Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS), Vol.6 No.2 June, 2023; p.g. 135 – 142; ISSN: 2695-2319 (Print); ISSN: 2695-2327 (Online)

DEMOCRACY AND INSECURITY IN AFRICA: A LINGUISTIC STYLE WITH 'SILHOUETTES' A PLAY BY TONI DURUAKU AS A GUIDE

[1]ENEREMADU, QUEEN ESTHER (PhD) & [2]ONUEGWUNWOKE, CYNTHIA ADAEZE (PhD)
Department of English Language & Literature
School of Languages
Alvan Ikoku Federal College of Education, Owerri, Imo State, Nigeria
[1]Queenotti435@gmail.com +2348033376704
&
[2]onuegwunwoke@gmail.com +2348037675151

ABSTRACT

Language plays a unique role in all spheres of life and its functions can never be overemphasized. This paper presented a linguistic style on democracy and insecurity in Africa using a play ''Silhouettes'' by Toni Duruaku as a guide for solution to the problems of democracy and insecurity. Thus, linguistic stylistics is the description of stylistic devices in different contexts for the benefit of linguistic explorations in language and literary world. The theoretical framework is anchored on Halliday's systemic functional linguistic model which describes the metafunctional view of language. The paper came up with the findings that democracy doesn't work effectively and fully in Africa because of a number of reasons of which abuse of power and corruption are included. In conclusion, the paper strongly advocates total respect for the sanctity of human life at all levels and the protection of individual, private and government property. The paper also suggests that government must be responsible like Obialor in the drama text 'Silhouettes' in responding to challenges of insecurity in every segment and sector. Government at all levels should be able to provide enabling environment that would make it possible for both the government and the private sector to create job opportunities for youths, as this would reduce the danger of insecurity and unrest. Also, all citizenry in every African nation should be law-abiding, vigilant, and live by sound moral principles. Every hand should be on deck striving fortheir national unity, justice, peace, and development.

Keywords: Democracy, Insecurity, Linguistic Style, Africa.

INTRODUCTION

It is clear that linguistics is *pari passu* with language. Incidentally, language has the qualities of describing itself. In Onyema's (2021:2) parlance, "Language is used in three different ways to fulfil its communicative function: to express content; to establish and maintain social relations; and to construct situationally relevant texts". Grammatically, these functions of language are called ideational, interpersonal and textual. Halliday (1985) describes these functions of language as 'meta functions' in relation to 'parameters for the semantic organization of all-natural languages'. A metalanguage means a carefully restricted and classified use of pre-objective intuitive and pre-theoretical sense. In this case, the possibility of such restriction is the very resource, the potential and the power for any stylistic project. What happens when linguistics is applied to the literary text, which inscribes unseen, unheard of contexts apparently in advance of its own context of situation. One of the most important uses of language according to Onyema (2021:2)

> is that it is used to interact with others, identify with any group of our choice, express ourselves and enhance our personality. We also use language to be acquainted with strangers…. Textual function relates to the use of language to create a text by linking passages that are situationally relevant through appropriate word choice, grammar, cohesion and coherence as well as organization of the message structure"

Glaringly, the stylistic comprehension of the origin of style, in terms of function, form or system needs linguistic phenomena like literature, which are discovered beyond the canonical situation, must be thought of as representations, extensions, elaborations or diversions. Halliday (1988: ix) writes: "The text each time instantiates the system; and this is also a two-way process, since each instance disturbs the probabilities of the system and hence destroys and recreates it almost identically, but not quite". This has to do with stylistics and on the other hand Halliday suggests a metalinguistic view of language. Thus; if we can understand grammar as structure, it then means lexis would be analogy with grammar but in terms of collocation, linking the selection of lexemes to the tendency for them to be associated with other lexemes, hence paradigm. This means that lexis takes over from grammar in a text at the point which syntagma is informed by stylistics. The object of stylistics starts to show up as a series of pure relations. In addition, Halliday & Hasan (1976:320) note that:

> The whole of the vocabulary of a language is internally structured and organized along many dimensions, which collectively determine what goes with what; these tendencies are as much a part of the linguistic system as are principles of grammatical structure, even though they are stateable only as tendencies, not as rules.[…] It is the essentially probabilistic nature of lexical patterning which makes it so effective in the creation of texture.

