Chapter 1

Introduction

I was always being told I should be something, and then my whole upbringing was something I was not: it was English.

(Cudjoe 219)

You speak Russian and you are identified as one from Russia, you speak Chinese and your identity is set for a native of China, these identities are not only formed from the language you speak but also for the cultural, economic, political demography to adhere to. But what about the one speaking English? Since English language has acquired the status of lingua franca it has its speakers across globe. To attain an identity of a English speaker one has to take into consideration not only a person’s native place but also the history that has shaped the place, the culture, the language and moreover the man as a whole retrospective of identity. Thus, language which plays an integral part of the formation of identity becomes an important question in postcolonial studies. During colonization, the colonial rulers imposed their language on the people they colonized, forbidding natives to speak their mother tongues. In some cases, the colonial rulers systematically prohibited native languages. In response to the systematic imposition of colonial languages, some postcolonial writers and activists advocate a complete return to the use of indigenous languages. However some may see the English language imposed by their colonial rulers as a more practical alternative, using the colonial language both to enhance inter-nation communication and to counter a colonial past through de-forming a "standard" European tongue and re-forming it in new literary forms.

Language is a central feature of human identity. When we hear someone speak, we immediately make guesses about gender, education-level, age, profession, and place of origin. Beyond this individual do not matter, a language is a powerful symbol of national and ethnic identity. (Spolsky 181)
Kari Gibson says, “Language—both code and content—is a complicated dance between internal and external interpretations of our identity” (2004). Norton in this regard opines, “Neither identity and language use is a fixed notion; both are dynamic, depending upon time and place” (1995). Braj Kachru says:

Nativization must be seen as the result of those productive linguistic innovations which are determined by the localized function of a second language variety, the culture of conversation and communicative strategies in new situations, and the transfer from local languages. (21-2)

The way we perceive ourselves changes with our community of practice, allowing us multiple identities over the years or even within a day.

Literature, which is the major source of language, has become the means through which cultural sentiments are projected and expressed. For a long time, Africans have been subjected to cultural imposition and displacement by western culture. Certain African writers feel that to use English extensively in African literature is to cave in to hegemonic pressures. Ngugi Wa Thiong’o is one such author. Wa Thiong’o is disappointed with the African acceptance of English. He writes “it is the final triumph of a system of domination when the dominated start singing its virtues” (20). English for Wa Thiong’o is that triumphing force that invaded and plundered his homeland of the best riches of African literature, both oral and written. He believes that language is the driving force, the spirit behind people, and the “carrier of culture” (13). Thus, when Wa Thiong’o sees Achebe write his novel in English, he mourns the loss of culture and the African identity that goes with it. In ‘Farewell to English’ in Decolonising the Mind (1986) Ngugi points out that through language people have not only [described] the world, but also understood themselves. For him, English in Africa is a "cultural bomb" that continues a process of erasing memories of pre-colonial cultures and history and as a way of installing the dominance of new, more insidious forms of colonialism.
Writing in Gikuyu, then, is Ngugi’s way not only of harkening back to Gikuyu traditions, but also of acknowledging and communicating their continued presence. In a general statement, Ngugi points out that language and culture are inseparable, and that therefore the loss of the former results in the loss of the other:

A specific culture is not transmitted through language in its universality, but in its particularity as the language of a specific community with a specific history. Written literature and orature are the main means by which a particular language transmits the images of the world contained in the culture it carries ... Languages as communication and as culture are then products of each other ... Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we perceive ourselves and our place in the world ... Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world. (15-16)

English has ruled the stage over the past century, because of the linguistic standards which are being set through the colonization by the English dominant world. Standard English (SE) according to Crystal (2003) presents five essential characteristics:

1) It is a variety of English, like a dialect.

2) The linguistic features are chiefly matters of grammar, vocabulary and orthography, and not a matter of pronunciation;

3) SE is the variety of English which carries most prestige within a country;

4) The prestige attached to SE is recognized by adult members of the (English-speaking) community, and it is the norm of leading institutions, such as the government, law courts and the media.

