**Sudan University of Science and Technology**

**College of Graduate Studies**

**Power Conflict between Africans and Colonialists as Depicted in Literary Texts Written by African Novelists**

**صراع السلطة بين الأفارقة والمستعمرين في النصوص الأدبية للروائيين الأفارقة**

**A Thesis Submitted in Fulfillment of the Requirements for the Degree of Ph.D. in English Language (Applied Linguistics)**

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# Dedication

*To those engaged in social struggle that endeavour to make this world a better place to live in, I dedicate this work.*

# *Acknowledgement*

# Abstract

This study aims at demonstrating how a close analysis of linguistics features in some African literary texts can contribute to the comprehension of power relations and ideological expressions in discourse as depicted by the African novelists: Chinua Achebe, Tayeb Salih and Ngugi wa Thiong'o. The analysis concentrates on the use of pronouns, speech acts, requests, models, metaphors and diverse lexical choices. These linguistic aspects have been chosen as primary tools for the analysis due to the fact that they are closely related to the three types of constraints such as constraint on content or what is said, relations, the social relations people enter into in discourse and subjects or the subject positions people can occupy. The Critical Discourse Analysis (CDA) has been adopted in response to such problems. It is the main concern of (CDA) to study the minute details of linguistic structures in light of social and historical situations of literary texts, to display to consciousness the beliefs and values which are embedded in the language. The study also adopted the content analysis as a method for collecting data from the narratives; two instruments have been designed, one for colonialism and decolonization processes and the other for the expression of ideology in the works of African novelists mentioned earlier. The findings revealed that 70% of linguistic expressions used by the colonial administrator are in favour of the colonial power while 30% of linguistic expressions used by Obierika are in favour of decolonization process. However, in the second half of encounter, Obierika has used 66% of linguistic expressions, which were in favour of the decolonization process. This clearly signals the shift of power to Obierika groups; it is the power of the African traditional beliefs.

**مستخلص الدراسة**

تهدف هذه الدراسة إلى إبراز كيف أن التحليل الدقيق للسمات اللغوية في بعض النصوص الأدبية الافريقية قد يسهم في فهم العلاقات السلطوية، والتعابير الأيديولوجية في الخطاب كما صورها الروائيون الافارقة على سبيل المثال شنوا شيبي، والطيب صالح، وأنغوقي وأثينقو.

ركز التحليل للنصوص على استعمال الضمائر، وافعال الكلام، والطلب، والأفعال المساعدة والاستعارات، ومختلف الخيارات اللفظية. وقد اختيرت هذه الجوانب اللغوية بمثابة أدوات أولية نظراً لكونها ذات ارتباط وثيق بالأنماط الثلاثة للتقييد، وعلى سبيل المثال: التقييد على المحتوى أو بالأحرى ما قيل، والتقييد على العلاقات الاجتماعية أو المراكز الذي يحتلها الناس.

اعتمد التحليل الخطابي النقدي استجابة لهذه المشكلات، ويُعنى التحليل النقدي أساساً بدراسة التفاصيل الدقيقة للتراكيب اللغوية في ظل الأوضاع الاجتماعية، والتأريخية للنصوص الأدبية، بغرض كشف وبيان المعتقدات، والقيم المضمرة في اللغة. واتبعت الدراسة منهج تحليل المحتوى لجمع البيانات من الأعمال الروائية وتم تصميم اداتين لجمع البيانات عن الدراسة، الاولى منها لجمع البيانات عن عمليتي الاستعمار، والتحرر من قبضة المستعمر، والثانية لجمع البيانات عن كيفية التعبير عن الايديولوجية في الأعمال الروائية للكتاب الافارقة الذين سبق ذكرهم.

وقد كشفت النتائج أن 70% من التعابير اللغوية التي استخدمها المسؤول الاستعماري جاءت لصالح القوة الاستعمارية، بينما 30% من التعابير اللغوية التي استخدمها شخصية (أوبيركا) جاءت لمصلحة التحرر من قبضة المستعمر، إلا أن فى النصف الثانى من المواجهة فقد استخدم أوبيركا 66% من التعابير اللغوية لصالح عملية التحرر من قبضة المستعمر، ويتضح ذلك جلياً في انتقال السلطة لجماعة أوبيركا إنها تدل على قوة المعتقدات التقليدية الأفريقية.

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# LISTS OF ABBREVIATIONS

CDA              Critical Discourse Analysis

CSA               Critical Science Approach

DC & D         Dimensions of Colonialism and Decolonization

QCA              Qualitative Content Analysis

ID                 Ideological Dimension

SMN              Season of Migration to the North

TFA               Things Fall Apart

WNC              Weep Not, Child

EDC              English District Commissioner

# LIST OF DEFINITIONS OF KEY TERMS

**Critical Applied Linguistics** is an emerging interdisciplinary approach to English appliedlinguistics.

**Critical Discourse Analysis** is a form of discourse analysis which seeks to establish theunderlying assumptions and hidden biases in a particular text.

**Critical language awareness** is a notion that relates to a learner's development of practicallanguage capabilities and their ability to recognize what constitutes 'appropriate' inlanguage.

**Ideology** is a set of ideas and beliefs proposed by the dominant class of a society to allmembers of this society.

**Indigenous languages** are native languages that belong to particular places rather thancoming to it from somewhere else.

**In-group** is a social group to which an individual feels as though she or he belongs as amember of the group.

**Language** is considered in this study as markers of national or ethnic identities, a form ofsymbolic capital, and a means of social control. Language is also a material form ofideology and it is invented by ideology (Fairclough 1995).

**Out-group** refers to anyone who is not in your own group.

**Texts** in this study have constitutive function of forming up and shaping people identitiesand actions.

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# CHAPTER ONE

# CHAPTER ONE

## INTRODUCTION

### 1.0 Overview

Africa is multi-cultural, multi-racial, multi-ethnic, multi-religious and multi-lingual continent. Most African countries speak indigenous languages; English is widely spoken compared to other European languages. However, the use of English language in particular and the European languages in general can be viewed as a colonial legacy. English was actually made the official language which was used in education and administration during the colonial Rule in Sudan. "The colonialists wanted to graduate a class of young people to serve its objectives: consolidate and expand their power-base" (Yeddi, 2003:123). Most of the African writers have been using English as a tool to resist the colonial rule. Little attention has been given to the study of power conflict between Africans and colonialists as illustrated in the literary texts written by post colonial African novelists. However, the literary texts written in English by African novelists are viewed as a discourse, it is vital to investigate the messages they are sending to themselves and to others.

Our words are never neutral  Fiske (1994). Our words are politicized, even if we are not aware of it, because they carry the power that reflects the interest of those who speak. (Henry and Tator, 2002). This statement is consistent with what has been stated in the novel entitled: "The Season of Migration to the North" by (Tayeb Salih, 1967). "I swear to divorce", this expression carries the power that reflects the interest of the speaker who is urging his guest to take another cup of wine. Ngugi argues that colonization was not simply a process of physical force. Rather, "The

bullet was the means of the physical subjugation. Language was the means of the spiritual subjugation". "In Kenya, colonization [propagated English as the language of education".

This research will attempt an examination of how language was and still employed in power conflict by these competing groups. That is, the colonialists versus Africans. References will be made to politics, education, administration, knowledge, and wealth for the central role they have been playing in the power conflict mechanism.

This study adopts the theory of Critical Discourse Analysis (CDA), It will be appropriate to examine how CDA scholars account for the relationship between language and power conflict. To begin with, Fairclough (1989:3) argues that "… nobody who is interested in relationship between politics and power in modern society can afford to ignore language. The fact that this is so, the argument goes, stems from the contribution of language" "… to the domination of some people by others". In addition to that of how this domination works can be given reference to van Dijk (1993). Talking about "power," "dominance" and "access" van Dijk maintains that "Social power is based on privilege access to socially valued resources such as wealth, income, position, status, force, group membership, education or knowledge" (P.250). As such power is conceived of as "control". van Dijk associates "dominance" with elites, institutions or groups (P.249). So when the institutions or elites exercise power, social inequality results" (ibid).

## 1.1 Statement of the Problem

There are various ways in which linguistic exchanges can express unequal relations of power as it is depicted in the face – to – face encounter between the English district commissioner who represents a colonial power and Mr Obierika, Okonkwo's closest friend who represents the resistant group or rather the colonized. This is consistent with what has been stated by (Irene, 2004) that: As competent speakers people are sensitive to variations in accent, intonation, and vocabulary: most of these linguistic features locate language users at different positions in social hierarchy. However, (Irene, 2004) also stated that people are aware that a proper use of language enables them to speak with differing degrees of authority, and that their words can be loaded with different degrees of weight. As such language can be used as an instrument of coercion and constraint, language is an integral part of our social life, and a considerable part of our social life consists of routine exchanges of linguistic expressions which are adjusted to power relations.

Rarely do people discern the close connection between a linguistic choice and a certain ideology, the meaning conveyed by linguistic expressions is taken by them for granted, as natural.

It is worth noting that few studies have been conducted to study the relationship between language and power in literary texts written by post-colonial African novelists. It has to be mentioned, however, that these African novels were not only written to counteract the misrepresentation of Africa and Africans but also to correct their tarnished images portrayed in the colonial discourse by Europeans writers. This has prompted the renowned African writer, Chinua Achebe, to write *'Things Fall' Apart'* to fictionalize the story of Umuofian hero, Okonkwo. This literary work

constitutes the subject matter of this thesis, and it is regarded by many as his masterpiece. Additionally, the other African novelists follow suit in their fight against misrepresentation of the African people by the colonial power.

The purpose of this study is to examine the role of language in the power conflict between the colonialists and Africans from a CDA perspective. It also examines power-related discourse. Particularly the researcher examines the discourse of the colonialists as depicted or rather resisted by the post-colonial African novelists such as Ngugi Wa Thiang'o in "Weep Not, Child", "Things Fall Apart" by Achebe, and the "Season of Migration to the North" by Tayeb Salih. This study will also unmask the conflicting power ideologies embedded in the literary texts written by African novelists to represent the two groups in clash; that is, the colonizers and the colonized African people.

## 1.2  Objectives of the Study

This study aims at:

1. Demonstrating how a close analysis of linguistic features in the literary text can contribute to the comprehension of power relations and ideological expressions in discourse.
2. Investigating the systems of linguistic forms which are used in favour of power relation and which to a very large extent, shape a system of particular values and beliefs.
3. Highlighting the way the more powerful employ language in order to impose their ideas on the less powerful members of the resistant group (i.e. the colonized).

## 1.3  Questions of the Study

The study sets out to answer the following questions:
1. To what extent can a language be used by the colonialists to subjugate Africans spiritually?
2. To what extent do the Africans resist the colonial power through their writings?
3. What are the conflicting power ideologies mediated through the discourse and embedded in the linguistic expressions of the dominant and the dominated groups?

## 1.4  Hypotheses of the Study

The study sets out to test the following hypotheses:

1. The colonialists have used the language and other forms of power to subjugate Africans in such a way as to confirm their superiority.
2. Africans have resisted the colonial power through their writings.
3. There are conflicting powers ideologies mediated through the discourse and embedded in linguistic expressions.

## 1.5  Significance of the Study

The importance of this research stems from the fact that, the researcher must engage in critical discourse analysis –to reveal that dominated Africans have actually not only resisted domination but their creative writings have shown the whole phenomenon of colonization to be morally hypocritical and false.

CDA tries to illuminate ways in which the dominant forces in the society construct versions of reality that favour their interests. By unmasking such practices, CDA scholars aim to support the victims of such oppression and encourage them to resist and transform their lives (Foucault, 2000). This study is hoped to provide some insight and practical help in decoding colonial discourse.

## 1.6 The scope of the study

This research will be limited to analyzing, evaluating and critically investigating the power conflict or rather power relations between Africans and colonialists as depicted in the literary texts written by the colonial and post colonial African writers. However, it is beyond the capacity of this thesis to go through all the literary works written by Africans novelists during the colonial or post colonial time, only a passing reference will be made to some relevant literary works written by European novelists if possible. The study will draw its data from three literary texts that illustrate the power conflict or rather equal power relations between Africans and colonialists as depicted by African novelists. The scope of this study will be narrowed down to investigation of three literary works that will be drawn from Achebe's Things Fall Apart, Tayeb Salih's Season of Migration to the North, and Ngugi's Weep Not, Child.

A major concern of this study is to explore how unequal power relations between Africans and colonialists as depicted in literary texts written by African novelists or rather via linguistic forms. The extracts will then be analyzed as a particularly important genre of the power.

## 1.7 Methodology of the Study

The study will adopt the descriptive analytical method. This research will adopt a variety of CDA approaches such as the Qualitative Content Analysis ( QCA) and the Ideological Dimension(ID) developed by van Dijk.

Fairlough's method has been used for analyzing unequal power relation between Africans and the colonialists. We can say that power in discourse is to do with powerful participants controlling and constraining the contributions of non-powerful participants (Fairclough 2001: pp. 38-39).[*]It is useful to distinguish between three types of such constraints – constraints on:

a- Contents, on what is said or done.

b- Relations, the social relations people enter into in discourse.

C-Subjects or the "subject positions" people can occupy

This study has also adopted the overall strategy of ideology expression. (van Dijk, 2000:44) expresses this in a conceptual square which he calls the 'Ideological Square':

  A. Emphasize positive things about Us

  B. Emphasize negative things about Them

  C. De-emphasize negative things about Us

  D. De-emphasize positive things about Them

# CHAPTER TWO

# CHAPTER TWO

## THEORETICAL FRAMEWORK AND LITERATURE REVIEW

**Part one: Theoretical framework**

**2.0 Introduction**

This chapter consists of two parts: part one presents the theoretical framework. It consists of three sections. Section one deals with the definition and explanation of the two terms: colonialism and decolonization from political, philosophical, historical and socio-cultural perspective. This section has also dealt with the notion of discourse, the critical impetus, ideology and power, characteristics of ideology, tenets of CDA, power as control and the types of power as presented by the authorities in the field of CDA and other neighbouring fields. Section two has presented a study entitled: Re-visiting the Past and Re-imagining the Continent and the Post-colonial Literatures as Counter- Discourse while section three has tackled the field of critical discourse analysis, understanding the theory of CDA, the relationship between discourse and power and how to conduct CDA. Part two: reviews previous papers and studies conducted in Sudan, Africa, and in other parts of the World. These studies focus mainly on unequal power relation or rather power conflict between Africans and colonialists.

## 2.1 Colonialism and Decolonization: Fanon and Cesaire

Fanon and Cesaire both define colonialism and decolonization from political, philosophical, historical and socio-cultural perspective. Both authors wrote for the colonized, Fanon in Wretched of the Earth (1963) and Cesaire in Discourse on Colonialism (1972).Both writers tried to define colonialism and its constructs, and the psychology of colonialism and its effects on the colonized. In addition, they point to the decadence of so-called Western civilization. Fanon openly called for use of violence, to dismantle colonialism however, Cesaire left it for the reader to take any action necessary. Thus, colonialism is a creation of two conflicting societies, the one of the colonizer and the one of the colonized. Moreover, Fanon and Cesaire define the system of colonization, a system of oppression. They explain how colonization barbarizes the colonized so that the colonizer can take everything from the oppressed.

## 2.1.0 The Psychological Dimension of Colonialism

According to Fanon (1963, p210-211) "The total result looked for by the colonial domination was to convince the natives that colonialism came to lighten their darkness," Fanon (ibid) further stress that in order to end colonization, first the colonized must see the myth that has been placed on him. (Cesaire, 1972) on the other hand describes colonization as system of fear, instilled in the colonized to that they would feel inferior and thus incapable of defending themselves.

Both writers assert that colonialism is a complete system, that in order for it to be destroyed it must involve a revolution by the colonized against the colonizer. Fanon exclaims, decolonization has to happen on every level, it

is a violent process, and it is "the veritable creation of new men". Cesaire asks the colonized to take back what is only rightfully theirs, but Cesaire does not feel the need to justify a violent revolt.

Both writers denounce the destruction of local systems, local economies leading to the inability of the colonizers to depend on themselves because their tools of life were taken away from them. Cesaire speaks of "societies drained of their essence, cultures trampled underfoot, institutions undermined, lands confiscated, religions smashed, magnificent artistic creations destroyed…." (1972, p 43) While colonialists claim that they brought technological and economic advancement, both Cesaire and Fanon this, with simple statement that no one can know where these colonies would be today if they had been allowed to follow their own course of development.

Fanon calls on African intellectuals to sympathasize with the peasants and to join them in the fight against foreign colonialists. Criticizing the nationalist parties as those of the urban, bourgeois intellectuals. Fanon claims that after independence, these parties will keep up the colonial regime. Fanon further points out how the colonialists have used the differences between the urban and rural classes in the colonies, pitting them against each other. Fanon describes the process which creates a national culture, while Cesaire does not discuss issues of post-colonialism. According to Fanon, the independence colony sinks into neo-colonialism.

## 2.1.1 Economy of Newly Independent Nations

The economy of newly independent nation remains the same as during colonization, with the same crops and factories in place. The new ruling elite take on the clothing of the colonized and inflict the same mythical image onto the poorer masses that the colonized had used. The revolution for independence is only beginning, according to Fanon and Cesaire as well. The Cultural Revolution which comes later and slower is the true victory of the colonized. Colonialism ultimately defeats itself, according to both Cesaire and Fanon- the oppression of a culture which bounds to rebel. The colonizer claims privilege at the expense of suppressed colonized, and feels the need to justify this privilege by creating a myth of himself and the colonized. The colonizer justifies his own easy work by designating the indigenous as inferior to himself.

## 2.1.2 The Colonial Policies

The policies grow out of a racist, hierarchical conception of human capacities."The racist belief that Africans were lazy and unable to think for themselves was too ingrained" explains (Sherman, 2000).

Fanon and Cesaire are may be never more relevant than today in order to comprehend the philosophy of colonialism and its effects on the souls of the colonized. Colonialism may have changed its face, its name, its power holders, but it has not disappeared, it has not withdrawn as economic occupants. Yesterday's colonization is today's "freetrade"and "economic co-operation".

## 2.1.3 The Notion of Discourse

This is an excerpt prepared by Ruth Wadok and Michael Meyer in 2008 entitled: Critical Discourse Analysis: History, Agenda, Theory, and Methodology. CDA sees 'language as social practice' (Fairclough and Wadok, 1997), and considers the 'context of language use to be crucial. CDA has been defined among CDA researchers as CDA sees discourse-language use in speech and writing- as a form of social practice'. Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s), which frame it: The discursive event is shaped by them, but it also shapes them. That is, discourse is socially constitutive as well as socially conditioned – it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people. It is constitutive both in the sense that it helps to sustain and reproduce the social status quo, and in the sense that it contributes to transforming it. Since discourse is so socially consequential, it gives rise to important issues of power. Discursive practices may have major ideological effects – that is, they can help produce and reproduce unequal power relations between social classes, women and men, and ethnic/cultural majorities and minorities through the ways in which they represent things and position people. (Fairclough and Wodak, 1997: 258). Thus, CDA understands discourses as relatively stable uses of language serving the organization and structuring of social life. Within this understanding, the term 'discourse' is of course used very differently by different researchers and also in different academic cultures (Wodak, 2006a, b). In the English speaking world, 'discourse' is often used both for written and oral texts (see Gee, 2004; Schiffrin, 1994).. The discourse historical approach elaborates and links to the

socio-cognitive theory of Teun van Dijk (1998) and views 'discourse' as structured forms of knowledge and the memory of social practices, whereas 'text' refers to concrete oral utterances or written documents (Reisigl and Wodak, 2001, in this volume).

## 2.1.4 The Critical Impetus

The term 'critical', in the work of some 'critical linguists' can be traced to the influence of the Frankfurt School and Jürgen Habermas (Anthonissen, 2001; Fay, 1987: 203; Thompson, 1988: 71ff ): 'Critical Theory' in the sense of the Frankfurt School, mainly based on the famous essay of Max Horkheimer in 1937,means that social theory should be oriented towards critiquing and changing society as a whole, in contrast to traditional theory oriented to understanding or explaining it. The core concepts of such an understanding of Critical Theory are:

A. Critical Theory should be directed at the totality of society in its historical specificity
B. Critical Theory should improve the understanding of society by integrating all the major social sciences, including economics, sociology, history, political science, anthropology and psychology.

In language studies, the term 'critical' was first used to characterize an approach that was called Critical Linguistics (Fowler et al., 1979; Kress and Hodge, 1979). Among other ideas, those scholars held that the use of language could lead to a mystification of social events which systematic analysis could elucidate. 'For example, a missing by-phrase in English passive constructions might be seen as an ideological means for concealing or "mystifying" reference to an agent' (Chilton, 2008).One of

the most significant principles of CDA is the important observation that use of language is a 'social practice' which is both determined by social structure and contributes to stabilizing and changing that structure simultaneously. Hence, 'critique' is essentially making visible the interconnectedness of things (Fairclough, 1995a: 747; see also Connerton, 1976: 11–39). The reference to the contribution of Critical Theory to the understanding of CDA and the notions of 'critical' and 'ideology' are of particular importance (Anthonissen, 2001) .For an extensive discussion of this issue, Critical theories, thus also CDA, want to produce and convey critical knowledge that enables human beings to emancipate themselves from forms of domination through self-reflection. So they are aimed at producing 'enlightenment and emancipation'. Such theories seek not only to describe and explain, but also to root out a particular kind of delusion. Even with differing concepts of ideology, Critical Theory seeks to create awareness in agents of their own needs and interests.

In agreement with its Critical Theory predecessors, CDA emphasizes the need for interdisciplinary work in order to gain a proper understanding of how language functions in constituting and transmitting knowledge, in organizing social institutions or in exercising power (see Graham, 2002; Lemke, 2002;Martin and Wodak, 2003). In any case, CDA researchers have to be aware that their own work is driven by social, economic and political motives like any other academic work and that they are not in any superior position. Naming oneself 'critical' only implies superior ethical standards: an intention to make their position, research interests and values explicit and their criteria as transparent as possible, without feeling the need to apologize for the critical stance of their work (van Leeuwen, 2006: 293).

## 2.1.5  Ideology and Power

The critical impetus of CDA and other 'critical' research programmes is the legacy of enlightenment (Horkheimer and Adorno, 1969/1991). Critique aims at revealing structures of power and unmasking ideologies. Ideology is then not understood in a positivistic way, i.e. ideologies cannot be subjected to a process of falsification. Nor is it the Marxian type of ideology according to the economic base/superstructure dichotomy that is of interest for CDA.

## 2.1.6  Political Scientists Name Four Central Characteristics of Ideologies:

**a-**Power is more important than cognitions

**b-**They are capable of guiding individuals' evaluations

**c-**They provide guidance through action.

**d-**They must be logically coherent. (Mullins, 1972).

Although the core definition of ideology as a coherent and relatively stable set of beliefs or values has remained the same in political science over time. During the era of fascism, communism and the cold war, totalitarian ideology was confronted with democracy, the evil with the good. If we speak of the 'ideology of the new capitalism' (see van Dijk and Fairclough in this volume), ideology once again has a 'bad' connotation, it is not easy to capture ideology as a belief system and simultaneously to free the concept from negative connotations (Knight, 2006:625). It is, however, not that type of ideology on the surface of culture that interests CDA, it is rather the more hidden and latent type of

everyday beliefs, which often appear disguised as conceptual metaphors and analogies, thus attracting linguists' attention: life is a journey, social organizations are plants, love is war, and so on (Lakoff, 1987; Lakoff and Johnson, 1980, 1999). In daily discussion, certain ideas arise more commonly than others. Frequently, people with diverse backgrounds and interests may find themselves thinking alike in startling ways. Dominant ideologies appear as 'neutral', it is assumed that stay largely unchallenged. Organizations that strive for power will try to influence the ideology of a society to become closer to what they want it to be. When most people in a society think alike about certain matters, or even forget that there are alternatives to the status quo, we arrive at the Gramscian concept of hegemony. With regard to this key concept of ideology, van Dijk (1998) sees ideologies as the 'world views' that constitute 'social cognition': 'schematically organized complexes of representations and attitudes with regard to certain aspects of the social world, e.g. the schema […] whites have about blacks' (van Dijk, 1993b: 258). Furthermore, it is the functioning of ideologies in everyday life that intrigues CDA researchers. Fairclough has a more Marxist view of ideologies and conceives them as constructions of practices from particular perspectives:

Ideologies are representations of aspects of the world which contribute to establishing and maintaining relations of power, domination and exploitation. They may be enacted in ways of interaction (and therefore in genres) and inculcated in ways of being identities (and therefore styles).Analysis of texts…is an important aspect of ideological analysis and critique (Fairclough, 2003: 218).

Power is another concept which is central for CDA, as it often analyses the language use of those in power, who are responsible for the existence of inequalities, CDA researchers are interested in the way discourse (re)produces social domination, that is, the power abuse of one group over others, and how dominated groups may discursively resist such abuse (e.g. van Dijk in this volume).This raises the question of how CDA researchers understand power and what moral standards allow them to differentiate between power use and abuse – a question which has so far had to remain unanswered (Billig, 2008). There are as many concepts of power as there are social theories. There is almost no sociological or socio-psychological theory which does not provide a distinctive notion of power, with a Weberian definition as the lowest common denominator: power as the chance that an individual in a social relationship can achieve his or her own will even against the resistance of others (Weber, 1980: 28).

Power is central for understanding the dynamics and specifics of control (of action) in modern societies, but power remains mostly invisible. Linguistic manifestations are under investigation in CDA. This relation between social power and language is a permanent topic not only in CDA (Fairclough, 1989/1991; Wodak, 1989) but also in sociology (Bourdieu, 1991) and sociolinguistics (e.g. Ng & Bradac, 1993;Talbot, 2003;Young and Fitzgerald, 2006).

An important perspective in CDA related to the notion of 'power' is that it is very rare that a text is the work of any one person. In texts, discursive differences are negotiated; they are governed by differences in power that is in part encoded in and determined by discourse and by genre. Therefore, texts are often sites of struggle in that they show traces of differing discourses and ideologies contending and struggling for

dominance. Thus, the defining features of CDA are its concern with power as a central condition in social life, and its efforts to develop a theory of language that incorporates this as a major premise. Closely attended to are not only the notion of struggles for power and control, but also the intertextuality and recontextualization of competing discourses in various public spaces and genres (Iedema, 1997; Iedema and Wodak, 1999; Muntigl et al., 2000) . Power is about relations of difference, and particularly about the effects of differences in social structures. The constant unity of language and other social matters ensures that language is entwined in social power in a number of ways: language indexes and expresses power, and is involved where there is contention over and a challenge to power. Power does not necessarily derive from language, but language can be used to challenge power, to subvert it, to alter distributions of power in the short and the long term. Language provides a finely articulated vehicle for differences in power in hierarchical social structures. In sum: CDA can be defined as being fundamentally interested in analysing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language. In other words, CDA aims to investigate critically social inequality as it is expressed, constituted, legitimized, and so on, by language use (or in discourse). Most critical discourse analysts would thus endorse Habermas's claim that 'language is also a medium of domination and social force. It serves to legitimize relations of organized power. Insofar as the legitimizations of power relations ... are not articulated…language is also ideological' (Habermas, 1967: 259).

## 2.3 The Main Tenets of CDA are Summarized as follows:

CDA addresses social problems.

Power relations are discursive.

Discourse constitutes society and culture.

CDA does ideological work.

CDA is historical.

The link between text and society is mediated.

Discourse analysis is interpretative and explanatory.

Discourse is a form of social action.

CDA will always feature such notions as " power " , "dominance ", " hegemony ", "ideology" , "class", "gender", "race", "discrimination", "interest", "reproduction," "institutions" , "social structure" and "social order".

## 2.4 Macro vs. Micro:

Language use, discourse, verbal interaction and communication belong to the micro- level of the social order. Power, dominance and inequality between social groups are terms that belong to a macro level of analysis. This means that CDA has to theoretically bridge the "gap" between micro and macro approaches, which is of course a distinction that is a sociological construct in its own (Alexander et al. 1987;Knorr- cetina and Cicourel 1981). In every day interaction and experience the macro- and micro-level (and intermediary "mesolevel" form one unified whole. For instance, a racist speech in parliament is a discourse at the micro level of social interaction in specific situation of a debate, but at the same time may enact or be constituent part of legislation or the reproduction of racism at the macro level.

There are several ways to analyze and bridge these levels and thus to arrive at a unified critical analysis:

Members- groups: language users- engage in discourse as members of (several) social groups, organizations and conversely groups thus act by their numbers. Actions – process: social acts individual actors and social processes. Such as legislation, news-making .or the reproduction of racism. Context and social structure: situations of discursive interaction are similarly part or constitutive of social structure, for example, a press conference may be a typical practice of organizations and media institutions that is "local" and more "global" contexts are closely related, and both exercise constraints on discourse.

Personal and social cognation: language users as social actors have both personal and social cognition personal memories, knowledge and opinions as well as those shares with members of the group or culture as a whole. Both types of cognition influence interaction and discourse of individual members where as the "social representation" govern the collective actions of a group.

## 2.5 Power as control

A central notion in most critical work on discourse is power, more specifically the social power of groups or institutions. We will define social power in terms of control. Thus, groups have (more or less) power if they are able to (more or less) control the acts or minds of (members of) other groups. This ability presupposes a power base of privileged access to scare social resources such as force, money, status, fame , knowledge, information, "culture" or indeed various forms of public

discourse and communication( of the vast literature on power see e.g. Lukes 1986; Wrong 1979).

## 2.6 Types of power

Different types of power many be distinguished according to the various resources employed to exercise such power: the coercive power of the military and of violent men will rather be based on force .The rich will have power because of their money, where as the more or less persuasive power of parents, professors, or journalists may be based on knowledge information or authority. Note also that the power is seldom absolute. Groups may more or less control other groups, or only control them in specific situations or social domains. Moreover,  dominated groups may more or less resist, accept , condone, comply with , or legitimate such power and even find it " natural " the power of dominant group may be integrated in laws, rules, norms, habits and even a quite a general consensus and thus take the form of what Gramsci called "hegemony" (Gramsci:1971)

## 2.7 Re-visiting the Past and Re-imagining the Continent: Stephane Serge IbingA

Ibinga (2009) opines that History plays a pivotal role in African literature. The exposure of the past is dominant in Africa literature because African writers like fictionalizing history for ideological and artistic reasons.  The history of African literature in the print is recent because African cultures are rooted in oral traditions. The colonial accounts about Africa are full of prejudices and contempt to justify the imperialist mission to bring civilization to savages devoid of any notion of culture.  Colonial works

such as Joseph Conrad's "The Heart of darkness" are very controversial because many post-colonial critics such as Achebe reject Conrad's biased representation of the African subject. The African writers use art as a means for the historical process of liberation from colonial domination as suggested by (Fanon, 1964/1994:40) therefore many African writers were inclined to revisit the pre-colonial past to rewrite African history from an African perspective. The representation of a romanticized African past was a dominant feature within negritude movement. However, the post-independence was characterized by a thematic shift from an anti-colonial perspective towards the representation of post colonial disillusionment. According to Gakwandi:

The African novel is a creative interpretation of history; beginning at the time of the colonial occupation of the continent. The most convenient classification of the novel therefore seems to be according to which aspects of this history particular novel depict:

1. There are the novels which deal with the past; or with the beginning of colonialism.
2. There are those which recreate the struggle for independence
3. And there are those which evoke the post-colonial independence social and political climate (1977:10-11).