The term Linguistic Stylistics is the description of stylistic devices for the benefit of linguistic exploration. It aims at investigating literary language and style meticulously for modification and for the development of linguistic theories. It also analyses the linguistic selection of certain forms/features and the effects these forms/features have in language. Furthermore, linguistic stylistics is concerned with the following in any given text:

- The use of language in a given text.
- The effect of the use of language in a given text.
- The exploration of the patterns of language devices like, syntactic, semantic, phonological, morphological, etc.
- Revealing the writer's purpose of writing.
- How a piece of discourse can express linguistic features.

Halliday (1964:68-9) explains that:

> If the linguistic analysis of literature is to be of any value or significance at all, it must be done against the background of a general description of the language, using the same theories, methods and categories. […] pre-linguistic linguistics is no use for literary studies…the study of language perhaps more than anything else shows up the artificial nature of the dichotomy between arts and sciences.

If this is the case, linguistics must reconcile the need to create new knowledge with the need to restrict access to that knowledge that is conditional on participating in the power structures and value systems within which it is located and defined. In that case, this paper would summarize linguistics on democracy and insecurity as a threat using 'Silhouettes' as a guide for analysis under the phono-graphical level, morpho-semantic level, and syntactic level. The phonological level involves the phonic substances which are the segmental and suprasegmentals while the graphological aspect involves the graphic substances. The morpho-semantic level has to do with identifying the meaning of lexical items in a text. It analyses the way that meaning is coded using affixes, number, gender, case. The syntactic level which means selecting words with care and using them with proper regards for their associated as well as their literal meaning. The appropriateness of a word is to be judged by the company in which it finds itself. Learned or formal word is appropriate if the occasion is formal; simple words fit most occasions. One's choice of words is usually governed by certain standards of good taste.

Insecurity in Africa

Apart from the pandemic, before now, insecurity inclusive left many horrendous images of absurdity globally.Definitely, there is insecurity when there is disruption of political, social, economic, and religious life accompanied by unlawful activities that are against the law of nature. Nature writing or deep ecological writing 'is a praise-song school that seeks to find hope and comfort in nature and offer meditative scenes for reconciling the wilderness, culture and nature, and evoking nearly religious and timeless harmony that goes beyond rational scrutiny', Cohen (in Slovic, 1999:1092-3). The word insecurity is on the rise and has left all and sundry with a sense of uncertainty, anxiety and the state of not being safe or fixed. As a matter of urgency, the issue is complex, controversial and begs the question of who should have the authority to stop insecurity even globally. In Africa, there is the pandemic on one hand and on the other hand social unrest by harsh government policies, clashes between former/present politicians in different African nations,xenophobic instances, religious discriminations, gender inequalities, nepotism, tribalism, etc.Africa is facing different forms of deviance like Ugwu (2016:68) laments that:

> Deviant behaviour disturbs the social equilibrium; it is a departure from the usual modes of behaviour. It consists of disapproved activities. Cheating, unfairness, malingering, delinquency, immorality, dishonesty, betrayal, corruption, wickedness and sin are examples of deviant behaviour. The delinquent, the saint, the hippie, the leader, will have deviated from the conventional social norms.

Incidentally, we all know that insecurity is a serious threat to humans because it leaves us with anxiety, tension, fear of the unknown and this time around, in all spheres of life. Conflicts, misunderstanding, misconception is found everywhere. It is quite unfortunate that Africa is among continents that have to tackle both the pandemic and insecurity. On the part of insecurity, Africa is confronted with ravaging activities of famine, drought, hunger, war, coup d'état, Boko Haram, bandits, herdsmen, militants, corrupt government, weak health sector, hunger, displacement and death, kidnapping, oil bunkering, rape, and all forms of atrocities. As insecurity keeps scourging and conflicts on the rise, the hope of security has eluded everyone living in any African nation. The pandemic itself came with poverty,

economic disruption by repeated lockdown which threatened more than half of the country's workforce with unemployment, food insecurity, disrupted markets, disrupted supply chain, lack of social protection, hunger and starvation, sicknesses and increase death toll, increase in prices of goods and services, etc. At the stage the continent is now, there is no protection of our African values and traditional relationships, physical violence, gender violence, in fact, all forms of violence are on the rise.