5) Finally, although SE is widely understood, it is not widely produced. (66)
However there is a vast shift in the use of Standard English in the writings of the acclaimed writers of the third world countries as prescribed by the two nations that advance claims of supremacy over the language. In the Foreword to *Kanthapura*, (1963) Raja Rao while talking about the possible negotiations between the English language and the non-English, advocates the need to carve out one's niche within the system of English language in order to fight back for one's identity. He says:

The telling has not been easy. One has to convey in a language that is not one's own; the spirit that is one's own. One has to convey the various shades and emissions of a certain thought-movement that looks maltreated in an alien language. I use the word 'alien', yet English is not really an alien language to us. It is the language of our intellectual make-up, like Sanskrit or Persian was before, but not of our emotional make-up. We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will someday prove to be as distinctive and colourful as the Irish or the American. Time alone will justify it. (5)

Raja Rao has focussed on hegemonizing which is perpetuated by the English language. He has talked about preserving the native identity by improvising method/s of expression in English language which is Indian in its soul. Thus, this substantiates the experiments and deviations done by Soyinka also in his English works. Soyinka like Rao has internalised the English language and has tried to make it his own. His works reeks of the ideology that no writer can isolate himself and still hope to reach out to the masses. As David Cook puts it "No artist is an island, however, hard critics may try to build coral reefs around him, or think they have scored a point by 'discovering' what 'influences' connect him to the mainland of humanity." (1978:117). Soyinka too like Rao understands the complexities associated with
the language and the burden of proof which lies with it in order to protect, preserve and annihilate one’s identity so as to become voice of the masses. Soyinka uses English language to express in his writings, but the English he has used has been embraced by him as his own. One can verily notice that Soyinka’s plays exhibit all the major characters and plot based in its Nigerian identity yet one can still connect to it despite being distant only because the essence is just the same and thus, the whole audience around the world can connect and understand him as a writer and his plays as a piece of literature. Oyin Oguba throws some light on this feature of Soyinka’s writing:

This is why he is able to recognize a sameness of disposition in characters as apparently different as the ancient Helen of Troy, the medieval Madame Tortoise and the modern Rola. This is also why he regards Oba Danlola and Kongi as kindred spirits and finds the same cunning tendency in the Biblical Serpent and the serpent of Swamps. (106-115)

Soyinka in his writings has kept the peculiarities of the Nigerian English and has also touched the nuances of English language at the same time. Eldred Jones observes:

All Yoruba culture is enshrined in the language, a highly tonal and musical language which gives the impression of being chanted rather than spoken. These rhythmic and tonal qualities do not come over into English which is a language of a very different type. What does flow over into Soyinka’s English is the wealth of imagery and proverbial formulas which he uses with remarkable effect. (8)

According to Fanon, being colonized by a language has larger implications for one’s consciousness: “To speak . . . means above all to assume a culture, to support the weight of a civilization” (quoted in Fanon 103)

Keeping in view the above argument the proposed research is aimed at examining the Eurocentric psyche that upholds the westernization in the context of languages. The
rejoinders by the writers like Ngugi, Soyinka, Walcott, Raja Rao etc to this linguistic imperialism are an important signification of the linguistic postcoloniality.

Linguistic postcoloniality is a retort to linguistic imperialism which continues to be perpetuating its agenda in the post-colonial nations too. Nigeria is a case in point for this argument. It has been a colony of the British and became free only as recently as 1960. Linguistic postcoloniality as an attitude, technique and agenda offers varied perspectives whereby identity of natives is reasserted and celebrated.

In the light of the above, it is proposed to take up the study of Soyinka’s plays and his celebration of postcolonial linguistic identity through nativisation, Africanization, deviations and Yorubization of English in his plays. Also, the recent shift in his language of expression from English to his native language, Yoruba, is quite intriguing and can be seen as an obvious result of the struggle of linguistic postcoloniality carried on in his works. It intends to significantly dwell on the use of language for the depiction of African literature through the plays of Wole Soyinka. These findings will be in particular reference to the linguistic analysis in African literature.

Born Akinwande Oluwole Soyinka in the western part of Nigeria called Ogun State, Wole Soyinka was born on the 13th of July, 1934, at Isara, Ijebu Remo near Abeokuta. Wole Soyinka, as he is popularly called, grew up in a time of transition when the technologically more advanced colonist, Britain was destroying the very foundation of the indigenous Nigerian civilisation. The fact that Wole Soyinka has lived to write so much about the African experience is a miracle. His upbringing reflected both African and western influences, and the conflict and interaction between these two forces occupies most of his writings. Eldred Jones captures the fundamental essence of Soyinka’s literary goals by saying: “What does flow over into Soyinka’s English is the wealth of imagery and proverbial formulas which he uses with remarkable effect” (8). Wole Soyinka is seen as a writer who
not only writes to explain the social dilemma of the group to which he belongs but also to reinstate the faith in a way of life which has survived to some extent, and might have more fully survived, if certain historical events had not so drastically affected Africa and the attitudes of Africans not only to people of other race but also to their own selves. This is what has turned out to be the basis of most of the plays written by Wole Soyinka. Soyinka’s plays make valid case for studies within the framework of linguistic postcoloniality, for analysis of the language to scrutinize linguistic behaviours and to convey ideas which ensure the native identity of the writer. His recent refusal to accept the post of prestigious Oxford Poetry Chair may be seen as an extension of his postcolonial agenda though he has not very clearly spelled out the reasons behind his decision. (The Guardian)