The aim of this paper is to explain why it is important to revisit African classical works in the contemporary world and why African writers are still obsessed by the past in their narratives. For a long time African subject had been written by European missionaries and colonialists. The colonized subject was portrayed from the European perspective justifying the imperialist ideology based on the mission of civilizing non-European

societies. In most colonial texts the African subject is shown as a savage who is devoid of any notion of culture and history. African writers such as Ngugi Wa Thiongo and Chinua Achebe and Leopold Sedar Senghor and his colleagues of the Negritude movement saw the urgency for the African writers to revisit the African past in order to claim the subaltern voice Silenced in colonial texts. Achebe, for reading the African historiography to counteract colonial discourse. In Achebe's view, the African writer needs to restore the colonized subject's voice in colonial texts such as Joseph Conrad's the Heart of Darkness. Conrad's novella is criticized by the Nigerian writer for its racist depiction of Africans. Joseph Conrad's the Heart of Darkness is seen as a canonical text which portrays Africans from a colonialist viewpoint by using stereotypes to dehumanized Africans, Ngugi Wathiongo argues that the Euro-centric depiction of the African "other" in "Conoradian narrative itself was rooted in the assumption of in hereto savagery of Africa and the Africans: that even the best minds and hearts of Europe were in danger of being contaminated" (Ngugi, 1981:13). Ngugi shows that the African writer's mission is to challenge the imperialist ideology to suggest a genuine version of African history.

In Things Falls Apart. Achebe sets his narrative in the colonial period and shows the clash between western values and Ibo traditions. Without adopting a biased position, the Nigerian writer denounces the collapse of African values and, on the other hand, the violent aspect of certain Ibo cultural practices such as the killing of twins or the murder of Ikemefura the slave boy. Another writer who has shown interest in revisiting African history is Ngugi Wathiango who recaptures the story of Mau Mau rebellion (1952-1956) is used as background of his narrative. The historical novel is very important in the midst of the struggle for

decolonization as the African writer gives his or her account of historical event from an African view point to challenge the colonial discourse.

Luc Renders suggests that as many African writers also attempt to revisit the past and revise the inconsistencies of colonial discourse regarding the representation of the Khoisan subject. African writers' revisit history not only to correct the misrepresentation of African culture but most importantly they want to restore African human dignity and integrity. NKosi maintains that: Our writers, haunted by the African past, are trying to develop strategies for bringing the distant past near (1981:30). By so doing African writers want to use their narratives as a recorder(s) of social history" (1981:320) in order to highlight social and cultural African values.

Nowadays, history still attracts the imagination of contemporary African writers who connect the past with the present to explain current social and cultural phenomena- African writers also narrate stories showing that Africans are responsible for their own problems due to a long history of bad leadership and corruption.  Whole Soyinka claimed that the African writer needs an urgent release from the fascination of the past if he is to fulfill his function as a record of the mores and experience of his society and the voice of the vision in his own time" (1997:141). In this case, the past is used to recall the uptakes of the past in order to learn from those mistakes and project a better future.

As a conclusion, the paper has studied the place of history in African literature. It rather describes the reasons why there is significant focus on history in African literature.  The obsession of revisiting the past in

African literature can be accounted for African writers' determination to rehabilitate the biased colonial representation of African people.

## 2.8 Things Fall Apart

"A short story or poem could never paint the picture of Igbo society as comprehensively as Achebe's novel does. Dan Izevbaye claims that Achebe 's novel is essentially an account of the Igbo past, it acts as a form of education through which the novelist as a teacher might correct current misperceptions of African history and contemporary status of African culture" (45).

To portray the depth and significance of Okonkwo's fall, the author first shows in details the rise and success of the hero. All this information and detail about the culture, the protagonist, cannot be provided comprehensively in a fifteen-page short story. Only a full-length book can do justice to such a story and to such a worthy and complex protagonist. As the novel concludes, the narrator claims that the prejudiced white district commissioner contemplates the death of Okonkwo and the book he (the commissioner) is writing about his experiences with Igbo people:

"The story of this man (Okonkwo) who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him. Perhaps not a whole chapter but a paragraph, at any rate. There are so much else to include, and one must be firm in cutting out details. He had already chosen the title of the book, after much thought: "The Pacification of the Primitive Tribes of the lower Niger" Achebe 2705-6).

Robert M. Wren correctly notes that "Pacification and Primitive" are used with great irony at the end of the novel" indicating the district

commissioner's dehumanization and misunderstanding of the natives and their rich culture (39, Wren).    He Achebe makes the cause for the novellas the appropriate genre for his work. While the prejudiced district commissioner, who fails to appreciate the culture and its people, believes that Okonkwo deserves a mere paragraph, Achebe in contrast, demonstrates via the novel that his heroic protagonist is worthy of an extended, developed narrative-a full-length novel.

## 2.9 "Post-Colonial Literatures as Counter-Discourse. K. Coetzee's Foe and the Reworking of the Canon".

### Africa in Western Canon

Kehinde (2006 p 32) states "that Africa and Africans are given negative images in Western books of geography, travels, Novels, history and in Hollywood films about the continent.  In these texts and records, Africans are misrepresented; they are portrayed as caricatures. Unfortunately, Africans themselves are obliged to study such pernicious teachings. Reacting to these mistakes. Chinua Achebe declares that if he were God, he would "regard as the very worst our acceptance, for whatever reason, of racial inferiorly".

He further comments that his role as a writer is that of an educator who seeks to help his society to regain belief in itself and put away the complexes of the years of vilification and self-denigration.

Actually, the colonialism of Africa is explicit in the physical domination and control of its vast geographical territory by the colonial world and its cronies.   However, this physical presence, domination and control of

Africa by the colonizer are sustained by a series or range of concepts implicitly constructed in the minds of the colonizer "I" over the colonized "Other (Foucault, 1980:174). On the other hand (Loomba, 1998) states that "the vast new world (Africa inclusive) encountered by European travelers were interpreted by them through ideological filters, or ways of seeing, provided by their own culture".

The English novel is where the self-consolidating project of the West is launched, and the Robinson Crusoe is the inaugural text in the English novel tradition. It is a testimony to the superiority of rational civilization over nature and savagery. Crusoe, the eponymous hero of the novel, anticipates the Hegelian Master. A post-Colonial reading of the novel, however, reveals that Defoe discloses- however unwittingly – some deeper ideological operations: Western colonialism is not content with pillaging human and material resources to sustain and consolidate its power over colonies; it has to destroy the indigenous cultures and values (religion, language, dressing codes, etc) and supplant them with distorted and totally ambivalent versions.

As (Fanon, 1979) asserts:

"Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind perverted logic, it turns to the past of the oppressed people; distorts, disfigures and destroys it. This work of devaluing pre-colonial history takes on a dialectical significance today."

By distorting the history and culture of Africa, the colonizer created a new set of values for the Africa. Consequently, the African has equally become a creation by the West.

On his "island", Crusoe attempts to subjugate all of nature, including Friday, his manservant. The founding principle of subjugation is force, as he uses his gun to save Friday from his captors (and silently threaten Friday into obedience). He then begins a programme of imposing cultural imperialism. The first method in this programme is a linguistic one. Crusoe gives Friday his new name without bothering to enquire about his real name. He instructs Friday to call him "Master". He thus initiates Friday into the rites of English with a view to making him just an incipient bilingual subject. He teaches him just the aspects of the English languages needed for the master-servant relationship – to make Friday useful, handy and dependent. The second Method is theological. Crusoe sees African traditional religion as blindly ignorant pagan creed. Crusoe sees all natives as savages (marked most of all by their cannibalism).

With tongue, pen, gun and Bible, Crusoe is able to prove and assert his superiorly and assume a new mantle of power. One the other hand, the natives, represented by Friday, is depicted as careless self indulgent individuals who lack for thought or reflections. This is why the white man who has a life of reason, introspection and faith, intervenes, like the Almighty God, to civilize the savage other.

Although Friday is described specifically as black, and as possessing non-Negroid features, he represents the Black Africans in Robinson Crusoe even more than he represents Amerindians (which he presumably is). His novel is set on a New World island; the British colonialism at that time was centered in the Caribbean and its slave-based plantation economy.

## 2.9.0 Wodak's views on CDA:

KENDALL conducted an interview with WODAK, one of the critical discourse analysis theorists.  Here is the excerpt of the interview:

KENDALL: Why "critical" discourse analysis?  What is the gain and what is the risk, in the moment of being "critical"? What are the most important developments in CDA?

WODAK:  "Critical" means not taking things for granted, opening up complexity and challenging reductionism, dogmatism and dichotomies, being self-reflective in my research and through these processes, making opaque structures of power relations and ideologies manifest, "critical" does not imply the common sense meaning of "being negative" rather "skeptical" proposing alternatives is also part of being "critical" of course, there are risks involved: taking a stance and writing in other non-academic genres (news papers) can make a scholar more vulnerable-  this happened to me in Vienna, 2002/3 and basically also led to the closure of my research centre in 2003 in the Austrian Academy of Sciences where I was harassed by some right-Wing, anti- Semitic and sexist members of the Academy who also opposed interdisciplinary critical research (see the Times Higher Education Supplement November 2003, for details on this "case") 918).

## 2.9.1 Recent Development in CDA

One of the most recent development in CDA is a new focus on identity politics, language politics and on integrating macro-social theories with linguistic.  Moreover, the analysis of new genres (visual, internet, film,

chat-rooms, SMS and so forth; "Multimodality").  Basically, the following approaches /trends can be distinguished which I have summarized extensively in my chapter in SEALE, GIAMPERTO, GUBRIUM and SILVERMAN, 2004.

Differences between the different positions in critical discourse analysis (for example, between Siegfried SAGER, NORMAN FAIRCLOUGH and the "Wien Schools")?

WODAK:   The various schools differ in their theoretical underpinnings. JAGER and FAIRCLOUGH draw heavily on FOUCAULT; the Vienna school more on the Frankfurt school, in their empirical research, FAIRCLOUGH usually tends to illustrate his theory with few selected data, where as we proceed in a more adductive manner, as ELVES IAGER.  The various schools also differ in the selection of topics for research.  Moreover, all of us have developed different methodologies which are compatible in many ways (WODAK & MEYER, 2001). IAGER focuses on the study of metaphors, Fairclough applies functional Systemic Grammar, and I use argumentation theory and rhetoric when analyzing texts and discourse.

KENDALL: What future challenges do you see for the methodology of discourse analysis?

WODAK:   More systematicity and working on bridging of the gap between macro and micro in a more transparent ways.

KENDALL: It seems that CDA doesn't have its own methodology, but integrated linguistic methods with a critical social stand point.  What are the problems in methodological reflecting this stand point?  It won't be

enough to make it explicit ex ante (as "part of the context of discovery"), because in a BACHELARDIAN Sense, the critical stand point may become an unconsciousness of the research process. So how is this critical standpoint "controlled" and its reification in the process of empirical research avoided?

## 2.9.2 Understanding the Theory of Critical Discourse Analysis

Discourse refers to expressing oneself using words. Discourses are ubiquitous ways of knowing, valuing, and experiencing the world. Discourses can be used for an assertion of power and knowledge, and they can be used for resistance and critique. Discourses are used in everyday contexts for building power and knowledge, for regulation and normalization, for the development of new knowledge and power relations, and for hegemony (excess influence or authority of one nation over another). Given the power of the written and spoken word, CDA is necessary for describing, interpreting, analyzing, and critiquing social life reflected in text (Luke, 1997).CDA is concerned with studying and analyzing written texts and spoken words to reveal the discursive sources of power, dominance, inequality, and bias and how these sources are initiated, maintained, reproduced, and transformed within specific social, economic, political, and historical contexts (van Dijk, 1988). It tries to illuminate ways in which the dominant forces in a society construct versions of reality that favour their interests. By unmasking such practices, CDA scholars aim to support the victims of such oppression and encourage them to resist and transform their lives (Foucault, 2000), the central tenet of critical theory and the critical science approach (McGregor, 2003).

Stemming from Habermas's (1973) critical theory, CDA aims to help the analyst understand social problems that are mediated by mainstream ideology and power relationships, all perpetuated by the use  of written texts in our daily and professional lives.  The objective of CDA is to uncover the ideological assumptions that are hidden in the words of our written text or oral speech in order to resist and overcome various forms of power over or to gain an appreciation that we are exercising "power over",  unbeknownst  to  us  (Fairclough,  1989)  .CDA  aims  to systematically  explore  often  opaque  relationships  between  discursive practices,  texts,  and  events  and  wider  social  and  cultural  structures, relations, and processes.  It strives to explore how these non-transparent relationships are a factor in securing power and hegemony, and it draws attention  to  power  imbalances,  social  inequities,  non-democratic practices, and other injustices in hopes of spurring people to corrective actions (Fairclough, 1993).

### 2.9.3 Tenets of the CDA

There are three central tenets of CDA (Fairclough, 2000).  Discourse is shaped and constrained by (a) social structure (class, status, age, ethnic, identity, and gender) and by (b) culture.  Home economics, comprising members from across the social structure (but mainly white, middleclass, women), has a professional culture, which shapes and constrains its discourse.   What we say as home economists, is shaped by our professional culture, socialization, and member profile (Social structure). (c) Discourse (the words and language we use) helps shape and constrain our identities, relationships, and systems of knowledge and beliefs.  As home economists, our identities, the nature of our social relationships,

and our knowledge and belief systems are shaped and constrained by the language and words espoused by us and by others.

Furthermore, CDA tries to unite, and determine the relationship between, three levels of analysis: (a) the actual text; (b) the discursive practices (that is the process involved in creating, writing, speaking, reading, and hearing); and (c) the large social context that bears upon the text and the discursive practices (Fairclough, 2000). In more detail, the text is a record of an event where something was communicated and involves the presentation of facts and beliefs (often ideological), the construction of identities of participants discussed in the communication, and strategies to frame the content of the message (to be discussed later). Discursive practice refers to rules, norms, and mental models of socially acceptable behavior in specific roles or relationships used to produce, receive, and interpret the message. They are the spoken and unspoken rules and conventions that govern how individuals learn to think, act, and speak in all the social positions they occupy in life (Alverman, Commeyras, Young, Randall, & Hinson, 1977). Gee (1990) clarifies that discursive practices involve ways of being in the world that signify specific and recognizable social identities. We have learned to (be) home economists, students, daughters, mothers, members of an ethnic group or gender, entrepreneurs, and volunteers. Finally, the social context comprises distinct settings where discourse occurs (marketplace, classroom, playground, church, conferences), each with a set of conventions that determine rights and obligations – what each is allowed and expected to do. Simply put, the text becomes more than just words on a page – it discloses how those words are used in a particular social context (Huckin, 1997).

As might be expected, a critical approach to discourse seeks to link text (micro level) with the underlying power structures in society (macro socio-cultural practice level) through discursive practices upon which the text was drawn (meso level) (Thompson,2002). Said another way, a text, a description of something that is happening in a larger social context replete with a complex set of power relations, is interpreted and acted upon by readers or listeners depending on their rules, norms, and mental models of socially acceptable behavior. Oppression, repression, and marginalization go unchallenged if the text is not critically analyzed to reveal power relations and dominance. CDA focuses on how social relations, identity, knowledge, and power are constructed through written and spoken texts in communities, schools, the media, and the political arena (Luke, 1997). Discourse always involves power and ideologies, is connected to the past and the current context (is historical), and can be interpreted differently by people because they have different backgrounds, knowledge, and power positions – therefore, the (right) interpretation does not exist whereas a more or less plausible or adequate interpretation is likely (Fairclough, 2002; Wodak & Ludwig, 1999).

## 2.9.4 Discourse and Language

Discourse and language can be used to make unbalanced power relations and portrayals of social groups appear to be commonsense, normal, and natural when in fact the reality is prejudice, injustice, and inequities. Using just words, those in power, or wishing to be so, can misdirect our concerns for persistent, larger systemic issues of class, gender, age, religion, and culture seem petty or nonexistent. Unless we begin to debunk their words, were can be misled and duped into embracing the dominant worldview (ideology) at our expense and their gain. Although

the term discourse is slippery, elusive, and difficult to define (Henry & Tator, 2002), we must try. When discourses is effective in practice, evidenced by its ability to organized and regulate relations of power, it is called a (regime of truth) (Foucault, 1980). It is this regime, a system by which a political system is controlled, that is revealed when we engage in critical discourse analysis. How can we say we (empower individuals and families) if we do not teach ourselves, and them, how to debunk and unveil the truth behind the regime?

## 2.9.5 How to Conduct Critical Discourse Analysis

In order to do this, we need some skills to conduct a critical analysis of our won and other's discourse. (van Dijk, 2000) acknowledges that CDA does not have a unitary theoretical framework or methodology because it is best viewed as a shared perspective encompassing a range of approaches instead of one school. The remainder of this primer will draw from these many approaches as it focuses on setting out some useful skills in critically analyzing written text. One key principle of CDA is that the way we write, and what we say, is not arbitrary – it is purposeful whether or not the choices are conscious or unconscious (Sheyholislami, 2001). Also, while DCA can also focus on body language, utterance, symbols, visual images, and other forms of semiosis (signs and symbols) as means of discourse (Fairclough, 2002), this paper will be limited to analyzing written language.

Huckin (1997) recommends that one first approaches a text in an uncritical manner, like an ordinary, undiscerning reader, and then come at it again in a critical manner. (Price, 2002) said it well when she noted that engagement without estrangement is to submit to the power of the

text, regardless on one's own position, thereby accepting the reading and offering unquestioning support of the status quo.  To offset this (take), coming at it a second time with  a critical eye involves revisiting the text at different levels, raising questions about it, imagining how it could have been constructed differently, mentally comparing it to related texts, Also, it is important that one does not start to decipher the text word by word; rather, one should place the text in its genre (type of text including a journal article, media piece, government position paper, public speech, manual, textbooks, conference paper).  Each genre-sort. We can all recognize an advertisement (well it used to be easy until infomercials were invented), a journal article, a technical manual, a curriculum document, a government position paper – they all have different building blocks that make them unique from other types of documents. One simple example is a scientific journal article that typically includes a problem statement, hypotheses, literature review, theoretical underpinnings, sampling and method, results, analysis and discussion, and conclusions plus recommendations.  Because these rules, for how to structure the genre, belong to the institution that owns the genre, the genre becomes a means through which the institution extends power.

Still looking at the text as a whole, Huckin (1997) recommends, next, checking out what sort of perspective is a being presented – what angle, slant, or point of view.  This is called framing the details into a coherent whole and can be accomplished by several techniques, which, if understood, are incredibly revealing:

Choosing and placing specific photographs, diagrams, sketches, and other embellishments to get the reader's attention;

Using headings and keywords to emphasize certain concepts by giving them textual prominences (called foregrounding if the text is emphasized and back grounding if text is there but de-emphasized or minimized);

Leaving certain things out completely, counting on if it is not mentioned, the average reader will not notice its absence, and thereby not scrutinize it;

Using certain words that take certain ideas for granted, as if there is no alternative (presupposition), begging the question, "What could have been said that wasn't, and why not" and,

Manipulating the reader by using selective voices to convey the message that certain points of view are more correct, legitimate, reliable, and significant while leaving out other voices (referred to as register and relates to who the voice belongs to, such as elected politicians, corporation president, union leaders, bureaucrats, laborers, criminals).

Having noticed the genre of text and how the message is framed, the analyst is ready to move onto the more minute levels of analysis: sentence, phrases, and words. Several CDA techniques have been developed to facilitate this level of analysis. Examples are drawn from Huckin (1997):

Just as text can be framed, so can a sentence, called topicalization. In choosing what to put in the topic position, the writers create a perspective or slant that influences the reader's perception. For example, in a media piece about peace protestors, if 11 sentences refer to protestors and three refer to the officials, the text is clearly about the protestors' actions abut not about the issue that prompted the rally.

Sentences can also convey information about power relations! Who is depicted as in power and over whom? Who is depicted as powerless and passive? Who is exerting power and why? This property of the text is referred to as agency and can remain at the subconscious level unless made visible by the analyst or critical reader.

Again, as with the text in general, omission of information about agents of power can occur at the sentence level and is most often achieved by nominalization (converting a verb into a noun) and the use of passive verbs. A headline like: Massacre of 25 villagers reported" does not say who did the killing, thanks to the nominalization of massacre. A headline like "25 villagers massacred" is an example of a passive verb conveying agentlessness. Both headlines are about the victims and not about whole did the killing – a major omission of fact, done on purpose.

Many readers are reluctant to question statements that the author appears to be taking for granted; presupposition can also occur at the sentence level in the form of persuasive rhetoric that can be used to convey the impression that what an agent of power says carries more weight. Still with the peace/conflict example, a demonstrator sign that reads "give peace a chance" presupposes that the government is presently not doing so. A government spokesperson who says, "Some of the demonstrators were a bit more aggressive" conveys the impression that all demonstrators are aggressive to some degree.

Insinuations, another tool, are slyly suggestive, carrying double meanings. When the facts, or the way the facts are presented, are challenged, the originator of the discourse can readily deny any

culpability.  This ability to deny any intention to mislead gives the originator of the discourse a lot of power. For example, imagine that a reporter writes that the turnout for the rally (2000 people) failed to match a former, larger turnout a few years earlier (5000).  This wording conveys the message that the current rally failed somehow because the numbers are lower.  This insinuation, suspicion, and unsuccessful undertone takes power away from those at the rally, when in fact the rally met all expectations of those who organized it, a success that could undermine the position of those they are demonstrating against.

Even one word can convey strong meaning – connotations!  These connotations are not always, or seldom, in the dictionary, but often assigned on the basis of the cultural knowledge of the participants.  Connotations associated with one word, or through metaphors and figures of speech, can turn the uncritical viewer's mind.  As an example, the use of the word protestor instead of a demonstrator is trying to make message. A protestor is against something while a demonstrator is trying to make something evident.  The media conveys a negative image of those advocating for peace when it paints them as protesting against the government and corporate establishment.

The tone of the text is set with the use of specific words to convey the degree of certainty and authority (called modality).  The tone of doubt or surety is introduced by using words such as may, might, could, will, can , must, it seems to me, without a doubt, it's possible that, maybe, or probably. Moods of heavy-handed authority (don't challenge me) or deference can be created simply by choice of verb or modal phrases, which assert or deny the possibility, impossibility, contingency, or necessity of something.

Finally, as with the full body of the text, singly words can convey register – do the words spoken ring true? Writers can deceive readers by affecting a phony register, one that induces mistrust and skepticism. Register can be affected by choice of the person – first person (I, me, my, we, our), second (you and your), and the third (he, she, they, their, his, hers, him, her). For example, quoting directly from university spoken person using first person, while using third person to refer to a student challenging university policy, can convey the message that the university is more objective than the student, hence more legitimate.

## 2.9.6 Critical Science Approach

The critical science approach (CSA) holds that people need to think about improving their living conditions rather than accepting and coping with their present conditions. That improvement is contingent upon people being conscious of social realities that exploit or dominate them and then demanding liberation from these forces. A critical science perspective helps us gain: (a) personal freedom from internal constraints such as biases or lack of a skill or point of view and (b) social freedom from external constraints such as oppression, exclusion, and abuse of power relations (Gentzler, 1999; McGregor, 2003). This paper has illustrated that there is a method that can be applied to debunk the hidden ideological meanings behind the written and oral word- it is critical discourse analysis.

## 2.9.7 Critical Discourse Analysis

CDA does not provide answers to the   problems but does enable one to understand the conditions behind the specific problem – the deep, ideological roots of the issue (Palmquist, 1999).  It can be  carried out in various institutional settings or on various social, political, and critical issues by paying attention with the full text, working down to the individually say and do (Van Dijk, 1999). Starting with the full text, working down to the individual word level, one can peel back the layers to reveal the "truth behind the regime" – the profoundly insidious, invisible power of the written and spoken word.

## 2.9.8 Part Two: Summary of Papers and Review of Previous Studies

This part presents the review of previous papers in the area of language in Power Negotiation in Sudan, Barren Rivers and Flowery Women, Taxonomy of Discourse employed by ken Saro Wiwa,

### Paper one

Yahya and Libis (2010) tackled the Role of Language in Negotiation of Power Relation. This paper examines the role of language in negotiating power between Sudanese Arabists and Sudanese Africanists from a critical discourse analysis perspective (henceforth CDA). The aim is to demonstrate how extreme political discourse can jeopardise national unity. The paper begins by summarizing the basic tenets of the CDA theory and proceeds to examine Sudanese power-related discourse. Particularly, the paper assumes both top-down and bottom-up approaches to analyse the discourses corresponding to the two groups, Sudanese

Arabists and Sudanese Africanists. The top-down approach examines the discourse of the ruling Arab elites who have exclusive access to institutional discourse and communication. By contrast, although the Sudanese Africanist discourse was once considered illegal and could not be conveyed through public channels, in more modern times it has found the Internet, television and radio (among others) as avenues for dissemination. A number of socio-political groups, generally referred to as marginalised affiliations, are now initiating resistance discourse (henceforth RD) which goes hand in hand with their armed struggle against the ruling elites.

**Paper Two**

Daniel (2008) investigated Barren Rivers and Flowery Women: Metaphors of Domination and Subjugation in Select Poems of Ebi Yeibo and Molara Ogundipe-Leslie .This paper critically investigated how contemporary Nigerian poets employ nature as a metaphor to signify the dissonant relationship between the people of the Niger-Delta and the Nigerian government on one hand, and the African women and their men on the other hand. The discussion relied on the templates provided in select poems of Ebi Yeibo and Molara Ogundipe-Leslie. The paper employed Critical Discourse Analysis in combination with ecocritical disposition as a launch-pad to query the power balance that exists within the political arena of Nigeria, especially among the economically exploited people of the Niger-Delta. It explores the poets' presentation of the people's sense of disillusionment and disenchantment with the existing sociopolitical order which is unfair to the less privileged group(s), and it actually threatens their survival. The images of barren rivers and imprisoned selves portray the African women, the Niger

Deltans and their environment as being under grave danger. After years of hoping and long-suffering, the personae now find themselves as paupers and impoverished by agents of the exploitative dominant paradigm. The deference to superior authority that is typically African thus comes under fatal threat. This paper finally posits that respect for nature and its benevolent resources is the surest way to meaningful and sustainable development on the earth for the benefit of all and sundry. Moreover, it insists on a dialogue of reason instead of self-annihilating violence presently prevalently on both sides while not giving up the possible position of power attainable with psychological liberation of the self from the damning hopelessness that each group's situation portends

**Paper three:**

AYOOLA (2007) investigated the paper titled: AN ANATOMY OF THE DISCOURSE STRATEGIES EMPLOYED BY KEN SARO-WIWA, THE MARTYRED NIGERIAN ENVIRONMENTAL RIGHTS ACTIVIST. This study investigates the discourse strategies employed by the late Nigerian environmentalist and political activist, Ken Saro-Wiwa, to champion the cause of the Ogoni people, in particular, and Nigeria's Niger Delta people, in general. A selection of his oral and written presentations reproduced intertextually in his book, A Month and a Day (Saro-Wiwa 1995) which he finished writing shortly before his judicial murder by the Nigerian authorities, form the basis of the analysis in this paper. With the aid of the tools of Critical Discourse Analysis (CDA), our findings show that his choice of words are emotive and his sentences are rich in cynicism, dysphemism, presupposition, insinuations, etc. The work also contains copious evidence of historical references, philosophical logic and scientific arguments. We observe that his discourse strategies have

continued to serve as blueprint for champions of the cause of the peoples of the Niger Delta.

**This paper tried to answer the following question:**

How did Saro- Wiwa win the favor of the international community to defend the cause of Agony people?

To answer this question, the writer of this paper has examined the discourse strategies employed by late Ken Saro- Wiwa. Ken Saro- Wiwa and eight others who have been sentenced to death by hanging by the military government of Nigeria for their opposing views.

Discourse Strategies employed by Ken Saro- Wiwa. Ken Saro-Wiwa was a writer and a columnist. He used Nigerian newspapers to air his views against the ills in the society. Such as: tribalism, Saro-Wiwa in the introduction of his book, has used his talents to empower the Agony people to face their tormentors. He couldn't do it as a politician or business man. But, his writing did it.

**Using Environment as a unique marketing strategy in the Niger Delta**

It was centered on issues such as soil degradation, overgrazing, deforestation, desertification, etc. this was Saro- Wawa's weapon in the struggle to draw attention to the predicament of the Ogoni and other people.

**Ethnic Identity**

Saro-Wiwa opts for this strategy to single out the Ogoni, and later apply it to the Delta as a whole". He argues that since the fifties, different tribal leaders applied this strategy, to speak with a single voice. This strategy, according to him, "brought Nigerian independence sooner rather than later.

**Appeals to History and Anthropology**

Ken Saro-Wiwa resorted to history and anthropology to drive home his point. The Ogoni people have settled in this area as farmers and fishermen since remembered time and had established a well organized social system before the British colonialist invaded them.

**English as a Weapon** Saro-Wiwa used his mastery of the English language to defend the Niger Delta cause. The status of English as an international language makes it a powerful weapon in the struggle against inequity and injustice. Some linguistic features of his speeches and writing in his book.

**Plural pronouns (we and us)**

Political activism requires the use of collective pronouns 'we' and 'us' that expresses the commonness of the struggle. It makes the listeners easily accept him as one of them fighting a common cause (c.f. Ayoola 2006).

**Expletive**

The sharp edge of Saro-Wiwa's tongue was use mercilessly against the former  military dictator, General Ibrahim Babangida. Among others, he is described as: The cunning dictator (p.66)

**Dysphemism**

Dysphemism, a form of overstatement is a weapon in political struggle. Even if the information is not perfectly accurate, the intention is to draw attention to evidence of injustice. The following are examples of dysphemism in the book:
The Ogoni are being consigned to slavery and extinction (p.97).

**Sloganeering**

A good example is: To establish a government of Ogoni people in Ogoni within a con-federal Nigeria.(p.112)

**Literature**

Saro-Wiwa defended Ogoni people through "writing fiction for that matter (p.57)". A Month and a Day contain a few lines of poetry here and there.

