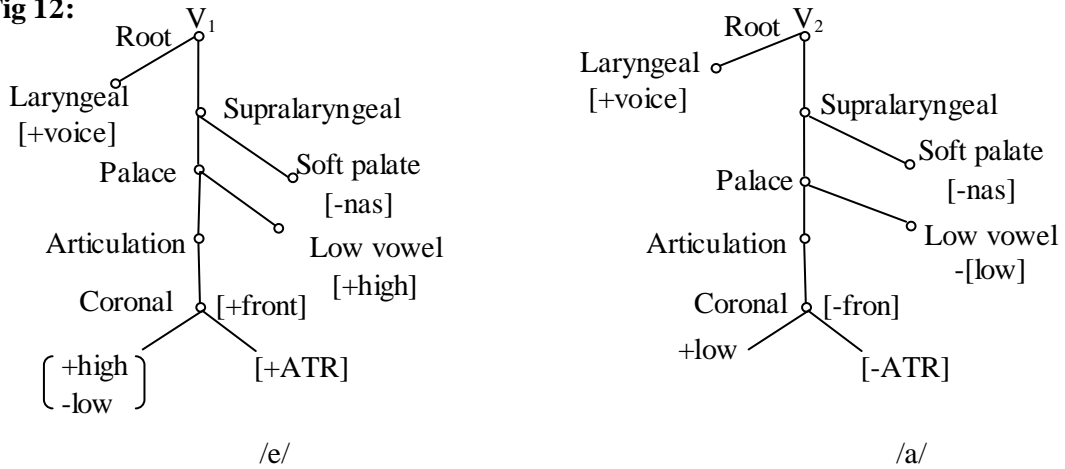
Examples:

	RS	SS	

11(a)   òkè j —> [òkè   já] —> [òkìjá] or [oke ja]   'his/her share'

$V_1 \leftrightarrow V_2 \rightarrow /ɪ/$

(b)   akɔ ja → [akɔ   ja] → [akɪja] 'his/her wisdom'

$V_1 \leftrightarrow V_2 \rightarrow /ɪ/$

The assimilation process in examples 11(a) and (b) is a reciprocal type. This is because, the contiguous sounds cannot influence each other so that one can change the other form. They now 'agree' to introduce another speech sound to enhance producing them rapidly. Here, the assimilation processes take this form: $V_1+V_2 \rightarrow jV_2$ if V_1 is either 'ɪ' or 'ị' and V_2 is any vowel of the harmony set as i or ị and is on the same tone level. Again, there is a de-syllabification of the i or ị to become the semi-vowel (or approximant) /j/.

The FG tree diagram representation for the vowels /e/ and /a/ in example 11(a).

Fig 12:

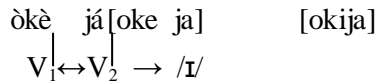The FG diagram for the phonemes /e/ and /a/ showing the agreement in the coalescent assimilation in 11 (a):

òkè   já [oke ja]   [okija]
V₁↔V₂ → /ɪ/

Fig 13:

The FG diagram for the phonemes /ɔ/ and /a/ in isolation for 11(b) is:
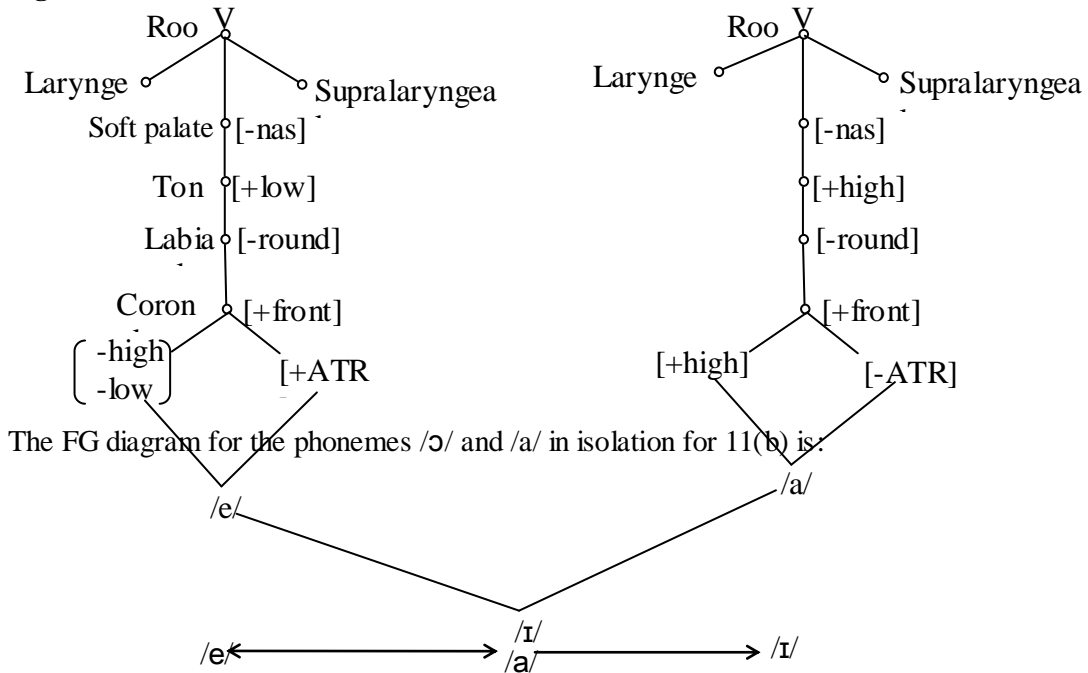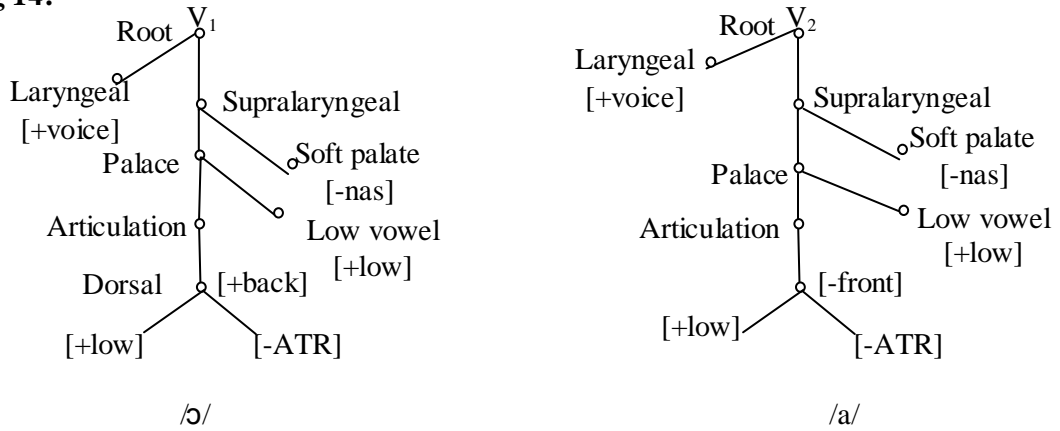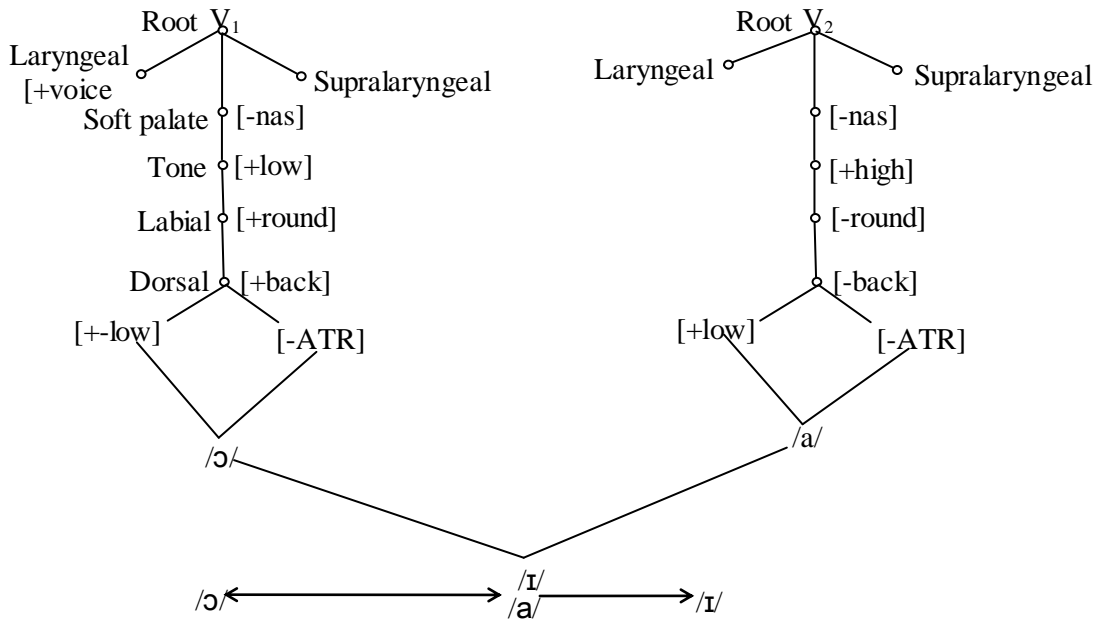
Fig 14:

/ɔ/   /a/

The FG diagram for the phonemes /ɔ/ and /a/ showing the agreement in the phonemes in coalescent assimilation as in example 11(b)

Fig. 15:

The assimilation process in examples 11(a) and (b) is a reciprocal type. This is because the contiguous sounds cannot influence each other so that one can change the other form. They now 'agree' to introduce another speech sound to enhance producing them rapidly. Here,

the assimilation processes take this form: $V_1+V_2 \rightarrow jV_2$ if V_1 is either 'ɪ' or 'ị' and V_2 is any vowel of the harmony set as i or ị and is on the same tone level. Again, there is a de-syllabification of the i or ị to become the semi-vowel (or approximant) /j/.

4.   Summary of Findings and Conclusion

Findings

      This work has explored feature geometric analysis of assimilation processes in the Igbo language and finds out the following: FG schema of phonological representations is a viable phonological theory to account for all the assimilation processes in the Igbo language because it adequately analyses assimilation processes in the Igbo language. The study also discovered that the assimilation processes differ from one another with respect to directionality - unidirectional or bidirectional. Findings also reveal that although the assimilated vowels take up the full phonetic features of the one that assimilates it, the features they take up do not include pitch. Both the assimilating and assimilated segments retain the tones they bear.

Conclusion

      The study has examined feature geometric analysis of assimilation processes in the standard Igbo and concludes that the theoretical models of FG represent a considerable advancement over the limited strength of generative phonology (SPE) apparatus, and they equally have certain salient empirical advantages, hence their relevance in the assimilation processes in the standard Igbo. Again, the targeted structure in any assimilation process is not predictable from the spreading feature. Therefore, an analysis of an assimilation process must include at least two variables. These- two variables are independent, as the relationship between them is not wholly predictable.