Wole Soyinka is a Nigerian Yoruba playwright, poet, novelist and political activist. Born in the arena of the power of colonial occupancy, Soyinka has an everlasting impact of its history over his writings and the choice of language. Soyinka got his early education from Nigeria at Ibadan and later he studied at Leeds University, England. Thus, living under both the hegemonic rule of the Nigerian period and then living under the same country of colonial power he gained familiarity with both the cultures. However, this cultural change in his growing days leads him to write in a unique style featuring the major aspect of any literary writing i.e. the linguistic deviation.

The study will focus on the development of language attitudes keeping in mind the fact that when the research in linguistic perspectives is applied to literature, it adds new dimensions to the existing critiques which in the present context means to give new domains of expressions to the dilemma of a postcolonial writer like Soyinka. We encounter various factors contradicting with Soyinka’s writings. Soyinka has used all the features of literary language mixed with his ethnicity and identity of a Nigerian writer. The language of his plays is replete with deviations yet accepted and appreciated worldwide. The present study assesses
the linguistic deviations in six plays of Wole Soyinka and examines the deviant narrative and explicatory style of the plays. David Crystal (1996) identifies literary language as "the art in making the unnatural appear natural." The study is aimed to unravel the unnatural hidden under the natural in Soyinka's plays. Soyinka's writings have deviated from the Standard English norms. But the question here arises how do we define Standard English?

Deviation is generally applied to provide an impetus to the language used. A playwright or a novelist may intend to write in the most naturalistic way. Yet this writing is much different from the Standard English norms that are used in formal conversations. A certain element of drama is added to the ordinary speech. Soyinka's language is a mix of Nigerian Pidgin English, Archaic English, Standard English and Nigerian English. Since, it is characterised by the shift from the traditional syntactical variety of English. Soyinka's writing is not only characteristic of unusual construction of sentence on the syntactical level but also at the level of semantics and punctuation models. This part of the language in Soyinka's plays makes it stand significantly different and beautiful from other Nigerian writers. However, apart from deviation Soyinka's writing falls into the category of a more recent form of deviation i.e. 'nativization'. Nativization can be defined as a process where a language of the literature produced by the writer is nearly an amalgamation of the native language and the dominant language in its structures, vocabulary and the semantic attribute. This phenomenon is generally a resultant of combining the two language knowledge. Soyinka's language is also a combination of British English and Nigerian Pidgin English, with loan words from Nigerian language as well. Nativization in a language takes place at phonetic, grammatical, lexical and semantic levels. These deviations occur due to culturally and linguistically pluralistic context of any country where English is second language, and from the specialised uses of English. Kachru defines this more refined deviation as, "A deviation may involve difference from a norm but such deviation may be explained in terms
of the culture and linguistic context in which a language functions.” (Quoted in Bandyopadhyay 13)

Nativization or deviation is a result of the ‘new-english linguistic and cultural setting in which English is used as a tool of communication. It is the settings of the literary piece that determines the deviation in the language use. This variation in language use is generally a resultant of social and cultural variants. Ferguson identifies it as, “most linguists are getting reconciled to the fact that they must include an account of variation in writing the grammar of a language” (1978:99). This is a common feature only because the society which is formed is largely multilingual i.e. incorporating feature of various languages in one. However, the cultural factor can be attributed to Kaplan’s notion (1980) that “the rhetoric of languages differ because their culturally based logical system differs.”