**Paper four: The Use of Language in Political Rhetoric: Linguistic Manipulation**

Gunta ROZINAand Indra KARAPETJANA (2009) investigated the paper entitled: The Use of Language in Political Rhetoric: Linguistic Manipulation. This paper is devoted to exploring allusion, metonymy, and metaphor- the linguistic devices used in political rhetoric. The analysis is envisaged from the perspective of linguistic manipulation. The theoretical framework has been designed considering the theoretical implications derived from the research of the late 20th and early 21st centuries on political discourse conducted by e.g. Atkinson, M., Chilton, P.A., Fairclough, N., Naciscione, A. The methodology of this inquiry has applied general principles of qualitative research, and it has been based on the discourse analysis of the authentic source materials published in The Baltic Times (2006) and The Times (2006). In this respect, the authors of the paper have been guided by selected principles of text linguistics and text pragmatics. One of the conclusions that the authors have arrived at is that the linguistic manipulation can be considered as an influential instrument of political rhetoric.

**Paper Five:**

Hassna Alfayez and Hajii (2009) investigated Martin Luther King "I have a Dream" Critical Discourse Analysis. Critical Discourse Analysis views language as social practice and places a lot of importance on the context of language use. A vital attribute of the Critical Discourse Analysis is its perceived interest in the direct relationship between language and power (Wodak *et al.*, 2001, p.2). The language used by a speaker can convey some powerful meaning to the hearer depending on the type of language used and how the speaker communicates with his audience. It has often

been associated with politics and struggle. Wodak *et al.* (2001) provide a more detailed description of Critical Discourse Analysis. They advise that it "is fundamentally concerned with analysing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language" (Wodak *et al.,* 2001, p.2). The three dimensional model of text, discursive practice and social practice is a crucial concept in doing a Critical Discourse Analysis.

Research indicates that the Critical Discourse Analysis has a direct relationship with the language of domination and force and focuses on spoken and written words as the basis for the analysis. Leading experts in linguistics have identified three concepts that are inherent in the Critical Discourse Analysis namely; the concept of power, the concept of history and the concept of ideology (Wodak *et al.,* 2001, p.3). It can be used to analyse speeches made by politicians and other civic society leaders who have a lot of power. It is against this background that this paper endeavours to apply Critical Discourse Analysis to analyse Martin Luther King's Speech; '*I have a dream…*

### Paper six

Irene (2004) investigated a study titled: Political Speeches: Exertion of Power through Linguistic Means. This paper examines two political speeches by Mr Tony Blair and aims at demonstrating how a close analysis of linguistic features in the texts can contribute to the comprehension of power relations and ideological analysis in discourse. To bring to light the exertion of power, the analysis concentrates on such linguistic means as nominalization, the use of pronouns and diverse lexical choices. These means have been chosen as primary tools for the analysis due to the fact that they are closely related to the three functions that language is said to perform, namely ideational, interpersonal, and textual (Halliday, 1975:17 as cited in Malmkjaer, 1991: 161). The approach defined as critical linguistic is concerned with the analysis of

how underlying ideologies mediated through discourse are embodied in linguistic expressions. The method of critical linguistic was particularly devised in response to such problems as a fixed invisible ideology permeating language. As posited by Fowler (1991:67), it is the main concern of the critical linguists to study ' the minute details of linguistic structure in the light of social and historical situation of the text, to display to consciousness the patterns of belief and value which are encoded in the language – and which are below the threshold of notice for anyone who accepts the discourse as " natural".

**Previous Studies:**

**Study One:**

Eljack (2011) investigated in her PhD Thesis titled: The construction of National Identity In the Arabic Language School Textbooks in the Basic Level. The main objective of the study is to show how language can be an effective tool in the process of developing national identity construction in school textbooks. It also tries to reveal the ideology upon which this construction is based. The study emerges as a result of the fact that Sudan is rich with different ethnicities, languages, cultures, and religions. Another objective is to draw the attention of educators and policy makers to the importance of impartiality towards the different groups in Sudan. This is done through critical discourse analysis of the language used in the textbooks. The study is descriptive and exploratory in nature. A non-probability sample was selected from the textbooks. The sample of texts selected depended on the concept of theory of saturation. The study followed content analysis, critical discourse analysis, and Grounded Theory as methodologies. Special instruments have been developed to gather data from the textbooks; one for national and ethnic identity and the other for the expression of ideology. Data have been collected, analyzed, and discussed in order to answer the research questions and

verify or refute the hypotheses. The study came out with the results that 33.4% of the content of Arabic language component has the potentiality to construct national identity, 34.5% has the potentiality to deconstruct national identity. The study came out with the results that all the textbooks are based on ideology. Three out of the five textbooks are based on negative ideology, whereas the other two are based on positive ideology. Based on these results, the study made some recommendations for designing textbooks in a better way in order to develop national identity without diminishing ethnic identities. Also there are suggestions for future research.

**Study two**

Al-Harrasi (2009) investigated the paper entitled: Omani Cultural Discourse in East Africa: Critical Discourse Analysis of Clash Between two Discourses and their implications. This paper aims to examine critically the analysis of two discourses in Oman. It highlights the social dimension of a language and the role of language in the social interactions. The book entitled: *" Effort exerted to counteract Christians and Jews"* constitutes the substance of this study. If we review the series of events that prompted Imam al Salimy to write this book, it will reveal the following structures: the life in Zanzibar prior to (arrival of non- believers) was Islamic, The arrival of non-believers led to imposition of a different life style, and the Zanzibar Muslims adjusted to the new life style that was imposed by supreme power, then Imam Salimy gave an advice to the people of Zanzibar, urging them to refuse the new life style and return to Islamic life. If we look at this matter discursively it will reveal clearly the two discourses in clash: The religious discourse, represented by Imam Alsalimy and the adaptation discourse represented by the two protesters from Zanzibar. However, the dominant discourse in Oman

was the religious discourse and that prevailed for centuries and no one had tried to protest against it, and the protest against Al salimy implies that there is a significant change in the Omani society that led to this protest by the adaptation discourse.

**The Religious Discourse: Its conceptual Framework**

The structure of the religious texts depends on the following macro-propositions:

*The authentic religious texts are viewed as the (divine) fact.

*The validity of these religious texts was proved by their application that continued for centuries in Oman.

*Any attempt of holding back these religious texts and their impact on real life of people means alienation from the religion.

*Any alienation from the religion should be stopped.

**The adaptation Discourse: Its Conceptual Framework**

The two Zanzibaris have acknowledged the significance of authentic religious texts in determining the pattern of life. The adaptation discourse was centered on the following prepositions:

*In Zanzibar, people have experienced socio-economic and political changes which have created a different living condition.

*It was not possible to abide by the religious texts as presented by the religiously committed discourse given the above- mentioned changes.

*Socio-economic and political survivals of the people of Zanzibar have compelled them to adapt to these changes.

**Investigating the discourse strategies employed by the two groups on the text level:**

Discourse Strategies of the Religious Discourse:

*\*Dependence on the religious power as sole reference for wrong and right*

**Positioning the real life changes within the readymade interpretations of the religious discourse:**

This strategy has been used by the writer of this book in his response to the two Zanzibari protesters regarding educating their sons in foreign schools.

**Using the language of physical, and mental health**

This discourse strategy has been jointly used by the two discourses in handling social issues; it appeals to the human mind. This is done through binary relations that are known socially when dealing with mental issues, as illustrated below:

A man is either sane on insane (p.30).

I gave them this piece of advice concerning this crookedness, urging them to return to the right path….

Be aware O ignorant Muslim.

The religious discourse deals with other discourses" as mentally abnormal. This strategy is central to religious discourse.

**Questioning the Act of real changes in Zanzibar**.

The religious discourse always downplays the reason that led to real changes in Zanzibar. For example: "If the foreign languages are

associated with fortunes, high status, honor, and dignity in our earthly life, then why do the teachers who teach your sons are the poorest.

**Discourse strategies of Adaptation Discourse**

The strategies used by this group are totally different from that of religious discourse.

1) Focusing on real life experience and the economic conditions:

This strategy focuses on the social changes that took place in Zanzibar. The Omani Zanzibaris attributed a lot of adjustments to economic reasons, for example: wearing coat is less expensive than wearing an Islamic dress. Whereas the religious discourse assumes that attending foreign school relegates a Muslim learner to an infidel where as the adaptation discourse states that the conditions of these schools do not justify the fears reported by the religious discourse (p.7)

2) Questioning the validity of social legitimacy of discourse

This strategy has been used by the Zanzibar protesters in the issue of shaving beards: "Does the act of shaving beard a big sin or small one, if it is one of them, is there any prove conforming that from Koran or Sunna. Questioning the position of religious leaders portrays a drastic change in the Omani social structure where these religious leaders have played the role of real political leaders.

2) Questioning the basic sources of religious discourse and revisiting the basic books and its interpretation.

**The Conclusion:**

This study  was  limited  to the analysis  of  only  one  book entitled: *"Efforts exerted to counteract the Christians and Jews"*  and   the results arrived at  is confined to the Omani  society at  that  time  and the  discursive  interaction  is only  limited to that  period  of  time . Therefore, a holistic study  requires  a corpus  of  materials. The methodological  approach adopted  by this study , that is, relating  the propositions  to  the  discourse  strategies  is  supposed  to  be supplemented with the  precise  analysis of  language  structures such as  grammar , pronouns  sentence cohesion etc. This study despite its limitation has achieved some significant results: It has highlighted the interaction between the language and   its social context. The religious discourse has been  characterized by  internal  harmony that is  the propositions  are  in  harmony   with   its   language   where as  the adaptation  discourse lacks this aspect.

# CHAPTER THREE

# CHAPTER THREE

## RESEARCH METHODOLOGY

### 3.0  Introduction

The data analysis of this study (i.e. mainly novels written by African writers) will be based on qualitative and quantitative analysis in CDA. The quantitive data analysis will be based on  the instrument specifically developed for this study and titled Dimensions of Colonialism and Decolonization ( DC&D).The instrument will be implemented on inter-rater based approach( see Cohen at el 2007). At least two raters will complete the checklists and the most agreed upon rate will be taken as the most acceptable rate.

The texts will be examined under the sub dimensions mentioned in the taxonomy of the research instrument (DC&D). The results of the tallying up of the checklists will be tabulated and presented in graphs. The second instrument in this study will be adopted to analyze the ideological expressions embedded in the novels written by African novelists. This instrument is based on the taxonomy developed by van Dijk as cited by (Eljack 2011) in her PhD thesis.

The object of qualitative content analysis (QCA) can be all sort of recorded communication, (transcripts of interviews, discourse, protocols of observations, video tapes, documents etc). Content analysis deals with verbal material, but also may be used with nonverbal material as well.

Mayrin (2000) argues that content analysis analyses not only manifest content of material, but the latent (hidden) content as well. He distinguishes between levels of content: themes and main ideas of text as

primary content (manifest); content information as a latent content. Qualitative research has become widely accepted across most disciplines such as sociology and medicine.

Content analysis is defined as an approach of empirical, methodological controlled analysis of texts within their content of communication. One of the problems of the qualitative data analysis is the reduction of material to manageable proportions (Cohen,et al ,2007).

The reduction of material is meant to respect the quality of quantitative data. One procedure to adopt this is content analysis. In content analysis many words of the texts can be reduced and classified into much fewer categories. The material is reduced in different ways (Weber, 1990). There are two central approaches of qualitative content analysis: inductive categories development and deductive categories application (Mayrin 2000).

Qualitative content analysis has developed procedures of inductive category development, which are oriented to the reductive process formulated within the psychology of text processing (Ballslaedt, Mandl, Schnotz & Tergan, 1981; van Dijk, 1980). The main idea of this approach is to formulate a criterion of definition, derived from a theoretical background and research questions, which determine the aspects of the textual material taken into account.

Following this criterion, the material is worked through and categories are deduced step by step. Within the feedback loop these categories are revised, eventually reduced to main categories and checked in respect to their liability.

Deductive categories application works with prior formulated derived aspects of analysis, bringing these aspects in connection with the text. The main idea here is to give explicit definitions, examples, and coding rules for each deductive category, determining exactly under what circumstances a text passage can be coded with a category. These categories definitions are put together within a coding agenda.

The term "content" in content analysis is something of a misnomer, because verbal materials may be examined for content, form (e.g., style, structure, function (e.g., person gives suggestion), or sequence of communication.

By means of content analysis of a large body quantitative information may be reduced to a smaller and more manageable form of representation. In addition qualitative information may be transformed into quantitative information, such as category frequencies or ratings. The term coding is used to refer to the process of classifying or rating, and those who do the classifying are usually referred to as coders, although they are sometimes called judges, raters or scorers.

## 3.1 Content analysis (coding) system

Coding system is the heart of the content analytic method. It specifies the information to be obtained from the material to be analyzed. If appropriate categories of analysis are not used, vital information may not be detected, and the analysis may reveal nothing of interest (McAdams & Zeldow, 1993). The coding system is primary basis for the objectivity of the method. Coding comprises (a) definition of units of material to be

analyzed (b) categories or dimensions of classification and (c) rules for applying the system.

**Categories and Dimensions**

Categories and dimensions specify the information sought by the researcher- the variables to be assessed. Their application yields either a qualitative description or quantitative measures of the variables interest. The present study will adopt the content analysis in CDA.

**Content Analysis and the Present Study**

This section relates the theoretical dimension above to the present study. It shows how the eleven steps proposed by (Cohen, et al ,2007) can practically be implemented in this study.

**3.3 Methodology**

The present study will adopt the content analysis as an approach used in critical discourse analysis (CDA)

**Content analysis and the present study**

This section links the theoretical discussion above to the present study; it shows how the eleven steps proposed by (Cohen, et al ,2007) can practically be used.

**Step One**

Defining the research questions to be addressed by the content analysis after having defined the problem of the research and within the context of the hypotheses which are the basis of the study, the research questions to be addressed have already been defined in chapter one for convenience, these questions are restated here:

1. To what extent can a language be used by the colonialists to subjugate Africans spiritually?
2. To what extent do the Africans resist the colonialists through their writings?
3. What are the conflicting power ideologies mediated through the discourse and embodied in the linguistic expressions of the dominant and dominated groups (i.e. the colonizers and colonized)?

**Step Two**

Defining the population from which units of a text are to be sampled.
The population from which the sample books will be drawn is the three novels written by African writers in English during the colonial and post colonial periods.  The numbers of narratives which are adopted by this study are as follows:

1/Things Fall Apart
2/ Season of Migration to the North
3/ Weep Not, Child

**Step Three:**

Sample size and validity are the most important aspects of qualitative research. As the sample size increases the sampling error decreases. So, the process starts with one narrative (i.e. story) and a number of narratives increases gradually until it reaches a point of saturation. Moreover, as there are many variables the sample is broken down into subgroups. Because of the heterogeneity of the sample in terms of variables under study, a large size of the sample is again recommended. As this sample represents different narratives chosen according to certain criteria, it is considered a non – probability or a purposive sample.

The choice of the three narratives (i.e. novels) is based on the assumption that language is a site of power conflict between Africans and colonialists as portrayed in the literary works written by African writers. The choice of these narratives is based on the fact that the three narratives as a non – probability sample represents the three novels that represent the complete population.

The whole of each one of the selected novels will be scrutinized under the dimensions of checklist. Reference will be made to three literary texts that can be examined under the particular dimension. Special care will be taken to make the sample as broad as possible in order to make it more representative and to ensure the generation of available data.

**Step Four**

Defining the content of the generation of the document.

For the purpose of this study, the context of the literary texts written by African writers is defined according to the outcomes of a paper entitled: The role of language in Power Negotiation in Sudan and another study entitled: Omani Cultural Discourse in East Africa: Cultural Discourse Analysis of a clash between two discourses and their implications.

**Step Five**

Defining the units in this study depends on the purpose of this research (i.e. explanatory and descriptive). This study adopts a number of units of analysis such as: the word, the theme, the character, the item etc.The main concept is the joined process of "colonialism and decolonization", that is the two faces of the coin. Each selected unit of the analysis is defined before being used in the analysis. The direct relationship between categories of analysis and units of analysis is explicitly explained.

**Step Six**

This study adopts priori-coding ( Tea'ma, 2007) .The categories of analysis are chosen before conducting the analysis  based on the previous studies.

The categories of analysis are referred to three experts for verification. When the experts agree upon the categories and ensure the reliability, a system of coding is applied to the content material. A system of coding is

adopted for the purpose of labeling the data in order to classify it. This system is revisited again and again as to accommodate any units that might emerge during the process of analyzing the content.

**Step Seven**

**Conducting the Categories for Analysis**

Categories are the main groupings of constructs ( an abstract idea ) or the  key features of  texts that shows the links between the units of analysis ( Cohen, et al, 2006), accordingly a decision  is made concerning the extent to which the categories are mutually exclusive or whether they are broad or narrow. According to Cohen (ibid), the categories must be exhaustive so as to cater for content validity.

There are three main categories for analysis for the present study which are derived from the general problem, questions, and hypotheses of the study.

Opportunities that favour colonialism.
Opportunities that favour decolonialization process.
Opportunities for categories to be based on Ideology.

**Step Eight**

Conducting the code and the categorizing the data.
Following the coding of data, they are grouped into categories according to the  similarities  they  share.  After  the  categories  are  analyzed

qualitatively. They are also tabulated and analyzed statistically to draw inferences and conclusions.

**Step Nine**

Conducting the data analysis.
Following the eight steps above, the process of data analysis starts. Data analysis is conducted at the two levels mentioned above: qualitative and quantitative.

**Step Ten**

**Summarizing**

After the analysis and discussion of data, the results are summarized in the light of the research questions and hypotheses.

**Step Eleven**

Making speculative inferences
This is in the final stage. All threads are pulled together in order to come to conclusions and recommendations.

**3.4 Tools of Data Collection**

Data collection is based on an instrument capable of collecting the desired research data. The instrument has been based on the requirement of this study. A tailor-made instrument has been designed for this study. Two instruments have been constructed. The first one for European

colonialism and the decolonization process by African nations and the second one for expression of ideology with reference to some authorities in the field of CDA.

## 3.5 The Tool for Colonialism and Decolonization Process

Below is a taxonomy that attempts to incorporate all the features of colonialism and decolonization process (i.e. African nations' resistance to colonial power). The taxonomy is an exhaustive list of all the linguistic or non linguistic means used by both the colonialists and African novelists to counter act European colonialism. It is, in fact, an attempt to make a checklist of the most important forms of colonialism and decolonization. The basic components of the taxonomy are the six dimensions mentioned in the table below:

**Table (3.1) Instrument of Colonialism and Decolonization Process Dimensions**

| Aspects | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| **Dimensions** | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **1/ Cultural dimension**. | | | | | | |
| • The use of Art to resist colonialism | | | | | | |
| • African beliefs | | | | | | |
| • African traditions | | | | | | |
| • Clothes | | | | | | |
| • Africans have no notion of culture and history | | | | | | |
| • Food | | | | | | |
| • Names of people | | | | | | |
| **2/ Educational dimension** | | | | | | |
| • Using novels to correct misrepresentation of Africans. | | | | | | |
| • Colonial & Post Colonial Schools | | | | | | |
| **3/ Psychological dimension** | | | | | | |
| • Instill fear in the colonized | | | | | | |
| • Restore the African dignity | | | | | | |
| **4/ Dismantling Colonialism Dimension** | | | | | | |
| • Dismantling the colonial rule by force | | | | | | |
| • Dismantling the colonial power through peaceful means | | | | | | |
| **5/ Political dimension** | | | | | | |
| • Use of indigenous languages | | | | | | |
| • Loyalty to tribe to defend the land | | | | | | |
| • Colonial state (i.e. courts, etc.) | | | | | | |
| • Christian missions collaborating with colonial rule | | | | | | |
| • Use of colonial languages | | | | | | |
| **6/ Economic dimension:** | | | | | | |
| • Destruction of natural economies | | | | | | |
| • Exploitation of human resources to serve the colonial ends | | | | | | |

**Key to the Code**

3.3For the colonialism and decolonization process

1= dimension that favours aspect

2= dimension that does not favour aspect

3= dimension that does not exist

NB

Aspects refer to the items listed in raw one. Dimensions refer to the items listed in column one.

3.4The tool for the expression of ideology

The aim of this study is to analyze the literary texts to see whether or not it is based on ideology. There is a need for an instrument that helps the process of

Analyzing discourse for underlying ideologies. (Van dijk, 2006) provides a framework that outlines the main dimensions of ideology and presents them in the table below. It is a practical instrument for the analysis of ideological discourse. The table starts with two general points. These are:

Context: for the purpose of this study, the context will be the literary texts which carry the message that the authors (senders) intend to communicate to the readers.

Text, discourse, conversation: this refers to overall strategy of ideology expression. (Van Dijk, 2000) expresses this in a conceptual square which he calls.

**The Ideological Square**

Emphasize positive things about us

Emphasize negative things about them

De- emphasize negative things about us

De – emphasize positive things about them.

He explains that this square can be applied to the analysis of all levels of discourse structures and will help to analyze the expression of ideology in many levels of discourse.

Van Dijk defines three main dimensions for the expression of ideology in discourse. These are:

Meaning : According to (Van Dijk ,2000 ) ideological content can appear anywhere in discourse , but it is most directly expressed in discourse meaning ( i.e. the semantic of ideological discourse ) to be more practical Van Dijk breaks the dimension of meaning into a number of aspects and sub aspects .

These are:

Topics: these are the more global meanings or themes which represent the gist of a discourse and tell what it is about.

Local meanings and coherence: meanings are propositions of a discourse. These meanings have to be related in some way (i.e. coherent). This coherence can be global in terms of the topics of discourse. A discourse is globally coherent if it has a topic. Coherence can also be local if there is a sequence of proposition which are about a sequence of actions, events or situations that are related to each other.

This aspect is further broken down into the following expressions:

Manifestation: is the meaning stated explicitly or expressed implicitly.

Precision: is the meaning expressed in a précised way or in a vague way?

Granularity: is the meaning expressed in details or broadly? In a fine way or in a rough way.

**Level**: is the meaning expressed at a general level or at a specific level?

Modality: What pronouns are used? We or They?

What modals are used to express meanings?

Evidentiality: where does the truth lie? With us or with them?

Local coherence: Are there biased models used

Disclaimers: Denying our bad things.

Lexicon: which words are used?

**Form**: Van Dijk (2000) argues that the form refers to the clause or sentence or argument or order of information and so on. This aspect is further divided into the following sub aspects:

**Syntax**: It is used as a tool for expressing overall ideological strategies of (deemphasizing positive negative Agency of Us/Them. This is done through using different linguistic forms such as:

Cleft and non Cleft sentences

Passive voice and active voice

Full clauses, nominalization and so on.

It is important to note that all dimensions discussed are not language specific in that they apply to all languages.

**Format**: (schema, superstructures; overall form):

This refers to the layout and order of information.

The position of words and sentences in the text signifies their importance. Typically, sentences that express positive things about Us and negative things about Them appear first. While sentences that express negative things about us or positive things about them tend to appear at the end or even left implicit (Van Dijk, 2000).

-Rhetorical structures: These are what (Van Dijk,2000) refers to as figures of style' Examples of these are: alliterations, metaphors, similes, irony, euphemism and litotes such figures of style can be used to emphasize our good things and their bad things and vice versa. They do so by devices such as:

**Dorms**: e.g. repetition

Meanings: comparisons, metaphors etc.

Action: Van Dijk (2000) takes action and (interaction) to be the most social dimension, when discourse is uttered in a specific situation. They

accomplish specific speech acts such as assertion, accusation, and promise and so on. All speech acts can be used by all people. However, member of the dominant groups may use certain speech acts such as command and threats when they talk to members of dominated groups.

## Categories of Analysis

The categories in the tool of colonialism and decolonization process can be defined as follows:

## Cultural Dimension

African cultures have been given an important role in the fight for independence of African nations; African cultures are rooted in oral traditions. The African writers have used art as a means for historical process of liberation from colonial domination as suggested by Frantz Fanon (1964/ 1994:40).Therefore; many African writers were inclined to revisit the pre-colonial past to rewrite African history from African perspective. The obsession of revisiting the past in African literature can be accounted for African writers' determination to rehabilitate the biased colonial representation of African people.

## (b)Educational Dimension

African writers are mainly concerned about their societies and take a social responsibility. In 1965, Nigerian writer Chinua Achebe wrote that [t]he writer cannot expect to be excused from the task of re-education and regeneration that must be done. I for one would not wish to be excused. I would be satisfied if my novels (especially the ones set in the past) did no

more than teach my people that their past with all its imperfection was not one long night of savagery (Achebe and Aschrot, et al ,1989 ).

## (C) Psychological Dimension

Fanon and Cesaire have explored the psychological dimension of colonization, how colonization creates a racist system that can go as far as convincing the colonized that they are what the colonists tell them they are. Cesaire describes colonization as a system of fear installed in the colonized to that they would feel inferior and thus incapable of depending on themselves

## (d)Political Dimension

The English language as Ngugi sees it, cannot lay any claim to a cultural or political innocence; every part of it is shot through with imperialist ethos. Decolonization can only be meaningful if European languages are overthrown in our attempt to shift the centre away from the West. He writes:

Although presence in all areas, economic and political and so on, the Euro-centric basis of looking at the World is particularly manifest in the field of languages, literature, cultural studies and in the general organization of literature departments in the universities in many parts of globe…. Eurocentric is most dangerous to the self- confidence of the third World people when it comes internalized in their intellectual conception of the World.

## (e) Dismantling Colonialism Dimension

Fanon wrote in favour of revolution by the colonized against the colonizer, indicating that violence was the only way to begin the process of dismantling colonial domination. Decolonization has to happen in all levels, and thus it is a violent process. It is the veritable creation of new man.

# CHAPTER FOUR

# CHAPTER FOUR

## DATA ANALYSIS, DISCUSSION AND RESULTS

## Part One: The Dimensions of Colonialism and Decolonization

## 4.0 Introduction

This chapter is meant for the analysis of the data collected through the research instruments and qualitative content analysis abbreviated as (QCA). The two research instruments are: 1/ the dimension of colonialism and decolonization (DCD), and 2/ dimension of ideology (DI).

The sample texts drawn from the three novels will be analyzed both qualitatively and quantitatively. For convenience, the analysis and discussion of colonialism and decolonization processes will be in part one while the analysis and discussion of dimension of ideology will be in part two.

The data for this chapter are composed of texts exclusively drawn from the following novels:

1- Tayeb Salih's *Season of Migration to the North*
2- Achebe's *Things Fall Apart*
3- Ngugi's *weep Not, Child*

The three novels are written by African novelists, which significantly represent an equal encounter which took place between the colonialists and Africans as depicted by African novelists. These very books have prompted many African writers to counter act the notion of colonialism

being viewed as a civilizing mission in many colonial discourse and it has become imperative for African writers, scholars and discourse analysts to revisit these colonial discourses so as to correct the tarnished image of Africa and its People. Among the African writers who endeavor to correct the misrepresentation of Africa and Africans in the colonial or post colonial discourse, are: Chinua Achebe of Nigeria, Ngugi Wathiong'o of Kenya, Tayeb Salih of Sudan.

The quantitative analysis helps to substantiate the qualitative analysis of the named six dimensions. These two types of analysis jointly are hoped to give valid and reliable results of the data analysis. The instruments and the frequency distributions of the dimensions are placed at Appendixes. However, a summary of each figure will be placed at the beginning of each section. It will also show the results in percentage form.

 The number: 1, 2, 3, in the table refer to the following:

Refers to the sub-dimension which does not exist.
Refers to the sub-dimension which is not in favour of the aspect.
Refers to the sub-dimension which in favour  of the aspect

## 4.1 Literary Works' Components

This part includes the analysis of three novels written by African novelists. These novels or rather narratives are drawn from different parts of the African Continent to represent the north, the east and west.

**4.1.0 Works by African Novelists**

This section presents the analysis of the first literary work (i.e. *Tayeb Salih's Season of Migration to the North).*

**4.1.1 The Quantitative Data Analysis and Qualitative Content Analysis**

With respect to the quantitative analysis of this novel, the following table (1) shows the frequencies distributions of sub-dimensions. The numbers are then converted into percentages.

**4.1.2 Percentages of Colonialism and decolonization processes**

This part highlights the six dimensions contained in the research instrument which is used for collecting the data. Each dimension is dealt with separately and the percentages show clearly the colonialism and decolonization processes.

**4.1.3. Summary of Season of Migration to the North**

Before embarking on the critical discourse analysis of Tayeb Salih's *Season of Migration to the North,* it is vitally important to give a brief account of this narrative.

Tayeb Salih, a renowned Sudanese novelist has fictionalized, in his narrative which is widely regarded as his masterpiece, a story of the brilliant student of an earlier generation of Sudanese who migrated to Britain to pursue education in "a land whose fishes die of the cold" as described vividly by the author of this novel. The title of this novel has

appropriately reflected the content of this very novel, however, the protagonist, Mustafa Sa'eed during his long stay in Britain has undergone cultural transformation. This is attributable to the colonial education he has acquired both in Sudan and Britain. When in Britain, Mustafa Saeed declared himself as a conqueror, that is, he tries to bite the hand of those who assisted him to go and settle in Britain so as to pursue his education. Mr. Saeed's return to his country, Sudan was marked with controversy, his fellow countrymen posed a lot of questions to him questioning the type of education he had and the life style of people in Britain. He symbolizes the power conflict between the north and south as far as this study is concerned. Mustafa Saeed's return to his newly found village in Sudan has witnessed a direct confrontation between him on one hand and the village community on the other hand. The experiences he had in Britain have overshadowed him (i.e. his greed for women and power) has led to his destruction, his obsession with women in London has led to his destruction and this has prompted his Professor, Maxwell Foster-Keen who did not conceal his dislike for Mr. Saeed when he was his student at Oxford. "You, Mr. Saeed are the best example of the fact that our civilizing mission in Africa is of no vail. After all the efforts we've made to educate you, it's as if you'd come of the jungle for the first time".

Despite his education and his position as a civil servant in the government in Sudan, he was regarded as a failure simply because he could not render any services to his village community.Mr Saeed mysterious death has left many questions unanswered.

Abbas (1975) opines that the central character in the *Season of Migration to the North* is not Mustafa Sa'eed but the narrator.