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LEXICAL SEMANTICS OF KINSHIP TERMS IN IGALA

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Abstract

This paper examines lexical semantics of kinship terms in the Igala language. The objectives of the paper are: to explore what constitutes kinship terms in the Igala language, identify and explain some kinship terms in Igala and to determine the super-ordinate and hyponyms of kinship terms in Igala. Data collection was through unstructured oral interview, direct observation and participatory observation by the researcher. The secondary data were elicited from an ígálá-English Lexicon Dictionary and other texts written in Igala. The area of study is semantics, specifically; lexical semantics while the geographical area of study is the Igala speaking area of Kogi State. The investigation reveals that àkwọ̀ranyi 'family', àtá 'father', iyè 'mother', Òukwọ̀ 'grandparent', ànà 'in-law', and ọ̀màyè 'brother/sister' are general super-ordinate terms for kinship terms that house other co-hyponyms in Igala. The result further shows that the terms half brother and sister on the paternal side is called ọ̀màtá while the term ọ̀màyè 'brother/sister', which is not gender sensitive is used in referring to one's biological brother or sister, and by extension it refers to cousin and half sibling on the maternal side, while ọ̀mà (son/daughter) refers to one's biological child, and by extension nephew and niece.

1.   Introduction

Meaning is a term that is slippery, elusive and not easy to be assessed. Many scholars have attempted to give a precise and acceptable definition of meaning. Despite its elusive nature, meaning remains central and vital in communication. Lexical semantics, according to Pustejovsky (1995), is a sub-field of semantics, which basically deals with the study of how and what the words of a language denote. Semantic field is a set of words grouped semantically, referring to specific subject, which are conceptual areas that are shared out among some words that can be grouped together into specific regions of thought or ideas. Even though semantic fields are not synonymous, they are however used to refer to the same general phenomenon and idea in a given culture and language group. In view of the foregoing; this study examines lexical semantics of kinship terms in Igala. Igala people according to Williamson (1986), are true blacks who belong to kwa language family, a Western Benue-Congo language of the Niger-Kongo family, specifically, the Yoruboid sub-family group. Igala, Isekiri and Yoruba fall into the same language family

group. Igala, according to Ukwede (1989), connotes the language spoken by a people as well as the ethnic group known by the name. Igala is a term used to designate Igala people, their language and their land (Igala kingdom).The Igala language is a dominant language spoken in Kogi State of Nigeria. Igala is the ninth largest tribe in Nigeria spoken across its political and geographical boundaries, spoken by 52% of the population of Kogi state while Okun, Ibira and other minor languages share the remaining 48% of the population (FGN2007). The domain of Igala spans across Ankpa, Bassa, Dekina, Ibaji, Idah, Igalamela/Odolu, Ofu, Olamaboro and Omala local government areas of Kogi state.

From the available literature on Igala semantics, such as Ikani (2011), Attabor & Ikani (2013), and Onoja (2014), there is no in-depth examination and analysis of the kinship terms of Igala. Even though, Attabor & Ikani discuss kinship terms in their work, which is a comparative study, a detailed examination of what constitutes kinship terms in Igala is not examined. Furthermore, Ikani (2011) and Onoja (2014), discuss lexical semantics but not in relation to kinship terms in Igala. This dearth of research in this area of Igala semantics, therefore, has created a gap in literature which the current study intends to fill. The objective of the study is to explore and explain what constitutes kinship terms in the Igala language. The following are the research questions of the study: What are the kinship terms in Igala? What constitutes hyponyms and co-hyponyms of kinship terms in Igala? What are the super-ordinate and hyponyms of kinship terms in Igala?

There are many classes of basic vocabulary in Igala but the present study hinges on kinship terms only. Secondly, many sense relations exist but this study adopts the hyponym approach. Therefore, the findings of the study will provide data that may serve as reference material for linguists and scholars who are interested in advancing the study of Igala. Secondly, the outcome of the study shall bring to fore the nature of the kinship terms available in Igala. Besides, the paper is an attempt at contributing to the documentation process of the Igala language.

It is important to state here that, data in Igala are tone marked with the basic tone marking patterns of high (′), low (`) and mid (unmarked). However, examples from empirical studies are not tone marked, they are represented as the authors presented them.

2   Literature review
Lexical semantic theory, according to Saeed (2009:53), is a traditional descriptive theory which has: (a) to represent the meaning of each word in the language; and (b) to show how the meaning of words is interrelated in a language. This assertion is true because the meaning of a word is defined in part by its relation with other words in the language.

Semantic description of language usually operates at two levels of investigation: at word and sentence levels. At word level, semantics explores the relationship among words in relation to its place in the linguistic analysis. The meaning relation that exists at

the word level is described as lexical semantics. Lexical semantics which is also known as lexicosemantics is a subfield of linguistics whose units of analysis include not only words but also sub-words or sub-units such as affixes and even compound words and phrases. Lexical units make up the catalogue of words in a language. Lexical semantics looks at how the meanings of lexical units correlate with the structure of the language or syntax. Lexical semantics is a branch of semantics which is concerned with the study of words and how they interrelate with one another in a particular language. Pustejovsky (1995), describes lexical semantics as a sub-field of linguistic semantics. It is a study of how and what the words of a language denote and mean. Pustejovsky opines that words may be taken to denote things and concepts depending on the approach to lexical semantics. Lexical semantics, according to Hurford & Heasley (1983), covers theories of the classification and decomposition of word meaning. To Cruse (1986), Lexical semantics covers differences and similarities in lexical semantic structure among different languages, and the relationship that exists among words and sentences meanings. Anyanwu (2008), asserts that the vocabulary of a language is not an unrelated aggregate of words but there is systematic relation between words within a language which becomes part of the burden of the linguistic account of lexical meaning to provide a characterization of relations.

Zhuang-Lin, Run-Qung and Yan-Fu (1988), classify words semantically thus: homonymy, hyponymy, synonymy, polysemy, antonymy, meronymy and metonymy. Our concern in the list above is hyponymy. Hyponymy, according to Hurford & Heasley (1983), deals with a sense relation between predicates to the extent that the meaning of one predicate is included in the meaning of other. Cruse (1986:88), describes the inclusion of one class in another with the following illustration: 'X will be said to be a hyponym of Y (and by the same token, Y a super-ordinate of X) if A is f (X) entails but is not entailed by A is f (Y)'. Inclusion shows membership in the sense that the meaning of the more general term includes the meaning of the specific term. The general term is considered as the hypernym – super-ordinate term, the specific term is referred to as the hyponym (the subordinate term) while all the members whose meanings are included in the meaning of the hypernym are called co-hyponyms. Ndimele (1997:52), gives illustration of hyponyms in English thus:

(1) **HYPERNYMS**   **CO- HYPONYMS**
  Colour   red, white, green, black, yellow
  MEAT   beef, mutton, chicken, pork
  FEMALE   woman, girl, hen, duck
  FURNITURE   chair, table, stool, bench, bed
  VEHICLE   car, lorry, truck, bus

Zapata (2000:3), describes hyponymy or inclusion as the "semantic relationship that exists between two or more words in such a way that the meaning of one word includes or contains the meaning of other term(s)". He states further that the term whose meaning is included in meaning of other term(s) is the general term. This general term, according to Zapata, is called super-ordinate or hypernym.

Lexical semantics, according to Cruse (1986:88), "examines the following in details: (1) the classification and decomposition of lexical items, (2) the differences and similarities in lexical semantic structure cross linguistically and (3) the relationship of lexical meaning to sentence meaning and syntax". Lexical units, also referred to as syntactic atoms, can stand alone as in the case of root words or parts of compound words and they necessarily attach to other units such as prefixes and suffixes. The former are called free morphemes and the latter bound morphemes. Free morpheme and bound morpheme fall into narrow range of meanings (semantic fields) and can combine with each other to generate new meanings.

According to Croft and Cruse (2004), there are many approaches to lexical semantics. These approaches include:
a. Polysemy: the construal of sense boundaries
b. A dynamic construal approach to sense relations using hyponymy and meronymy
c. A dynamic construal approach to sense relations using antonymy and complementarity
d. Metaphor.

Our concern here is the second approach: A dynamic construal approach to sense relations using hyponymy and meronymy. Croft and Cruse (2004: 142) assert that "…pairs of lexical items related by hyponymy are far more frequently found among nouns than among adjectives or verbs". They state that in principle the relation of hyponymy is a simple one and can be seen as an instance of the operation of the Lokaffian container image schema. Croft and Cruse (2004), describe hyponymy as a simple class of inclusion with the following illustration:
a. The class of dog is a sub-set of the class of animals
b. The class of instances of water is a sub-set of instance of the class of liquid
c. The class of instances of murdering someone is a sub-set of the class of instance of killing someone
d. The class of scarlet things is a sub-set of the class of red things.

Meronymy, in the words of Croft & Cruse (2004:154), is considered as "a relation between contextual construed meanings or more precisely, pre-meanings created by boundary construal". They stress further that the relationship is less straightforward than hyponymy and it is not easy to select the optimal way of selecting it. The relationship in meronymy is subject to construal unlike the hyponymic relation between two classes. In

the case of meronymy, a part-whole relation between two entities is a construal, subject to a range of conversational and contextual constraints. The following is an examination of the characteristics of meronymy put forward by Croft & Cuse (2004:159): "If A is a meronymy of B in a particular context, then any member a of the extension of A maps onto a specific member b of the extension of B of which it is construed as a part". This is illustrated thus: finger is a meronymy of hand because for every entity properly describable as a finger which corresponds to some entity properly describable as a hand of which it is construed as a part.

On the other hand, field theory semantics, according to Agbedo (2015), explains the fact that words in any language are grouped into fields and each field is composed as a set of lexical items whose meanings have something in common. This then means that a lexical field is a structured group of words with related meanings which may have some sort of distinctive life of its own.

3   Kinship term

Kinship terms, according to Yule (2014), are words employed in a speech community to identify the relationship between individuals in a family or a kinship unit. It is a classification of persons related through kinship in a particular language or culture. Yule further explains that it is used to refer to people who are members of the same family. All languages have kinship terms like brother, mother, grandmother but do not put family members into the same categories. In some languages for instance, the word father may be used for male parent as well as for male parent's brother.

Kinship terminology, therefore, deals with the system employed in languages and or societies to refer to person(s) with whom an individual is related through kinship. Kinship relations are classified differently by different societies with the use of different kinship terminologies. For example, some societies distinguish between the brothers of one's parents and the husbands of the sisters of one's parents while others use one word to refer to both a father and his brothers. Kinship terminology equally includes the terms of addresses used in different languages/ communities for different relatives and the terms of reference used to identify the relationship of these relatives to each other. Kinship terms are drawn from a chain of relationships amongst people: such relationships, according to Attabor & Ikani (2013), include genealogical or biological relationship, marital relationship, parenthood, sex and generation.

4   Empirical studies

In this section related empirical works on lexical semantics of Igala are reviewed.

Ikani (2011), works on sense and meaning relations in Igala and concludes that sense and semantic relations, which are universal linguistic phenomena also exist in Igala.

In this study, Ikani (2011), examines hyponym and draws a table to illustrate hyponym and their associated co-hyponym as in the table below:

Table 1

HYPERNYMS	CO-HYPONYMS
ẹunọrẹ domestic animal	ajuwẹ, ewo, ala, idagwọ, oko hen, goat, sheep, duck, pig
onẹ human being	Okolobia, igbẹlẹ, ogijo, ọma, ata, iye Boy, girl, elder, child, father, mother
ọka grains	Okili, okodu, ochikapa, akpa Millet, guinea-corn, rice, maize
ẹja fish	Okpo, ojua, ofi, igagwu, api, ọgwa, ẹbu Species of fish
ẹla animal	Adagba, ẹfa, ọkakwu Elephant, buffalo, hippopotamus

Curled from Ikani (2011:166)

As it can be seen, the work does not discuss lexical semantics field of kinship terms in Igala and, therefore, the need for the current study. Ikani's work is more of an overview of the study of sense relations.