In Soyinka’s language, one can clearly identify the culturally motivated factors in his writings. It is not only culturally motivated but also has an attributive factor of its political and social set up. These words of Raja Rao in Kanthapur for the Indian context hold relevance to the postcolonial African world of Wole Soyinka as well:

...one has to convey in a language not one’s own but the spirit that is one’s own-English is not really an alien language to us. It is the language of our intellectual make-up like Sanskrit and Persian were before but not for our emotional make up. We cannot write like the English, we should not. We can write only as Indians. (Rao 5)

This proves to be true for Soyinka’s writings where he also claims that instead of being identified as the African writer he must be identified as just a writer of English language. Language is one of the major features which form the identity of a human being. Language defines one’s social, cultural political and economic background. This present study of plays holds relevance in marking the identity of the African people, since “language is the material
of literature as stone or bronze is of a sculpture, paints of picture, or sounds of music” (Wellek and Warren, 1977:22). Literature acts as the point of departure and destination for any language (Taderov, 1997). The writer uses and analyzes the language to encode as well decode the meanings in the literary text. Yeibo exemplifies his particular instance by correlating it with Brumfit and Carter (1986), as they say:

The literary text is seen as self-sufficient as a language artifact, and as an object in itself. The critical point is that the centrality of language in a literary text marks the study of the patterns of language use in this context quite fundamental and useful. And this functionality of the language not only identifies one’s literature but simultaneously adds up to their identity. (137)

A detailed analysis of Soyinka’s plays is attempted in terms of deviations in syntax, semantics and vocabulary and lexis. It is important to identify these deviations in the words of Wole Soyinka as Socrates says “words have the power to reveal.... conceal and signify all things; they.....also turn things this way and that” (quoted in Yeibo 138). It is important to understand words in order to understand the social stratification. The critical aspect of this study can be described in the capacity of language being “social semiotic” (Halliday 1978) that is, “the language evolves in a context and the environment in which people deploy language to serve communicative needs and can shape its form meaning” (139). Also Ogunsiji identifies ‘social circumstance’ of any language an important aspect since “language is not a monolithic entity it varies according to some factors like geographical location, subject matter. medium: spoken or written, sex, age, role relations etc.” (2000: 53). And it can be seen that all these factors combine to essentially form a very important part of one’s life. Wole Soyinka being one of the forerunners of African literature has been highly criticized and studied for his use of language. His language of literature like various others such as Ngugi, Achebe has a socio-cultural peculiarity. The roots of his writings lie in the
historical past of being a colonized nation which made the language of the colonizers the opera mundi for the African natives who were divided into either Anglophone or Francophone thus engendering enforced identities. However, the deviations adopted by African writers and in particular Soyinka (Adinjare 1992) can be traced back to their native language and perhaps these ‘traces’ reverting back to the native language can be witnessed in literary works as coinages, borrowings, native similes and metaphors, native rhetorical devices, transliteration, native proverbs and idioms etc (Alo 1998). However the present study is based on the triadic focus on only some aspects of the deviation in Soyinka’s works. It is important to study these deviations since language and identity are two inseparable phenomena. Thus language is an important aspect of the formation of identity. Various aspects of deviation as an exploration to a critical study of language and identity in the postcolonial context find resonance in the works of various eminent scholars. As a matter of fact, Crystal identifies that ‘deviation’ is one of the major aspects of stylistic focuses (Wetheril 1974, Leech 1957, Anne Cluysenaar 1976, Roger Fowler 1981 and 1986, Yeibo 2011). Also the Russian Formalists and Prague School of the 1920’s acknowledges foregrounding as one of the major stylistic features (Yeibo, 139). Deviation as an important aspect of linguistic analysis is correlated to Chomsky’s work on Theory of Transformational Generative Grammar. Yeibo ascribes to it and states:

Noam Chomsky’s (1957) T G Grammar (TGG), which sees style deviation i.e. the style of the writer or speaker is delineated by his constant departures from linguistic norms...in a sense that it overtly contravenes phonological, syntactic, semantic and pragmatic rules. (139)

It is also important to study the works of Soyinka since the African writers and poets exhibit the socio political, cultural and economic changes in their writings aptly and the way they deviate from the Standard British English delineates the colonial legacy. Awhefeada calls this
portrayal of the African society in the writings as 'the reality of time and place in denouncing the negative consequence of these realities' (2006: 370). The analysis in the ensuing chapters will foreground these deviations through the literary and stylistic analysis.

The stylistic deviations are important for the present context since style forms an integral part of any writing. It not only takes into consideration linguistic features but also the socio stylistic features. Banjo says:

An ideal stylistic analysis should proceed from analysis to synthesis and then to the effectiveness of the use of language in the text to an examination of the way in which linguistic devices are used to build up and reference the meaning of the text. (quoted in Mowarin 1982:67)

Through this stylistic study one may find the distinctive features of the Nigerian Pidgin English as used by Soyinka. This study is important considering the fact that the writers unknowingly become a slave of neo-colonial rule. The writing in African literature has not only shifted from the culture but also from the socio-economic, political and aesthetic grounds. Apronti assumes:

The writer needs to be committed to a set of social, political or ethical idea. He should be one who does things, not one to whom things are done. More than other leaders of thought in contemporary Africa, he must be in the vanguard of those who are articulating the goals of our continent of raising the level of cultural consciousness of people. (1988:78)

And certainly Soyinka achieves in these aspects because he brings a kind of achievement in the writings of the African literary world and makes the writing of their own. It is important to study the deviation in the writings of African writers like Wole Soyinka since it depicts a historicity in their writings. Deviation can be seen as a way of delineating from the forced and fixed patterns of language to that of the language of the writer's own, which he proudly,
calls it the language of the revival, the language of the native feel and the language of the struggle to break the shackles of the colonial past. It is certainly an emblem to the language of the liberation. The deviation as it is termed can be termed as nativization as well. The language Wole Soyinka uses is the Nigerian Pidgin English, which envisages the feelings and works of the African people. Literature always tends to display the tensions prevailing in the contemporary world. Like the Indian literature, African literature is also attributed to the African literary works that exhibit the socio-cultural and historical imperatives of the African people and it is written by an Africa (Tanure Ojaide, 2009). In order to propagate and make the language their own, a writer is bound to delineate from the conventions and bring about a unique quality to his writing which flourished the creative aspect by utilizing the potentials of a language in the notarized form to negotiate meaning in the realia. The writer is bound to have a linguistic style which may or may not correspond to the colonial linguistic media to express the socio-economic, cultural and political linguistic realities of the African writers. This continuing agitation between the linguistic realms of African writers has been divided into three categories by Niyi Osundare (2004). He identifies three different attitudes to the approach to literature of an African writer namely;

(i) **Accomodationists**: The writers under this category favour the use of imperialist language. The chief proponent is Léopold Sédar Senghor of Senegal.

(ii) **Gradualists**: These writers under this category are called as ‘the dwellers of the middle of the road’ (2011, P. 200). They advocate de-Anglicization and re-Africanisation of the English language so as to articulate the African sensibilities in the literary world. The chief proponent is Ali Mazrui.

(iii) **Radicalist**: The writers under this category are the ones who call for an ‘immediate adoption of indigenous African language as the media of literary expression’. The proponents are Obi Wali and Ngugi Wa Thiongo. (202)
Perhaps it is in the category of gradualists that most of the writers in African continent belong. And the case of Wole Soyinka is no different. Since, he is of the ideology of indigenizing the colonial language. This indigenization of the language has led to the language of the writers to be deviant in nature. Alo (1998) identifies some devices used by African writers to reflect local or indigenous deviations in their writers such as:

(i) Coinage, borrowing etc.

(ii) Native similes & metaphors.

(iii) The transfer of rhetorical devices from native languages.

(iv) The translation of native proverbs, idioms etc.

(v) The use of culturally dependent speech styles.

(vi) The use of syntactic devices and deviations.

(vii) Code switching and code mixing.

(viii) Transliterations.

The use of such devices in writing certainly helps in undermining the cultural, historical, political and economic identity of the writer by reflecting a keen dependency and a relationship between language and identity.

The language thus has ‘deviation’ as a very basic distinctive feature. These deviations are often defined as distinctions from the ordinary language or the norm of the language. African literature is no different to the fact that it uses deviations in language as “a response to the cross-currents of socio-political and economic experiences of the people as, against the individualistic euro-modernist trend…” (Osundare 2)

One observes that these changes in the writings of African writers which provide the understanding of the context and of the society, in turn forms the identity of the writer. Thus, deviation is any change in the Standard English norms which helps in identifying the meaning in the contextual sense to leave a powerful impact on the reader’s mind and also to
communicate with a set of readers who are native for the writer. This creativity in using the language to make it socially and ethnically relevant is called as linguistic deviation (Leech 1969: 50). Leech identifies linguistic deviations an “essential to linguistic account of literary language” (139). He says:

It is a common place that post and other creative writers use language in unorthodox ways: that they are by convention allowed “Poetic license.” But we also need to recognize degrees of unorthodoxy, and it is that the scales of descriptive and institutional delicacy become relevant. (Quoted in Hameed and Al- Sa’Doon 6564)

Leech further identifies that any deviant language comprises of “an extreme lack of institutional generality” (139). It is thus important to study deviations to foreground the language of the literacy convention. Short (1996) says that “deviation which is a linguistic phenomenon has an important psychological effect on the readers (and hearers) if...it becomes especially noticeable or perceptually prominent” (11). However according to Leech if a text is able to communicate something which is intended by the author and it is felt by the readers as a significant aspect to focus on that means the language has a property of a linguistic deviation. Kachru (1983: 45-46; 353) distinguishes between the terms “mistake” and “deviation”. He identifies mistake to be that usage in language which is not accepted by the native speaker since it does not correspond to the relationship between the socio-cultural context of the speakers or writers and it is ‘not an outcome of the productive process used in nativization of English’ (209). On the other hand, deviation as a process inculcates three characteristics:

(i) The result of the new ‘un-English’ linguistic and cultural scenario where the English language is used.