Booth warns any commentator against the danger of asking "the old fashion question' who is the protagonist'." The question in his view is meaningless1 except when the commentator deals with the literature of the double or second self .Abbas (ibid) goes on to say that" what happens to , and within the narrator- who is a first self –has been ignored by commentators who tend to assume that Mustafa Sa'eed is the protagonist and the character through whose eyes we see the event is simply a narrator who happens to be in village when the events take place and who becomes, for no reason, Mustafa Sa'eed's Confidant3. This is not the case as indicated, albeit inadvertently, 4 by Tayeb Salih himself when he stated in an interview:

However, I would like to say [the following] about any attempt to interpret
*Season of Migration to the North* along cultural and political lines…The hero (Mustafa Sa'eed) of this novel is an amalgam of many characters… The mode of characterization followed so far as he is concerned is not realistic for the simple reason that it is impossible to find in the real world someone whose life would yield such a lurid portrait- the portrait of someone who combines the attributes of the angel and the devil… This symbolic character which serves the purpose of pinpointing certain meanings…it is a character made of dreams…

**1/ Cultural dimension**

**Table (4.1) Percentages of Colonialism and Decolonization processes**

**1. Cultural dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **Number** | 0 | 6 | 0 | 6 | 0 | 0 |
| **Percentage (%)** | 0 | %100 | 0 | %100 | 0 | 0 |
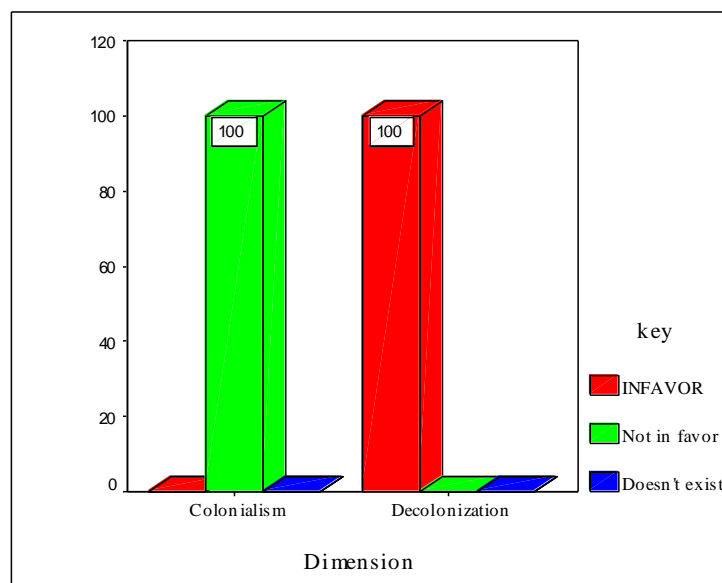


**Graph (4.1)**

**\* Use of art to resist colonial rule**

In both, *Things Fall Apart and Season of Migration to the North,* which are perceived as a response to Conrad's *Heart of Darkness*, there are proverbs or similes that are not foreign to Western ear. This is particularly interesting in *Season of Migration to the North* because it has

been translated from the original Arabic text. Unlike Achebe's novel, can we assume that the author intentionally created this overlap to include Western audiences? However, the presence of 'Western' similes, metaphors, proverbs and sayings indicates that some of these expressions transcend translation and culture. Here is an idiomatic expression on (S.M.N. p.5).The narrator says that he "...*would think that such was life: with a hand it gives, with the other it takes another* example is on page 7 (S.M.N.) as Mustafa Sa'eed describes his academic success: *"My mind was like a sharp knife"*. The author of this novel has employed a simile to describe the easiness with which he mastered mathematics and English. Americans often refer to someone who is clever as 'sharp'. None of these quoted expressions is worded in the exact manner that an American might use but the sentiments remain the same. So we can say that, there are aspects of linguistic expressions which transcend linguistic and geographical boundaries or this can be attributed to an artistic skill employed by the author of this very novel. Conversely, Tayeb Salih uses the culturally loaded expressions throughout this novel such as *"swearing to divorce"*. This expression carries the power of a person who speaks and it makes the other person accepts whatever the speaker demands of him. For example, Mahjoub, one of the characters in Tayeb's(S.M.N.p13), had invited the unnamed narrator to a drinking session in his house, as they were sitting about  chatting along came Mustafa to talk to Mahjoub about the project, Mahjoub asked him to sit down, but he declined with apologies. When Mahjoub *swore he would divorce if he did not*, Mustafa sat down quickly. This clearly emphasizes the semantics of these culturally loaded expressions which are artistically used by Tayeb Salih to convey his messages to audiences at home and abroad. The writer integrates expressions used in oral communication and Denys' translation was in conformity to the original Arabic text because he captured the

spirit of this literary work. This is similar to what Achebe has done in *Things Fall Apart* where English is intermingled with African oral traditions. This reinforces the notion that culture and language are intertwined. This view has prompted the renowned Kenyan writer, Ngugi WaThiong'o, to advocate using his mother tongue as a tool of expression in his later literary works.

**The use of pronoun 'I'**

Tayeb Salih has employed some powerful linguistic tools for his fight against the colonialists such as the use of the pronoun 'I'. Throughout Season of Migration to the North (S.M.N.).Salih's favouring of the first person pronoun (FPP) has featured prominently in his narrative, it has become difficult to draw a clear cutline between Mustafa Sa'eed's voice and that of Salih, the blending of the two voices creates the feeling that Salih is a close friend to Mustafa which in turn can be interpreted that he may hold the same views and beliefs.

**\* The use of art to resist colonialism**

This sub-dimension has represented what the author of this novel has depicted to highlight the contradictory stance adopted by the British colonial power towards Sudanese. Here is the excerpt:

*"How strange! How ironic! Just because a man has been created on the Equator some people regard him as slave, others as god. Where lies the mean? Where the middle way?"*

The narrator, page 89

**Syntactic structure and ideology**

Here, Tayeb Salih addresses the contradictory position that the British have adopted towards Sudanese, the writer here is not explicit in his use of the phrase *'some people'* which refers to British: Some British regard Sudanese as *'slave'* and others treat them( Sudanese) as *'god'* they treat them like animals and subjugate their countries. The contradiction here implies both negative and positive properties being attributed to the out group. This has been clearly illustrated by the writer's choice of the words: *'slave' and 'god'* which signal the contradictory stance taken by the colonial power. This is a typical example of syntactic management of opinions. However, the one thing the British do not know is an attempt to understand the colonized as fellow humans. Mustafa experiences this personally in Britain; Isabella Seymour admires him whereas Jean Morris scorns him. Within the novel the middle way is not real both in personal relationship and in politics.

**\* African beliefs, traditions and cultures**

This sub-dimension represents the first encounter between the narrator and his village community as depicted by Tayeb Salih in Season of Migration to the North (SMN pp. 3-4). Everybody put the questions to me (the narrator) and I to them (the village community).Let us consider the following extract (Salih, 1969). The questions asked by the village community were centred on Europe.

 "Were the people there like us or were they different? Was life expensive or cheap? What did people do in winter? They say that women are

unveiled and dance openly with men. 'Is it true',[1] Wad Rayyes asked me, 'that they don't marry but that a man lives with a woman in sin?

At best I could I had answered their many questions. They were surprised when I told them that the Europeans were, with minor differences, exactly like them, marrying and bringing up their children in accordance with principles and traditions", that they had good morals and were in general good people.

'Are there any farmers among them? [2] Mahjoub asked me.
'Yes, there were farmers among them. They've got everything-workers and doctors and farmers and teachers, just like us.' I preferred not to say the rest that had come to my mind: that just like us they are born and die, and in journey from the cradle to the grave they dream dreams some of which come true and some of which are frustrated; that they fear the unknown, search for love and seek contentment in wife and child; that some are strong and some are weak……., but that the differences are narrowing and most of the weak are no longer weak. I didn't say this to [2] Mahjoub, though I wish I had done so, for he was intelligent; in my conceit I was afraid he would not understand.

[3] Bint Mustafa laughed. 'We were afraid', she said, you'd bring back with you an uncircumcised infidel for a wife.'
But Mustafa had said nothing. He had listened in silence, sometimes smiling; a smile which, I now remember was mysterious, like someone talking to himself.

**The use of pronoun 'I', we, and you**

The most common linguistic feature in the above extract is the narrator's preference of the use of 'I' or rather 'me' which refers to him (i.e. the writer). So the analysis will be confined to face-to-face encounter between the narrator and the three characters that represent the village community who have been numbered: [1], [2], and [3]

The use of the first person pronoun (I) refers clearly to the narrator/ writer, but the meaning of the first person plural is often vague: (we) usually refers to the speaker and some other persons who are associated with him. The choice between pronouns is tied up with the relationships of power or solidarity as stated by (Kress, 1990).

The use of inclusive 'we' in sentence [3] by Bint Mahmud refers to her and some other village community members who share the same opinion. It is clearly an expression of ideology, and the choice of words is indicative of this or rather the syntactic structures. However, Bint Mahmud expresses her fear regarding the narrator's decision of marrying 'an uncircumcised infidel for a wife.' And the pronoun 'you' can either refers to the narrator or anyone who had been to Britain.
Mahjoub's question is an enquiry, that is, he wants to know whether there are farmers in Britain.

**Global semantics: Topics**

This means topicalization may be subject to ideological management as stated by van Dijk( in his on line material entitled: Discourse Analysis as Ideological Analysis). The ingroup may be expected to detopicalize

information that is inconsistent with their interests or positive self-image and conversely they will topicalize the information that emphasizes negative outgroup properties. Consider sentence [1]      'that they don't marry but that a man lives with a woman in sin?

The third person pronoun 'they' refers to the colonial power or the British. The above sentence signals ideological conflict between the two groups (i.e., the colonizers and colonized).


**-Lexicalization**


van Dijk opines that language users have a choice of several words, depending on discourse genre. Lexicalization is the main domain of ideological expression. For example, the choice of an adjective and a subject in the above sentence: *uncircumcised infidel which refers to a non Muslim.* Women are unveiled and dance openly with men. The out-group has been negatively represented by the author of this narrative.


**The inclusive 'we'**


However, the use of 'inclusive' pronoun *we* to represent the in-group by Bint Mustafa, implies that the majority of her audience and everyone else share the same views, beliefs, and perspectives about the state of affairs. While the use of the second person pronoun singles out Mustafa Sa'eed from the rest of the village community, the use of 'you' thus implies the relationship of ideological conflict between the north and south on one hand, and between Mustafa Sa'eed and his village community on the other hand. Here the narrator has decided to play down the cultural variations as well as ideological gab that has existed and still existing between Europe and Africa. As mentioned earlier women are not allowed

to intermingle and dance openly with men this is as far as Islamic teaching is concerned. It signals the ideological meaning. These two statements show clearly that the religious beliefs play an important role in determining human behaviours, that is, human behavior is shaped by the religious teachings whether in the north or the south, whether, in Europe or Africa, in such a remote and small Sudanese village, people are always rooted to their religious beliefs, this in turn can be used as a weapon to fight the colonialism.

**African traditions and beliefs versus clothes**

In this sub-dimension represents the picture painted byTayeb Salih of a typical Sudanese official who was in charge of entering the pupils' names into a school register in the colonial school. The picture painted depicts the Sudanese official as opposed to the colonial officials in terms of appearance. The extract says*: We went in to see 'a bearded man' wearing a 'jibba' (Season p.21).*

**The use of 'we'**

*The use of inclusive 'we' here refers to the narrator and some other people who are associated with him; it could be those who accepted to be enrolled in the colonial school.*

**Lexicons**

The two operative words used by the writer are: the adjective *'bearded'* and the noun a *'jibba'*. In Sudan, *jibba* is a traditional dress worn by men, and men are traditionally or rather religiously allowed to leave their

beards to grow and this has something to do with religious beliefs, similarly. The wearing of *a 'jibba'* is a tradition which dates back to pre-Islamic period which was later adopted during Islamic era. This is consistent with what has been stated by van Djik that

"We need to attend to those properties of discourse that express or signal the opinions, positions, interests or other properties or the groups. This specifically the case when there is a conflict of interests".

In short, the writer presents the ingroup positively while the outgroup is presented negatively. Moreover, this clearly shows that the Sudanese are ideologically different, compared to the way British officials present themselves in the colonial educational institutions as depicted by the narrator of this novel, it also indicates that the Sudanese stick to their traditional dress, and let their beards grow freely as required. This clearly favours the process of decolonization.

## * African belief

This sub-dimension has featured in *Season of Migration to the North*. For example; People are quoting the Quran to support their decision to marry more than one wife as it is allowed religiously. However, Wad Rayyes misquotes the Quran by addressing Bakri, saying:

*"And you, Bakri, busy yourself in making money till death gives you release from it. Almighty God Sanctioned marriage and he sanctioned divorce, (Take them with liberality and separate from them with liberality), he said "Women and children are the adornment of life on earth, God said in his noble book".*

This text, of course, belongs to a religious discourse. The religious discourse is regarded as a divine fact, and dichotomies are widely used in

the religious discourse such as the phrases: *"sanctioned marriage* and *sanctioned divorce"... "take them with liberality and separates them with liberality"*. van Dijk maintains that "social power is based on privileged access to socially valued resources such as wealth, income, position,... in our case, it is knowledge, it implies the religious knowledge, so the narrator of this novel is someone who is knowledgeable in religious matters because he tried to correct the misquotation made by Wad Rayyes.It is obvious that alliteration has been a feature of this text such as the use of the term *"liberality"*

*.... "I [the narrator] said to Wad Rayyes that the Quran did not say "Women and children" but "Wealth and children" (S.M.N.p.78).*

In the religious discourse, the power gained from religious knowledge is used to determine what is right and what is wrong. So being knowledgeable in religious matters means a lot and gives a person more power. Additionally, it is difficult to say whether Wad Rayyes makes a slip of tongue or whether he intentionally substitutes the word "women" for the word "wealth" but in either case the misquotation is revealing because it shows that Wad Rayyes is interested in finding rationalization for his habit of changing wives the way people change their shirts. Wad Rayyes believes he is a good Muslim but his practices are contrary to the Islamic teachings. Mahjoub goes on to say that *"Wad Rayyes is a man who hankers after things" (SMN p. 100).* The most important word here is *"things"* A woman is simply an object to Wad Rayyes, the misquotation stresses his basic ignorance of the issues involved. But Wad Rayyes has been much married and much divorced.

This conversation shows   the cultural clash within the same group that is within the village community members. It shows, therefore, the conflict

between the true Muslims and those Muslims whose lives are that of spiritual corruption. It also shows that the ideological clash between the above mentioned groups. This ideological clash that occurred within the very the same group does not undermine their fight against the British colonial power in Sudan. So by sticking to religious belief as depicted by Salih is regarded as the most potent weapon that can be used against the colonialists.

## * African beliefs and food (drinks)

This sub-dimension is represented by the depiction of the narrator's parents in the following extract:

*"My mother brought tea, my father, having finished his prayers and recitations from the Koran, came along. Then my sister and brothers came and we all sat down and drank tea and talked, as we have done ever since my eyes opened on life."(Season p. 2).*

## Topicalization

The writer here tries to project his parents' daily routine in his simple village life which has been intact i.e. which has not been influenced by the colonial power. This portrayal of the village life indicates that the village has deep culture and Islam is the main religion of his family in particular and the village community at large. This is contrary to the claim that Africans have no notion of culture and history as depicted in the colonial discourse.

**Traditions and food**

This sub-dimension of food has featured in this narrative but does not mention the specific types of food on the page 7, of this narrative; Mustafa Sa'eed paid a visit to the narrator's house saying:

*'I hope I did not wake you up,' he said. 'I just thought.*
*I'd bring some of the first fruits from my field for you to try. I'd also like to get to know you. Noon is not the time for calling"*
*Mustafa Sa'eed was carrying "a large water melon and a basketful of oranges."*
*(The narrator, SMN p.7)*

The writer's choice of words indicates that the majority of the village community members work in the field of agriculture. It is very clear from the fruits which are brought to the narrator by Mustafa Saeed. Moreover, they grow crops which are suitable to desert region/ environment such as date, onion, wheat etc. as it has featured in this novel.
The narrator further says that:
*"*

*"For the people of our village do not trouble themselves with the expressions of courtesy- they enter upon a subject at one fell swoop, visit you at noon or evening, and don't trouble to apologize."*
The writer or rather the narrator realizes that Mustafa was more polite as compared to his village people; they do not bother themselves with expressions of *courtesy, and it does not matter to call people at noon or evening. So, it is traditional not to use words of courtesy and pay visits at specific time during the day.*

Mustafa Sa'eed who is the main character of the novel *"Season of Migration to the North"* whose family background is not known, was not from the village, a stranger who settled and married Mohamoud's daughter despite the fact that he was reserved to talk about his family back ground. He was accepted as a village community member because*:* *"he regularly attended the mosque for Friday prayers and he was always ready to give of his labour and his means in glad times and sad*."

The writer's choice of vocabulary reflects his ideological stance, for example, regular attendance of Friday prayers is a must for a good Muslim and for a stranger like Mustafa Sa'eed. Mustafa was also accepted because of his readiness to help in kind or in cash in hard time and bad.
 This shows clearly that even a stranger can be accepted as a full member if he lives up according to the cultural traditions of any society.

**\* Clothes**

This sub-dimension is represented by an encounter between the colonial official and the children who were to be registered in the colonial school.
 *"If I go to school will I wear a "turban" like this, the government official said to Mustafa, this is not a turban it is a hat". The government official said further if you leave the school and become an official in the government you will wear "hat".*
**The first person pronoun 'I'**

*The first person pronoun 'I' refers to the narrator*/ writer and the writer has used conditional sentences, that is, if clause one- going to the colonial school allows him to wear a turban or rather a hat.

It is a known fact that "a turban" is a traditional head cover that is worn by Sudanese. That is to say, unless he leaves a colonial school and gets employed as a government official, he will not wear a hat. So wearing a hat is a condition or rather a privilege. This additionally shows unequal power relations, the colonial administrators as the real power holders as clearly depicted by the author of this literary work. To be enrolled in a colonial school and get employed as government official is a prerequisite for wearing a hat. This clearly serves the process of decolonization simply because wearing a" a hat" is encouraged by the colonial official who tries to inculcate the notion of  wearing a  hat into the minds of youngsters as clearly painted by Tayeb Salih, the author of the novel. Wearing "a hat" favours the process of colonialism where as wearing a turban favours the decolonization process. In addition to that the government officials were expected to put on European dress during colonial time. In short, this signals conflicting power relations between the colonialists and Africans (colonized).

**Names of people**

The names of the main and minor character as being featured in Tayeb Salih's novel indicate the fact that the village community members are Muslims such as Mustafa Sa'eed, the protagonist,  for example Tayeb Salih, the writer and others. These names are basically taken either from the Holy Qur'an or from the Sudanese cultures and traditions. There is no single character who has adopted European names despite the fact that they had attended colonial schools. But, the process of colonialism seems to be deeper then adopting colonial names as it is the case in sub-Saharan Africa where the activities of missionary societies were intensified.

Sticking to indigenous names served partly the process of decolonization, because colonialism is multi faceted process. However, the choice of names is an expression of ideology.

## 2. Educational dimension

## Colonial and post-colonial schools

This sub-dimension has featured clearly in what the narrator has stated in the following excerpt:

"It's you who've succeeded, not I, I would say to [Mahjoub] with a genuine admiration, because you influence actual life in the country. We civil servants, though, are of no consequence. People like you are the legal heirs of authority; you are the sinew of life, you're the salt of the earth' ".
The narrator, page 82

## The use pronouns: 'we' and 'you'

The use of 'you' does not refer only to Mahjoub but to all who share the same qualities. It is inclusive in its sense, while the pronoun 'we' refers to all civil servants who had failed to make any kind of development in their country despite the fact that they had been to the colonial schools. Mahjoub, here, represents the village community while the narrator represents those people who had been educated in the colonial educational institutions, and were later employed as civil servants in their own countries who could not render any services or rather make tangible changes in their countries of origin.

**Rhetoric**

Specific rhetorical structures such as surface structure repetition ( rhyme, alliteration), or semantic 'figure' such as metaphors, may be a function of ideological control as stated by van Dijk in his on line material( Discourse Analysis as Ideological Analysis). The pronoun 'you' has been repeated several times as rhetorical device, the writer also has used hyperbolic expressions to compare and contrast between Mahjoub and his associates on one hand and the narrator and his group on the other hand, this has been illustrated by the writer's choice of the following expressions:

"We civil servants, though, are of no consequence. People like you are the legal heirs of authority; you are the sinew of life, you're the salt of the earth' ".

Hyperbolic expressions such as: 'the legal heirs of authority', 'the sinew of life', and 'the salt of earth' are used to describe Mahjoub. These expressions are used to signify positive representation of the ingroup represented by Mahjoub and his group and negative representation of the outgroup who represents the narrator. Mahjoub then presents an alternative. He chose not to go to colonial secondary school and became involved in farming and village politics. The narrator believes that Mahjoub has more influence than he does and deserves to have power and authority. It is absolutely true that Mahjoub has had a more direct impact on life in Wad Hamid village than the narrator has.

Mahjoub once blamed him (i.e. the narrator) by saying,

*"What's the use in our having one of us in the central government when you're not doing anything?" [P. 118] the narrator admits his helpless nature. He says "civil servant like me can't change anything".*

The education which he had acquired could not, positively, influence the course of events in his simple society. This exposes the narrator's deep sense of disillusionment and disappointment of the academic achievement he had undergone through the colonial and post colonial education.

In a nut shell:

Mr Mahjoub who chose not to go to colonial secondary school and remained rooted to the village life, be it socially or politically, has contributed greatly to the process of decolonization while the narrator who absented himself from his village for reasons known to us, has contributed to the process of colonialism.

## 2. Educational dimension

## Table (4.2) Percentages of Colonialism and Decolonization

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **Number** | 1 | 1 | 0 | 1 | 1 | 0 |
| Percentage (%) | %50 | %50 | 0 | %50 | %50 | 0 |
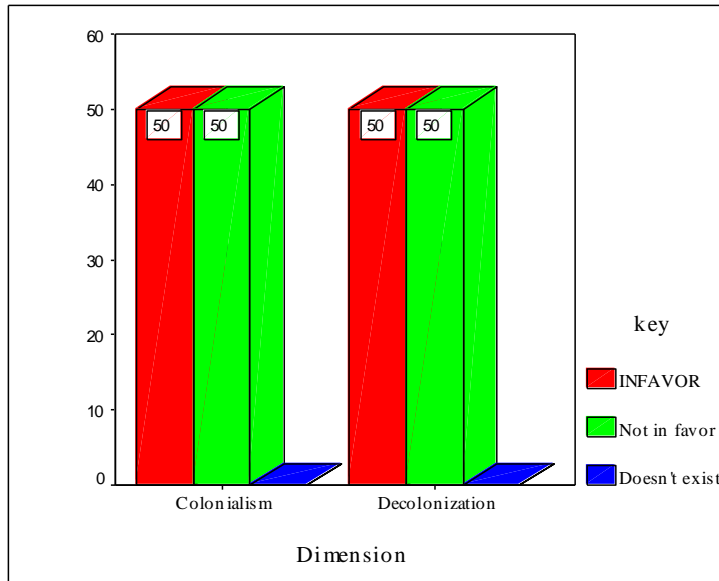
Graph ()

**Graph (4.2)**

**\* Colonial and post-colonial Schools:**
**\*Using novel to correct misrepresentation of Africans**

This sub-dimension is represented by the ideological stance of the author of this novel towards the colonial education in his country. Here is the excerpt:

*"We have no need of poetry here. It would have been better if you'd studied agriculture, engineering or medicine."…. "But we're farmers and think only of what concerns us". "We have no need of poetry here. It would have been better if you'd studied agriculture, engineering or medicine."….*

**The use of 'we' and 'you'**

The use of pronouns 'we' is tied up with power relations. However, It is clear that the tone of the discourse shows unequal power relation between the British colonial power and the oppressed people in Sudan and the use of the pronoun "we" does not only show the solidarity of the oppressed people but also their power which is derived from the knowledge of farming, and the use of the pronoun "you" singles out the unnamed narrator as outcast. The pronouns 'you' can refer to the narrator or people who are/ were associated with him or rather share the same qualities.

If clause (3). The use of if clause 3, shows clearly that the narrator did not study the highly desired field of study. It signals the conflicting ideologies between the two groups.


  In the case of the post colonial era, some specializations were viewed as more important than others; those which concentrate on the main economic activities practiced by Sudanese such agriculture or specializations which focus on rendering basic services such as medicine or engineering. The knowledge gained in Europe could be sometimes irrelevant to the immediate needs of our country. The dimension favours clearly the process of colonialism.

**3/ Psychological dimension**

**Table (4.3) Percentages of Colonialism and Decolonization processes**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **Number** | 1 | 1 | 0 | 0 | 2 | 0 |
| **Percentage (%)** | %50 | %50 | 0 | 0 | %100 | 0 |
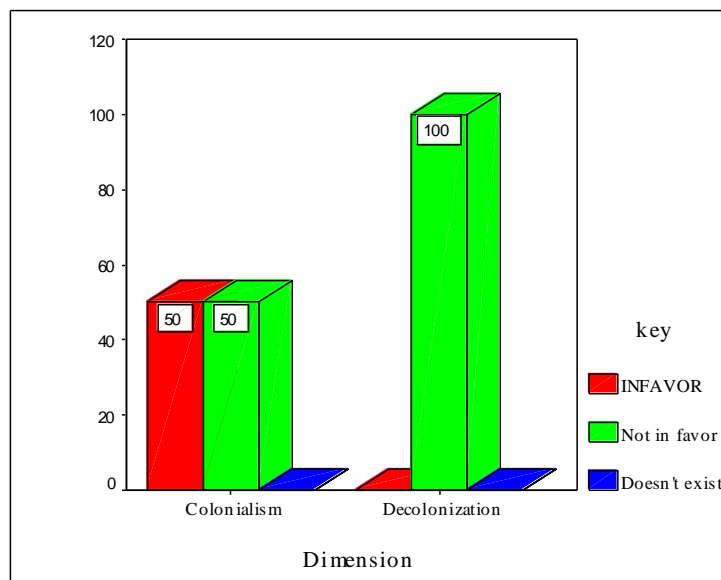


**Graph (4.3) Psychological dimension**

**\*Install fear in the colonized**

This sub-dimension has featured clearly in the Season of Migration to the North (S.M.N. p.20). for example: As the colonial official was approaching the boys who were in school age, given their negative attitude towards the colonial school, all the children who were playing with Mustafa Saeed ran away but Mustafa did not. He stayed on to meet the colonial official who later took him to school. As stated earlier Mustafa was different from other boys. These boys responded naturally

so as not to be caught by the colonial official. But Mustafa became an easy prey because he was flat emotionally or rather under emotion. So, he becomes an easy prey to the colonial authorities because of his character. This serves the process of colonialism.

Additionally those children who decided to run a way have been trying to restore their dignity or rather the Sudanese dignity in particular and the African dignity in general. It seems that their families were, ideologically, enlightening them. Their fleeing away stands for fleeing from evils itself. It was only Mustafa Sa'eed who was ideologically naïve and therefore he was, easily, trapped by the colonial education officer"

**4. Dismantling colonialism dimension**
**Table (4.4) Percentages of Colonialism and Decolonization processes**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **Number** | 0 | 1 | 1 | 1 | 1 | 0 |
| **Percentage (%)** | 0 | %50 | %50 | %50 | %550 | 0 |
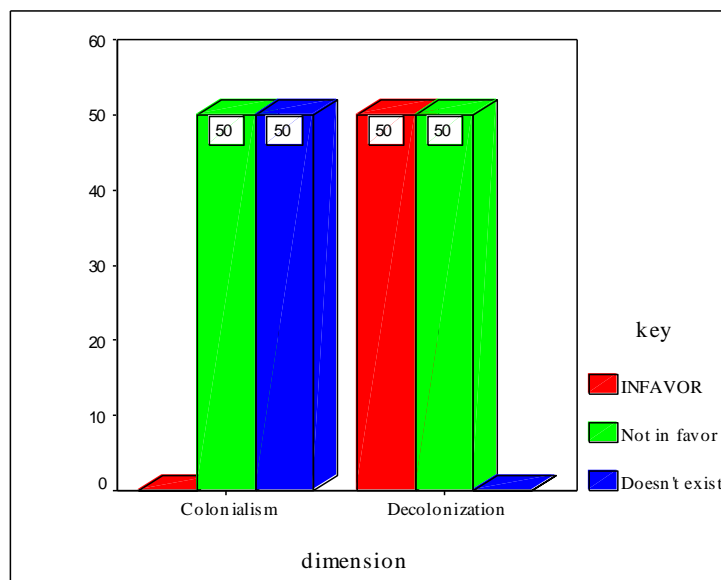
**Graph (4.4) Dismantling colonialism dimension**

**\*Dismantling the colonial rule by force**

"*I have come here as an invader into your very homes*".

The narrator, *p 95*

*The first person singular pronoun 'I' clearly refers to the narrator, it is an expression of overt power. The narrator here sounds defiant.*

**The use of pronoun 'I'**

The power relations are reversed in Tayeb Salih's novel through Mustafa Sa'eed's employment of colonial discourse. Mustafa uses colonial discourse in order to maintain colonial categorizations within his relationship. By doing so, he is able to categorise his lovers as part of oppressive colonial power, which he must fight against. Mustafa's rejection of his British lovers can be interpreted as metaphorical rejection of the colonial power on behalf of Africa. Additionally, Mustafa Sa'eed uses the colonial discourse against them(i.e. colonialists) as he desires to liberate Africa by saying: " I'll liberate Africa with my penis".(S.M.N.p.120).Here, Mustafa is able to use sex as a form of racial vengeance for colonialism, in this way, Mustafa as the colonized, is able symbolically to refuse the colonizer. Tayeb Salih the writer of this very novel was once quoted in an interview in reference to Mustafa Sa'eed's violent female conquest, comments that ' Mustafa wants to inflict on Europe the degradation it had imposed upon his people. He wants to rape Europe in 'metaphorical' fashion' (Berkley& Ahmed1982, p.15-16).

**Table (4.5) Percentages of Colonialism and Decolonization**

**4. Political Dimension:**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **Number** | 2 | 2 | 1 | 3 | 1 | 1 |
| **Percentage (%)** | %40 | %40 | %20 | %60 | %20 | %20 |
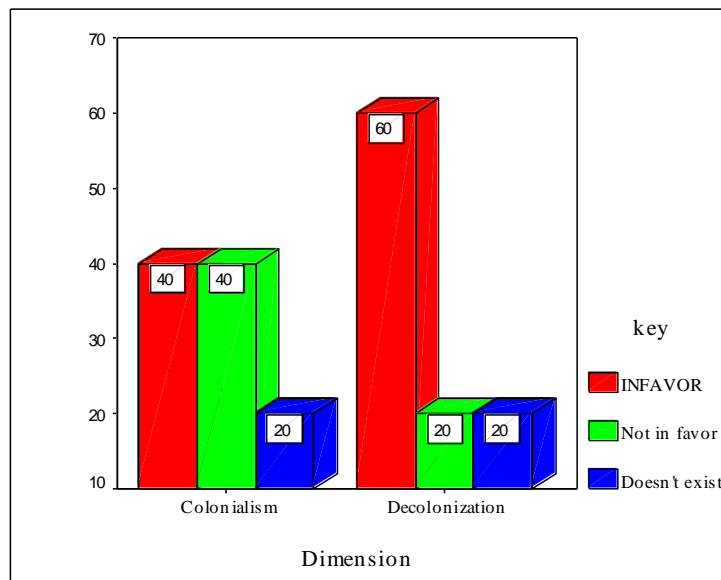


**Graph (4.5)**

**\*The use of indigenous languages**

This sub-dimension has not featured clearly but Tayeb Salih, the narrator has decided to write this novel in Arabic which is his indigenous language so as to yes in Arabic. This clearly signals the ideological stance of the narrator towards the use of English. This partly has severed the process of decolonization. However, the controversy over this matter has

been reported by the narrator himself in his depiction of the hero of Season of Migration to the North.