In a related study, Attabor & Ikani (2013), carry out a study entitled; 'A contrastive analysis of some semantic fields in Igala and English kinship terms, cooking terms and face'. In this study, Attabor and Ikani conclude that differences in world view among languages of the world are the hallmarks of the socio-cultural and linguistic independence of languages. With regard to the kinship terms between English and Igala, there is an array of differences capable of sparking off errors in concepts like in-law, nephew, niece, cousin, step relatives and half siblings. Their work is however, fraught with some error as one notices a kind of mix-up in the analysis, for instance, oukwọ 'grandparent' whose co-hyponyms includes àtátá 'father's father', atiye 'mother's father', inene 'paternal and maternal grandmothers'. àtá 'father', íyé 'mother' which are not co-hyponyms of oukwo are also included in their list of co-hyponums of oukwo (grandparent). This is at variance with what obtains in the Igala language. This is seen in table 2 below:

Table 2

Hyponym	Co-hyponyms
oukwọ	Father
	Mother
	Grandfather
	Grandmother

Attabor &Ikani (2013:35)

Beside this, there are some obvious spelling errors in their data, examples include: omai'omaiyei, omaiomaiyeialta/iiyei, anai, oinoibule, aijuioinoibule, etc. These words/terms have no meaning to a native speaker or speakers of Igala generally. The correct forms of the spelling are ọma-ọmaye, ọmaye-ata, iye, ana, onobule, and aju-onobule, respectively.

In a similar vein, Onoja (2014), carries out a research entitled "A comparative analysis of hyponymy in English and Igala". In this study, Onoja establishes that English and Igala share some similarities in some hyponyms by having some relationships in different areas and having equivalent lexical items. He gives the examples of these similarities from the colour terms as black, white, red and green. The equivalents in Igala are as follows: édúdú, éfúfú, ékpíkpà and òdufa. His focus in this study is on cooking and colour terms not kinship terms. Therefore, the need for the present study to explore in details the kinship terms in Igala with the view to closing the gap created in the previous studies as seen in the literature review is paramount.

5   Theoretical framework

Hyponymy is one of the divisions of sense relations at the word level. This is a framework in which the sense of a word is included within that of another word. According to Cruse (1990), hyponymy involves inclusion and exclusion. There are two parallel but distinct kinds of inclusion and exclusion. The first type, according to him, has to do with classification, and the sub-division of larger categories into smaller ones, while the other deals with dividing things into their constituent parts. The sense of inclusion and exclusion relate to entailment. Hyponyms are included within a super-ordinate term while non-hyponyms are excluded. What this means is that when two or more words are hyponyms, it entails that they have a common super-ordinate term; if not, it entails that they do not belong to the same super-ordinate term.

Croft & Cruse (2004:146), note that "….there is a special relation between two words, A and B if, in any particular context, the construal accorded to A is always hyponymous to the construal accorded to B". According Anagbogu, Mbah & Eme (2010), in sense relation the meanings of individual words are either similar or different. They state further that when two or more words are related in the sense that they can be grouped under another word, they are called hyponyms.

This study has adopted hyponymy as a framework for data analysis. The choice of this framework is premised on the believe that it will enable us to find out where two or more kinship terms have a particular meaning which is included in the meaning of a more general kinship term in Igala.

6. **Methodology**

The research design for this work is a descriptive survey. This kind of design, according to Tony-Okeme & Alhassan (2016), has to do with a researcher taking a sample of the population of the subject for the study without changing the environment and without manipulation. The linguistic area of study is semantics, specifically, lexical semantics in relation to kinship terms in Igala while the geographical area of study is the central Igala spoken around Ejule and Ugwolawo, Egume and Anyigba areas in Ofu and Dekina Local Government Areas of Kogi State respectively. The population of the study is Igala native speakers in the Igala speaking areas of Kogi State. The methods employed for data collection were through primary and secondary sources. The primary method was through unstructured oral interview, direct observation and participatory observation by the researcher. As the investigator participated and interacted with the people in their day to day activities and performances, salient information necessary for the study were observed and noted. The secondary source was via copious reading of Igala-English lexicon dictionary and other texts written in Igala. In this regard, the perceptual method of analysis was employed. The data were analyzed using the descriptive method of interlinear morpheme by morpheme glosses to enhance the reader's understanding of the structure of the examples.

7. **Data presentation and analysis**

In this section of the study data presentation and analysis are done.

7.1 **Kinship terms in Igala**

1. Àkwọ̀rǎnyì 'family'
2. Éfù 'kindred'
3. Òyìkwọ̀-òyìkwọ̀ 'great grand parents'
4. Òukwọ̀ 'grand parents'
5. Àtá 'father'
6. Íyé 'mother'
7. ọ̀mà 'child'
8. ọ̀màyé 'sibling'
9. Ájú 'grandchild'
10. Èmàjí 'great grandchild'
11. Àkpálá 'great great grandchild'
12. Ànà 'in-law'
13. ọ̀kọ 'husband'
14. ọ̀yà 'wife'

7.2   Analysis of kinship terms in Igala

Figure 1: Àkwọ̀rănyì (nuclear family)

Àkwọ̀rănyì (nuclear family)

Ọ̀kọ (husband)   Ọ̀yà   Ọ̀mà (child)
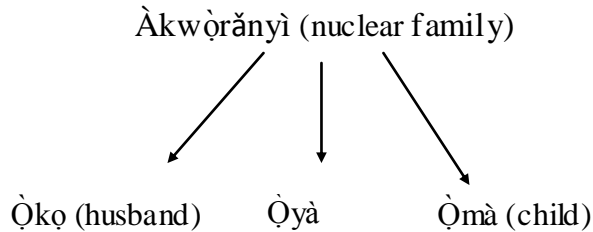
Àkwọ̀rănyì (Nuclear family) is a super-ordinate term that its meaning includes Ọkọ (husband), ọ̀yà (wife) and ọ̀ma (child) in the Igala world view. Ọ̀kọ (husband) is a term which refers to husband of a woman. It also connotes or refers to the brother and sister of one's husband in the Igala culture. That is, a brother and a sister of a husband are equally regarded as ọ̀kọ (husband) in Igala culture.   Ọ̀ya (wife) is a term relating to a married woman.

Éfù (kindred) is a term used in referring to people who have blood ties especially extended or distant relations.

Figure 2: Éfù (extended family)

Éfù (extended family)

ọ̀mẹnyí (uncle)   Òméhí   Ọ̀mọ̀mẹnyí
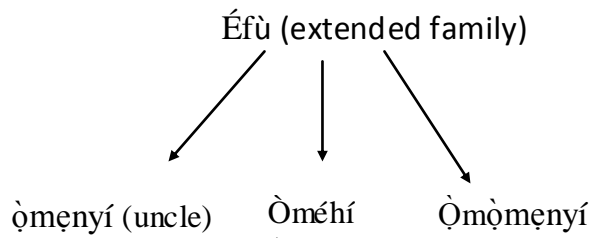
Òméhí/òméyì (aunt) by semantic extension refers to elder or younger sister to one's father, while ọ̀mẹ̀nyì (uncle) is a term used in referring to elder or younger brother to one's mother. In other words, mother's brother in Igala is described as ọ̀mẹ̀nyì.

Òyìkwọ̀-òyìkwọ̀ (great grandparents) refers to parents of one's paternal and maternal grandparents whether male or female. Òyìkwọ̀-òyìkwọ̀ can equally be likened to ones ancestors in the Igala world view.

Òukwọ̀ (grandparents) is a super-ordinate term for grandfather and grandmother with the following co-hyponyms: àtátà (father's father), àtíyé (mother's father), íyǎtá/ínéné (father's mother), and íyéyé/ínéné (mother's mother). The figure below illustrates this.

Figure 3: Òukwọ̀ (grand parent

Òukwọ̀ (grandparent)

íyéyé/ínéné (mother's mother)

àtátà (father's

àtíyé (mother's

íyǎtá/ínéné (father's
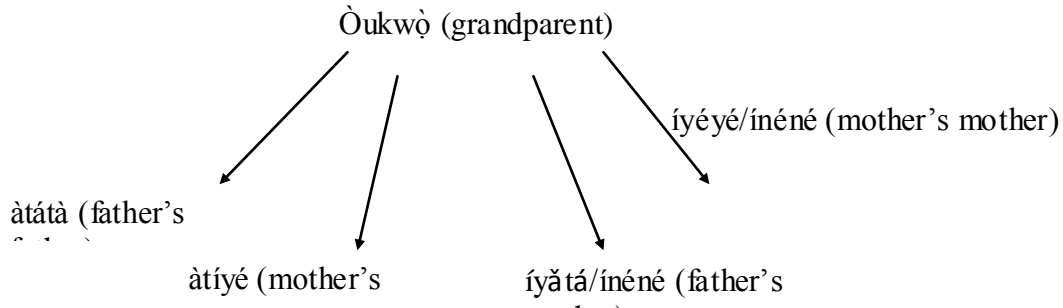
Àtá (father) refers to one's biological father and connotatively or by extension it refers to father's elder or younger brother. That is, paternal uncle.

Íyé (mother) in Igala relates to one's biological mother and mother's younger or elder sister. Íyé (mother) in Igala refers to mother and by extension to mother's sister.

ọ̀mà (child) denotatively refers to one's biological son and daughter, and by extension it refers to nephew and niece in Igala world view.

Figure 4: ọ̀mà (child)

Ọ̀mà (Child)

Ọ̀mệnẹ̀kẹ̀lẹ

Ọ̀momáyè (Nephew/Niece)

Ọ̀mónóbùlẹ
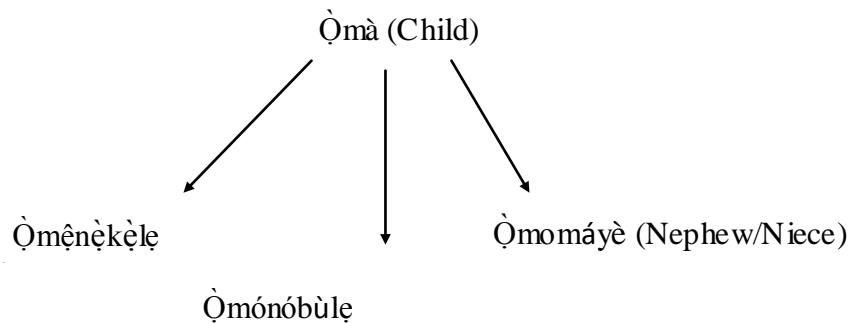
ọ̀màyè (sibling) in Igala denotes biological brother and sister and by extension refers to cousin. ọ̀màtà (half brother/sister) is a co-hyponym of ọ̀màyè (sibling) which is used in referring to half sibling on the father's side. Ọ̀màyè is equally used to designate half sibling on the mother's side. Ọ̀màyè could by extension be used to refer to someone from the same community or tribal group outside of the Igala kingdom. For example when two Igala people who are not related biologically meet somewhere out of Igala kingdom they refer to each other as Ọ̀màyè. This kind of relationship is described in semantics as semantic extension. The following constitute examples of hypernym and co hyponyms of the term ọ̀màyè in Igala:

Figure 5: ọ̀màyè (sibling)

Ọ̀màyè (sibling)

Ọ̀màyè (full sibling)   Ọ̀màyè (half sibling, mother's side)