(ii) An effect of the productive processes that emphasize the typical variety-specific features.
(iii) A systematic element emerging within a variety, not an error (209).

Thus, any change in the language which occurs due to the interference of the native cultural amounts to deviation in the language. Kachru (1983: 45-46) further identifies four features of deviation in South Asian and African Englishness. These are at the level of:

Phonology: This feature is identified by the substitution of the retroflex consonant for the English alveolar and also syllable-timed rhythm in place of stress-timed rhythm of English.

Grammatically: The use of progressive verbs for static verbs and formation of interrogatives without changing the position of subject and auxiliary items.

Morphology – Textually different texts mark the distinctive stylistic features of Nigerianess and Indianness. (quoted in Bennui 209). Leech and Short (2007: 44) also discuss deviation at three different levels:

(i) **Primary Deviation**: Text deviates from the norms of the language as a whole.

(ii) **Secondary Deviation**: Text deviates from the norms of literary structure in particular.

(iii) **Internal Deviation**: Text deviates from norms internal to a text.

Short identified deviation in the light that “we need to make sure that our intuitions are reasonable, and not based on personal whim” (36). Thus, deviation should always be a clever choice which makes a difference and lets the text stand out.

Crystal defines deviation as “a term used in linguistic analysis to refer to a sentence (or a unit) which does not conform to the rules of grammar (i.e. it is ill-formed)” 134). On the other hand, Leech and Short (2007) defines deviation as “a purely statistical notion: as the difference between the normal frequency of a feature, and its frequency in the text or corpus.” (39). Pandharipande (1987: 155-156) divides deviation into two kinds:
(i) *Intentional*: The way non-native consciously uses deviation to serve as certain functions in nativized varieties of English. This is also called as meaningful deviation or creativity or innovations.

(ii) *Unintentional*: When non-native English users have neither control nor consciousness of linguistic structure in their ordinary speech. This is considered as a mistake.

Pandharipande further identifies innovation at only two levels i.e.

(i) Syntactic

(ii) Lexical

Also, Bamgbose (1998:2-4) states “an innovation is seen as an acceptable variant while an error is simply a mistake or uneducated usage. Its innovations are seen as errors, a non-naïve variety can never receive any recognition.”

Short identifies deviation into seven types:

(i) *Discoursal Deviation*: It involves deviation at the larger level than sentences. Since discourse refers to higher organizational units of language, Lawal (1997) and Eko (2005) prescribes inter-sentential, inter-stanzaic and inter-paragraph.

(ii) *Semantic Deviation*: According to Leech (1969:49), it indicates “transference of meaning, or metaphor in widest sense, is the process whereby literal absurdity leads the mind to the comprehension on a figurative plane.” Leech divides the semantic deviation into.

(a) Semantic Oddity- which refers to semantic bizarreness of expression such as pleonasm, periphrases, tautology, oxymoron and paradox.

(b) Transference of meaning which is further divided into synecdoche, metonymy, metaphor and simile.
(c) Honest deception which is further divided into three parts which are 

hyperbole, litotes, and irony.

Semantic deviation hence, is the one which violates the rules of prescriptive English.

(iii) *Lexical Deviation:* It denotes the break in the rules of word formation and 

coinage or neologism. M.L. Rees, defines lexical innovation as:

A lexical innovation can imply the use of a new lexical unit, the modification 

of the root or of the semantic structure of a word in a language. Emphasizing 

such also innovation is a process that compares different stages in the 

development of a language. (37)

Lexical deviation is a resultant of a contact between English and Nigerian languages. B.K. 

T' Sou further describes this deviation as: “When languages come into contact either directly 

through the personal contact of the speakers of the languages, or indirectly through the media, 

one common outcome is the diffusion of cultural items across linguistic boundaries. One 

clear manifestation of this cultural diffusion is the emergence of new lexical items in a 

recipient language. The new lexical items are replica models in the donor language and they 

can be manifested in phonetic and semantic adaptations, including calques or translation 

loans.” (35)

Lexical deviation can however be more generally be divided as:

(1) Neologism 
(2) Functional conversion 
(3) Compounding 
(4) Noun formation 
(5) Archaism 

(iv) *Syntactic Deviation:* It is deviation in the work order rules. It is generally 

attributed to the omission of any Noun Phrase (NP) or Verb Phrase (VP) which is core

(v) Morphological Deviation: Morphology refers to the study of the formation of the words. It is classified as free bound morphemes. Spencer A., Zwicky A. (2001: 1) defines morphology as.