**\*Loyalty to tribe to defend the land**
**\*Colonial state (i.e. courts etc.)**

This sub-dimension is represented by the formal colonial education that was first introduced to Sudan by the colonial power. This had prompted the colonial rule to dispatch its officials to search tribal communities and villages while the people hide their sons.

"*they thought of schools as being great evil that had come to them with army of occupation*",
*(Season of Migration to the North p 20).*

**The use of pronoun 'they'**

Here, the author uses the pronoun *"they"* which refers to the colonized and the author's lexical choice deciphers his ideological stance which is represented by the use of adjective*" evil* "this ideological stance has prompted the tribal communities to defend their land by refusing to send their sons to colonial schools .in fact, this move favours the decolonization process. But, Mustafa Sa'eed, the protagonist could not resist the temptation of running away with other children to avoid *"the army of occupation".* Power relation can be maintained via linguistic structures as manifested in the above phrase which refers to the colonialists as the author of this narrative emphasizes bad image of Them and good image of Us. However, the protagonist's acceptance to join the colonial schools favours the process of colonialism while the running

away of other children favours the process of decolonization. The colonial administration used its government machinery to enroll Sudanese children in the colonial schools and this runs contrary to the will of the tribal communities in Sudan.

**\*Christian missions collaborating with colonial rule**
**\*Use of colonial languages**

The language policy of the colonial power in Sudan has featured clearly in Tayeb Salih' narrative *Season of Migration to the North* viz "they *set up schools to teach us their language"*.

 The tenor of discourse encompasses the social relations between the colonizers and the colonized. This social relationship incorporates unequal power relationships between the Sudanese and the British colonialists. This tenor is not grammatically disguised through the textual organization of the text which indicates that the writer of this novel was recounting or rather reporting the language policy adopted by the colonial power in Sudan, which is clearly a top-down policy which is in turn a root cause of power conflict between Sudanese and the colonialists. There is no use of passivisation. It signals the overt use of power by the colonial rule.

The mode of discourse of the policy formation is a written language belonging to a narrative style which a bit different from the genre of language policy (i.e., using reported speech). The ideological stance of the colonial administration is overt, this has been manifested via its linguistic structure such as the pronouns *'they'*. This clearly indicates that

the colonialists are the real powerholders.This sub-dimension of using foreign languages favours the process of colonialism.

**The use of colonial languages**

This sub-dimension can be captured in the encounter which occurs between the narrator and Mustafa Sa;eed when the narrator paid a visit to Mustafa Sa'eed in his field to explore the recitation of English poetry in a clear and an impeccable accent by Salih the day before.

This shows clearly that Mustafa Sa'eed has undergone ideological transformation which resulted from his long stay in Britain. When the narrator met Mustafa Sa'eed in his field as the extract says:

"*He was wearing dirty khaki shorts and a rough cotton shirt that came to his knees.*"

This portrayal of Mustafa Sa'eed by the writer indicates clearly that Mustafa Sa'eed has undergone ideological transformation due to his long stay in Britian. This is clear in the way he presents himself to the narrator. While Mustafa Sa'eed was working in his field he said the following to the narrator:

*'Some of the branches of this tree produce lemons, others oranges.'*
*The narrator responded by saying: 'What an extraordinary thing' I said deliberately speaking in English'. (Season p.15).*
*Mustafa looked at me (the narrator) in astonishment and said,' what?'*
"*Has your long stay in England made you (the narrator) forget Arabic or you do reckon we've become anglicized?*"

*It is clear that the narrator's response in English has prompted Mustafa to react swiftly by saying that the narrator's long stay in England has made forget his native language in favour of a colonial/ foreign language. Mustafa Sa'eed starts asking the narrator whether he believes that both of them have become English.*

*In short, we can say that there are close affinity between the two characters namely, the narrator and Mustafa Sa'eed… both of them speak English with impeccable accent because of their long stay in England. Thus, the use of the pronoun 'we' indicates that the two characters have a lot of characteristics in common, such as they have 'become anglicized'. This clearly favours the process of colonialism as depicted by the author of this narrative. Moreover, the writer's choice of vocabulary indicates deviation of the two characters from their culture, because language carries culture.*

## 6. Economic dimension

**Destruction of natural economies**

**Exploitation of human resources to serve the colonial ends**

**Table (4.6) Percentages of Colonialism and Decolonization processes 6.Economic Dimension:**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **Number** | 1 | 0 | 1 | 0 | 1 | 1 |
| **Percentage (%)** | %50 | 0 | %50 | 0 | %50 | %50 |
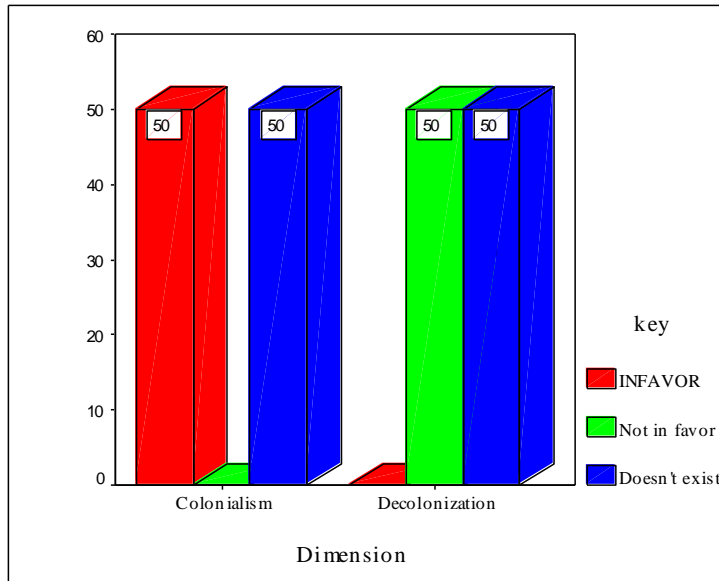
**Graph(4.6) Economic dimension**

The above sub-dimension has featured in (S.M.N.).This represents the economic policy adopted by the colonial government towards Sudan. Here is the excerpt:

*hand over an area larger than the whole of the British Isles". They employed the junior government officials who were native of the country (i.e. Sudan), to bring in the taxes. The people would grumble and complain to the English commissioner who was indulgent and showed mercy. And in this way they sowed hatred in the hearts of the people for us, their kinsmen, and love for colonizers, the intruders. The Season (p. 53).*

**Rhetorical structure**

Here, the narrator reports what the English District Commissioner (EDC) does as far as exploitation of human resources is concerned. The narrator uses a hyperbolic term such as 'god' which is an operative word in this

text, and it is a metaphor; it implies the dominance of colonial power over the colonized that is represented by the District Commissioner (DC).

**Speech Acts**

Notice, the expression *'he has a free hand' over an area larger than the whole of British Isle',* signals the right or authority to do anything he considers necessary. So the (EDC) has the power to control the less powerful. Notice also some of the constraints on the Sudanese appear to involve direct control being exercised by the (EDC). For instance, the following speech acts:

1/ they (the British) employed the junior government officials – 2/ the Sudanese bring in taxes. It appears that the colonialists have the right to employ Sudanese and to bring in taxes as required whereas the Sudanese have only the obligation to comply and answer in accordance with the subordinate of the colonized to the colonizer. However, The (EDC) is in control, for it is the prerogative of powerful participants to determine which discourse type (s) might be legitimately drawn upon (Fairclough, 2001). When the Sudanese grumble and complain to the DC, he is indulgent and shows mercy and the result is hatred for Sudanese and love for colonizers.

In a nutshell, the author of this novel has painted a picture which shows that the powerful is controlling the less powerful as it has depicted by the Tayeb Salih, the writer.

Mr. Mustafa has used the power of his knowledge gained in the West for the common good of his village community as van Dijk maintains that" social power is based on privileged access to socially valued resources

such as education, knowledge etc ( p.250), and this is in line with what has been reported by Mahjoub, Mustafa Sa'eed's classmate at elementary school, He has painted a good image of Mr Sa'eed regarding his socio-economic contribution in the village. As a member of the project committee and given his business experience he, therefore, proposed to them that the profits gained from the project should be used in setting up flour mill. He also encouraged them to set up a co-operative society which led to reduction of prices and this had discouraged the traders from hoarding the goods and the project had bought ten Lorries to bring supplies from Omdurman. This exclusively favours the decolonization process.

**Part Two: Ideological Analysis**
**4.2 Ideological analysis for *Season of Migration to the North***
**\* Context and Overall Strategy**

With regards to the context of the ideological discourse in this novel, it is mainly built upon the subjective representations of the communicative events between the narrator and the most of the major characters. The other characters with exception of the narrator speak as the representatives of the village community members. According to (Abbas, 1970, p.49) it is important to remember that people in the village endorse Wad Rayyes' right to marry Hosna (Mustafa Sa'eed's widow). *"Women belong to men, and a man even if he is decrepit*".(S.M.N.p.99) The speaker is an enlightened man when you compare with Wad Rayyes. Wad Rayyes himself addressing the narrator who stands on an opposite side as saying: *"this nonsense you learn at school won't wash with us. In this village the men are guardians of women"* (p. 98).

It is observed that this extract reflects mainly the opposition between the narrator on one hand and the village community on the other hand. It is clear that the strategy which the author follows in the expression of the ideological discourse is the presentation of positive action of Us and negative action of Them. Moreover, in this ideological discourse the author emphasizes good thing concerning Wad Rayyes' right to marry Hosna while he emphasizes bad things about the narrator's opposition to Wad Rayyes' right to marry Mustafa Sa'eed's widow. Wad Rayyes has criticized the narrator for being spoiled by colonial education, that is, he does not see things the way they see.

It is worth noting that most of the major characters do act in a way which the views they express. That is, they do not practice what they preach (the grandfather and Mahjoub adhere to the belief that a man has the right to marry four wives, but they themselves refuse to exercise this right (Abbas, ibid). However, the narrator is the only person who stands firm to Hosna's right to remain unmarried or rather to turn down Wad Rayyes' right to marry Hosna.

**Meaning**

**Topics**

With respect to the selection of topics in this ideological discourse the author chooses positive topics about Us and negative topics about Them. In-group speakers may be expected to detopicalize information that is inconsistent with their interest or positive self-mage and conversely they will topicalize information that emphasizes negative out- group properties (Van Dijk, 1991). For example, topics such as the comparison between the grandfather and Mustafa Sa'eed, the questions posed by the village community to the protagonist (Mustafa Sa'eed), such topics highlight the

ideological conflict/ clash between the two characters (i.e. the grandfather versus Mustafa Sa'eed) or the village community as opposed to the protagonist.

## Rhetorical Structure

 The reference to acacia and sunt bushes is important because it links the description of the house to the description of the grandfather:

*"My grandfather is no towering oak tree with luxuriant branches growing in land on which nature has bestowed water and fertility, rather is he like the sayal bushes in the desert of Sudan, thick of bark and sharp of thorn, defeating death because they ask so little of life". Here, a simile is used by the author, which is at the same time a paradox, shows us why the grandfather defeats death because he asks so little of life, but Mustafa Sa'eed carries the germ of his destruction within him because of his greed for women, fame, and domination other people's lives.(ibid)*
Here, the author uses 'simile' as rhetorical structure to emphasize grandfather's good things and at the same time emphasizes Mustafa Sa'eed's bad things.

## Ideological Analysis/ part two

The general clash of culture included a lot of characters, but we will consider/ investigate the two main characters: (the narrator and Mustafa Sa'eed) Firstly, we will consider what the narrator had acquired in Europe during his stay which lasted for seven years. (i.e. the cultural transformation which has taken place within him). This had led to clash of cultures between him and some members of village community who

were rooted to their cultures and traditions. The study reviewed the narrator's stance concerning the accusations leveled against him by the village community, particularly, the relationship between males and females/ men and women the relationship between man and women in the north (i.e. Europe) is described as free (season 81). However there is a clash of culture among women with regard to the culture which was cherished by the village community in the (south) that is, the practice of circumcision among women which is not practiced in Europe. The words expressed by Bint Majzoub are indicative of the clash of cultures between the North and the South.

"We were afraid" she said you'd bring back with you an uncircumcised infidel for a wife"

.

There was no general consensus on rejection of circumcision practice (culture) in the South. Some believe that circumcision has a direct or strong relationship on men and women. In the narrator grandfather's house which combined a group of his friends among them was (a mannish woman: Bint Majzoub). There was a discussion on the relationship between men and women and its relation to circumcision. Here Bakri interfered by saying that: "circumcision is one of the conditions of Islam". (Wad Rayyes) said to him that: "What Islam are you talking about. It's your Islam and Hajj Ahmed's Islam – and the narrator's grandfather means because you can't tell what's good for you from what's bad. The Nigerian, the Egyptian, and the Arabs of Syria, aren't they Muslims like us? But they're people who know what's what and leave their women as God created them. As for us we dock them like you do animals? *Regarding context and overall strategy*, van Dijk (2000) argues that ideologies usually emerge when there are two or more groups

with conflicting interests, the author uses words and expressions that show polarization of two groups regarding those against and pro the practice of female circumscion has expressed positive action of those who oppose the circumscion of female and he has conversely expressed negative action of those who opposed it, as an expression of ideological discourse.

The text of *Season of Migration to the North* has made a comparison between the North and the South with regard to the mingling of men and women in the North and its separation in the South. For example; when the narrator visited Mustafa Sa'eed's house in response to his invitation, the pattern of the house is indicative of exclusion of women from men. *The house was divided into two parts. As the rest of the houses. A part for women and the part which included diwan is for men*. This shows clearly the impact of cultures and belief on our houses. People in this part of Sudan are deeply rooted to their cultures which in turn shape their outlook on life as a whole. Concerning the local meanings and coherence and with respect to the mingling of men and women in the sub-dimension of culture, the author presents the positive meanings for Us and the negative meanings of Them. The description of Mustafa Sa'eed's house shows the ideological differences between the West and East in terms of house design as portrayed by Tayeb Salih. Additionally, the translator of this novel has retained the word 'diwan' in its original form either to give the text its local flavor or it is difficult to find its English equivalent as it is done by most African novelists who written their works in English such as Chinua Achebe, and Ngugi wa Thiong'o.

The negative meaning of Them is represented by using expressions as "uncircumcised infidel"

### 4.3. Works by African Novelists

This section presents the analysis of the second literary work (i.e. *Things Fall Apart).*

### 4.4. The quantitative data analysis and qualitative content analysis

With respect to the quantitative analysis of this novel, the following tables show the frequencies distributions of sub-dimensions. The numbers are then converted into percentages.

### Percentages of Colonialism and decolonization process

- This part highlights the six dimensions contained in the research instrument which is used for collecting the data. Each dimension is dealt with separately and the percentages show clearly the colonialism and decolonization processes.

### 4.5. Summary of Things Fall Apart

Chinua Achebe is one of Africa's most well- known and influential writers. His novel, Things Fall Apart, is an early narrative about the European colonization of Africa told from the point view of the colonized people. Published in 1958, recounts the life of the warrior and village hero Okonkwo, and describes the arrival of white missionaries to his village and their impact on African life and the society at the end of 19th century.

Through his writing, Achebe depicts images of African societies and peoples as they are represented within the western literary tradition and reclaims his own and his people's history.

Things Fall Apart deals with clash of cultures and violent transitions in life and values brought about by the British colonialism in Nigeria.

Things Fall Apart interposes Western linguistic forms and literary traditions with Igbo words and proverbs, fables and other elements of African oral traditions in order to preserve African oral traditions as well as to subvert the colonialists' language and culture.

Before Things Fall Apart was published, Europeans had written most novels about Africa, and they portrayed Africans as savages who need to be enlightened by Europeans. Achebe broke apart this view by portraying Igbo in a sympathetic light, which allows the reader to examine the effect of colonialism from a different perspective (on line material, n.d).

**1/ Cultural dimension:**
**\*Using art to resist colonialism**
**\* The use of African names**
**2/ Educational dimension**
**\*Using novel to correct misrepresentation of Africans**
**-Colonial schools**

The following extract is taken from *Things Fall Apart* (p.126) (Chapter 21) it represents an encounter between Mr. Brown (B), the white missionary and one of the greatest men of the clan in Umuofia village called Akuna (A) who had given one of his sons to be taught the white man knowledge. Neither of them succeeded in converting the other but they learnt more about different beliefs. Whenever Mr. Brown went to the village he spent long hours with Akuna in his Obi talking through an interpreter about religion. Consider the following extract:

[1] A: "You say that there is one supreme God who made heaven and earth" said Akuna on one of Mr Brown's visit. "We also believe in Him and call him Chukwu. He made all the world and other gods!"

[2] B: "There are no other gods." Said Mr. Brown "Chukwu is the only God and all others are false. You carve a piece of wood- like that one! (He pointed at the rafters from which Akuna's carved Ikenga Hung) and you call it god. But it is still a piece of wood.

[3]A: 'Yes' said Akuna."It is indeed a piece of wood. The tree from which it came was made by Chukwu, as indeed all minor gods were. But he made them for his messengers so that we could approach Him through them. It is like yourself. You are the head of the church.'

 [4] B: 'No,' protested Mr Brown "The head of my church is God Himself."

[5] A: 'I know,' said Akuna, 'but there must be a head in this world among men. Somebody like yourself must be the head here'.

[6] B:'The head of my church in that sense is in England.'

[7] A: 'That is exactly what I am saying.' The head of your church is in your country. He has sent you here as his messenger. And you have also appointed your own messengers and servants. Or let me take another example, the District Commissioner, he is sent by your king.'

*[8] 'They have a queen,' said the *'interpreter'* on his own account. "Your queen sends messenger, the District Commissioner he finds that he

cannot do the work alone and so he appoints Kotma to help him. It is the same with God, or Chukwu. He appoints the smaller gods to help Him because his work is too great for one person. (p.127).

[9] B: "You should not think of him as a person", said Mr. Brown. It is because you do so that you imagine He must need helpers. And the worst thing about it is that you give all the worship to the false gods you have created".

[10] A: ' That is not so. <u>We</u> make sacrifices to the little gods, but when they fail, and there is no one else to turn to we go to Chukwu. It is right to do so. <u>We</u> approach a great man through his servants. But when his servants fail to help us, then <u>we</u> go to the last source of hope. <u>We</u> appear to pay greater attention to the little gods but that is not so. <u>We</u> worry them more because we afraid to worry their master. <u>Our</u> fathers knew that Chukwu was the overlord and that is why many of them gave their children the name *Chukwuka*-"Chukwu is Supreme"

[11] B: '<u>You</u> said one interesting thing,' said Mr Brown. '<u>You</u> are afraid of Chukwu. In my religion Chukwu is a loving father and need not be feared by those who do his will.'

[12] A: 'But <u>we</u> must fear Him when we are not doing His will,' said Akuna. And who is to tell His will? It is too great to be known.'
In this way Mr Brown learnt a great deal about the religion of the clan and he came to the conclusion that a frontal attack on it would not succeed.

## 4.6. The Analysis
## The rhetorical structures

The writer here integrates words from his Ibo language which is his mother tongue into his literary text. Notice, the word *'Chukwu'* in sentence [1], which means *'God*' in English. The writer retains it because he believes that it is untranslatable or he intends to give his text a local flavour as well as to subvert the colonial language. The choice of this word places the writer at a different social position. This is rather an **expression of ideology**. By doing so, it serves the process of decolonization. This in turn promotes the sub-dimension of 'using art to resist colonialism'.
In sentence [2]

B: "There are no other gods." Said Mr. Brown "Chukwu is the only God and all others are false. You carve a piece of wood- like that one! (He pointed at the rafters from which Akuna's carved Ikenga Hung) and you call it god. But it is still a piece of wood.

Mr, Brown, the white missionary strongly disagrees with Mr. Akuna as far as the other gods are concerned. Mr Brown uses derogative lexical items referring to all other Gods as false.

The expression *'false Gods' is demeaning metaphor that belittle, marginalize or dehumanize the others as stated by (Ehlich, 1989) and cited by van Dijk in his online material entitled(Discourse Analysis as Ideological Analysis)*

**1/ Cultural dimension:**

**\*The use of art to resist colonialism**

**\*The use of indigenous languages**

**Table (4.7) Percentages of Colonialism and Decolonization processes**

**1. Cultural dimension.**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | INFAVOR | Not in favor | Doesn't exist | INFAVOR | Not in favor | Doesn't exist |
| Number | 2 | 3 | 2 | 6 | 1 | 0 |
| Percentage (%) | %%28.6 | %42.9% | %28.6 | % 83.7 | %14.3 | 0 |
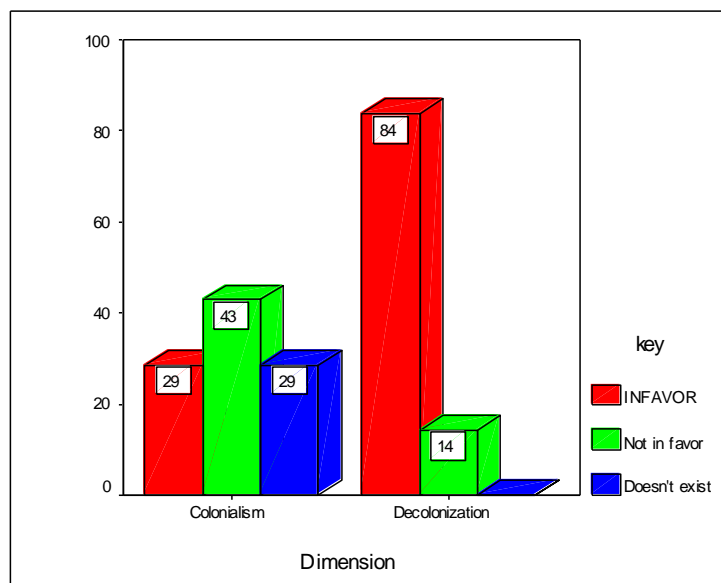


**Graph (4.7)**

This sub-dimension can be illustrated by the following extract taken from Things Fall Apart (p.123)

*Kotma* of the ash buttocks*,*

He is fit to be a slave

The white man has no sense,

He is fit to be a slave.

**The rhetorical structures**

 Here, Achebe paints a picture of court messengers who were recruited by the colonial administration as opposed to Umuofia. The court messengers were greatly hated by Umuofia because they were foreigners (p.123). They were called Kotma because of their ash, coloured shorts and they earned the additional name of 'Ashy-buttocks'.

The writer, Achebe, has characterized them (i.e. Kotma) as 'slaves'. This clearly signals the state of conflict between the two named groups. The writer has used demeaning metaphors that be little the *Kotma* such as the words *'slave'* and *'ash buttocks'*. We find the general pattern of ideological control of discourse, viz, a positive self-presentation of the ingroup and a negative other-presentation of outgroup.

**(ii) Cultural dimension**

In the poem, the writer borrows words from his Ibo language to give his text a local flavour, it also places the writer (Achebe) in a different social position culturally as compared to European writers or rather the colonial

discourse reproduced by them. This, however, has branded Achebe as the best interpreter of African traditional beliefs.

**Table (4.8): a win-win situation/ encounter between Mr Brown and Akuna**

| Description | Expressions | Freq. | Percent. % |
|---|---|---|---|
| Mr Brown, the white missionary [B] | [2] B: "There are no other gods." [4] B: 'No,' protested Mr Brown "The head of my church is God Himself." [6] B:'The head of my church in that sense is in England.' *[8] 'They have a queen,' said the *'interpreter'* on his own account. [9] B: "You should not think of him as a person", said Mr. Brown. [11] B: 'You said one interesting thing,' said Mr Brown. 'You are afraid of Chukwu. | 6 | 50% |

| Mr Akuna | [1] A: "You say that there is one supreme God [3] A: 'Yes' said Akuna."It is indeed a piece of wood. ho made heaven and earth." <br><br> [5] A: 'I know,' said Akuna, 'but there must be a head in this world among men. <br><br> [7] A: 'That is exactly what I am saying.' The head of your church is in your country. <br><br> [10] A: ' That is not so. We make sacrifices to the little gods, <br><br> [12] A: 'But we must fear Him when we are not doing His will,' said Akuna. | 6 | 50% |
| Total | | 12 | 100% |

In the table above, it is a win- win situation or the result is good for everyone who is involved in this equal encounter. It is obvious that 50% of expressions used by Mr Akuna are in favour of the process of decolonization where as 50% of expressions used by Mr Brown, the white missionary and his associates are also in favour of the process of colonialism. It is clear that both groups stick to their beliefs. That is, Christianity versus African traditional beliefs. Each group derives its power from its belief so; this clearly shows the power of religious beliefs. All these have ideological meanings.

## The use of pronoun 'we'

The writer has used inclusive 'we' to represent Mr Akuna, his associates, and everyone else as sharing the same beliefs and perspective about the state of affairs. Consider the following extract: [10] A, [12] A this kind of structuring Akuna inculcates a particular vision of the world, the perspective of his beliefs and values. Hence, the use of inclusive 'we' implies solidarity; this inclusive indicates that Akuna is speaking on behalf of himself and the entire people of Umuofia.

In short, however, the use of pronouns is tied to the power relations. The inclusive use of the pronoun 'we' serves the process of decolonization.

## The use of Speech Acts

## 5/ Political dimension

**Table (4.9) Percentages of Colonialism and Decolonization processe**

**5. Political dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **Number** | 3 | 2 | 0 | 2 | 3 | 0 |
| **Percentage (%)** | %60 | %40 | 0 | %40 | %60 | 0 |

**Graph (4.9)**

**Graph (4.9) Political dimension**

**\*Colonial state (i.e. court, government etc.)**

**3. Psychological dimension**

**\*Instilling fear in the colonized**

This sub-dimension has featured clearly in Things Fall Apart (p.123). Let us consider the following extract:

"But apart from the church, the white man had also brought a government. They had built a court where the District Commissioner judged cases in ignorance. He had court messengers who brought men to him for trial. Many of these men came from Umuru on the bank of the great river where the white men first came many years before and where they had built the centre of their religion and trade and government."

**Choice of lexicon**

The writer's choice of words (lexicons) such as: 'Church', a 'government',

a court', District Commissioner, religion and trade. All these words collectively favour the process of colonialism. It clearly shows the powers conflict between the two groups, namely, the colonizer and the colonized.

*"Have you not heard how the white man wiped out Abame?", asked Obierika.*

*"I have heard", said Okonkwo. But I have also heard that Abame people were weak and foolish. Why did they not fight back?"*

*"We must fight these men and drive them from the land"*

*"It is too late", said Obierika sadly. "Our own men and our sons have joined the rank of the stranger. They have joined his religion and they help to uphold his government."*

**2/ Educational dimension**

**Table (4.10) Percentages of Colonialism and Decolonization processes**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | INFAVOR | Not in favor | Doesn't exist | INFAVOR | Not in favor | Doesn't exist |
| Number | 3 | 2 | 0 | 2 | 3 | 0 |
| Percentage (%) | %60 | %40 | 0 | %40 | %60 | 0 |

**Graph (4.10)**
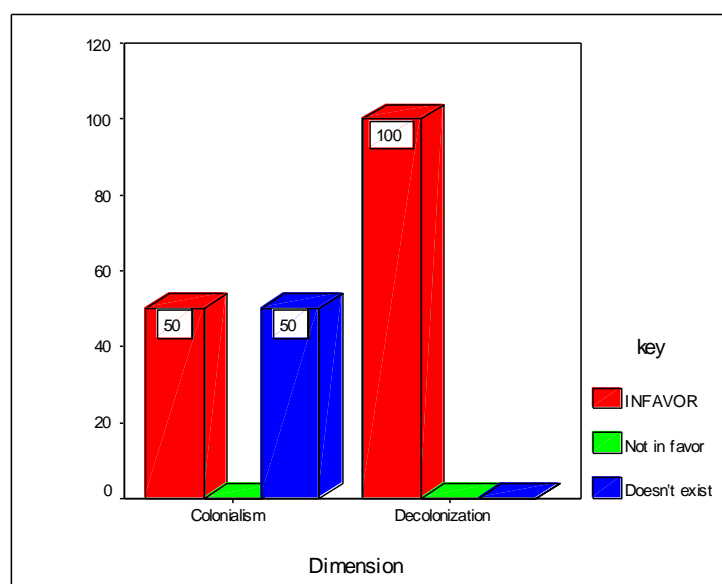


**Graph (4.10)  Educational dimension**

**-Using novel to correct misrepresentation of Africans**

**1/Cultural dimension**

**-Use of art to resist colonialism**

**The above sub-dimension have featured prominently**

## 4.7. Results and Discussion

It is vitally important to relate the linguistic analysis to the various sub-dimensions contained in the check list so as to arrive at the desired results.

Let us explore the exercise of power in a type of face – to – face discourse where participants are unequal. It is an unequal encounter which took place between the colonial administrator and one of the Umuofian elders called Obierika(O).

The following extract is therefore drawn from (Chinua, 1958) chapter 25 which is the last chapter in his novel entitled: *Things Fall Apart*. It is about a visit to Okonkwo's compound by the English District Commissioner (DC) following the assassination of the court messenger by Okonkwo. The DC found a small crowd of men sitting wearily in the Obi. He commanded them to come outside, and they obeyed without murmur.

[1] DC: 'Which among you is called Okonkwo?'he asked through his interpreter.

[2] O: 'He is not here' replied Obierika.

[3] DC: 'Where is he?'

[4] O: 'He is not here!'

[5] DC: The commissioner became angry and red in the face. He warned the men that unless they produced Okonkwo forthwith he would lock them all up. The men murmured among themselves, and Obierika spoke again.

[6] O: 'We can take you to where he is, and perhaps your men will help us'.

The Commissioner did not understand what Obierika meant when he said *'perhaps your men will help us'.*One of the most infuriating habits of these people was their love of superfluous words, he thought.

Obierika with five or six others led the way. The commissioner and his men followed, their arms held at the ready.

[7] DC: He had warned Obierika that if he and his men played any monkey tricks they would be shot. And so they went….. the only sound they made was with their feet as they crushed dry leaves.

Then they came to the tree from which Okonkwo's body was dangling and they stopped dead.

[8] O: 'Perhaps your men can help us bring him down', and bury him,' said Obierika. 'We have sent for strangers from another village to do it for us, but they may be a long time coming'.

The District Commissioner changed instantaneously. The resolute administrator in him gave way to the student of primitive customs.

[9] DC: 'Why can't you take him down yourself?' he asked.