Ọ̀màtà (half sibling, father's
sssssssside'
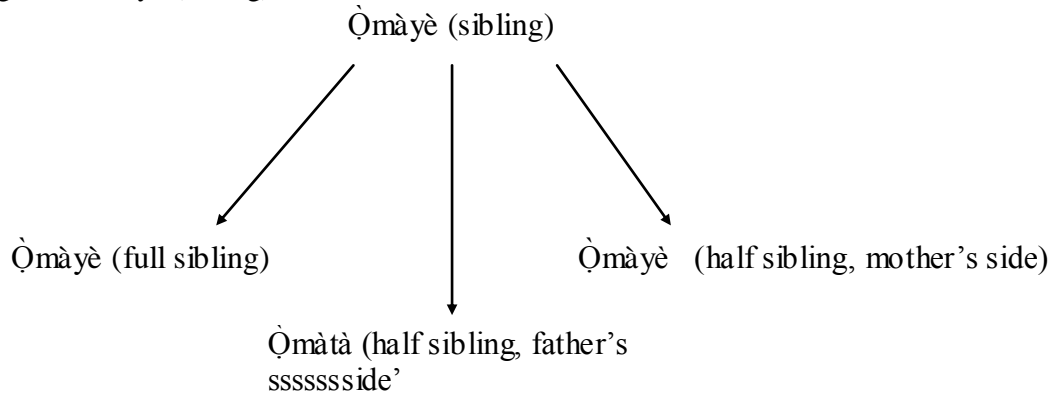
Ájú (grandchild) is a term used in referring to the child of one's biological son or daughter and by extension   brother's and sister's grandchild whether male or female. Èmàjí 'great grandchild 'refers to child of son's or daughter's grandchild and by extension sibling's great grandchild. That is, one's third generation.
Ákpálá (great, great grandchild) refers to the son or daughter of one's great grandchild. That is, the fourth generation. Ájú (grandchild) is the super ordinate term which houses Èmàjí (great grandchild) and Ákpálá (great, great grandchild) as its subordinate terms in Igala.
Figure 6: Ájú (grandchild)

Ájú (grandchild)

Èmàjí(great   Ákpálá (great, great grandchild)
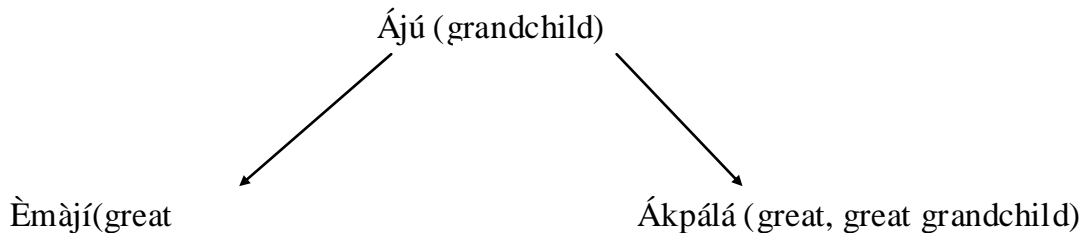
Ànà 'in-law' the items that constitute   ̣yponyms of the term in-law in Igala are: àtọ́kọ̀ (groom's father), íyọ́kọ̀ (groom's mother), ọ̀yọ́mà (daughter in-law), àtóyà (bride's father), íyọ́yà (bride's mother) and ọ̀kọ́mà (son in-law). This illustrated in figure 7 below:

Figure 7: Ànà (in-law)
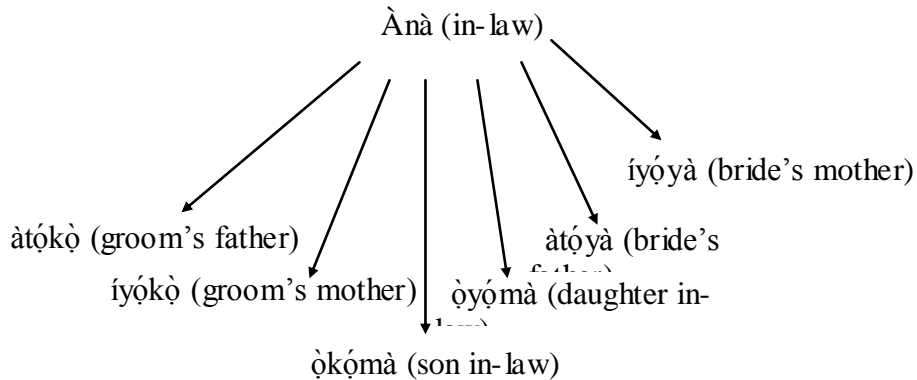
8.   **Findings**

The main objective of the study is to explore and explain what constitutes kinship terms in Igala. From the foregoing data and analysis it is discovered that kinship terms such as àtá (father) connotes one's biological father and father's male sibling. Íyè (mother) is a term relating to one's biological mother and its extended meaning- mother's sister. Òukwọ̀ (grandparent) is a term used to designate grand fathers and mothers on both sides of the parents. Òukwọ̀ (grandparent) is a hyponym with the following co-hyponyms: àtátà (father's father), àtíyé (mother's father), íyátà/ínéné 'father's mother', íyéyé/ínéné (mother's mother). Òyikwọ̀-òyikwọ̀ refers to great grandparents from both sides of the parents. Ọ́mà (child) refers to biological son/daughter, and it also connotes nephew and cousin. All the items mentioned above fall under akworanyi (extended family) which is the super-ordinate term that covers them.

From the data we also discovered that òmayé (sibling) a general term which its meaning includes òmayé (one's full sibling), as well as Òmàtà (half sibling, father's side) and òmayé (half sibling on the mother's side). Finally, we examine the following hypernym with its attendant hyponyms: ànà (in-law) is a hypernym with the following co-hyponyms: àtọ́kọ̀ (father in-law), íyọ́kọ̀ (mother in-law), àtóyà (bride's father), íyọ́yà (bride's mother), ọ̀kọ́mà (son in-law), and òyọ́mà (daughter in-law).

9.   **Conclusion**

In conclusion, the study has examined lexical semantics of kinship terms in Igala.This study has been able to address the subject matter/ objectives of the study, most importantly, the hyponyms and co-hyponyms of kinship terms in the Igala language.We therefore suggest that these kinship terms should be documented to enable the future generations to be acquainted with the kinship terms in Igala. This will help in the standardization process of Igala.

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TEACHERS' ASSIGNMENTS AND LIBRARY ANXIETY AMONG STUDENTS: A CASE STUDY OF IGBO ASSIGNMENTS IN UNSSEC

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Abstract

Assignments serve as evaluative instruments of teachers in schools. The failure or excellence of the students depend on how well articulated the teacher is in forming and administering assignments. The library should be a rich piece of archive geared towards lending support to students in their assignments. The impact of the library in Igbo assignments has been minimal. Certain artifacts and local information needed have been absent in the school library. The researcher therefore sets out to discover how such assignments can be done effectively without the aid of the library and elucidating certain information in the library records, to aid the students. She adopts the survey analytical design in the description of the problem of this study. Results reveal that many students are lazy and fail to consult the library for help in doing assignments. Also, certain topics are theoretical and require the help of parents.

Introduction

Teaching involves an active relationship between the teacher and the students. The ability of the teacher to communicate effectively will be paramount to receiving good feedback in times of assessment on the side of the students. The ability of the teacher to explain the aim of every assignment will also determine to a large extent the intuition, interest, effort and eventual positive response of the students in carrying out the assignments.

School libraries are very important in creating motivation, interest and inquisitiveness in the students. Students should be encouraged to visit the school library at personal free periods, the arousal of interest in reading and research. Library periods should also be inbuilt in the school timetable to encourage the lazy and uninquisitive students. Well equipped libraries will strengthen students' interest in the search into the unknown and the existent.

Teachers' assignments should be geared towards the attainment of goals and results devoid of abstraction, natural and homely. Topics given in assignments should be

based on real life happenings and experiences, not on obsolete customs difficult for great grand parents to recall.

The inability of a student to get the appropriate materials for assignments leads to anxiety, feeling of defeat and eventual failure. Assignments should be based on practical experiences and examples which the students can see, handle and verify as true. Failure in this area means a failure in reasoning skillfulness and professionalism of the teacher who issued the assignment.

Igbo assignments should have the aim of revealing the life and culture of the Igbo people. An assignment that talks a borrowed culture or tradition will prove an evidence of a misrepresentation of the lives and people of the Igbo people of Nigeria.

Assignments should reflect the curriculum and syllabus content of the school. White (1988) defines a syllable as a specification of the work of a particular department in a school or college, organized in subsections, defining the work of a particular group or class. This will make the student to be 'at home' with the topic and receive the effective motivation to do the work.

Definitions of assignments or assessments

Skilbeck (1976) defines assessment in the curriculum as a process of determining and passing judgments on students' learning potential and performance.

Wikipedia defines an assignment as a set of tasks assigned to students by their teachers to be completed outside the class. It requires a considerable effort on the part of the student.

The aims of the teacher in giving assignments vary. They include:

1. To point out clearly and concisely to the students what is to be done. The assignment should enable students to see the purpose for their study and some definite objectives to be achieved. These objectives offer direction and definiteness to the students' thoughts and activities.

2. To show how the work is to be done. The study must explain the procedure for doing the assignment for an effective study. Researchers and writers consider the chief aim of assignments to be the giving of specific and sufficiently detailed directions to enable students meet intelligently the problems in advance.

3. To make the students see why they should do the work. This will stimulate the interests of the students. Motivation is a definite function of assignments. It is unsound educational practice to make a student to do something without regard to his interest.

4. To connect the new lesson with a just completed one, to enable the student gain full view of the subject. This is a process of integration of the past and

new lesson. The psychological principle of apperception is thus given full recognition in the assignment function. It makes learning an easy task.

5. To create the proper attitude towards the performance of the work assigned. The students should understand the importance of the assignment and the merits of the work.

6. To anticipate special difficulties in the advance lesson and suggest ways to overcome them. Every new lesson assumes new elements to be mastered. The presence of unfamiliar difficulties creates a road block to the students.

7. To provide adequate provisions for individual differences. Another important aim of the assignment is the recognition of individual differences in intelligence, attitude and temperament. Interests of students in a subject are also divergent. Students work with more vigor and excitement when the things they do are in line with their areas of interest.

Test anxiety

Test anxiety is a learned behavior which manifests in students once an announcement is made on the emergence of tests and other forms of assignments. It could be as a result of emotional unreadiness to take the test or a reaction towards over crowded school activities which could lead to a poor performance. Test anxiety.pdf outlines five causes of test anxiety as

i. The association of grades and personal worth.
ii. A feeling of lack of control.
iii. A teacher embarrassing a student.
iv. Being placed into course above your ability.
v. Fear of alienation from parents, family and friends.

Applied linguistics and its practical application to the teaching-learning situation

Brumfit (1997:93) defines Applied Linguistics as "the theoretical and empirical investigation of real-world problems in which language is a central issue". This means that the task of Applied Linguistics will be to discover how to offer a lasting solution to students' problems such as anxiety in students. Schmitt and Celce-Murcia (2002) see Applied linguistics as using what we know about language, how it is learned and how it is used to achieve some purpose or solve some problems in the real world.

Kirzmizi O. (2011) observes that the areas Applied Linguistics aims to focus on are many and varied as it focuses on more practical issues that are related to language, language acquisition and language learning.

Students' use of the library and academic performance

Researches on the extent to which library access and use, affect students' academic achievements have increased in importance and have been carried out by Lance, Welborn and Hamilton-Pennell (1993). Results reveal a positive relationship between access to professionally staffed school library and students' academic achievements. Students who had access to funded, professionally staffed and well stocked school library performed better on standardized tests and were better able to locate and use library resources to create research projects (Gilliland, 1986; Haycock, 1999b; Krushen, 1993; Lance et al, 1993). They also exhibited increased motivation and reading ability and more voluntary reading (Haycock, 1999a, Krashen, 1993).