‘Morphology is at the conceptual center of linguistics… because it is the study of word structure and words are at the interface between phonology, syntax and semantics.

Free Morphemes are those which can stand on their own however bound morphemes are formed with the help of affixes.

(vi) Phonological Deviation: It deals with the sounds and pronunciation. Thus, it deals with the change in sounds and patterns and pronunciation. The types of phonological deviation are:

a. Alliteration
b. Assonance
c. Rhyme
d. Meter

Other forms of deviation can be:

(i) Translation and Transliteration: Alo (1998) identifies transliteration as the process whereby the units of one language e.g. words, structure are replaced by those in another language e.g. from a Nigerian language into English.

Hornby (2000) on the other hand defined it as to write words or letters using letters of a different alphabet or language. Ayeleru defines transliteration “as a process of re-expressive African thoughts in the European language.” To deliberate upon it Onukaogu and Onyenamu describes various examples such as:
I don’t have the strength for Ifedura’s family right now. They eat more and more shit every year (82).

Here, “they eat shit” is used instead of more Standard English expression which is they behave mischievously or they behave unacceptably (2010: 298). Translation on the other hand is one more concept which forms a type of deviation. Catford identifies three levels of terms:

(1) Word-for-word translation; i.e. every word in the source language is replaced by the equivalent in the target language.

(2) Literal translation i.e. the structure of the source language is adopted to the rules of the target language.

(3) Free translation i.e. the translator has nothing to do with the linguistic structures of the source language. (Quoted in Yeibo 204)

Other forms discussed in this study are:

- Neologism
- Collocation
- Linguistic Borrowing
- Semantic Shift
- Punctuation
- Subjunctives
- Conditional sentences
- Tag questions
- Omission
- Reduction
- Restructuring
- Progressive Verb Forms
- Reduplication
- Italicization
- Capitalization

The present study discusses the nativization and deviation as a strategy of safeguarding the language of the writers' identity from the pangs of the languages of colonization. This study also assesses Soyinka's attempt at using colonial language that is English without providing any impetus to its status. Through examples from the plays, in this chapter it is aimed to foreground the linguistic postcoloniality as a means to assert the African identity. Through various deviations at syntactic level this study cross examines the colonial and native language of Soyinka. The power of the nativised expression juxtaposed with the linguistic authority of colonial language challenge and unmasking the hegemony of English. The analysis of deviations highlights the contradictoriness of colonized influence and native identity and establishes postcolonial cultural and linguistic identity.

The theory of deviation at various levels such as grammatical, semantic, and phonological etc. such features has been discussed in the previous chapter at length. Based on Kachru's understanding of the deviation in the language one can state that often the deviations are designated due to influence of a language which is acting as an oppressor on the language of the oppressed. However, Kachru makes a clear distinction between 'mistake' and 'deviation', he states:

In the case of each variety of English, the cultural and linguistic context is different from that of London, New York, Toronto or Sydney; therefore, the new setting determines the 'deviation' in language use. The context determined linguistic innovations are productive and pragmatically essential... The productive aspect of such formations and their functional relationship to new contexts makes them formally and pragmatically a part of a specific variety. These formations are not
idiosyncratic, and they have a role in what Firth terms 'the context of situation'. On the other hand, a 'mistake' is unacceptable on several counts. This term may be restricted to those uses of English which show early stages in language acquisition. One might outright reject some uses of language as unacceptable since they are 'unEnglish'. The term 'unEnglish' is rather tricky. One way to explain the 'unEnglishness' of a 'mistake' is to say that in systemic terms it is not a result of the productive processes which characterize a particular non-native variety of English. One might also state that in sociolinguistic terms a 'mistake' is not functionally related to the cultural context of a non-native variety. (2-3)

Before analysing the plays of Wole Soyinka for the deviation or nativization it carries the term deviation needs to be analysed in the light of linguistic postcoloniality that is upheld in Soyinka's plays and in particular the grammatical deviations in this chapter. Grammatical deviation is of two types: (i) Morphological deviation and (ii) Syntactic deviation

- Morphological deviation is often considered an intentional deviation from the ordinary spelling, formation, construction, or application of words. For e.g. hospitalize, intelligible, etc. These words are generally a combination of Standard English lexical items and neologistic multilingual combination of two or more words or morphemes, such as the word 'smog' is combination of the smoke and fog. A relevant example, the name of the newly independent African republic state of Tanzania, which is an amalgamation of two states Tanganyika and Zanzibar, like Eurasia which is a combination of Europe and Asia.