Democracy in Africa

Language plays a vital role on societal, political, religious, economic, personal and interpersonal, etc., realities. Democracy in Dibie's (2012: 12) parlance means

> A form of government in which the people exercise their governing power either directly or through representatives periodically elected by them. Therefore, this informs us that democracy provides institutions for the expression and the supremacy of the people or popular will on basic issues bordering on socio-political decisions and policy-making. Other factors such as political and economic equality, fraternal feelings are basic issues for a successful working of this system.

Abraham Lincoln defined democracy as "Government of the people by the people and for the people". With the above definitions of democracy, one can deduce that Africa is still in the struggle to handle and manage democracy effectively and fully governmentally. There have been several instances of abuse of power and violation of human rights in the politics system in many African nations. Before now, there were cases of apartheid in South Africa, negritude movement in French speaking countries in Africa. Presently, different forms of civilian and military dictators like president Buhari of Nigeria, Paul Biya of Cameroon, late Idi Amin of Uganda, Dèby of Chad, Gnassingbe of Togo, Alassane Quattara of Cote d'Ivoire, Kagame of Rwanda, the late Nkurunziza of Burundi, el-Sisi of Egypt just to name but a few. Fewer nations in Africa are trying to make democracy work. These fewer nations are trying to instill the two-term limit of staying in power as a president. They include; Kenya, Liberia, Ghana. Unfortunately, the type of democracy in Africa is not people centred. It is the type that pave ways to terrorism and abuse to human rights and freedom.The reason for poor growth and development in all spheres in all African nations. Corruption and greed have left most African leaders drunk and blinded with wanton hollow filled with rottenness. It is sad to analyze the political situation in most African nations.

Theoretical Framework

This paper is anchored on Halliday's Systemic model which describes how system governs the choices that speakers and writers make. Halliday (1959: 9-10) notes that:

> A descriptive grammar of the language of a given text deals with the meaning of the whole event; the meaning is not separate from or opposed to the linguistic form but is a function of the whole text. The complete text has meaning in the social context in which it operates, and this is to be stated by the procedure of contextualization.

He reduces meaning traditionally and empirically to the functional relations between substance, form and context. Conceptually, Halliday (1961: 244) reveals that, the complete framework of levels requires certain further subdivisions and additions, and is as follows;

a. Substance may be either phonic or graphic
b. If substance is phonic, it is related to form byphonology
c. If substance is graphic,it is related to form by orthography or graphology,either.
   [i] If the script is lexical, then directly, or
   [ii] If the script is phonological, then via phonology.
d. Form is infact two related levels, grammar and lexis
e. Context is infact [like phonology] an interlevel, relating form to extra textual features.

Invariably, we must remember that, linguistic stylistics has to do with how clear and how effective words and sentences we use in speech/writing. Style can make a simple subject difficult to understand. Thus, Halliday (1961:275) explains that:

> It is too often assumed that what cannot be stated grammatically cannot be stated formally: that what is not grammar is semantics and here, some would add, linguistics gives up. But the view that the only formal linguistics is grammar might be described as a colourless green idea that sleeps furiously between the sheets of linguistic theory, preventing the bed from being made. What are needed are theoretical categories for the formal description of lexis.

Some linguistics stylistics features of analysis include; lexical violation, semantic deviation, semantic coupling, syntagmatic relationship, foregrounding, paradigmatic association, selectional restriction rule, etc. Finally, according to Halliday (1964, Pp57-67) the linguistic study of literature is textual description, and it is no different from any other textual description'. So, when Halliday makes an application of linguistic theory and method to the study of literary texts, he is, in his own terms, describing features that occur within one register. Or, as 'Descriptive Linguistics in Literary Studies' suggests he is inhabiting one register (Literary Studies) by another (Linguistic science) in order to describe a third (Literature).