In Nigeria, many schools do not have well funded and stocked school libraries. Many of the shelves are filled with old and obsolete books. In situations where some schools receive aid from groups and individuals, a different case emerges. The University of Nigeria Secondary School, Enugu Campus is a case in point. Through showcasing the talents of the students in various competitions, certain levels of aid were given to the school. In addition to the high-sounding daurels won in a competition organized by the MTN network, the school won a bus and the school library was refurbished by the communication network and stocked with new books. This notwithstanding, certain assignments do not require complete aid from the library because of their nature. This leads to anxiety on the part of the students, who after searching the books in the library find them incapable of helping them in carrying out those assignments.

A case example

The SS2 students of the University of Nigeria Secondary School, Enugu Campus were given an assignment by the researcher on will making and will administration. It read: "Gaa n'obodo gi, mee nchoputa otu ndi obodo gi si eke ekpe na out ha si eri ekpe. Dee ya n'akwukwo fuuskaapu. O gaghi akari nkeji ano nke akwukwo fuuskaapu". (Go to your village, find out the different ways your community performs the will making tradition and the ways of administering the will. Put down your findings in not more than four pages of the foolscap sheet).

The aim of the assignment was to teach the students the practical involvement of the students the practical involvement of the oral interview with their elders and ability to learn their culture on the spot through such an interaction. Secondly, through writing down the points the students were being trained in academic research, an investigation process.

The response from the students was alarming. Anxiety crept in as they shouted and inquired how, where and when to get the materials. The problem accrued from the fact that many of the students barely travel to or visit their communities. Some parents do not see the need to ever take their children to the villages because of the comfort of the town. As a

result, many of the students lack the ability to communicate in their mother tongue, having a home environment where the English language is the medium of instruction.

Another problem faced by the students was the fact that the will-making tradition does not constitute a common topic for discussion. As a result, both they and their parents are deficient in the knowledge of the topic and in the knowledge of the topic and in the knowledge of the customs of their land. The results gotten from the assignment after a prolonged period of waiting by the teacher, appeal from the students for more time were as follows:

Number of students in each class	Number that did the assignment	Number that did not do the assignment	Number that did not write their names	Number that completed four pages	Number that did not complete four pages
SS2C 22	13	9	2	0	13
SS2D 37	28	9	0	7	30
SS2E 50	38	12	1	9	41
SS2F 44	31	13	0	4	40
SS2G 45	22	23	1	3	42
Total number of students = 198	132	65	4	23	166

From the analysis of the data on the assignment, the number of students in the entire SS2 stream was one hundred and ninety eight (198). The total number of students that did the assignment was one hundred and thirty two (132). The total number of students that did not do the assignment was sixty-five (65). The total number of students that did not write their names were four (4). The total number that completed the specified number of foolscap pages (4) were twenty-three (23). The total number of students that did not complete the specified four foolscap pages were one hundred and sixty-six (166).

Summary of findings and conclusion

Findings based on the results of the SS2 U.N.S.S.E.C students reveal that students' anxiety with regards to teachers' assignments lead to various factors. The fear of the unknown and fear of failure led to sixty five students not attempting the assignment at all. They risked their scores for the fear. Anxiety also led to a total of four students submitting their scripts without their names. None of the said students wrote beyond two pages of the assignment. This could be attributed to the fact that anxiety caused the fear of failure and a readiness to forfeit their marks. This failure was as a result of their inability to get the relevant materials from the library and other sources.

For the one hundred and sixty six (166) students who did not complete the four foolscap pages, anxiety worked positively in them. it gave rise to motivation. Okoli (2008) defines motivation as the reason for learning and attitudes. This is the motive of the students. The motive of the 166 SS2 students was to build their assessment scores by passing the Igbo language assignment, though they did not complete the number of pages. This is instrumental motivation. This is in contrast to an integratively motivated learner's attitude in which he sees the language and all it brings as an end in itself (Wilkins, 1972:184).

Furthermore, anxiety among SS2 U.N.S.S.E.C. students delayed the assignment for five weeks. The teacher was forced to devise punitive measures, threats and giving of a deadline for submission of the assignment as a motivation to the students to do the work.

Teachers' assignments and library anxiety among students has been delved into. From the results of the research, assignments are a vital part of the teaching-learning situation. As a result, they should be handled with care. The topic and method of administration of students' assignments should be put into consideration by teachers when giving assignments.

Motivation is needed to bring out the best in the students. When motivation fails, force should be applied with caution to enable the students earn marks in their assessments. Anxiety could lead to unfinished assignments, failure to try the assignments, dying in shame and conceiling of one's identity.

Considering the importance of culture in learning, schools should create additional spaces in the library for storing excellently done students' assignments for future references of other students. This will help to curb students' anxiety in doing teachers' assignments.

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IGBO ADJUNCTS

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Abstract

This paper studies the nature of Igbo adjuncts in order to determine their syntactic mobility in Igbo expressions, to examine their position with other adverbials and to determine whether tone plays a role in Igbo adjuncts. It adopts a descriptive method of analysis. The study, within the framework of Transformational Generative Grammar, observes that Igbo adjuncts perform adverbial functions and are capable of moving into sentence initial position where they possess the most emphasis; thus being topicalized. They can also occupy the sentence final position where they are not topicalized; and can also occupy positions immediately after the grammatical subject of a sentence with a strong emphasis place on them too. Igbo adjuncts can also co-occur with other adjuncts. The study also observes that Igbo adjuncts occur in sentences incorporating adverbial clauses. In addition, Igbo adjuncts, co-occur with other adverbial clauses, where they, in turn, perform adverbial functions; and are, equally, capable of moving freely across sentence structures when they do so. In addition, the study observes that the tones of Igbo adjuncts do not change, irrespective of their high degree of mobility across a given sentence. The study, then, recommends that more work be carried out on Igbo adjuncts in order to add to the works of literature on the subject matter.

1.   Introduction

The study of the syntax of the Igbo language has, in recent times, generated much interest among scholars; especially scholars of Igbo extraction. Syntax, being the scientific study of the structure of sentences in a given language, has witnessed the recognition and study of various components of the language structure of Igbo, such as the noun phrase (NP), the verb phrase (VP), the complement (CP), as well as the adjunct. The study of these aspects of Igbo syntax has received attention over the past twenty to thirty decades through the works of Ogbulogo (1994), Kalu (1990), Emenanjo (1978), Mbah (1999), Mbah & Mbah (2015), Mbah (2006), among others. Of all these components of sentence structure of the Igbo language, adjuncts attract a special attention to this researcher because recognising and understanding them can, sometimes, be problematic.

The word class, 'adverb' has traditionally been rather problematic, since it has been used as a ragbag for any word that do not neatly fit into the categories of nouns, verbs or adjectives. For instance, in traditional grammar, words like today, tomorrow, yesterday and tonight, as well

as phrases such as *this week*, *last year, etc.,* would be termed 'adverb' but they are actually nouns or noun phrases (NP). They occur in all the typical NP positions, with typical NP functions: as subjects, direct objects and the objects of prepositions, and they can also take the –'s possessive ending, like other NPs: *Today's bike ride, tomorrow's lectures, next week's wedding.* But unlike adverbs, they cannot be modified by the intensifiers *very, quite* and so on:**very tonight, *quite tomorrow*. So we can conclude that today, tomorrow, etc. are not adverbs at all, and in this respect, the traditional view is incorrect (Tallerman, 2011).

The reason these NPs have been traditionally termed 'adverbs' is that like adverbs they often occur, not as subjects, objects and so on, but rather as optional modifying phrases as seen in *We are leaving **next week/today/tomorrow*** (NP); *We are leaving in a week (PP);   We are leaving **rather hurriedly** (AdvP).* What these elements (in italics) modifying l*eaving* have in common is not their word class, but rather, their syntactic function. All of them fulfil what is known as the ADJUNCT function because they are optional modifying phrases. This function is also referred to as the ADVERBIAL function, because it is adverbs that often fulfil this function. But as shown, not all adjuncts are adverbs (Tallerman, 2011).

Thus, the treatment of adjuncts is not without problems. One problem is the redundancy introduced by the structural approach to the recursive nature of adjuncts. Given that adjuncts are not selected elements, their inclusion into a structure is predicted to be unrestricted on lexical grounds; it is, therefore, redundant to have this fact follow from the mechanisms which regulate the structure (Cook and Newson, 2007). These challenges, posed to the recognition and understanding of adjuncts, therefore, form the background, which motivates the need to study the nature of adjuncts in the syntax of the Igbo language.

Considering that much work has not been done on adjuncts in Igbo, except those conducted by Emenanjo (1978), with the finding that it belongs to adverbial slot, Kalu (1990) claiming that sometimes adjuncts are subcategorised obligatorily by the verb, and Mbah (1999), which argues that part of the unique characteristics of adjunct is that they have many privileges of occurrence within a sentence structure and that this freedom of movement marks out adjuncts from adverbial phrases in the Igbo language. Therefore, more studies are required on the nature of adjuncts in Igbo syntax. This study, therefore, examines, in detail, the syntax of adjuncts in Igbo.

The scope of this study is centred on adjuncts, within the framework of transformational generative grammar (TGG). It is, also, worthy to state that this work adopts a qualitative research paradigm, whereby it relies strongly on observation of Igbo syntactic structures which reflect adjuncts in order to collect adequate qualitative data for analysis. To achieve the target of capturing the nature of adjuncts in Igbo syntax, the study adopts the following research objectives:

i. To determine the syntactic mobility of adjuncts in Igbo;

ii. To examine the position of Igbo adjuncts with other adverbials;

iii. To determine whether tone has a role to play in Igbo adjuncts.

This study is a very significant one. By examining the nature of adjuncts in Igbo syntax, it will enable students and scholars of Igbo to better recognise and understand adjuncts in Igbo sentences and in doing so, discriminate adverbs from adjuncts in the language. It will also add to the existing works of literature on the subject matter.

2.   Literature review
2.1   Theoretical studies

Competing theories in the field of syntax, which will help to situate the research will be reviewed in this section.

2.1.1   Traditional grammar

This is the first type of grammar introduced by the early language scholars of Greek. Its emergence marks the beginning of the interest of scholars in the study of language. Ezema (2016) notes that early grammatical study appears to have gone hand in hand with the efforts to understand archaic writings. According to Smith (2003), traditional grammar refers to the type of study of grammar carried out before the emergence of modern linguistics. The author opines that traditional grammar can be traced back to over 2,000 years and includes grammars from the classical period of Greek, India, and Rome; the Middle Ages; the Renaissance; the 18th and 19th century; and up to the modern times. He sees 'Grammar', in its traditional sense, as the study of the structure and formation of words and sentences carried out without much reference to sound and meaning.

Smith (2003) continues that the grammars created in this tradition reflect the prescriptive view that one dialect or variety of a language is to be valued more highly than others and should be the norm for all speakers of the language. He notes that traditional grammars include prescriptive rules that are to be followed and proscriptive rules of usage which are to be avoided. For example, he points out that the fact that when describing an emotion, the use of an English word descendent from Latin is preferred over an Anglo-Saxon word is an example of a prescriptive rule, and the statement- 'Never split an infinitive' is an example of a proscriptive rule.