[10] 'It is against our customs,' said one of the men. It is an abomination for a man to take his own life. It is an offence against the earth, and a man

who commits it will not be buried by his clansmen. His body is evil, and only strangers may touch it. That is why we asked your people to bring him down because you are strangers'.

[11] DC: 'Will you burry him like any other man?' asked the commissioner.

[12] O: 'We cannot bury him. Only strangers can. We shall pay your men to do it, when he has been buried we shall do our duty by him. We shall make sacrifices to cleanse the desecrated land'.

[13] Obierika, who had been gazing steadily at his friend's dangling body, turned suddenly to the District Commissioner and said furiously: *'That man was one of the greatest men in Umnofia. You drove him to kill himself, and now he will be buried like a dog..'.*

[14] 'Shut up' shouted one of the messengers, quite unnecessarily.
[15] DC: 'Take down the body the Commissioner ordered his  chief messenger', and bring it and all these people to the court.'
[16] 'Yes, sah', the messenger said, saluting.

**The Analysis**

One striking feature is the number of times the English District Commissioner interrupts Obierika – in (1), (3), (5), (7), and (9).
I think he (the English District Commissioner) interrupts in order to 'control' the contributions of Obierika and his associates – to stop him playing any "monkey trick" as Achebe puts it – to ensure Obierika,

Okonkwo's friend will lead them (i.e. the District Commissioner and his associates to where Okonkwo is.

**In what other ways does the (DC) exercise control over Mr. Obierika and his associates?**

Firstly, in the opening of chapter 25, the nature of what is going to go on in the interaction is announced to a small group of Obierika men sitting in the Okonkwo's Obi. The question posed by the English District Commissioner is indicative of this. The question reads "Which among you is called Okonkwo?" the District Commissioner asked through his interpreter.

Secondly, Obierika and five or six of his men were explicitly warned with firearms held ready by the English District Commissioner's men. They were warned not to play any monkey trick. This implies a show of power and it is very clear that, there is unequal power relation between the two groups. Moreover the presence of the English District Commissioner at *'the head of an armed band of soldiers'* is also indicative of this fact.

Thirdly, there are explicit instructions to Obierika men which are in form of W/H questions. Notice, the grammatical forms in which these questions are put.

The answers [2], [4], [6], [8] and [10].

The answers [2] and [4] constitute resistance made by Mr Obierika

To what extent Obierika resisted the English District Commissioner when he was looking for Okonkwo following the assassination of the court messenger? The answer [6] constitutes Obierika submission to the English District Commissioner. In sentence (6) the writer uses the modal *'can'* which implies possibility that comes as a result of warning made by

the  (DC). *'We can take you to where he is'*, while the second part of the sentence that is: *'perhaps your men will help us'* implies polite request.

The power relationship is more baldly expressed in [5] and [7] where the District Commissioner used his facial expressions or rather non-verbal expressions "he became angry and red in the face" coupled with the use of the conditional clause that is "If 2".

In terms of contents, Obierika is required to show the English (DC) where Okonkwo's body is, the social relations is the relation between the oppressor (The English DC), and the oppressed (i.e. Mr. Obierika and his associates. The occupying (subjects) the subject position of Umuofian elder or rather Okonkwo's best friend.


**The use of speech acts**


Notice, some of these constraints on Mr. Obierika and his men appear to involve direct control being exercised by the English (DC). For instance all the directive speech acts (Warning and questions) in [14] and [15].

It appears that the English DC has the right to give orders and ask questions, where as Mr. Obierika and his men have only obligation to comply and answer in accordance with the subordinate relation of colonized to colonizer. However, the District Commissioner is in control, for it is the prerogative of powerful participants to determine which discourse type (s) may be legitimately drawn upon (Fairclough ibid).


**Request and Power**


Power is also hidden in a face – to – face discourse. Fairclough (2001) states that there is a close connection between requests, and power, in that the right to request someone to do something often derives from having

power. This is consistent with what has been stated by the English District Commissioner when he says that: *"which among you is called Okonkwo?"* this is a direct request which is expressed grammatically in question and it shows unequal power relationship between Obierika and his associates on one hand and the English District Commissioner on the other hand, similarly in question [8] Obierika directs a question to the English District Commissioner by saying *"Perhaps your men can help us to bring him down"*. This is a kind of power in hidden face − to − face discourse; it is the power of religious belief. This request made by Obierika is derived from having religious power. It is expressed grammatically in question hence it is ideological. Question [9] that was asked by the District commissioner shows the cultural gulf that existed between the two groups: the colonizers and the colonized.

The District commissioner says that *"why can't you take him down yourself"*. That is, cutting down Okonkwo's body hanging loosely from a tree. It also shows ignorance on the part of the District commissioner as far as African belief is concerned. The body of any person, who commits suicide will be buried by strangers because it is not allowed according to Umuofians tradition to touch Okonkwo's body, is evil and it is an offence against the earth.

Question [11] also shows ignorance on the part of the District Commissioner as far as the African beliefs are concerned.
Question [13] shows the demise of the greatest man in Umuofia. However, Obierika has held the District commissioner responsible for Okonkwo death by saying "You drove him to kill himself, and now he will be buried like a dog…".

The pronoun "you" refers to the District Commissioner and his associates or rather the colonial power. And he will not have a dignified burial because it is a serious violation to African traditional belief as stated by Achebe.

Speech acts can be given relatively direct expression such as in sentences [14] and [15], for example; *"shut up!"* shouted one of the messenger to Obierika in the sentence [14] as mentioned above or rather speech acts can be given relatively indirect expression, with various degrees of indirectness as in the sentence [6] and [8] which read as follows: *"Perhaps your men can help us bring him down,* said Obierika.

Indirect commands or requests, for instance, may occur as in the example above where the person being requested to do something is more powerful than the person asking, so the indirectness is a way of trying to mitigate an imposition (Fairclough, 2001, p. 13). Fairclough (ibid) states that the assignment of speech acts values is relative to situational context and discourse type

**Accent and power**

Non-native speakers of English often use English with a variety of accents. This is a known fact. However, a person who uses any language with an accent can be viewed differently when it comes to power relation. The use of the English language with a different accent may locate its user at a different power position, this is in line with what has been stated by (Irene, 2002) that most of these features locate language users at different positions in social hierarchy. This is manifested in the following extract:

[15] DC: 'Take down the body, the Commissioner ordered his chief messenger', and bring it and all these people to the court.'

[16] 'Yes, sah', the messenger said, saluting.

Achebe has produced this to highlight different accent or rather different pronunciation used by the non-native speakers of English. These linguistic features locate them at different positions in social hierarchy which gives rise to different power relation as it is the case in this unequal face-to-face encounter. The Commissioner did not understand what Obierika meant when he said *'perhaps your men will help us'*.One of the most infuriating habits of these people was their love of superfluous words, he thought.

**The use of African traditions and beliefs**
**Using novel to correct misrepresentation of Africans**

"The Commissioner did not understand what Obierika meant when he said *'perhaps your men will help us'*.One of the most infuriating habits of these people was their love of superfluous words, he thought".

This extract in sentence [6] represents the above mentioned sub-dimension for example the choice of the word infuriating collocates with the noun habits likewise the superfluous also collocates with words. This reflects the tradition of Igbo people as well as correcting the image of Africans.

**Africans have no notion of culture and history**

This sub-dimension does not exist, that is, there is no mention of it in the novel.

**Table (4.11)** the number of times the English District Commissioner interrupts Obierika in the face-to-face encounter.

**Table (4.11)** the number of times the English District Commissioner

| Description | Expressions | Frequency | Percentage |
|---|---|---|---|
| Colonialism (EDC) | [1] 'Which among you is called Okonkwo?'he asked through his interpreter.<br>[3] 'Where is he?'<br>[5] The commissioner became angry and red in the face. He warned the men that unless they produced Okonkwo forthwith he would lock them all up.<br>Obierika with five or six others led the way. The commissioner and his men followed,[*] their arms held at the ready.<br>[7] 'He had warned Obierika that if he and his men played any monkey tricks.<br>[14] 'Shut up' shouted one of the messengers, quite unnecessarily.'<br>[15] 'Take down the body, the Commissioner ordered his chief messenger', and bring it and all these people to the court.' | 7 | 70% |
| Decolonization (Obierika) | 1-He is not here.<br>2-He is not here.<br>3-We can take you to where he is, and perhaps your men will help us | 3 | 30% |
| Total | | 10 | 100% |

**Interrupts Obierika in the face-to-face encounter**

It is clear that 70% of expressions used by the colonial administrator who is the English District Commissioner are in favour of colonialism. The (EDC), has interrupted Mr. Obierika and his associates several times to control their contributions in order to achieve his goal, that is, to arrest Okonkwo or to know his where about, while 30% of expressions account for the resistance offered by Obierika and his men against the colonial power represented by the (EDC) and his associates. In short, it is clear that the powerful is controlling the less powerful, verbally and non-verbally as it is shown above. This shows clearly unequal power relation between the colonial power and the Umuofians. This result is the same as stated by (Fairclough, 2001).

**4.7. Expression of Ideology**
**Surface Structure**

The expression which indicates that *'Okonkwo will be buried like a dog'* implies that a dog has no value in the Umuofian tradition or he will not be buried according to dignified African traditions, the writer, here, has used it metaphorically and it is then an expression of ideology. The writer has portrayed Obierika as the mouthpiece of the Umuofian people. However, it is well known that 'accented' speech of sociolects or dialects express or convey social class, ethnicity, gender or social relations as cited by van Dijk in his on line material1( Discourse analysis as Ideological Analysis). Consider the following encounter between the DC and one of his associates who is a non-native speaker of English or rather an African.

15] DC: 'Take down the body, the Commissioner ordered his chief messenger', and bring it and all these people to the court.'

[16] 'Yes, sah', the messenger said, saluting.

Achebe has produced this to highlight different accent or rather different pronunciation used by the non-native speakers of English which locate them at different positions in social hierarchy which gives rise to different power relation as is the case in this unequal face-to-face encounter. Moreover, commands and threats as cited in the sentence [15] presuppose relations of dominance and power.

## Lexicon

Lexicon is a major and a well-known domain of ideological expression. For example, Mr  that Okonkwo's body should be cut down from the tree by a stranger. In this example, we find the general pattern of ideological control of discourse viz, a positive self-presentation of the in-group and a negative other-presentation of the out-group.

The writer, Achebe integrates words from Ibo language which is his mother tongue. For example, the word *'Obo'*which means men's sitting room is used at the opening of the extract. A reader of his novel does not find any difficulty in working out the meaning of the word *'Obi'* from the context. As such, this has branded Achebe to be viewed by many  as the best interpreter of the African traditions and this linguistic feature clearly signals the ideological expression. Moreover, the integration of Ibo words to this literary text gives it a local flavour.

**The use of 'we'**

The use of inclusive *'We'* represents Obierika, his associates and everyone else as sharing the same beliefs and perspective about the state of affairs. Consider the following extract:

[6] O: ' We can take you to where he is, and perhaps your men will help us!

For further investigation, consider also the sentences: [8], [10], and [12] from the above extract. Undoubtedly, by this kind of structuring Obierika inculcates a particular vision of the World, the perspective of his beliefs and values. Hence, the use of the *'inclusive'* We implies solidarity. Moreover, this inclusive *'We'* indicates that Obierika is speaking on behalf of himself, the members of his small group, and the entire people of Umuofia.The insistent use of inclusive 'We' signals a particular relation to the audience. That is, he is their mouthpiece, and has full mandate to speak on their behalf .

**Table (4.12) the number of times Mr. Obierika interrupts the colonial administrator to control him ideologically**

| Description | Expressions | Frequency | Percentage |
|---|---|---|---|
| Colonialism (EDC) | [9]DC: 'Why can't you take him down yourself? [11]DC: 'Will you bury him like any other person.' | 2 | 33.3 |
| Decolonization (Obierika) | [8]O:'perhaps your men can help us bring him down'. We have sent for strangers from another village to do it for us, but they may be a long time coming.' [10]O: 'It is against our customs.' said one of the man… [12]O: 'We cannot bury him…… [13]O: 'That man was one of the greatest men in Umuofia.You drove him to kill himself… | 4 | 66.6 |
| Total | | 6 | 100 |

In table (2): It is obvious that 66.6 % of expressions used by Obierika and his group are in favour of the process of decolonization, which represents the power exerted by Mr. Obierika to control the colonial administrator. This clearly signals the shift of power, thus, it is the power of the African traditional beliefs. That is, Africans have resisted the colonial power by sticking to their African beliefs while 33.3% of the expressions used by the (EDC) and his associates signal his ignorance about the African beliefs. Therefore, all these have ideological meanings. This also has been reported by (Fairclough,.2001).

**Table (4.13) Percentages of Colonialism and Decolonization processes**
**3.Psychological dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **Number** | 1 | 0 | 1 | 1 | 1 | 0 |
| **Percentage (%)** | %50 | 0 | %50 | %50 | %50 | 0 |

**3.                          Psychological                          dimension**
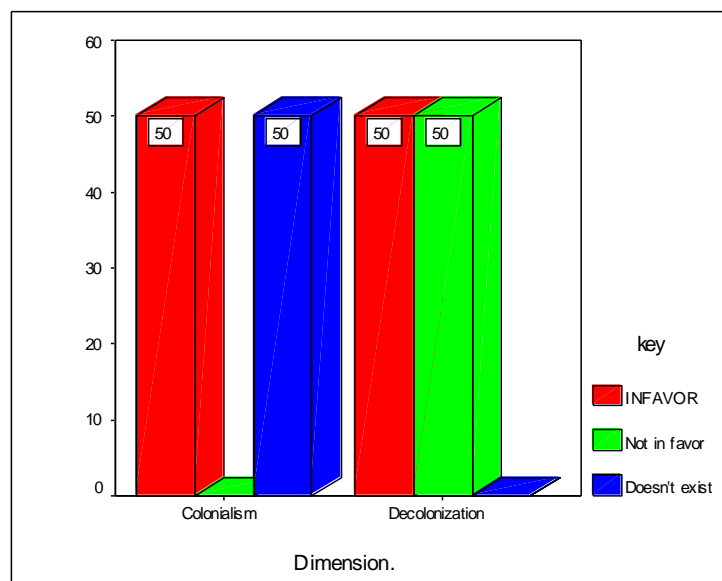


**Graph (4.13)**

-**Restore the African dignity**

**1. Cultural dimension**

**-Names of people**

"As soon as he (Mr. Brown) has learnt of Okonkwos retun five months earlier, the missionary had immediately paid him (Okonkwo) a visit. He has just sent Okonkwo 's son, Nwoye, who was now called Isaac, to the new training college for teachers in Umuru. And he had hoped that Okonkwo would be happy to hear of it. But Okonkwo had driven him away with threat that if he came into his compound again, he would be carried out of it." (TFP, p 165)

It is clear that Nwoye, Okonkwo's has changed his name to Isaac.He has adopted a new name when he embraced Christianity as his new religion, this signals a shift towards the white missionary so he is not longer using his indigenous name. Sending him to a teacher training college is another blow to Okonkwo. In order for Okonkwo to restore his dignity he warned the white missionary that if he come back he would kill him- consider the use of '*the conditional clause*' .

## 6. Economic dimension

## Table (4.14) Percentages of Colonialism and Decolonization processes
## 6.Economic dimension

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | INFAVOR | Not in favor | Doesn't exist | INFAVOR | Not in favor | Doesn't exist |
| Number | %2 | 0 | 0 | 0 | %2 | 0 |
| Percentage (%) | %100 | 0 | 0 | 0 | %100 | 0 |
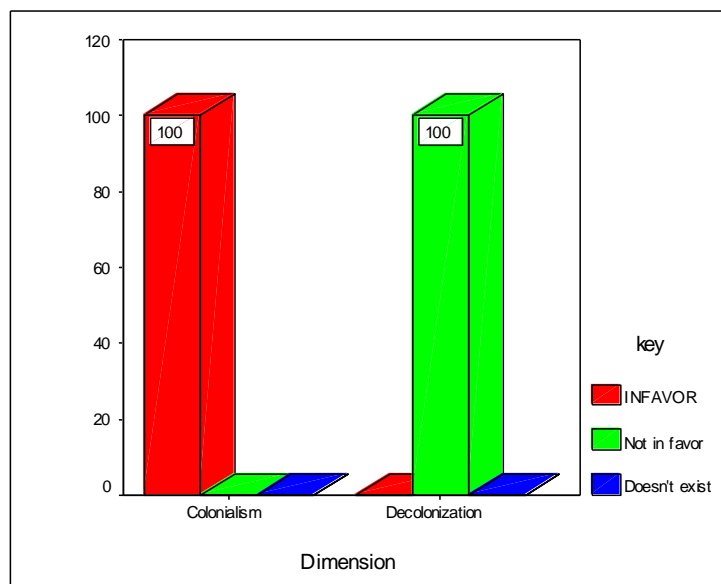
Graph ()



## Graph (4.14)

### Exploitation of human resources to serve colonial rule

The above sub-dimension can be represented by the Nwoye's defection from the AFRICAN VALUES or way of life as Achebe puts it. This in turn will serve the interest of the white missionary in particular, and the colonial power in general.

**5. Political dimension**

**Loyalty to tribe to defend the land**

**The use of colonial languages**

The above sub-dimensions are represented by the above extract of Nwoye's defection. Nwoye is not longer loyal to his tribe way of life. this signals an ideological shift.additionally, Nwoye would be expose to colonial language. This partially favours the the process of colonialism as viewed by his father, Okonkwo.

**4. Dismantling colonialism dimension**

**Table (4.15) Percentages of Colonialism and Decolonization processe**
**4.Dismantling colonialism dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | INFAVOR | Not in favor | Doesn't exist | INFAVOR | Not in favor | Doesn't exist |
| Number | 0 | 2 | 0 | 2 | 0 | 0 |
| Percentage (%) | 0 | %100 | 0 | %100 | 0 | 0 |
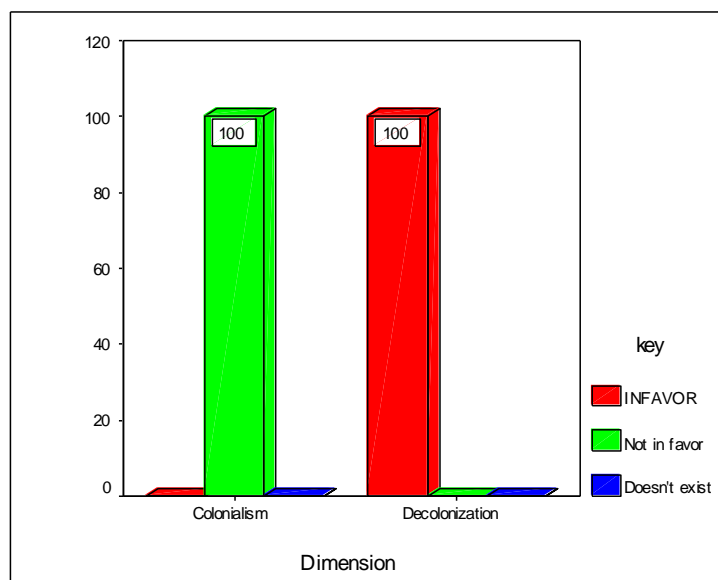


**Graph(4.15)**

**Dismantling colonial rule by force**

The above sub-dimension can be represented by Okonkwo's warning to the white missionary. Consider the following extract:

*"But Okonkwo had driven him away with threat that if he came into his compound again, he would be carried out of it." (TFP, p 165)*

**The use of speech act**

The writer has used speech act in form of warning issued by Okonkwo.Okonkwo was trying to fight back or rather trying to dismantle colonialism

**4.8. Works by African Novelists (Weep Not, Child)**

This section presents the analysis of the third literary work tilted 'Weep *Not, Child'* written by Ngugi wa Thiong'o.

**4.9. The Quantitative data analysis and qualitative content analysis**

With respect to the quantitative analysis of this novel, the table (5.2) shows the frequencies distributions of the sub-dimensions. The numbers are then converted into percentages.

Table (4.2) shows the percentages of Colonialism and Decolonization process

**4.9.**0 A **summary of Weep Not, Child (1964) By Ngugi wa Thiong'o**

*Weep Not, Child* was the second novel Ngugi wrote and his first novel to be published. Set in Kenya in the 1950's. This novel tells the story of a family in the turbulent 1950's, and how it is affected by the open antagonism between natives and colonialists. When the novel opens, the family is poor but happy and harmonious; the course of the novel traces the disintegration of the family. The protagonist, Njoroge is a young boy who wants more than anything to receive an education and is thrilled to attend a missionary school. His father, Ngotho, is a tenant farmer on the land owned by Jacobo, a wealthy African farmer, a collaborator with the colonialists. Ngotho works for the British Mr.Howlands on the tea plantation, that is Ngotho's ancestral land. He waits patiently for the time when the gods will fulfill the prophecy and deliver his people from oppression. His older son, Boro has returned from forced military service

in World War11, bitter, disillusioned and having learned of white man's violence.

Boro hates his father's passivity. In an effort to appease Boro, Ngotho becomes involved with the strike and leads an attack on Jacobo who attempts to quell the strikers. Consequently, Ngotho loses his job. Boro becomes a guerrilla leader and a political activist who ultimately kills both Howlands and Jacobo. Although Boro is arrested and sentenced to be hanged, Ngotho confesses to killing Jacobo and is tortured and killed. Njoroge who is now about nineteen, is arrested, though innocent.

### 4.9.1. Kiarie's Speech encompassing various dimensions

This historical speech delivered by Kiarie,  has been chosen simply because it covers a good number of the sub-dimensions that will be critically analyzed using CDA to illustrate  not only  the power conflict via linguistic features  but also  ideological expressions   which can be deciphered  by  revisiting this literary discourse written by one of  the renowned African writers. However, it is vitally important to relate the linguistic analysis to the various sub-dimensions contained in the check list so as to arrive at the desired results.

The Kiarie's speech delivered on the day of strike can be internally divided into the following nine parts (Weep Not, Child pp.57-58):

*All the land belongs to black people and they had been given it by God (WNC, Sentences 1-2).* The first sentence is more or less like a topic sentence because it summarizes the main idea (topic) of the Kiarie's speech while in the second sentence; the writer invokes the use of the

word God to justify the legitimate claim of black people for their lost land. That is, the land that was grabbed by the British colonial power.

*The writer asserts the fact that every race had their country. The Indians had India. Europeans had Europe. And Africans had Africa, the land of the black people (WNC, sentence3-6).* The author is emphasizing the fact that every race had their country. He has given examples to illustrate this fact by using the following phrases: Europeans had Europe, that is, Europe for Europeans, Africa is for Africans etc. Here, the author uses sloganeering as an effective method used in the political discourse. Sloganeering has been widely employed by most African leaders as a tool to rally their supporters behind them in their quest to claim for their rights. The writer's choice of vocabulary expresses his ideological stance. The above sub-dimensions represent the use of art (i.e. literature) to resist colonial rule, and they in turn serve the process of decolonization.

*Pointing out that all the land in this part of Kenya had been given to Gikuya and Mumbi. (sentence7).* The author through one of his characters (Kiarie), is consistent with the overall message of his speech. He asserts that Gikuya and Mumbi had been given this part of Kenya. Here the author uses the passive voice but it is clear from the wording that God had given them this land, but the writer opted here for an agent less sentence, simply because he has already mentioned the agent in the opening sentence of this speech. In sentence 7 the author uses a rhetorical question and he only intends to make a statement.

*Telling them how the land had been taken away, through the Bible and sword.' Yes, that's how the land was taken away. The Bible paved the way for the sword'. For this, he blamed the foolish generosity of our forefathers who pitied the stranger and welcomed him with open arms into their fold. (WNC, Sentences 8-10).* The words '*Bible*' and '*sword*'

have been used figuratively. "The Bible paved the way for sword".  The two operative words employed by the author of (WNC) are the *'Bible'* and 'sword'. The term Bible stands for the use of Christianity to subjugate Africans spiritually so as to come to term with the notion of colonialism which is viewed as a civilizing mission by its proponents. This view has been echoed by Ngugi, the writer of *Weep Not, Child*.  These two words are used dichotomically. Dichotomies are widely used in the religious discourse. This process of converting Africans into Christianity was stepped up by the Christian missionaries to pacify the hostile tribes of Africa as depicted by the Ngugi wa Thiong'o. This scenario was later followed by the use of force to subjugate Africans physically.

The colonial power has used both peaceful and violent means to subjugate Africans or rather take away their land as it is the case with the black people of Kenya as depicted in Ngugi's  pioneering narrative, *Weep Not, Child*. This represents the sub-dimension of exploiting human resources to serve the colonial end.
Acknowledging the dominance of the colonial power:
*"Our fathers were taken captives in the first Big War to help in war whose cause they never knew"* (WNC. Sentence 11).

The theme of the discourse shows the dominance of the colonial power over the colonized.  The writer uses "Our" to imply solidarity with the colonized and oppressed people of Kenya, and asserting the power of European colonialists. The author here has coined a new phrase, that is; *"The First Big War"* which refers to the First World War. This sentence represents the sub-dimension of exploiting human resources to serve colonial end, which in turn, favours the process of colonialism.

Pointing out the land crisis in Kikuyu land during British colonial rule: *And when they came back? Their land had been taken away for a settlement of the white soldiers. Was that fair? (No!) Our people were taken and forced to work for these settlers. How could they have done otherwise when their land had been taken away and their wives were required to pay heavy taxes to a government that was not theirs? (WNC, sentences 12-14).*The author shows unequal power relationship, that is, when black people came back from world war one; the colonial government had already taken their land for a resettlement of the white soldiers. Black people were forced to work for the white settlers, and their wives were also forced to pay high taxes. The British are portrayed as the real power holders. The writer uses some linguistic structures such as "the speech act" to assert the power of the British colonialists. These two sub-dimensions of exploiting human and natural resources are meant to serve the colonial end which, in turn favour the process of colonialism as portrayed by the writer of this narrative.

Stressing people's resistance against the British colonizers: *"When people rose to demand their rights, they were shot down. But, still the Serikali and settlers were not satisfied. When the second Big War came, we were taken to fight Hitler- Hitler who had not wronged us."* (WNC, Sentence 15-17).

Here, the author emphasizes the resistance of the black people against the colonial rule in Kenya, which has been faced with tough measures. However, they fought unjust war, because it has been imposed on them. It is clear that they had been forced willy-nilly to fight Hitler; this was a senseless war as the writer put it. The writer integrates words from his indigenous language to give his text a local flavor, for example, the word 'Serkali' which means the colonial government. It is clear that the white

settlers and the colonial government worked jointly to put an end to any resistance against the British colonial rule.

In short, the sentences 15-17 serve the process of colonialism.

Acknowledging that People were taken to fight Hitler: *We were killed, we shed blood to save the British Empire from defeat and collapse (WNC, sentence 18)*. The writer uses the plural pronoun 'we' to show solidarity with the oppressed Kenyan people. He does not speak from the ivory tower, but he speaks as one of them fighting for the same cause. This strategy was widely used in the political discourse for rallying or rather wining the support of the oppressed black people against the colonial power. It is clear that the black people have paid dearly to save the British empire from 'defeat and collapse'. It is obvious that this sentence serves the process of colonialism.

Acknowledging the fact that a man was sent by God to save black people: *God had now heard your cries and tribulations. There was a man sent from God whose name was Jomo. He was the Black Moses empowered by God to tell the white Pharaoh 'Let my people go!'. 'And that's what we have gathered here to tell the British. Today, we, with one voice, we must rise and shout:" the time has come. Let my people go! We want back our land!" ( Hysterical applause) (WNC, sentences 19-23).*

**Rhetoric structures**

Ngugi, invokes the use of God, as a rhetorical structure of a discourse, he uses a political metaphor to refer to Jomo K., the first president of Kenya after independence from the British colonial power, as *Black Moses* where as he refers to the British colonial rule as *the white Pharaoh*.

*The tone of the text is set or rather reinforced by the use of the modals: have to and must, it indicates that it is time for actions not words*, the author again has invoked the use of God as it is the case in the opening lines of his historical speech and it is also consistent with the main theme of this speech, that is, the claim for the lost land. Additionally, the phrase 'the white Pharaoh' is in contrast with' *the Black Moses*'. Here, Ngugi highlights the theme of discord between the black people as represented by Jomo and the British colonialists as represented by *'the White Pharaoh'*. This is in line with what has been stated by (van Dijk, 1993) that political discourse is replete with variously demeaning metaphors that derogate the 'enemy'. Political metaphors have ideological functions. So these are some of linguistic features used by Ngugi to represent the power conflict between Africans and colonialists.

## 4.9. 2.The Analysis

Critical discourse analysis is used in the analysis of Kiarie's speech. The analysis of this speech will mainly be based on a number of linguistic markers namely; stress and intonation, word order, lexical style, coherence, local semantic moves, topic choice, speech acts, schematic organization, rhetorical figure, syntactic structure.

### Topic Choice

The topic centres on the land grabbed by the white settlers in Kenya. The speaker dreamt of taking back their lost land. This topic was directed at thousands of the black people whose land had been taken away by the white settlers in Kenya during the British colonial era.

**Speech Acts and Schematic Organization**

Throughout Kiarie's speech,   the last part of his speech invokes a sense of urgency of regaining their grabbed land despite the fact that he might be put in jail after the speech. He displays his fearlessness by saying that:

*"That's what we have gathered here to tell the British. Today, we with one voice, we must rise and shout: "That time has come. Let my people go. Let my people go!*

*We want back our land! Now! (Hysterical applause).*

-The author uses the words 'Now' and  *'today'*  in this narrative to indicate that they were tired of waiting and something had to be done immediately to address the issue of the land grabbed by white settlers in Kenya during colonial period. And the phrases *'the time has come,'* and *'let my people go'* also imply urgency.

-Ngugi's use of the plural pronoun 'we' expresses the commonness of the struggle. It makes the audience easily accept him as one of them fighting a common cause. Consider the following extract:

*"That's what <u>we</u> have gathered here to tell the British. Today<u> we</u> with one voice, <u>we</u> must rise and shout: "That time has come. Let my people go. Let my people go'*

The above-mentioned are some of the linguistic features used by Ngugi as depicted in the historic speech delivered by Kiarie.

**Local Semantic Move**

The speaker uses a number of semantics to enrich and make his speech bold. He speaks of the fact that:

*"All the land belongs to the people- black people. They had been given it by God. For every race had their country.  Indians had India. Europeans*

*had Europe. And Africans had African, the land of the black people (Applause)"*.

The speaker reminds both the white settlers and the colonial government of having grabbed the land of black people (i.e. Kenyans).

The speaker maximizes the use of his oratory skills. By using semantics he keeps his audience attentive and wanting to hear more.

Kiarie choose his words brilliantly to reinforce or stress the fact that how the land was grabbed by the white settlers "He told the black people how the land had been taken away, *through the Bible and sword*. Yes, that is how your land had been taken away. *The Bible paved the way for sword.*

Kiarie uses stimulating words to inspire his audience to seek for hidden agenda or rather to enlighten them about the collaboration between the Christian missionaries and the colonial government. Kiarie again uses negative lexicons to emphasize negative act of 'US', for example, our forefather blaming them of collaborating with the white settlers in the process of the land grabbing.