In Context: Silhouettes by Toni Duruaku as a Guide

Insecurity challenge in African countries today is out of hand. This is because of bad democratically elected governance. In fact, the drama text used in analysis is just a guide and the incidence therein cannot be compared with what is happening right now in our continent, Africa. Most African nations havewitnessed widespread evil, wanton destruction and murderous bloodletting. Life has never been so cheap like it is today. Deaths is the hands of kidnappers, killer herdsmen, bandits, terrorists' groups, abductions of school children, rapes of both young/old female members, protests every day, etc.
to Onyema (2021,p.14),

> Literature (of power) is an artistic representation and imaginative depiction of man in society through various techniques of linguistic expression. It communicates attitudes and emotions, by means of which the writer aspires to entertain and move the reader. Thus, literary communication consists in expression of content through significant lexical and structural choices, figures of expression, eloquent phrasing and vivid imagery in expressing sensations, perceptions and themes. In creative writing- poetry, prose and drama-language is the instrument by means of which the writer expresses content,

> establishes and maintain social relations, constructs situationally relevant texts and achieves aesthetics.

Thus, literary composition is said to be "non-spontaneous", by a unique or uncommon mobilization of the language code used to enhance effective communication or meaning through "foregrounding" or "prominence" (Ogu, 2003,Pp.146-7)

Synopsis

Silhouettes is a melodrama that addresses the issues of succession in Amadike, leadership, change, authority, responsibility, and honour. In Amadike, the procedure for succession is clearly stated. But modernity and economic consideration rear up their heads. The problem arises when the guardian of the stool, Obialor and his son Chidi are determined to perform their duty. An equally determined son of the soil, Nwaeze challenges them and the community looks on helplessly as the past confronts the present. In the text,

> Obialor: I am that 'people'. I represent the people. I have a sacred trust. The people appear to be doing nothing because they are sure that I will do something. That I will not betray them. A little boy gives a cherished item to his mother to keep. Knowing that no matter what, his mother will guard it with her life. Anyway, this is not debatable. Nwaeze thinks that it is a myth; that it is dead from disuse. He thinks modernity has made it important; that I am too Christian, too sane to use it, (p.23).

The difference between emergency state in Nigeria and the fictitious people of Amadike in the dramatic text 'Silhouettes' by Duruaku is this, the guardian Obialor and people from his lineage are responsible and are willing to stand and die for the truth. This is seen from the words of Obialor in the excerpt above. He even stressed that his people have confidence that he won't betray them. The similitude with African nations and the people of Amadike is that of insecurity but the difference is 'who would bell the cat' for Nigeria as Obialor did for Amadike. Insecurity challenges ranging from portend danger, anxiety, fear of uncertainties, kidnappings, killings, herdsmen, Boko Haram, banditry, unknown gunmen, the pandemic and epidemic, diseases and other threats to loss of lives and properties, also the vaccine saga and the conspiracy theories. All these ills have made the situation become elusive to everyone in the continent. We find this in the dialogue between Obialor and the wife. Thus;

> Nwanyioma: The family heritage!
> Obialor: The past has descended on the present. He voiced the mantra.
> Nwanyioma: The mantra?
> Obialor: He must have mouthed the sacred words that energize the power of the totem; the manifestation of the sacredpowers of our lineage. (p.42)

Stylistically, the above suggest exclamation, repetition, and hardness of texture because of the voiced and the voiceless plosives /b,d,g/ and /p,t,k/. The evil geniuses that have caused insecurity in Amadike which is representing Africa and the world today, is money, power and fame. They are called evil genius because insatiable men turn them to be. Greed has made man to forget his past, 'naked we came and naked we leave'. The quest for money, power, fame have brought insecurity which is pain, anxiety, diseases, death which have left both climes, rich or poor devastated. No one is safe today! Onyema (2021, p.20) stresses that "the situation portrayed in the texts serve as context for effective pragmatic reading of critical