One of the most notable contributions of traditional grammar to syntax is the classification of words, which are the basic units of any sentence, into different categories, in what is today regarded as the 'Parts of speech'. These parts of speech include noun (eg. Okeke, Ada, Nsukka, Abia, Nigeria), pronoun (I, you [singular/plural], he, she, it, we, they), adjective (tall, long, short, big, small, black, beautiful), verb (come, go, sit, give, take, bring, relax), adverb (now, well, sadly,

gently, widely), preposition (on, up, down, inside, within, in, under), conjunction (and, or, but, because) and interjection (Ha!, Chei!). In all these, notably, traditional grammar believes that in the building up of sentences that make up a language, they combine to build up two parts of a sentence. That is, they believe that a sentence is comprised of only two parts which include a subject (which may consist of a noun phrase [NP]), and a predicate (which consists of a property that a subject has or is characterised by; or an expression that can be *true of* the subject).

2.1.2   Structural grammar

According to Bei (2013) in Obitube (2016), the most influential school in linguistics of the twentieth century is structuralism. He notes that this theory, founded by Ferdinand de Saussure, was posthumously published in *Cours de linguistique generale* (1916), a collection of lecture notes of de Saussure from his students. Warsi (n.d.) states that from at least the early 1930s until the late 1950, the most influential school of linguistics was one which is usually described as structural linguistics school associated mainly with American linguists, L. Bloomfield, C. C. Fries and Z. Harris. He points out that the term has come to refer more narrowly to the type of grammar brought to its maximum development in the early 1950s by such men like C. C. Fries and Zelling Harris.

On its principles, claims and procedure, structural grammar established language studies as a systematic or scientific endeavour, with a procedure of collecting, collating and analysing data. Also, De Saussure believes that language can be learnt by patterned drills or by the practice of repeated structures and that every linguistic sequence has a hierarchy of syntactic structures, which originates from the word and ends with the sentence, with priority on the spoken form of language rather than the written form. He, thus, dismissed the contention of traditional grammar that a sentence is made up of just two parts (subject and predicate). He, rather, submits that each of the two parts can be further broken into sub-sets of immediate constituents, which culminate into structures. He, consequently, submits that language is made up of structures and can be studied by looking at the rules that govern the formation of sentence structures in a given language.

2.1.1.   Transformational generative grammar

According to Ọnụọha (2016), transformational generative grammar (hence TGG) was propounded by Chomsky in 1957 in a thesis entitled "Syntactic Structures". Scott-Branagan (2013) notes that in the quest for the development of a way of studying the nature of language in a scientific manner, linguists proposed a number of different models. Zelig Harris proposed the concept of a process called 'transformation', where the order of the constituents of a sentence could be changed, deleted, substituted or added in order to account for the way a language was

constructed, rather than the inadequate earlier methods of syntactic analysis of the descriptive linguists. He points out that Noam Chomsky was a student of Harris, and, drawing on his knowledge of logic and mathematics, he postulated the 'transformational-generative grammar/theory' in 1957 in order to construct models that would represent the psychological process of language.

Scott-Branagan (2013) contends that Chomsky opines that the proper object of linguistic study is the native speaker's oral language, which he extended to include grammatical intuition and knowledge. He referred to this as 'competence', which involves the ability to perceive all possible structures of sentences. Ọnụọha (2016) recounts that Chomsky (1965:147) defines a grammatical transformation in terms of a "structure index", that is, a Boolean condition on analysability and a sequence of elementary transformations drawn from a base set including substitutions, deletions and adjunctions. Mbah (2011) explains that transformational rules relate the changes at the surface structure to those of the deep structure and reduce same to a minimum of rules. Thus, Ọnụọha (2016) states that a transformational grammar describes the native speaker's grammatical knowledge, which reflects his infinite productive ability by a system of rules (reflective in the deep or transformational structure of a sentences), which specify all of the well-formed or grammatical sentences of a language (that are articulated in the surface structure).

Another important point about this grammar, notes Ọnụọha (2016), is that prior to Chomsky's publication of *Syntactic structures*, which gave birth to TGG, a sentence was analysed into two parts: the subject and the predicate. Anagbogu, Mbah and Eme (2010) note that while the subject refers to a particular individual or thing, the predicate refers to certain property or properties designated to the subject. With further improvements engineered by TGG's recognition and further explanation of other components that make up a sentence, the predicate came to be seen as relations or functions over arguments, which serve either to assign a property to a single argument or to relate two or more arguments to each other. Thus, it submits that sentences consist of predicates and their arguments (and adjuncts) and are, thus, predicate-argument structures, whereby a given predicate is seen as linking its arguments into a greater structure (Langendoen 1970; Cattell 1984; McCawley 1988; Napoli 1989; Cowper 1992; Haegeman 1994; Ackerman and Webelhuth 1998; Fromkin, Rodman and Hyams 2000; as well as Carnie 2007).

With his constant effort to revise his claims regarding TGG, Chomsky came up with several models of the grammar which include the Standard Theory (ST) in (1965), Extended Standard Theory (EST) in (early 1970s), Revised Extended Standard Theory (REST), Government–Binding Theory (GB – theory) as well as the minimalist programme. This grammar, thus, attempts to be observationally, descriptively and explanatorily adequate during the study and analysis of

language, making TGG a grammar that attempts to account for paraphrases and ambiguous statements, recognising other syntactic categories that make up a language.

Placing these grammars side by side, there is no gainsaying the fact that they complement one another by either one grammar laying the foundation for another or by one complementing or improving another. For instance, traditional grammar introduced the parts of speech and divided the sentence into a composition of two parts (subject and predicate), thereby laying the foundation on which structural grammar improved its ideas (ideas of traditional grammar) by asserting that languages differ in structure and that all languages must be studied systematically and objectively in order to observe their differences. This idea of studying language systematically and objectively laid the foundation on which TGG brought further improvement to language studies by observing that there are other elements in a language or sentence other than just subject and predicate; thus, laying the foundation for the recognition of other syntactic constituents of which the adjunct is one of them.

According to Syal and Jindal (2010:74), "Any simple sentence may have essential or nuclear part in it and some marginal elements (or adjuncts) that could be safely left out without destroying the essential sentence." This implies that adjuncts are optional elements in a sentence that can be omitted without the loss of the basic meaning of the given sentence. Radford, Atkinson, Britain, Clahsen & Spencer (1999:284), in their own contribution, state, "An expression which serves to provide (optional) additional information about the time or place (or manner, or purpose, etc.) of an activity is said to serve as an **adjunct**. So, *after dinner* and *in his office* are both adjuncts." Lyons (1968) defines the adjunct as the modifier of the head, the head upon which it is dependent but from which it can be dispensed without any consequent grammatical change in sentence.

Emenanjo (1978) postulates that an adjunct is the construction type that can occur in the adverbial slot. For Bussmann (1996:8), adjunct is a "Linguistic expression used attributively, which semantically specifies either a preceding or a following element. This can be either restrictive through the use of an **article, pronoun, relative clause**, and the like (*that/my book; the book that he is reading right now*) or qualitative (*an unusual book; that book over there*). In contrast to **complements**, adjuncts are not grammatically required, that is, they are **free adjuncts**. (=> also **attributive**)"

2.2   Empirical studies

Scholars have picked interest in the nature of adjuncts across languages but only few of these scholars have done so with regard to the study of the nature of adjuncts in Igbo syntax.

Emenanjo (1978) studied the nature of adjuncts in Igbo. In the observations of this author, adjunct is not part of the VP, since it modifies the whole utterance. The adjunct can be added freely

to all sentences. Like the PP, it can occur before the NPs or in the VP. It can co-exist with the PP. He claims that the element in the extra-nuclear adjunct slot, as those in the PP slot contribute meanings of manner, circumstance, accompaniment, respect, place, time, duration, distance, degree, relatively, exact frequency, cause, evidence, reason, etc.

In his study, Emenanjo (1978) recognised that in Igbo, an adjunct is not part of the VP, since it modifies the whole utterance, noting that adjunct can be added freely in all sentences, like the prepositional position (PP) and it can occur before the PP. He further observes that adjunct is not subcategorised by the verb, which supports the belief that the adjunct is significantly optional and enjoys free movement in a clause structure. He further claims that if adjuncts are subcategorised obligatorily in a sentence structure, they cannot be said to be optional and syntactically mobile. This study in similar with the current one as they both express interest in the adjuncts of Igbo language. However, they differ as this work attempts to determine the syntactic movements of adjuncts and their positions with other adverbials.

Kalu (1990), in his own study, claims that sometimes adjuncts can be subcategorised obligatorily by the verb; an observation which is in contradistinction to the claim of Emenanjo (1978). Kalu in that study, provides the following examples:

(a) Ada dokwasara ego ya <u>n'elu oche</u>
Ada put her money on the chair
(b) Ada dowara nri ya <u>n'ala.</u>
Ada kept her food on the ground

Kalu (1990) observes that the underlined prepositional phrases, which he observes are adjuncts, cannot move into any other position and, as such, cannot be regarded as adjuncts. That work is similar to the current one in having the same interest in studying Igbo adjuncts. However, the current study will study the syntactic mobility of adjuncts and their position with other adverbials.

In his own study of adjuncts, Mbah (1999) observes Kalu's failure to note that the verbs of the constructions in the examples, stated his work, are compound verbs. He notes that in the underlying structure presented by Kalu (1990) which states *Àdá dokwàsara égó ya n'elu óche* has *dó* subcategorising *égó ya* while *kwása* within the verb complex subcategorises *n' élu oche*.   He points out that in the second example given by Kalu (1990) above, *wá* underlyingly c-commands *n'àla*. This means that the prepositional phrases are not adjuncts in situ. Mbah (1999) further observes that the claim by Kalu (1990) can further be verified if *kwasa* and *wa* are removed from their verb complexes and that once the verbs are deleted, the prepositional phrases can commute into other syntactic positions that are accessible to adjuncts.

Mbah (1999), identifies adjuncts as occurring in four main positons which include sentence initial position, sentence final position, in the position immediately preceded by the grammatical subject matrix of a sentence, and in the position of co-occurrence with another adjunct. The work is similar to the current work in studying the movements and positions of Igbo

adjuncts. However, the current work will, in addition, analyse how the positions of Igbo adjuncts determine the level of emphasis given the information they contain, as well as look at the positions which Igbo adjuncts take in relation to other adverbials.

2.2 Summary of literature review

The ideas presented by writers such as Ezema (2016), Smith (2003), Bei (2013), Obitube (2016), Ọnụọha (2016), Scott-Branagan (2013), Chomsky (1965), Mbah (2006), Anagbogu, Mbah and Eme (2010), among others, helped to throw light on various types of grammar that helped to shape the course of linguistics studies. Their works shed light on traditional grammar, structural grammar, as well as TGG, which all made it possible for the recognition that several linguistic elements combine to form sentences that make up language, and adjuncts are one of those elements. The works of Emenanjo (1978), Kalu (1990) and Mbah (1999) have been revealed in the review of literature to be the only works that have been able to address the adjuncts of the Igbo language. This study, will add to their discussion to advance the knowledge about Igbo adjuncts, especially with regard to their syntactic mobility and their position with other adverbials.

2.3 Theoretical framework

This study adopts the transformational generative grammar (TGG) as its theoretical framework. As earlier noted, TGG was propounded by Chomsky in 1957, as he further advanced the views of Zelig Harris who discussed the nature of transformation where the order of the constituents of a sentence could be changed, deleted, substituted or added in order to account for the way a language is constructed. As earlier noted too, Mbah (2011) addresses the transformational rules through which TGG manifests, as it relates the changes at the surface structure of an expression to those of the deep structure; reducing same to a minimum of rules for realising different kinds of linguistic constructions.