For this he (Kiarie) blamed the *foolish generosity* of their forefathers who *pitted* the *stranger* and *welcomed* him with *open arms*. Ngugi, here, attaches negative attributive adjective to the positive noun, that is, *'generosity'*.

### Stress, Intonation and Coherence

The speaker stresses the importance of his message through his tone. This was supposed to be an extraordinary message from an extraordinary man at a crucial point in the history of Kenyan people in particular and African people at large. This was the only peaceful means of dismantling colonialism available to millions of disadvantaged people in Kenya. Kiarie knew the importance of this historic speech. The message of

Kiarie's speech would be useless if it was not delivered in a coherent and logical manner.

By invoking the phase *black people*, he really wants to bring the message home to thousands of black people across Kenya and elsewhere. The tone of his voice was authoritative and commending.

Kiarie was aware that his message would be conveyed to the colonial authorities and the white settlers in Kenya alike. There were applauses and cheering coming from the thousands of black people standing in the crowd urging him to go on with the speech. His message was being well received:

*"Our fathers were taken captives in the first big war to help in the war whose cause they never knew. And when they came back? Their land had been taken away for a settlement of white settlers".*

Kiraie was not only reminding black people in Kenya whose land had been grabbed by the white settlers but he was speaking directly to the colonialists. Therefore, his audiences were not just the thousands of people gathered on the strike day, but the considerable number of white settlers who would be conveyed his speech later.

**1. Cultural dimension**

**\*The Use of Art to resist Colonialism**

African writers helped their societies to regain their beliefs and put away the complexes of years of denigration and self-denigration. Ngugi has highlighted the struggle of the African people against the British colonialists through this narrative. He emphasizes on the thematic, linguistic, and stylistic techniques to expose the dynamics of discord (conflict). The theme of discord highlighted in his works is between colonialism and anti- colonialism. Ngugi's works comprise of a set of

metaphors, oral tradition is presence in his novel, from narrative of epic style to myths, songs, proverbs, figure of speech, names and naming styles, ceremonies, and his language is deeply rooted in the traditional culture of Africans. Ngugi's usage of images and motifs to highlight the language of discord is remarkable.

The stylistic convention is identified by the use of the second person "you" injecting the reader into the heart of the story. For example, in Weep Not, Child the lyrical presence introduces the motif of land –
*"You can tell the land of Black because it was red, rough and sickly, while the land of the White Settlers was green, and was not lacerated into small strips...some people said that the Black people should stick to gather and take trade only to their black brethren"*.  Ngugi's usage of the second person merges with Njoroge's thoughts. *"You did not know what to call an Indian and what he also a white man? Did he too come from England?"* Ngugi's sensitive approach and use of language in the portrayal of colonialists are remarkable. He clearly reveals their emotions, arrogance, fear of failure etc. Ngugi uses coinage – flick – lick – lick – lick goes the barber's scissors. Ngugi has integrated words from the local language such as *serkali* that means government to give his writings local flavour, the word 'Ayah' means a servant in the author's indigenous language. He has also adopted African proverbs and sayings to put his message across, a variety of discourse strategies have been used such as the use of simile, contrast, sloganeering, dichotomy etc.

Ngugi, similarly has portrayed the suffering of black folks in his native land in the hands of the white settlers who had collaborated with the colonial administration.   As an African writer, he has injected words or phrases from his indigenous language to educate those who are biased

culturally because they believe that Africans have no notion of culture and history.

In conclusion, Ngugi wa Thiong'o has employed his writings as a weapon for reflecting the plight of the masses premised on the awareness that there is always a close relationship between the African literature and its historical context.

This sub- dimension has featured in Ngugi's novel *"Weep Not, Child"* on a number of pages. For example:
*" calico"* is a local dress worn by  Kenyan children specially when they come back home from school. They take off their school clothes and put on their "calico" (Weep Not, Child p. 20).

However, the wearing of the traditional dress reveals an ideology on the part of the author that is based on the notion that Africans have cultures and traditions and this negates the notion that Africans are devoid of cultures. The wearing of the traditional dresses reveal an ideology on the part of the author that is based on the fact that Africans or rather Kenyans have their traditional dress which, part and parcel of African culture.
This move favours the process of decolonization. That is, wearing of traditional or rather the national dress means sticking to the African cultures and traditions.

**Table (4.17) Percentages of Colonialism and Decolonization processes**

**1. Cultural Dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| Number | 2 | 4 | 1 | 6 | 1 | 0 |
| Percentage (%) | %28.6 | %57.1 | %14.3 | %85.7 | %14.3 | 0 |

Graph ()
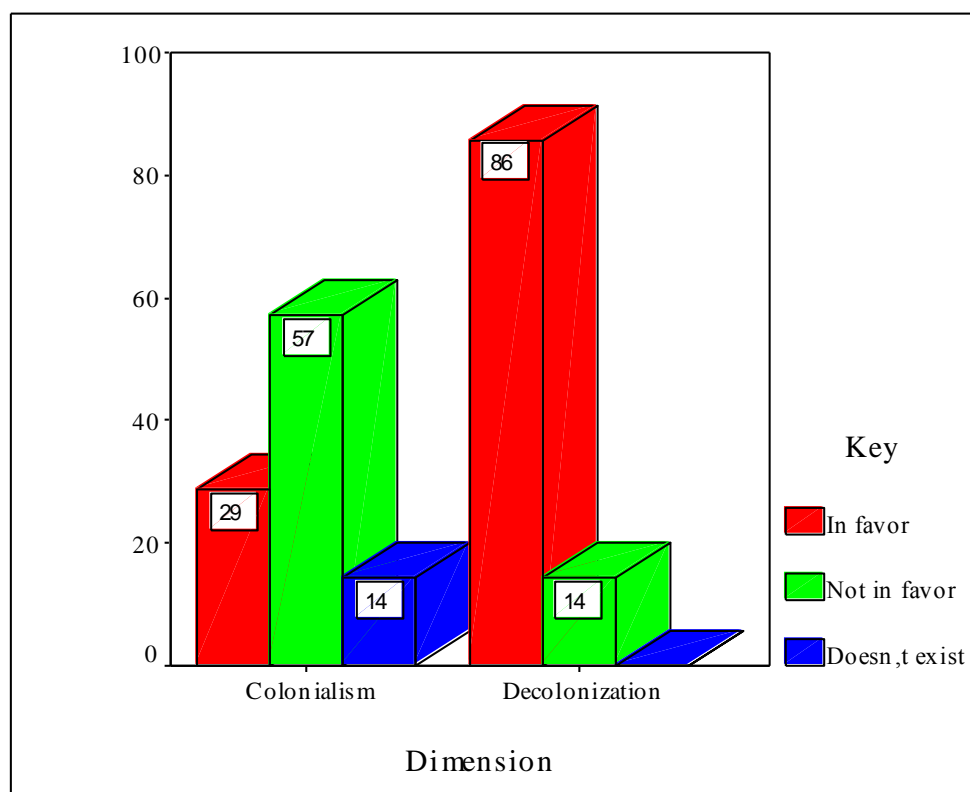


Graph (4.17)

**African cultures, traditions and beliefs**

This sub-dimension of African cultures and beliefs is present in the following excerpt taken from *Ngugi's Weep Not, Child* (WNC)

- Polygamy was practiced and is still being practiced in the African communities in general and in Kenya in particular, prior to the coming of Christianity. This theme of conflict has been widely investigated by the post-colonial African novelists in their writings. For example, Ngotho, Njoroge's father has been projected by Ngugi in this narrative "Weep Not, Child as having a polygamous family. His two wives: Njeri and Nyokabi work in harmony and this was attributed to the fact that:

*"Ngotho, the husband was*: *"the centre of the home as viewed in African traditions for if you have a stable centre, the family will hold"*.

Ngugi's choice of the discourse theme of polygamy is meant to the highlight the theme of conflict between the Christian missionaries who represent the out-group and the African community that represents the in-group. He uses the third person to explicitly express his ideological stance with regards to the theme polygamy that is in clash culturally with the Christian teachings which reveals an ideology expression on the part of the author which is based on the notion that Africans have their own distinct cultures and peculiar experiences. Additionally, this shows also the ideological conflict between the two groups, namely; the colonizers and the colonized Africans. So these are some of values that are/ were uphold by the polygamous families in African. This sub- dimension serves the process of decolonization if the black folks stick to the said values and beliefs.

Circumcision, not only an indigenous social practice in Kenya but also in Sudan as portrayed by Tayeb Salih in his narrative, *Season of Migration to the North*. This practice had been widely criticized by the Christian

missionaries in Kenya whereas in Sudan the criticism has come from within, it seems that the in-group in Sudan is divided over the practice of female circumcision. But the black folks used it as a uniting factor against the colonial rule; it was viewed by the missionaries as a pagan practice. Circumcision, an important custom of the Africans, is a bone of dissension between the white settlers and the blacks.

This belief has been used in favour of decolonization process by African writers in their fight against the colonial rule as well as Christian missionaries.

**Food:**

This sub-dimension of food has featured in this literary text (WNC, p.15). All of the texts do not mention in details any of the features of the sub-dimension of food. The author has composed only the following text:

*"Njoroge found his mother one day shelling some castor-oil seeds for their pods when she accumulated enough after a number of months she sold them at the market."*

This sub-dimension food constitutes an integral part of the African cultures and traditions.

This sub-dimension of food, the writer portrays Njoroge's family as farmers who grow crops to meet their local consumption, and sell the surplus to the local market.

This sub-dimension favours the process of decolonization.

**Names of people**

An African child who got into a mission school had to assume a Christian name. He was given instructions in Christian percepts and European ethics, for instance, Njoroge's teacher who was educated in a mission school had to adopt a Christian name. The students at Njoroge's school called him "Isaka". This was a corrupted form of his Christian

name "Isaac". The novel is endowed with Africans who had adopted Christian names after having embraced Christianity. For example Jacobo, the chief, etc.

Adopting Christian names, favours the process of colonialism, simply because this is a method designed to destroy the existing African cultures, as names constitute a part of African cultural identity.

**Table (4.18) Percentages of Colonialism and Decolonization processes**

**2. Educational Dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| Number | 1 | 1 | 0 | 1 | 1 | 0 |
| Percentage (%) | %50 | %50 | 0 | %50 | %50 | 0 |

**Graph (4.18)**
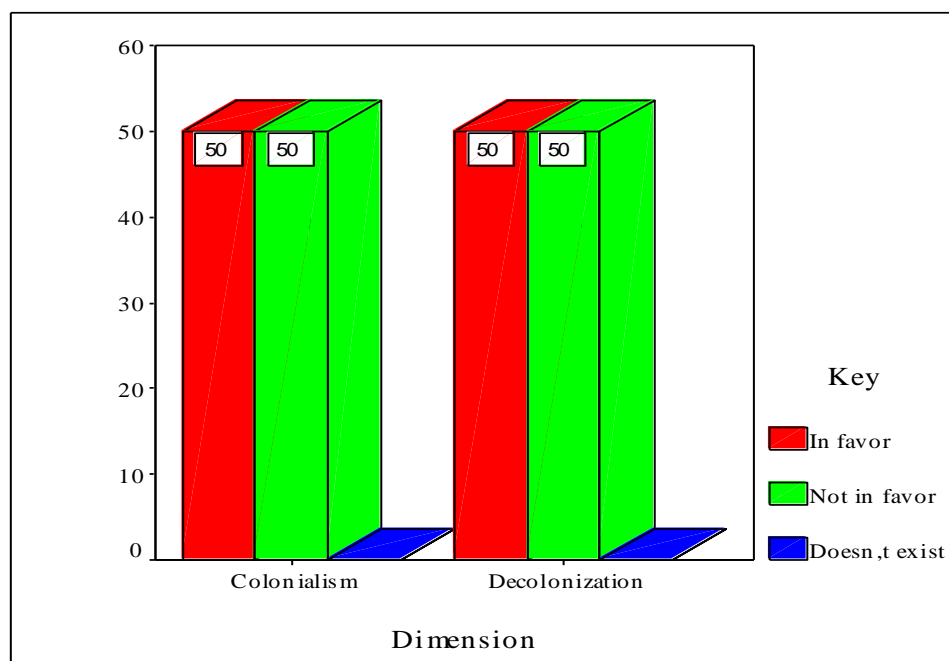
**Graph (4.18) Educational dimension:**
**\*colonial and post-colonial schools**

People began to view colonial education as the panacea for all the ills of the traditional society. Education was regarded as a means for economic prosperity of the family and community. This is consistent with what has been stated by Kamau (WNC, p.4): *"get the education and I'll get carpentry we shall in the future, be able to have a new home for the whole family."*

*"If Njoroge could now get all the white man's learning, would Ngotho even work for Howlands..... would they as a family continue living as Ahoi in another man's land."*

*"All would then have a schooling that would at least enable them to speak English."*
*There was increased enrollment in the mission/colonial schools. But soon it was made clear that education would not benefit the larger community rather it will eliminate the educated from the community as portrayed in the three narratives written by African novelists. This sub-dimension has, in turn, served the interest of the colonial power.*

**Table (4.19) Percentages of Colonialism and Decolonization processes**

**3.Psychological Dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favor | Does not exist | In favour | Not in favour | Does not exist |
| Number | 1 | 1 | 0 | 1 | 1 | 0 |
| Percentage (%) | %50 | %50 | 0 | %50 | %50 | 0 |

**Graph (4.19)**
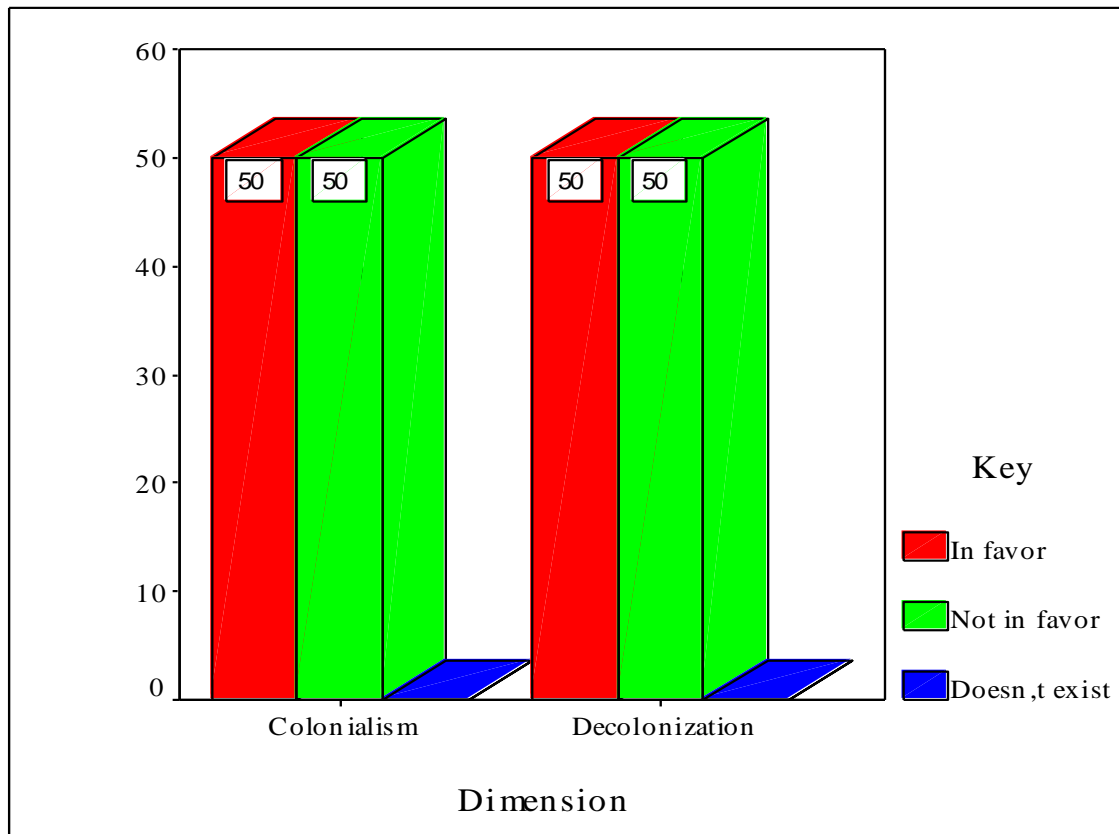
**Psychological dimension**

**Instill fear in the colonized**

   When the curfew was imposed in the aftermath of the aborted strike which was orchestrated by the black folk in Kenya against the colonial rule as depicted in the following extract:

Some of discourse strategies used by Ngugi:

-Physical subjugation by colonial power:

Ngugi uses his talents as a writer to expose the plight of the black people in the hands of the colonial power. The physical subjugation adopted by the colonial power has been employed by Ngugi as a selling proposition to show unequal power relation between Africans and colonialists. Consider the following extract:

 *"Fires were put out early for fear that any light would attract the attention of those who might be lurking outside. It was said that some European soldiers were catching people at night and having taken them to the forest would release them and ask them to find their way back home. But when their backs were turned they would be shot dead in cold blood. The next day this would be announced as a victory over Mau Mau (WNC, Ngugi, p.84).*

Berber and Ngarga were among those killed in cold blood and their bodies were found in the forest."

*(WNC, Ngugi, p.84).*

The writer depicts the European soldiers as having used heavy-handed tactics in addressing the demands of the black people as Kiarie' outlined them in his speech on the strike day. The above text shows the extent to which the colonial power has instilled fear into the hearts of the colonized

people. This is consistent with the writer' usage of the phrase *'cold blood'…* that is, the colonialists behaved in a cruel way towards Africans and with no sympathy. The picture painted by the writer shows unequal power relationships between the two groups: for example, the out-group represents the colonial rule while in-group is representing the oppressed black people; they have been terrified by their tormenters by adopting precautionary measures such as putting the fire out because its light might attract the attention of their enemies.

In short, this sub-dimension of instilling fear in the colonized favours the process of colonialism.


## 3. Psychological dimension
## *Restoring the African dignity

This sub-dimension expresses clearly how Ngotho felt following the death of Jacobo , the chief who was viewed by the natives as a traitor who, because of his dealings with the colonial power. Let us consider the following extract:

*"Inspite his pain, however, he (Ngotho) never regretted the death of Jacobo. In fact, immediately after Jacobo's death, Ngotho felt greatly. This was an act of divine justice." (WNC, p. 119).*
*Ngotho's son, Ngoroga had held similar view concerning the death of Jacobo.*
Njoroge expressed his feeling of taking revenge in a vision. "He would revenge himself on the chief and strike a blow for his family. But when he reached near the deserted household ghost had transformed itself into Mwihaki". Mwihaki, was the chief's daughter she had close relationship with Njoroge.

The writer's choice of words shows clearly Ngotho's feelings and attitude towards Jacobo's sudden death, and the writer seems to be siding with Ngotho by saying that Jacobo' death was not regrettable, and he deserves it, because of his dealings with the colonial power. The last sentence is indicative of this.*" This was an act of divine justice."* That means, if people cannot do justice, God will do it. God always comes to their rescue. Here, the writer has invoked the use of God, by using the word 'divine' which is connected to God. Following Jacobo's death, Ngotho and his son in particular, and black people in general, felt an incredible sense of relief.

In a nutshell, the death of Jacobo, who was viewed by many black folks as a traitor and the enemy of the black masses, represents a big blow to the British colonial power, and this in turn does not only  strengthen the sub-dimension of restoring the African dignity but also favours the process of decolonization.

**Table (4.20) Percentages of Colonialism and Decolonization processes**
   **1. Dismantling colonization dimension:**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| Number | 2 | 0 | 0 | 0 | 2 | 0 |
| Percentage (%) | %100 | 0 | 0 | 0 | %100 | 0 |

**Graph (4.20)**
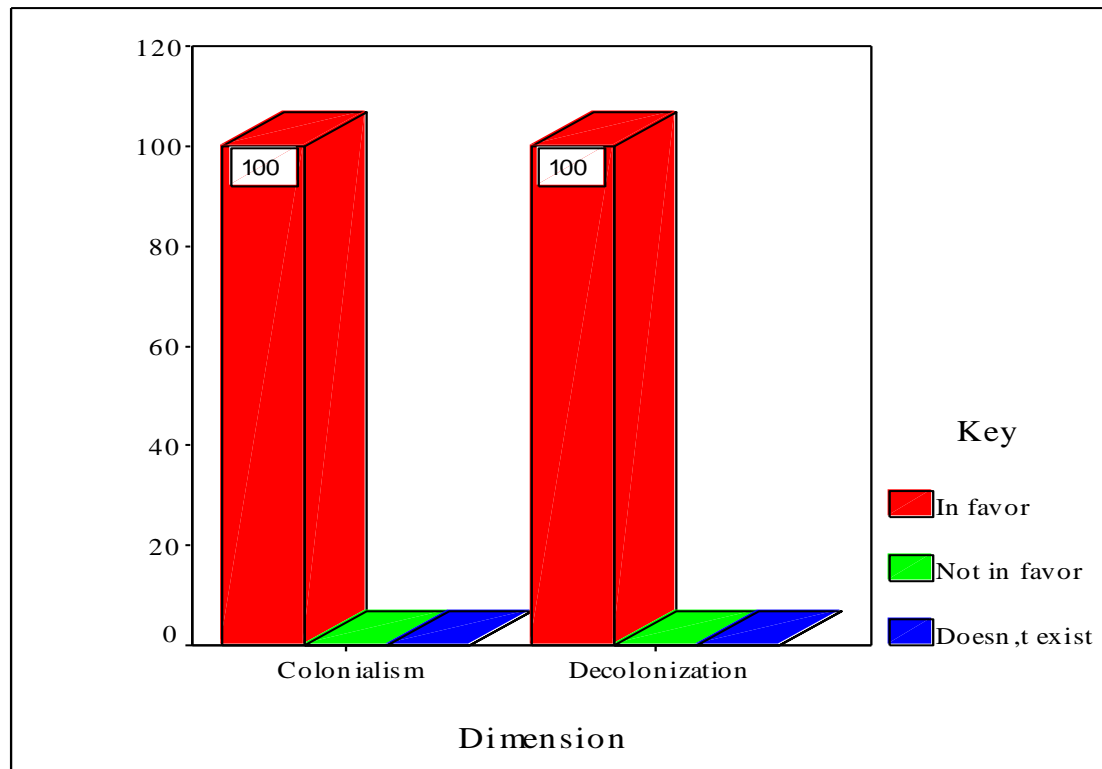


**Psychological and Dismantling colonialism dimensions**
**\*Restoring African dignity/ dismantling colonialism by force**

These two sub-dimensions have featured prominently in the following extract, which shows the encounter which took place in the Howlands' office between Boro and Howlands in which Boro confessed to Howlands that he had killed Jacobo, the chief, and Boro has come to take his revenge on Howlands for a number of good reasons as stated by the writer. Here is the extract:

*"I killed Jacobo, 'said Boro.*

*'I know', said Howlands.*

*He (Jacobo) betrayed black people. Together, you (Mr Howlands) killed many sons of this land. You raped our women. And finally you killed my father.*

## The use of pronouns (I) and (you)

The writer's usage of the first person pronoun *'I'* implies the obvious control of the events or state of affairs by the speaker himself .Boro seems to be defiance because he is a member of Mau Mau, that is, the African Nationalist  rebellion group against colonial oppression in Kenya. However, the use of the second person pronoun 'you' is never clear in the present day English whether the second person pronoun refers to one or more people. It is usually left for the addressee (the reader) to infer who is included in the reference for 'you'. The pronoun *'you'* here refers to Mr. Howlands and his associates. *'You'* in this case refers to the colonial power, and those who represents it (i.e. Mr. Howlands). It is clear that Boro had good reason to kill both Jacobo and Mr Howlands as stated in the text.\

This text shows clearly the power conflict between the colonial power and the oppressed Kenyan people. But the power seems to have shifted to the side of the oppressed people.

*Have  you anything to say in your defense?*
*'Nothing.'*
*'Nothing.' Now you say nothing. But when you took our ancestral lands—'*

*'This is my land.'Mr Howlands said this as a man would say this is my woman.*

The writer asserts the use of power by Boro when he said to Mr Howlands.

*"(WNC, p. 128)." Have you anything to say in your defense?"* this sentence implies that Boro is in the stronger position compared to Howlands, the white settler.

After a  brief conversation with Howlands at his office in the absence of his guards. Boro then opened fire on Howlands. Then he felt down *(WNC, p. 129).*

Outside, he fired desperately at the police who barred his way. But, at last he gave up?

He's dead,' he told them.

The use of 'speech act' is very clear by Ngugi, such as:*"I killed Jacobo, 'said Boro.*

*'I know', said Howlands.*

*He (Jacobo) betrayed black people. Together, you (Mr Howlands) killed many sons of this land. You raped our women. And finally you killed my father.*

The speech acts are intended as warning directed to Mr. Howlands, the power seems to be in the hands of oppressed, its shows unequal power relationship between the two groups.

 This sub- dimension is in favour of the process of decolonization as illustrated in the following sentences:

Boro disclosing   to Howlands that he has killed Jacobo.

Accusing Howlands of raping, killing Boro's father as well as killing the Kenyans.

The death of both Jacobo, the chief and Howlands, the white settler, who has turned into a (D.O) was a serious blow against the colonial government; it was viewed as a means of restoring African dignity on one hand and dismantling the colonial government on the other hand. Hence, it favours the process of decolonization of Africans.

**Table (4.21) Percentages of Colonialism and Decolonization processes**

**5.Political dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| Number | 4 | 1 | 0 | 5 | 0 | 0 |
| Percentage (%) | %80 | %20 | 0 | %100 | 0 | 0 |

**Graph (4.21)**
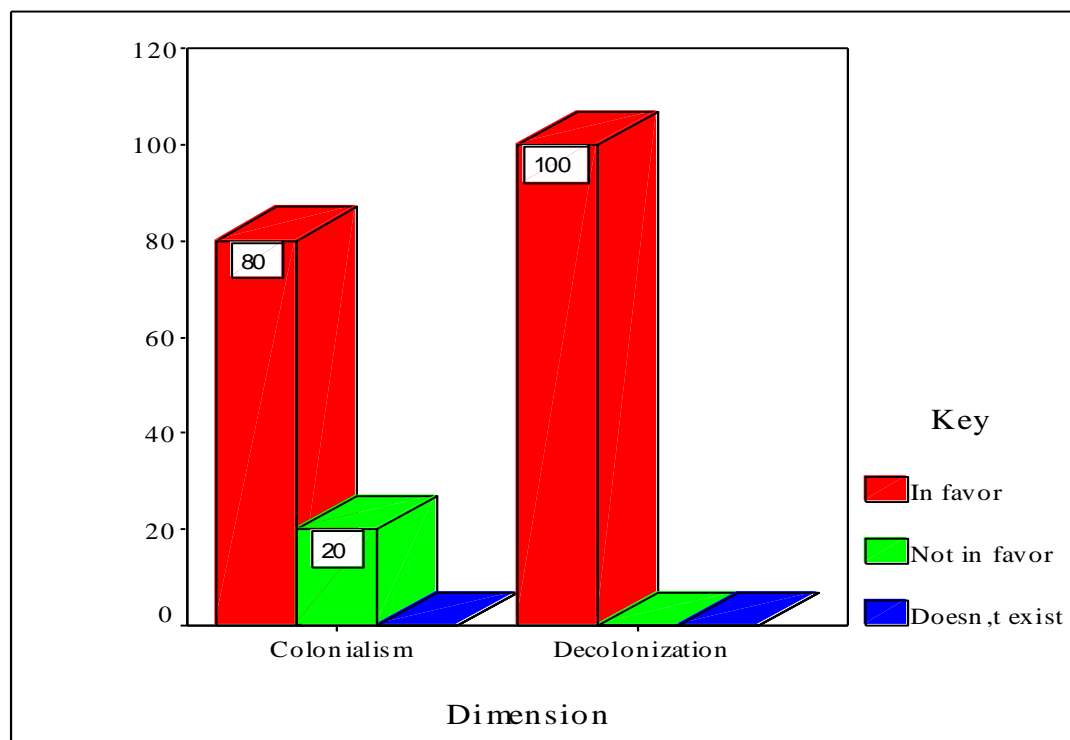
**Political dimension:**

**\*loyalty to tribe to defend the land**

This sub-dimension of *"loyalty to tribe to defend the land"* has featured on a number of pages in the chapter two, of Ngugi's (WNC, pp.24and 26). It reads as follows:

God showed Gikuyu and Mumbi all the land and told them.

*"This land I hand over to you. O Man and woman*

*It's yours to rule and till in serenity sacrificing*

*Only to me, your God, under my sacred tree…"*

The writer invokes the use of God as a rhetorical structure which, implies that God has delegated his powers to the two named tribes to have responsibility and control over the land, to prepare it for growing crops for their consumption in peace. The loyalty to tribe is strongly associated with the land simply because a tribe and the land they belong to are inseparable. Moreover, the two tribes should appease their God by offering sacrifices as stated by Ngugi. So, loyalty to both a land and a tribe has been used by many politicians and writers as a discourse strategy for mobilizing the black people to fight the colonialists.

In short, this sub-dimension favours the process of decolonization as clearly expressed by Ngugi via linguistic features, and it also expresses the ideological stance of the author.

In the following extract on (chapter two, page 26), the writer urges the black people to unite so as to drive the colonialists away:

*"Once in the country of the ridges where the hills and ridges lie together like lion, a man rose. People thought that he was the man who had been*

*sent to drive away the white man. But he was killed by wicked people because he said people should stand together."*

The writer gives a description of the landscape with the ridges and hills as the main geographical features. However, the man who was sent to fight and defeat the colonialists was killed by wicked people because he urges black people to unite. The phrase *'wicked people'* refers to the colonial power. As such this sub-dimension does not favours the process of decolonization because the killing of the man has undermined any exerted effort for dismantling colonialism.

## 5. Political dimension:
**\*Using colonial state (i.e. Courts, Police, etc) to subjugate Africans**

This sub-dimension has features prominently in Ngugi's (WNC, p58).Let us consider the following extract:

*"the traitor emerged on the flat form, started urging black people to go back to work and not to listen to some people from Nairobi who had nothing to lose if people lost their jobs",*

*"Ngotho rose and made his way to where Jacobo was, the battle was now between Jacobo on the side of white people and Ngotho on the side of black people. The crowd rose and rushed towards Jacobo"*

*"The police acts immediately by throwing teargas and firing into crowd."*

Jacobo, the chief who had dealings with the colonial rule was asked to quell the strikers. He says the strikers should not listen to some people

from Nairobi who had nothing to lose if people lost their jobs. This statement has triggered off the strikers to rush towards Jacobo, the traitor. It is clear now that the strike had failed. This of course, has been a big blow to the black people in their quest to demand their right peacefully. However, the colonial power has displayed its heavy-handed act; the police force was used by the colonial administration to subjugate black people physically so as to maintain the status quo. The continuous of strike means that the work will come to stand still and the economic interests of the while people and their crones will be in jeopardy. This, in turn, has served the interest of colonialists.