annotation based on the area, discourse analysis being the study of language in context use". In the drama, Amadike made a pact for protection with the people of Apelle to help them protect their northen and eastern borders from the Abobo cannibals who were out to exterminate them and take their lands. The pact was according to Chidi, thus; naturally, the child of the union between the Eze of Amadike and Apelle woman will produce the Eze for generations to come. The people choose one of the male children from the central line in an election by family heads when a new Eze is to be enthroned. Eze Amadi, who was on the throne when my family received the sacred duty, was the 3rd son of Eze Nwadiala and the Apelle woman, Mmadinobi, even though she was the 4th wife, pp.26. Phonologically in style, the above excerpt has the liquids, nasals, /r,l,m,n,ŋ/, approximants /r,w,j/ the sibilants /s,z,ʒ, dʒ, □, t□ /suggest soft texture and softness of the speecg. This implies peaceful atmosphere during the agreement pact. Looking at the morpho-semantic level, there are lots of affixes in the text. Eg the word 'exterminate' from the text.

Prefix	Root	Infix	Suffix	Word
Exter	Term	I	Nate	Exterminate

There are also radical affixes like us, our, are, was, etc. gender- which shows male, female, neuter, dual. case which shows words that functions as subject, object. number as in singular, plural, countable, uncountable. Syntactically, there are so many connotative usages in the text like;

- Dry meat that chokes if swallowed in haste!pp1
- My ancestor come from across the great lake, the land of the four sacred rivers.(p.26)
- We are descendants of the first son of the Fourth Eye.(p. 26)

Eyisi&Anyaegbu (2019,P p.32-33) agree that;

> Syntagmatic relations are based on the linear features of speech. They are studied by means of contextual, transformational and other forms of analysis. In syntagmatic relations, context is very crucial and often considered as the most important…. On the other hand,paradigmatic relations reflect themselves I the morphemic structure of words. they are described in the relation of morphemes and their arrangement.

Simile/ parallel structures abounds in the text; 'Like the gorilla of our folklore, I bide my times; but like the elephant, I have a long memory.pp1. The above structure has simile and also a parallel structure by virtue of the fact that they are in a syntagmatically related with the verb 'like'.

> Chidi: A society where poverty has taken the front seat has little moral values. A contented man is hard to bride. Crimes increase with poor economy. (p9)

The above statement be Chidi are paradigmatically associated with 'man' and 'society', 'poverty' and 'economy' while 'little' and 'increase' are semantically opposite as; little [+small, +young, +shallow, + insignificant, +trivial, +younger, -large, -big, -increase]. Increase [+grow, + wax, +raise, +go up. +rise, +soar, +shoot up, -drop, -fall, -decrease, -lower, -reduce, -shrink, -sink]. There are different types of sentences ranging from declarative, loose, passive, exclamatory, balance, parallel, etc. e.g.;

> Chidi: I believe Eke Igwe will stand by the tradition. In his old age, his reasoning is strengthened, mama, The long distance runner cannot afford to break any rules on the last lap of the race. (p8)

The above sentences made by Chidi are examples of loose and passive sentences.
Language is of course, the appropriate forerunner of creative works. On this note, Saro-Wiwa (1995,p.81) stresses that:

> Literature must serve society by stepping itself in politics, intervention, and writers must not merely write to amuse or take a bemused, critical look at society. They must play an interventionist role…. Therefore, the writer must be l'homme engage: the intellectual man of action. He must take part in mass organizations. He must establish direct contact with the people and resort to the strength of African literature-oratory in the tongue. For the word is power and more powerful is it when expressed in common currency.

Conclusion:
This paper, therefore, strongly advocates total respect for the sanctity of human life and the protection of both individual and government property. Government must be responsible like Obialor in the drama text 'Silhouettes' in responding to challenges of insecurity in every segment and sector in the country. Government at all levels should be able to provide enabling environment that would make it possible for both the government and the private sector to create job opportunities for youths, as this would reduce the danger of insecurity and unrest. Also, all citizenry should be law-abiding, vigilant, live by sound moral principles. There should be tolerance and dialoguing, independence of judiciary and law enforced supremacy of the constitutions.Every hand should be on deck striving for national unity, justice, peace, and development.All Africans are expected to work for their nation in which everyone and every part, irrespective of differences of tribe/religion/political affiliation, will have a sense of belonging.

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