These ideas depict the transformational rules with which TGG handles data. Thus, with a deletion rule, TGG adds linguistic elements into a construction; with a substitution rule, it replaces an element with another; with a deletion rule, it deletes an element from a construction; with an adjunction rule, it adds elements to a construction; and with a movement rule, TGG moves a linguistic element such as Igbo adjuncts across a construction;. There are other transformational rules which apply within TGG such as passivisation, focussing or topicalisation, among others. Topicalisation is the transformational process whereby an element (such as Igbo adjunct) is moved leftwards to the initial position of a construction, where the most emphasis is placed on it. By this, TGG shows to be the best theory to address the interest of this study, which is adjuncts. This grammar, thus, attempts to be observationally, descriptively and explanatorily adequate for the study and analysis of Igbo adjuncts.

3   Data analysis

3.1   The syntactic mobility of adjuncts in Igbo

Igbo adjuncts, being optional elements of a sentence in Igbo, can move across various parts of a given sentence. One notable feature that makes them stand out is the ability to retain their meaning or idea irrespective of where they move into, in any given sentence. For better understanding, it is important to note that the Igbo adjuncts perform adverbial functions of time, place, manner and reason (Mbah, 1999). While performing these functions, the Igbo adjuncts can be observed to be capable of moving into sentence initial slots or positions (that is, they can occur at the beginning of sentences), sentence final slots (that is, they can occur at the end of sentences), positions immediately preceded by grammatical subjects of sentences, as well as in co-occurrence with other adjuncts. However, the change of their positons affects the level of emphasis on the adjuncts. Thus, the focussing or topicalisation of the adjuncts are affected.

In addition, tones are reflected in Igbo language given that it is a tone language. According to Agbedo (2015), tone is the use of pitch on a sequence of sounds to convey lexical information. Thus, tones will be reflected in the discussion of the syntactic mobility of tone. Theses tones reflected are, also, observed to determine whether they change as adjuncts change positions or move across syntactic structures.

i. Igbo adjuncts expressing adverbial function of time: Igbo adjuncts that perform this function can move into sentence initial slots as shown below. **Example I:**

(a) *N'ụbọchị ǹké átọ́* , ḿmírī gà-ézò (On the third day, rain will fall)

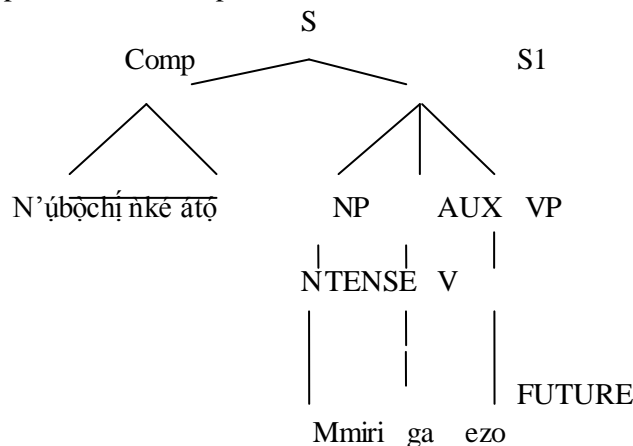The above expression can be represented thus:

Fig 1. Igbo adjunct in sentence initial position

Similar example of Igbo adjunct in sentence initial position is also provided below.

(b) *Kám̀gbè ńnē lọ̀tàrà,* Úchè nà-àsụ́ ákwà (Since mother returned, Uche has been washing clothes)

In the same manner and still retaining its meaning, Igbo adjuncts can also move into sentence final slots as shown in the example below: **Example II:**

(a) Ḿmírī gà-ézò *n'ụ́bọ̀chị́ ǹké átọ́* (Rain will fall on the third day)
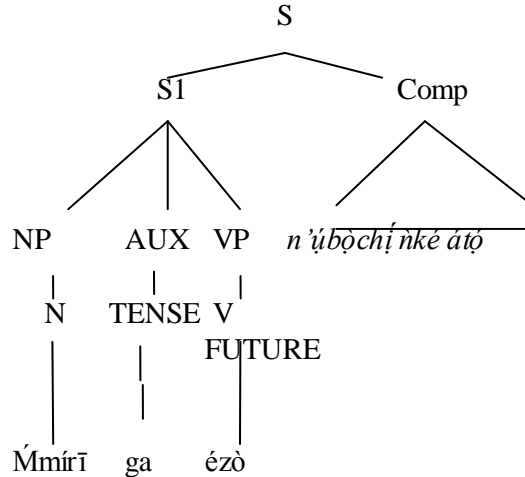
The above expression can be represented thus:

```
                          S
                   _____/ _____
                 S1               Comp
            ____/|\____         __/  \__
           /     |     \       /        \
          NP    AUX    VP   n'ụ́bọ̀chị́ ǹké átọ́
          |      |      |   _____
          N    TENSE    V
          |      |      |
          |      |    FUTURE
          |      |
          |      |
       Ḿmírī    ga    ézò
```

Fig 2. Igbo adjunct in sentence final position

Similar example of Igbo adjunct in sentence final position is also provided below.

(b) Úchè nà-àsụ́ ákwà *kám̀gbè ńnē lọ̀tàrà* (Uche has been washing clothe since mother returned).

From the above examples, one observes that the adjunct in example I is topicalized. Thus, emphasis is placed more on the main ideas of the sentences in example II.

Below are examples of Igbo adjuncts in positions immediately preceded by grammatical subjects of sentences: **Example III:**

(a) Ḿmírī *n'ụ́bọ̀chị́ ǹké átọ́*, gà-ézò (Rain, on the third day, will fall)

(b) Úchè, *kám̀gbè ńnē lọ̀tàrà*, nà-àsụ́ ákwà (Uche, since mother returned, has been washing clothes)

In the above examples, one observes that the adjuncts remain topicalized; though not as strong as is obtainable when they are in the sentence initial position. In Example IIIa, *n' ubọchị nke atọ* comes immediately after the subject *mmiri (rain)*, to emphasise or place more focus on the time it will take place.

In addition, when adjuncts of Igbo language move into syntactic positions where they co-occur with other adjuncts we have expression like: **Example IV:**

(a) *N'ụ́bọ̀chị́ ǹké átọ́ kà ónyé ámụ́má sìrì kwú,* mmiri ga-ezo.

On the third day as the prophet had stated, rain will fall.

(b) *Ká m̀gbè ńnē lọ̀tàrà n'èhíhìè ánwụ́ nà-àchá*, Úchè na-asụ akwa.

Since mother returned in the sunny afternoon, Uche has been washing.

From the above examples, one observes that the positions of either of the adjuncts in any given sentence tells the level of emphasis that is placed on them. In example IVa, *N'ụ́bọ̀chị̀ ̣́ ǹké átọ́ (On the third day)*, which is the first adjunct in the sentence, is better topicalized than its co-adjunct *kà ónyé ámụ́má sìrì kwú (as the prophet has stated)*. Similarly, in example IVb, *Ká m̀gbè ńnē lọ̀tàrà (Since mother returned)*, which is the first adjunct in the sentence, possesses more emphasis than its co-adjunct *n'èhíhìè ánwụ́ nà-àchá (in the sunny afternoon)*.

ii.Igbo adjuncts expressing adverbial function of place: Igbo adjuncts that perform this function can also move into sentence initial positions where they are topicalized than on the other components of the sentence. **Example V:**

(a) *N'ọ́gbákọ̄ ǹkè táà,* Ǹsúgbè nà Ọ̀nị̀chà gà-èkpézí èsèmókwú há (*In today's meeting*, Nsugbe and Onicha will settle their quarrel)

(b) *N'élú ǹkwàgó*, Obidiwe émēghị̄ kà á gwàrà yá (*On the stage*, Obidiwe did not do as told).

From the examples above, *N'ọ́gbákọ̄ ǹkè táà (In today's meeting)* and *N'elu nkwago (On the stage)* are more topicalized than the rest of the sentence, as shown by their sentence initial positions.

These identified Igbo adjuncts can also move into sentence final positions where they are less emphasised because the speaker wishes to topicalize the major sentential idea. **Example VI:**

(a) Ǹsúgbè nà Ọ̀nị̀chà gà-èkpézí èsèmókwú há *n'ọ́gbákọ̄ ǹkè táà* (Nsugbe and Onicha will settle their quarrel *in today's meeting*).

(b) Óbìdĭwé émēghị̄ kà á gwàrà yá *n'élú ǹkwàgó* (Obidiwe did not do as told on the stage).

From the above examples, we can observe that emphasis initially placed on the adjuncts have been transferred to the main sentence, leading to the speaker topicalising the sentence-final positon.

When these Igbo adjuncts move into positions immediately preceded by grammatical subjects of sentences, they are, equally topicalized, though not as much as those in the sentence initial position. In such a situation, they appear thus: **Example VII:**

(a) Ǹsúgbè nà Ọ̀nị̀chà, *n'ọ́gbákọ̄ ǹkè táà*, gà-èkpézí èsèmókwú há (Nsugbe and Onicha, *in today's meeting*, will settle their quarrel).

(b) Óbìdĭwé, *n'élú ǹkwàgó*, émēghị̄ kà á gwàrà yá (Obidiwe, on the stage, did not do as told).

When these Igbo adjuncts move into syntactic positions of co-occurrence with other adjuncts, we have: **Example VIII:**

(a) Ǹsúgbè nà Ọ̀nị̀chà gà-èkpézí èsèmókwú há *n'ọ́gbákọ̄ ǹkè táà n'ụ́lọ̄ èzùméèzù ǹké Ọ́zọ́ Àkụ̀zụ́óọ̀hà.* (Nsugbe and Onicha will settle their quarrel *in today's meeting in the guest house of Ọzọ Akụzuoọha*).

(b) Óbìdĭwé émēghị̄ kà á gwàrà yá *n'élú ǹkwàgó ébé á nà-èmé éjìjé* (Obidiwe did *not do as told on the stage where drama is acted*).

In the above examples, these adjuncts appear in sentence final positions they are not topicalized, but rather, the main sentences are focused or topicalized.

iii.   Igbo adjuncts expressing adverbial function of manner: When Igbo adjuncts perform this function, they can also move into sentence initial positions they are topicalized. Instances are shown below. **Example IX:**

   (a) *Kà ónyé m̄mụ́ọ́ jì áká*, Àdáùrè gbàrà égwú Ègèdêgè (*Like someone possessed by spirit*, Adaure danced Egedege dance)
   (b) *Ka a ga-asị na nne na nna ya nọ nso*, Nwude nọọrọ nwaayọ (*As if his mother and father were nearby*, Nwude sat quietly)

From the examples above, *Ka onye mmụọ ji aka (Like someone possessed by spirit)* and *Ka a ga-asị na nne na nna ya nọ nso (As if his mother and father were nearby)* are topicalized than the rest of the sentence, as shown by their sentence initial positions.