**Political Dimension**

**Using Colonial State (i.e Court etc)**

In the aftermath of the strike which was orchestrated by the black people. Ngotho's family started discussing the possibility of Jomo wining his case.

Nyokabo stressed the fact that:

*Jomo will lose the case she attributed it to the fact that all white men are the same. She went to say that: Jomo's lawyer must have been bribed (WNC, p. 75).*

Ngugi uses the third person singular to express his point of view regarding Jomo's case, and the tone of this text has been set by the use of models such as: *'will', 'must'* and *'are'* that express certainty. However, Njeri, Ngotho's second wife said that:

" *The white man makes a law, through that law or what you may call it, he takes away the land, and then imposes many laws on the people concerning that land, all without people agreeing first as in the old days of tribe. Now a man rises and opposes that law which made right the*

*taking away of land. Now the man is taken by the same people who made laws against which that man was fighting…. Now tell me who is that man who can win even if the angels of God were his lawyers".*

In the above text, the word 'law' has been used used 7 times, which indicates that the text is about the use of law by the colonial administration as a tool for subjugating black people. The word 'land' has been used 3 times, and the word man which refers to Jomo has been used 4 times. Ngugi uses the present simple to express nothing but the facts concerning Jomo's court case which seems to be hopeless. The writer has highlighted the role of a female participant, Ngotho's second wife. However, the tone of this text has been reinforced by the use of modal verbs as shown above. The author has also used the third persons singular and plural. Finally, the author in the last sentence uses hyperbolic expression to show the state of hopelessness experienced by the oppressed people in Kenya. *"…Now tell me who is that man who can win even if the angles of God were his lawyers".*

**-Rhetoric**

**The use of argumentation**

The argument about the use of law by the colonial rule is well- reasoned, it is clear, and carefully considered by the female character, that is, Ngotho's second wife. Argumentation as we know is the province of philosophy, but the critical discourse analysis enquires it as an aid for textual analysis. The choice of female character by the writer was meant to elevate the position of a woman as a comrade in arms their struggle against the colonialists.

In short, this text favours the process of colonialism.

**Political Dimension**

**\*Christian Mission Collaborating with Colonial rule**

This sub-dimension has featured in (WNC, p. 116), when the protagonist was attending his class in Siriana missionary secondary school. Njoroge was told by his teacher to see his headmaster. When he entered the headmaster's office he saw two police officers. The headmaster looked at him and said.

*"I'm sorry to hear this about your family" you are wanted at home... It's a sad business....but whatever your family may have made you do or take in the past, remember your Christ is there at the door, knocking waiting to be admitted. That is the path we've tried to make you follow. We hope you will not disappoint us"*

The headmaster, here, expresses his view about the situation of Njoroge' family as far as their involvement with the Mau Mau is concerned, but the headmaster does not speak plainly, the first sentence in this extract expresses this fact: *"I'm sorry to hear this about your family"*. The headmaster also states further that: *you are wanted at home... It's a sad business...*the pronoun 'you' refers to the protagonist, but he is actually wanted at home guard post for investigation to determine whether he is involved with Mau Mau or not, the *'sad business'* refers to involvement with Mau Mau. This shows clearly the collaboration between the Christian missionary and the colonial administration when it comes to matters that deal with rights of the black people. In the last sentence, the

headmaster invokes the use of God (Christ) who will come to rescue the protagonist, when he open his door to his Christ as the writer puts it.

So following this short conversation, Njoroge was arrested by the two police officers and the headmaster who was a missionary did not show any resistance but rather collaborated with the two police officers who had came to execute the colonial policy. Njoroge was then taken to home guard post, he was asked whether he had taken oath to join Mau Mau, they accused him of his attempt to collect information about Jacobo who has been killed.

The headmaster of Sirrina secondary school also believes "that: (WNC, p. 115):

*"The best, the really excellent could only come from the white man. He brought up his boys to copy and cherishes the white man's civilization as the only hope of mankind especially of black races. He was automatically against all black politicians who in any way made people to be discontented with the white man's rule and civilization"*

Ngugi uses the third person singular *'he'* to represent the ideological stance of the school headmaster with regard to the colonizing mission, the use of superlative adjectives: 'the best', 'the really excellent' are indicative of his preference to the notion of the white man civilization which in turn expresses his ideological position, and the tone of this text is set by the use of the modal verbs; could etc this character ( the headmaster) is against any African politician who adopts a political stance contrary to his ideological belief. It is obvious that the headmaster's ideological stance and his strong moral support to white man civilization as the best model that should be copied by all mankind practically Africans can be

attributed to his opposition to all black politicians who were trying to question the white man civilization as the only available option.

The writer uses contrast such as:

White man

Black races, black politicians.

This sub-dimension is clearly in favour of the process of colonialism as depicted by Ngugi, the writer. Additionally, some linguistic features are employed to back up the ideological stance of the schoolmaster's position towards the process of colonialism as depicted by the same writer.

**Table (4.22) Percentages of Colonialism and Decolonization processes**

**6. Economic dimension**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| Number | 2 | 0 | 0 | 2 | 0 | 0 |
| Percentage (%) | %100 | 0 | 0 | %100 | 0 | 0 |

**Graph (4.22)**
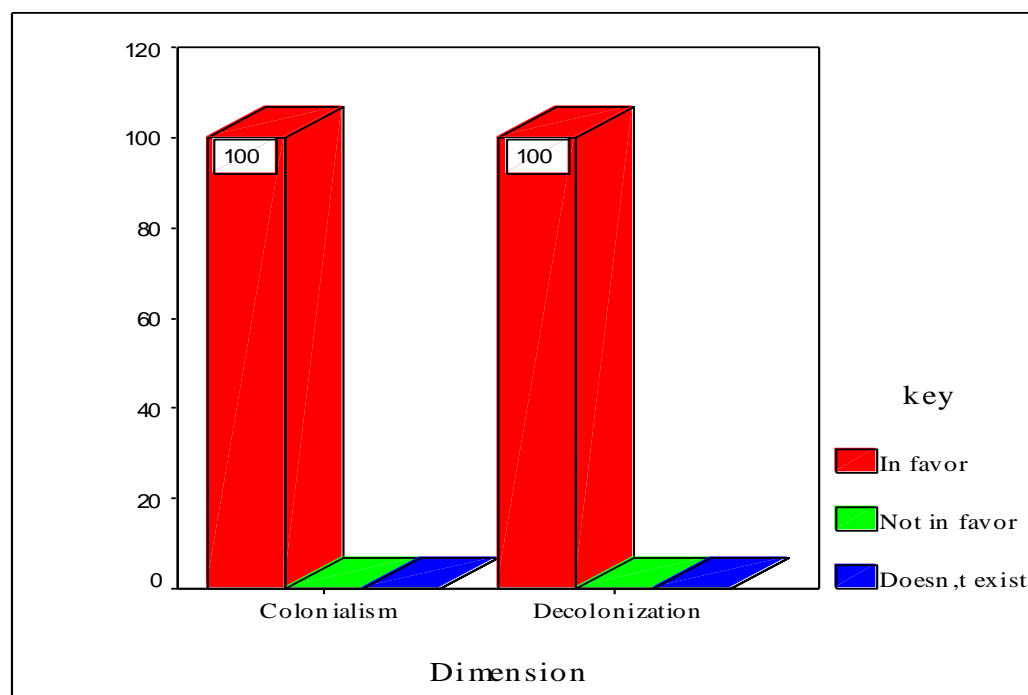
**6. Economic Dimension**

**\*Exploitation of human resources to serve colonial end:**

This sub-dimension has featured in (WNC, p.78) for example:

*"Jacobo was the luckiest African farmer to be allowed to grow pyrethrum flowers. This business was dominated by only white farmers in Kenya. Many Africans at that time were not allowed to grow cash crop like pyrethrum because this would lower the standards and quality of production.*

*Howlands, the white settler, helped Jacobo who was a native Kenyan, to get permission to grow pyrethrum flowers. In turn Jacobo help him to recruit labour and gave him advice on how to get hard work from them".*

The business of growing pyrethrum flower was dominated only by white farmers during colonial time. However, Jacobo was the only African farmer allowed to grow pyrethrum flower, because of his dealings with the colonial rule. Of course, Jacobo was not the luckiest African farmer as clearly stasted by the writer himself but he was rewarded by the colonial administration for his good services to them, in particular by Mr Howlands for his individual support to him. The writer paints a bad picture of 'Them' or rather the out-group which is represented by Mr Howlands and their collaborators/ associates.

In short, this text favours the process of colonization of the black people as painted by Ngugi, the writer.

**Economic Dimension**

**Exploitation of human resources to serve the colonial end**

Ngugi wa Thiong'o has painted a gloomy picture about the suffering of black folks in the hands of both white settlers and Indians so as to serve their economic interests in Kipanga town which lies in the Kikuyu land. Trading as human activity always brings people from all nationalities to engage in buying or selling of their commodities.

*"The Indian shops were many. The Indian traders were said to be very rich. They too employed some black boys whom they treated as nothing. You could never like the Indians because their customs were strange and funny in a bad way. But their shops were big and well-stock with things. White settlers with their wives…often came to the rich Indians and bought what they wanted. The Indians feared Europeans and if you went to buy in a shop and a white man found you. The Indian would stop selling to you, trembling all over, would begin to serve him. But some said that this was a cunning way of to deceive the white women because when the Indian trembled and was all 'Yes, please, Memsahib, anything more?' the women would be ready to pay any price they were told because they thought an Indian who feared them dared not cheat about prices."*

This text is basically about Indians because the word Indian has been mentioned several times( 11times).This indicates the fact that Indians play an important economic role in this part of Kenya in particular as portrayed by the author of this narrative.

Ngugi's lexical choices are indicative of the fact that there are unequal power relationships in  the economic terms between the black people on one hand and the Europeans and Indians on the other hand, for example the Indian traders are rich and have many shops indicate that they have economic power and the word *'employed'* implies power exercised by Indians. "The Europeans buy from Indians because their shops were big and well-stock".

This indicates that the Indians are the major economic players during colonial time, but "*the Indians treated black people as nothing*". The most operative phrase is *'as nothing'*. Here, the writer paints bad picture of '*Other*'
"*You could never like the Indians because their customs were strange and funny in a bad way*".

Ngugi's usage of the pronoun 'you' injects the reader to share with him the notion that Indians' customs were strange and funny in a bad way'. Ngugi also draws a bad picture about Indian customs by using adjectives.
 The tone of this text has been set by the use of modal verb which is in the negative form *'could never'*.
The black people too bought things from the Indians

*The African had no many things in their store and they generally charge higher prices so that although the Indians were not liked and they abused African women, using dirty words they had learnt in Swahili people found it wiser and more convenient to buy from them*".(WNC, p.7)
The above text shows the stark contrast between the Indian traders and the Kenyan ones, for example, the Indian shops were well-stock, but the African ones were not, the Africans charged higher prices, but Indians

not, this text shows the fact that Indians have become a dominant economic power, and this can be attributed to the fact that they gained access to valuable social recourses, for example money made in businesses.

The picture painted by author clearly serves the interest of the process colonialism.

**Meanings**

**Topics**

Topics in general as stated by van Dijk (2000) represent the more 'global' meanings of discourse. They represent the gist or the most essential information of a discourse. In Ngugil's weep, not child (p77) focuses on one topic that is the theme of the land grabbled by while settlers in Kenya, as depicted by the writer of this novel in a peech that was delivered by Kiarie the author selects atopic which positive for us. In relation to resistance of Kenyan people against colonialism.

On the other hand, the author represents a negative behavior for white settler (i.e colonialists).

Reviewing the topics dealt with in the inclusive speech, it is observed that the author put emphasis on the topics that are in favour of the black people. For example, "All the land belongs to the people- black people". They had been given it by God. For every race had their historu and political demands as stated in the speech delivered by Kiarie (weep p.77). The author has exposed negative meaning of other (i.e colonialists as in the following):

How the land was grabbed by white settlers:

The land was taken through the Bible and sword…

The Bible paved the way for sword… for this he (Kiarie) blamed the foolish generosity of their forefathers who pitied the stranger and welcomed him with open arms.

**Meaning**

**Topics**

Topics in general as stated by van Dijk (2000) represent more 'global' meanings of discourse. They represent the    gist or the most essential information of discourse. These topics characterize the meaning of the whole discourse.

**Analysis**

**Ideological Analysis**

Our analysis and interpretation of the ideological aspect of Kiarie's address delivered on the day of strike, attempts to link the speech's text with the socio-political and economic processes that took place in Kenya and to decipher the covert ideology of this text. At the same time to highlight the conflicting power ideologies between the colonialists and the Africans.

The author in sentence one, of the Kiarie's speech invokes the use of the word God to justify his claim for his lost land .The author has also adopted sloganeering as an effective tool widely used in  the political discourse for   winning  the support of their  audience who are predominately black people." This is consistent with the opening line of the speech: *All the land belonged to the people – black people. They had been given it by God".*

"*The Indians had India. Europeans had Europe. And Africans had Africa, the land of the black people (WNC, sentence3-6).*the author starts by giving general examples then he moves to specific ones. For example, Indians had India and Africans had Africa, the land of the black people is meant to emphasize the fact that it belongs to the black races.

# CHAPTER FIVE

# CHAPTER FIVE

## Summary, Conclusions and Recommendations

## 5.0 Introduction

In this chapter, the research hypotheses and questions are restated in order to verify or refute the hypotheses through providing answer to questions. This will be done in the light of methodology, and data analysis and discussion. Firstly, the researcher will answer the first and second questions in relation to the colonialism and decolonization processes as depicted in literary texts written by African novelists. Secondly, the researcher will answer the third question about the conflicting power ideologies embedded in the literary texts written by post colonial African novelists. Thirdly, based on the answers from three questions, the researcher will arrive at conclusions and will provide relevant recommendations in the area of colonialism and decolonization processes and further researches.

### 5.1 Hypotheses and research questions

This study sets out to test the following hypotheses:

1. The colonialists have used the language and other forms of power to subjugate Africans in such a way as to confirm their superiority.

2. Africans have resisted the colonial power through their writings.

3. There are conflicting power ideologies mediated through the discourse and embedded in linguistic expressions.

**The conclusion's results and findings will be strongly linked to the study questions**.

1. To what extent can a language be used by the colonialists to subjugate Africans spiritly?

2. To what extent do the Africans resist the colonial power through their writings?

3. What are the conflicting power ideologies mediated through the discourse and embedded in linguistic expressions of the dominants and the dominated groups?

## 5.1.1 Summary of results about colonialism and decolonization processes

In this part the researcher answers the first and second questions mentioned above and gives conclusions.

### 1. Cultural dimension

It is clear that the sub-dimension of 'using of art to resist colonial rule' favours the process of decolonization in Season of Migration to the North. The writer has used his artistic skills to advance his case as is the case in (pages 5, 7, 13, 89).

The same sub-dimension in "Weep Not, Child" is in favour of the decolonization process.

The same sub-dimension of 'using art to resist colonial rule' is exclusively in favour of decolonization process.

The sub-dimension of 'African beliefs' in Season of Migration to the North favours the process of decolonization. This has been clearly stated in (Season pp. 3-4). Contrary to this it does not serve the process of colonialism. However, in 'Weep Not, Child' African beliefs have been used in favour of decolonization process in their fight against the colonial rule as well as Christian Missionaries.

The same sub-dimension of 'African beliefs' in Things Fall Apart does have the potential to promote the process of decolonization in Africa as is stated in several incidences in the book.

It is apparent that the sub-dimension of 'Cloth' in Season of Migration to the North does have the potential to serve the process of decolonization. For example: wearing of 'Turban'. Unlike wearing of 'hat' which serves the process of colonialism. So it is a win-win situation.

The same applies to Things Fall Apart and Weep Not, child. Thus the African novelists have employed them as a tool to fight colonialism.

The sub-dimension of 'Names of people' in Tayeb Salih's Novel, Season of Migration to the North indicates that the village community members are Muslims. Their names are either taken from Quran or from the Sudanese cultures. Sticking to indigenous names serves partly the process of decolonization.

The same sub-dimension of "Names of people" in Things Fall Apart and Weep Not, Child has partially served the process of decolonization. Unlike in Sudan, in Sub-Saharan Africa some characters who have embraced Christianity, have adopted new names. This comes as a result of the activities of Christian missionary societies.

The sub-dimension of 'food' has featured in Season of Migration to the North but does not mention specific types of food, only some fruits have been mentioned which indicates that they are grown in desert region.

This same sub-dimension of 'food' has been mentioned in Weep Not, child. For example: Kenyan farmers grow some subsistence crops to meet their local consumption, no specific type of food has been mentioned but food constitutes an integral part of the African cultures and traditions. Thus, it serves the process of decolonization by sticking to it.

The sub-dimension of 'food' in Things Fall Apart has been investigated in details - different varieties of food were mentioned to depict African as having peculiar cultures – it implies that Africans have cultures and long history.

## 2/ Educational dimension

The sub-dimension of 'using novels to correct misrepresentation of Africans' in Season of Migration to the North. The three novelists collectively have endeavored through their literary works to correct the tarnished images of Africans portrayed in the colonial discourses by European writers. This has prompted the three prominent African novelists to fictionalize the stories of the African heroes as having peculiar cultures. This potentially serves the process of decolonization.

## 3/ Psychological dimension

The sub-dimension of 'instilling fear in the colonized" in Season of Migration to the North does have the potential to serve the process of colonialism. At the same time, it favours the sub-dimension of "restoring the African dignity". This is represented by those Sudanese children who decided to run away from evil brought about by colonial education.

The sub-dimension of 'instilling fear in the colonized in Season of Migration to the North does have the potential of favouring partially the processes of decolonization as well as colonialism.

## 4/ Dismantling Colonialism Dimension

The sub-dimension of 'dismantling the colonial rule by force' in Season of Migration to the North does have the potential of favouring the process of decolonization. At the same time it does not favour the process of colonialism. Thus the author has used linguistic feature e.g. the use of pronoun "I" to support his employment of the colonial discourse.

The same sub-dimension in Weep Not, Child does favour the process of decolonization. However, it does not favour the process of colonialism.

The same sub-dimension of 'dismantling colonial rule by force' does have the potential of favouring the process of decolonization in Things Fall Apart. It does not favour the process of colonialism.

The sub-dimension of 'dismantling the colonial power through peaceful means' in Season of Migration to the North does have the potential of favouring partially the process of decolonization. At the same time it does not favour the process of colonialism. Thus, the intellectual debate depicted by the African novelists. For instance, the encounter between Akuna and Mr. Brown, the white missionary represented an intellectual debate aimed at dismantling colonialism by peaceful means. This sub-dimension has featured clearly in Season of Migration to the North.

## 5/ Political dimension

The sub-dimension of 'using indigenous languages' does have the potential of favouring the process of decolonization. At the same time it does not favour the process of colonialism. Thus African novelists have integrated indigenous languages into these literary texts to give them a local flavour.

The same sub-dimension in Things Fall apart does have the potential of favouring the process of decolonization whereas it does not serve the interest of colonialism as is the case in Weep Not, Child.

The sub-dimension of 'loyalty to tribe to defend the land' in Season of Migration to the North does have the potential of favouring the process of decolonization.

Both in Things Fall Apart and Weep Not, Child the same sub-dimension favours the process of decolonization. Thus it is an effective tool used by politicians to fight their enemies.

The sub-dimension of 'colonial state i.e. courts etc' does have the potential of favouring colonialism in Season of Migration to the North.

Both in Things Fall Apart and Weep Not, Child, the two sub-dimensions "colonial state i.e. court" and 'Christian Missions collaborating with colonial rule' do have the potential of favouring the process of colonialism.

The sub-dimension of 'using colonial languages' in the three literary works favours partially the processes of colonialism and decolonization.

## 6/ Economic dimension

The sub-dimension of 'Destruction of natural economies' and 'Exploration of human resources to serve the colonial ends' do have the potential of favouring the process of colonialism. It does favour partially the process of decolonization.

### 5.1.2 Tabulation of Results

**Table (5.1.2) Percentages of colonialism and decolonization processes in African literary works' components**

| Aspect | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| **Code** | in favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| | 1 | 2 | 3 | 1 | 2 | 3 |
| Things Fall Apart | 47.36% | 36.84% | 15.78% | 65% | 35% | - |
| Season of Migration to the North | 25% | 60% | 15% | 57. 9% | 31. 6% | 10.5 % |
| Weep Not, Child | 50% | 45% | 5% | 85% | 15% | - |
| Total of African Literary Works' components | **122.4** | **141.8** | **35.8** | **207** | **81.6** | **10.5** |
| Percentage of Lit. Works Components | 40.8% | 47.2% | 11.9% | 69% | 27.2% | 3.5% |

From the above table, it is clear that the three post- colonial African novelists have collectively depicted the power relations between Africans and colonialists. It has become apparent that 69% favours the process of decolonization while 47.2% does not favour the process colonialism, and 40.8% is in favour of the process of colonialism.

It is also worth noting that Weep Not, Child has the highest percentage 85% which favours the process of decolonization, followed by Achebe's Things Fall Apart which accounts for 65% in favour of decolonization then the least in favour of decolonization is Tayeb Salih's Season of Migration to the North 57.9%

It appears that colonialism and decolonization are joined processes or rather decolonization is a by-product of colonialism.

## 5.1.3 Summary of Results about the expression of ideology

In this part the third research question is restated and conclusions are made. The third question is as follows:

2. There are conflicting power ideologies mediated through the discourse and embedded in linguistic expressions?

This question has been answered with regard to the ideological dimension (ID) based on taxonomy developed by van Dijk (2006). It will be made clear whether there are conflicting power ideologies between the two groups, namely the dominant and the dominated one.

A) **Global semantics: Topics**

The answer to this question is that Tayeb Salih's Season of Migration to the North is based on conflicting ideologies between the two named groups. For example. The ingroup may be expected to detopicalize

information that is inconsistent with their interests or positive self-image and conversely they will topicalize the information that emphasizes negative outgroup properties.The same applies to the other two novelists.

B) **Lexicalization** is the main domain of ideological expression. For example, the choice of an adjective and a subject in the above sentence: *uncircumcised infidel which refers to a non Muslim.* Women are unveiled and dance openly with men. The out-group has been negatively represented by the author of this narrative.the strategy has been employed by Achebe and Ngugi in their novels

## C) Surface Structure as expression of Ideology

The expression which indicates that *'Okonkwo will be buried like a dog'* implies that a dog has no value in the Umuofian tradition or he will not be buried according to dignified African traditions, the writer, here, has used it metaphorically and it is then an expression of ideology. The writer has portrayed Obierika as the mouthpiece of the Umuofian people. However, it is well known that 'accented' speech of sociolects or dialects express or convey social class, ethnicity, gender or social relations. The same strategy has been used by both Tayeb Salih and Ngugi in their novelists.

**D) The use of pronouns**

The pronouns are always tied to the power relations as mentioned earlier. Pronouns are widely used by the three African novelists to depict unequal power relations between the two groups in clash.

## 5.1.4 Conclusion

It is clear that Chinua Achebe, Tayeb Salih, and Ngugi good command of English language or rather their power writers have enabled them to use it as a tool to fight colonialism. They have also painted an unequal picture of the power relations, through their depiction of the two groups: the colonial rule and their associates on one hand and the colonized people and their men on the other hand.

However, the three novelists have been shifting between the two named groups: as is the case in  the first part of the Englishman - Obierka's conversation which, was in favour of the colonial power, and both verbal and non-verbal expressions have been deployed by Achebe as means of coercion. It is clear that the powerful is controlling the less powerful, however, the power has shifted to the less powerful in the second part of the encounter; this is attributable to the power of African beliefs, which partly have strengthened the position of Africans but weakened the position of the English (DC) and his associates. The ideological meanings have played a significant role in the power shift towards the Africans. However, the colonial administrator lack of knowledge pertaining to African traditional beliefs has been manifested via linguistic structures as clearly shown in the second part of the face-to-face encounter. Finally, Achebe has painted more or less a balanced picture of power relation between the two named groups. A variety of linguistic structures has been

used in favour of controlling the less powerful group by the most powerful one.

**Recommendations for further studies**

Due to the limitation of the scope of this study, the researcher recommends the following:

1. To conduct a study which can trace the misrepresentation of Africans in the colonial discourses so as to either verify or refute the claims made by African novelists and discourse analysts as far as this matter is concerned.

2. Further studies should be conducted in the areas not fully tackled by this study.

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# APPENDICES

## Appendix (1): Weep Not, Child

## Table (4.24) Instrument of Colonialism and Decolonization Processes

| Aspects | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| **Dimensions** | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **1/ Cultural dimension.** | | | | | | |
| • The use of Art to resist colonialism | √ | | | √ | | |
| • African beliefs. | | √ | | √ | | |
| • African traditions. | | √ | | √ | | |
| • Clothes. | √ | | | √ | | |
| • Africans have no notion of culture and history. | | | √ | | √ | |
| • Food | | √ | | √ | | |
| • Names of people | √ | | | √ | | |
| **2/ Educational dimension** | | | | | | |
| • Using novels to correct misrepresentation of Africans. | | √ | | √ | | |
| • Colonial and Post Colonial Schools | √ | | | | √ | |
| **3/ Psychological dimension** | | | | | | |
| • Instill fear in the colonized. | √ | | | | √ | |
| • Restore the African dignity. | | √ | | √ | | |
| **4/ Dismantling colonialism dimension** | | | | | | |
| • Dismantling the colonial rule by force. | | √ | | √ | | |
| • Dismantling the colonial power through peaceful means. | | √ | | √ | | |
| **5/ Political dimension** | | | | | | |
| • Use of indigenous languages. | √ | | | √ | | |
| • Loyalty to tribe to defend the land. | √ | | | √ | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| • Colonial state (i.e. courts, etc.). | √ | | | √ | | |
| • Christian missions collaborating with colonial rule. | √ | | | √ | | |
| • Use of colonial languages. | | √ | | √ | | |
| **6/ Economic dimension:** | | | | | | |
| • Destruction of natural economies. | √ | | | √ | | |
| • Exploitation of human resources to serve the colonial ends. | √ | | | √ | | |

**Key to the code**

3.3 For the colonialism and decolonization process

1= dimension does not exist

2= dimension is not in favor aspect

3 = dimension is in favor aspect

**NB**

Aspects refer to the items listed in raw one. Dimensions refer to the items listed in column.

**Appendix (2): Season of Migration to the North**

**Table (4.24) Instrument of Colonialism and Decolonization Processes**

| Aspects | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| **Dimensions** | In favour | Not in favour | Does not exist | In favor | Not in favour | Does not exist |
| **1/ Cultural dimension**. | | | | | | |
| •The use of Art to resist colonialism | | √ | | √ | | |
| •African beliefs | | √ | | √ | | |
| •African traditions | | √ | | √ | | |
| •Clothes | | √ | | √ | | |
| •Africans have no notion of culture and history | | | | | | |
| •Food | | √ | | √ | | |
| •Names of people | | √ | | √ | | |
| **2/ Educational dimension** | | | | | | |
| •Using novels to correct misrepresentation of Africans | | √ | | √ | | |
| •Colonial & Post Colonial Schools | √ | | | | √ | |
| **3/ Psychological dimension** | | | | | | |
| •Instill fear in the colonized | √ | | | | √ | |
| •Restore the African dignity | | √ | | | √ | |
| **4/ Dismantling Colonialism Dimension** | | | | | | |
| •Dismantling the colonial rule by force | | √ | | | √ | |
| •Dismantling the colonial power through peaceful means | | | √ | √ | | |
| **5/ Political dimension** | | | | | | |
| •Use of indigenous languages | | √ | | √ | | |
| •Loyalty to tribe to defend the land | | √ | | √ | | |

| | √ | | | | √ | |
|---|---|---|---|---|---|---|
| •Colonial state (i.e. courts, etc.) | √ | | | | √ | |
| •Christian missions collaborating with colonial rule | | | √ | | | √ |
| •Use of colonial languages | √ | | | √ | | |
| **6/ Economic dimension:** | | | | | | |
| •Destruction of natural economies | | | √ | | | √ |
| •Exploitation of human resources to serve the colonial ends | √ | | | | √ | |

**Key to the code**

3.3 For the Colonialism and Decolonization Process

1 = dimension does not exist

2 = dimension is not favor aspect

3 = dimension is in favors aspect

**NB**

Aspects refer to the items listed in raw one. Dimensions refer to the items listed in column one.

## Appendix (3): Things Fall Apart

## Table (4.25) Instrument of Colonialism and Decolonization Processes

| Aspects | Colonialism | | | Decolonization | | |
|---|---|---|---|---|---|---|
| **Dimensions** | In favour | Not in favour | Does not exist | In favour | Not in favour | Does not exist |
| **1/ Cultural dimension**. | | | | | | |
| •The use of Art to resist colonialism | | √ | | √ | | |
| •African beliefs | | √ | | √ | | |
| •African traditions | | √ | | √ | | |
| •Clothes | | | | √ | | |
| •Africans have no notion of culture and history | √ | | | | √ | |
| •Food | | | √ | √ | | |
| •Names of people | √ | | | √ | | |
| **2/ Educational dimension** | | | | | | |
| •Using novels to correct misrepresentation of Africans. | | | √ | √ | | |
| •Colonial & Post Colonial Schools | √ | | | √ | | |
| **3/ Psychological dimension** | | | | | | |
| •Instill fear in the colonized | √ | | | | √ | |
| •Restore the African dignity | | | √ | √ | | |
| **4/ Dismantling Colonialism Dimension** | | | | | | |
| •Dismantling the colonial rule by force | | √ | | √ | | |
| •Dismantling the colonial power through peaceful means | | √ | | √ | | |
| **5/ Political dimension** | | | | | | |
| •Use of indigenous languages | | √ | | √ | | |
| •Loyalty to tribe to defend the land | | √ | | √ | | |

| | √ | | | | √ | |
|---|---|---|---|---|---|---|
| • Colonial state (i.e. courts, etc.) | √ | | | | √ | |
| • Christian missions collaborating with colonial rule | √ | | | | √ | |
| • Use of colonial languages | √ | | | | √ | |
| **6/ Economic dimension:** | | | | | | |
| • Destruction of natural economies | √ | | | | √ | |
| • Exploitation of human resources to serve the colonial ends | √ | | | | √ | |

**Key to the code**

3.3 For the Colonialism and Decolonization Process

1 = dimension does not exist

2 = dimension is not favor aspect

3 = dimension is in favors aspect

**NB**

Aspects refer to the items listed in raw one. Dimensions refer to the items listed in column one.