These Igbo adjuncts can, equally move into sentence final positions where focus shifts away from them to other members of the sentence, especially, the main clause/sentence. **Example X:**

   (a) Àdáùrè gbàrà égwú Ègèdêgè *kà ónyé m̄mụ́ọ́ jì áká* (Adaure danced Egedege dance *like someone possessed by spirit*)
   (b) Nwúdé nọ̀ọ̀rọ̀ nwááyọ̀ *kà à gà-àsị́ nà ńné nà ńnà yá nọ̀ ǹsó* (Nwude sat quietly *as if his mother and father were nearby*)

Moving into positions immediately preceded by grammatical subjects of sentences, these Igbo adjuncts also thrive and have strong emphasis placed on them too. **Example XI:**

   (a) Àdáùrè, *kà ónyé m̄mụ́ọ́ jì áká*, gbàrà égwú Ègèdêgè (Adaure, *like someone possessed by spirit*, danced Egedege dance)
   (b) Nwúdé, *kà à gà-àsị́ nà ńné nà ńnà yá nọ̀ ǹsó*, nọ̀ọ̀rọ̀ nwááyọ̀ (Nwude, *as if his mother and father were nearby*, sat quietly).

These Igbo adjuncts can also move into syntactic positions of co-occurrence with other adjuncts. **Example XII:**

   (a) Adaure *kà ónyé m̄mụ́ọ́ jì áká site n'iwuli elu na-awụda ka ọsa*, gbàrà égwú Ègèdêgè (Adaure, *like someone possessed by spirit by jumping up and down like rabbit*, danced Egedege dance)
   (b) Nwúdé, *kà à gà-àsị́ nà ńné nà ńnà yá nọ̀ ǹsó kà hà gà-àkụ́ yá íhé mà ò nyèé ńsògbú*, nọ̀ọ̀rọ̀ nwááyọ̀ (Nwude, *as if his mother and father were nearby as if they will beat him if he disturbs*, sat quietly).

In the above examples, one observes that both of the co-occurring adjuncts appear immediately after the grammatical subjects of the sentences, where the information they possess regarding the subjects (*Adaure* and *Nwude*) are strongly emphasised.

iv.   Igbo adjuncts expressing adverbial function of reason: When Igbo adjuncts perform this function, they can move into sentence initial positions where the speaker topicalizes them. Instances are shown below. **Example XIII:**

(a) *N'íhì ózíómá ọ́ nụ̀rụ̀*, Ékwēēkwē chèghàrị̀rị̀ (*Because of the gospel he heard*, Ekweekwe repented).

(b) *Íjì gbánáhụ́ ǹtàràmàáhụ̀hụ́*, Ńgọ́zị́kà sụ̀rụ̀ ákwà yá (*To escape punishment*, Ngọzịka washed her clothes).

In sentence final positions, Igbo adjuncts also occur. **Example XIV:**

(a) Ékwēēkwē chèghàrị̀rị̀ *n'íhì ózíómá ọ́ nụ̀rụ̀* (Ekweekwe repented *because of the gospel he heard*).

(b) Ńgọ́zị́kà sụ̀rụ̀ ákwà yá *Íjì gbánáhụ́ ǹtàràmàáhụ̀hụ́* (Ngọzịka washed her clothes *to escape punishment*).

The adjuncts *n'íhì ózíómá ọ́ nụ̀rụ̀* (*because of the gospel he heard*) and *Íjì gbánáhụ́ ǹtàràmàáhụ̀hụ́* (*to escape punishment*) are observed to retain their respective meanings after moving to the sentence final positions, even though the speaker no longer topicalizes them.

In positions immediately preceded by grammatical subjects, Igbo adjuncts are topicalized by the speaker because of the interest in the information they contain regarding the grammatical subject. **Example XV:**

(a)   Ékwēēkwē, *n'íhì ózíómá ọ́ nụ̀rụ̀*, chèghàrị̀rị̀ (Ekweekwe, *because of the gospel he heard,* repented).

(b)   Ńgọ́zị́kà, *Íjì gbánáhụ́ ǹtàràmàáhụ̀hụ́,* sụ̀rụ̀ ákwà yá (Ngọzịka, *to escape punishment,* washed her clothes)

In co-occurrence with other Igbo adjuncts, we have in **Example XVI:**

(a) *Kà ó wèé wépụ̀ ákā n'íhé ójóọ̄ n'íhì ózíómá ọ́ nụ̀rụ̀*, Ékwēēkwē chèghàrị̀rị̀ (*In order to abstain from evil deeds due to the gospel he heard*, Ekweekwe repented).

(b) *Màkà ídēwē ònwé yā ọ̀chá Íjì gbánáhụ́ ǹtàràmàáhụ̀hụ́*, Ńgọ́zị́kà sụ̀rụ̀ ákwà yá (*In order to keep herself clean to escape punishment*, Ngọzịka washed her clothes).

In the above examples, one observes that both of the co-occurring adjuncts appear in sentence initial positions, where they relate information that are topicalized by the speaker.

3.2   The position of Igbo adjuncts with other adverbs

As earlier noted, Igbo has four categories of adverbials which express the adverbs of time, place, manner and reason. Igbo adjuncts can also occur in a sentence with these adverbials.

3.2.2   Position of Igbo adjuncts with adverbials of time: Adverbials of time, generally, express time or period. **Examples XVII:**

i. Ànyị́ gà-àbị́á m̀gbè únú chọ̀rọ̀, *kà é wèé rụ́cháá ọ́rụ́ áhụ̀.*
We will come when you chose *in order to finish the work*

From the sentence above, it is observed that the main sentence is *anyị ga-abịa*, while there are two expressions performing adverbial functions. These include *mgbe unu chọrọ* and *ka e wee rụchaa ọrụ ahụ*. From our knowledge of adjuncts having the syntactic mobility freedom without loss of its basic meaning and being dispensable, one understands that *ka e wee rụchaa ọrụ ahụ* is an adjunct occurring after the adverbial clause *mgbe unu chọrọ*. This identified adjunct can, equally, change positions thus:

ii. *Kà é wèé rụ́cháá ọ́rụ́ áhụ̀*, ànyị̄ gà-àbị̄á <u>m̀gbè únú chọ̀rọ̀</u>

iii. Ànyị̄, *kà é wèé rụ́cháá ọ́rụ́ áhụ̀*, gà-àbị̄á <u>m̀gbè únú chọ̀rọ̀.</u>

3.2.3 Position of Igbo adjuncts with adverbials of place: Igbo adjuncts can also occur with adverbial clause of place as shown in **Example XVIII**

i. *N'íhì nà ụ́kọ̀chúkwú bị̀àrà*, Íkéméfùnà nà Nwóyè lụ̀rụ̀ ọ̀gù <u>n'ébé Òkónkwọ̄ nọ̀</u>.
(*Because the priest came*, Ikemefuna and Nwoye fought where Okonknwo was)
(*Because the priest came*, Ikemefuna and Nwoye fought in Okonknwo's presence)

Just as in the previous instance, the adjunct *n'íhì nà ụ́kọ̀chúkwú bị̀àrà* co-occurs with adverbial clause of place- *n'ébé Òkónkwọ̄ nọ̀*. Its syntactic mobility freedom and dispensability are still observed. Thus, the above sentence can be re-written as:

ii. Íkéméfùnà nà Nwóyè lụ̀rụ̀ ọ̀gù <u>n'ébé Òkónkwọ̄ nọ̀</u> *n'íhì nà ụ́kọ̀chúkwú bị̀àrà*.

iii. Íkéméfùnà nà Nwóyè, *n'íhì nà ụ́kọ̀chúkwú bị̀àrà*, lụ̀rụ̀ ọ̀gù <u>n'ébé Òkónkwọ̄ nọ̀</u>.

3.2.4 Position of Igbo adjuncts with adverbials of manner: In Igbo, adjuncts can also occur with adverbial clause of manner as shown in **Example XIX.**

i. Chúdē lèrè m̀ ányá <u>kà ànyị̀ nà-ésè ókwū</u> *m̀gbè Ńgọ́zị́ bị̀àrà.*
Chude looked at me as if we are quarrelling *when Ngọzị came.*

The adjunct *mgbe Ngọzị bịara* co-occurs with the adverbial clause of manner *ka anyị na-ese okwu*. With the adjunct therein, the sentence can also be re-written as follow:

ii. *M̀gbè Ńgọ́zị́ bị̀àrà*, Chúdē lèrè m̀ ányá <u>kà ànyị̀ nà-ésè ókwū</u>.

iii. Chúdē, *m̀gbè Ńgọ́zị́ bị̀àrà*, lèrè m̀ ányá <u>kà ànyị̀ nà-ésè ókwū</u>.

3.2.5 Position of Igbo adjuncts with adverbials of reason: Igbo adjuncts can also occur with adverbial clause of reason as shown in **Example XX.**

i. Nwékē ánọ̀ghị̄ ébé à <u>màkà nà ọ̀ mághị̄</u> *m̀gbè é hìwèrè ńzùkọ́.*
Nweke is not here because he does not know when the meeting was scheduled.

The italicised adjunct co-occurs with the adverbial clause of reason- *màkà nà ọ̀ mághị̄*. This sentence can, also be re-written as:

ii. *M̀gbè é hìwèrè ńzùkọ́,* Nwékē ánọ̀ghị̄ ébé à <u>màkà nà ọ̀ mághị̄</u>.

iii. Nwékē, *m̀gbè é hìwèrè ńzùkọ́*, ánọ̀ghị̄ ébé à <u>màkà nà ọ̀ mághị̄</u>.

From the observations of all the examples provided, it is evident that the tones of Igbo adjuncts do not change in any syntactic position they occupy. That is, their tones remain constant just as their meanings and functions, irrespective of their fluid mobility across syntactic structures.

4   Summary of findings, conclusion and recommendation
4.1   Summary of findings

In determining the syntactic mobility of adjuncts in Igbo, the study observes that Igbo adjuncts, just as observed by the work of Mbah (1999), are capable of moving into sentence initial position where they have the most emphasis placed on them by the speaker, when compared to other components of the given sentence. In positions immediately after the grammatical subject of a sentence, Igbo adjuncts also possess strong emphasis but the major or most emphasis is placed on the grammatical subject by the speaker. In sentence final position, Igbo adjuncts are not emphasised, which indicates that they do not contain the major information a given speaker intends to communicate. Igbo adjuncts also appear in positions of co-occurrence with other adjuncts, they could also move across the various identified syntactic nodes (sentence initial, medial or final positions). It is, equally, observed that Igbo adjuncts perform adverbial functions of time, place, manner and reason.

In examining the position of Igbo adjuncts with other adverbials, the study observes that Igbo adjuncts occur in sentences incorporating adverbial clauses. In the same way, Igbo adjuncts are capable of moving across any part of the sentence when they co-occur with other adverbials as they, in turn, perform adverb functions. That is, they can come at the beginning of sentences, and the end of sentences, as well as immediately after the grammatical subject of a sentence. Notably, also, is the fact that the tones of expressed Igbo adjuncts do not change whenever they move across the various syntactic nodes already identified. That is, their tones remain constant just as their respective functions and meanings.

4.2   Conclusion

The study has been able to answer certain the questions which pose challenges to scholars regarding the nature of adjuncts in Igbo. It has, particularly, added its own voice to the arguments concerning the syntactic mobility and positions of Igbo adjuncts and established that Igbo adjuncts are highly mobile and can occur in any part of a sentence (initial, final, medial or immediately after the grammatical subject of a sentence, as well as in co-occurrence with other adjuncts). It has equally analysed the role of tone and established that the tones of adjuncts do not change, irrespective of their positions in a sentence. By these noted observations, the work has achieved its set objectives.

4.3   Recommendation

The nature of adjuncts in the Igbo language is a topic which requires more contribution of ideas so as to create and further advance the knowledge of their roles in Igbo grammar. This study, therefore, recommends that further or more studies be carried out on Igbo adjuncts in order to add to the existing works of literature on the subject matter.

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Editorial
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Olusanmi Babarinde, Ph.D
(Editor-in-Chief)

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