- Syntactic deviation can be divided into two parts one in which grammar may be incorrect or not properly used or there may be a difference in the arrangement of the sentence often termed as hyperbaton. Hyperbaton is defined as the deviation from the normal arrangement of sentence so as to provide emphasis to it. For instance, 'There.
you must go'. If we analyse closely we will see that grammatical deviation in the
dialogues of speakers generally indicates the social class of the character. Also we can
see that grammatical deviation is mostly the case where Soyinka has used the double
negative, the double comparative and the double superlative.

Grammatical deviation, sometimes, is a result of 'faults analogy'. Analogy is a term
referring to a process of regularization which affects the exceptional forms in the grammar of
a language. All these forms of deviation are part of Soyinka’s plays taken up for the analysis.
The discussion in chapter 3 considering the examples related to all these deviations will
illustrate the aforementioned notions.

Grammar is one of the central aspects of language, the importance of grammar has
become a debatable issue with the emergence of new approaches to study, teach and learn
languages over the last few decades. There are many who challenge its importance and
advocate the view that only communication holds the key. One can categorise these
approaches according to ideologies- as prescriptive grammar and descriptive grammar.
Prescriptive grammar is one in which there is strict application of rules and any deviation is
considered to be an error. Descriptive grammarians have a liberal approach even to the extent
that they consider only communication to be important and give minimal importance to the
rules of grammar. However, by and large one cannot completely overlook the rules of
grammar in order to have an effective communication rather. One may take an eclectic
approach towards communication.

Written communication is one in which only written words are used to imply things
one wish to say, it does not include any kind of gestures or anything thus making it difficult
for the readers to be able to communicate with the text and understand it completely.
Grammar here plays the pivotal role in making the text understandable. For an effective
communication in written text, grammar holds significance since it is the core component of any written text. Because most of the time it is impossible to make sense in the sentence without proper usage of all the grammatical rules. Many argue that it is not essential for one to use grammar. Noam Chomsky who is the proponent of Transformational Generative Grammar argues that, "grammar is autonomous and independent of meaning, and that probabilistic models give no particular insight into some of the basic problems of syntactic structure" (17). He gave the sentence "Colourless green ideas sleep furiously" (16) which is syntactically correct yet at the same time does not hold any meaning. For Chomsky "grammatical" implies to something which is "acceptable to a native speaker", thus, his theory gives the foundation of Dell Hymns' theory of Communicative Competence. Although communicative competence is beneficial and more appropriate in communication around yet one cannot ignore the importance of linguistic competence which throws importance to the correct use of grammar. Grammar can be defined as a set of structural rules governing the composition of clauses, phrases, and words in any given natural language. One can see that when we talk about Standard English (SE) it is always governed by the rules of grammar. That rules to which one is exposed to, at a very young age as parts of speech. The adherence to correct usage of grammatical rules is taught since the beginning of a child's education so as to make his/her speech intelligible for the audience. There are differences between the SE language and the vernacular English language and this diversity in the language is created by the use and usage of grammar.

This study is focused on following six plays of Wole Soyinka:

(i)    *A Dance of the Forests*

(ii)   *Kongi's harvest*

(iii)  *The Lion & the Jewel*

(iv)   *The Road*
(v) *The Swamp Dwellers*

(vi) *The Trial of Brother Jero*

The following plays have been selected since these plays cover the range of Soyinka’s linguistic postcoloniality in a holistic manner. Besides it is not feasible to include all the other plays in this limited span of the thesis. Nonetheless, it is important to mention that plays like, *The Road, Madmen and Specialists, Jero’s Metamorphosis*, etc. also illustrate interesting points in the case of present paradigm of research inquiry. Each of the plays holds significance in the development of the African identity of Soyinka. Through a detailed analysis of the select plays of Soyinka this study has assessed the nature and incidence of the linguistic deviations in Wole Soyinka’s use of literary language. The study also provides a defence in favour of Wole Soyinka’s use of deviant language as a means to establish the writer’s native culture and identity. Most importantly through this study it is highlighted to give recognition to the contribution of the language in Soyinka’s plays towards the linguistic postcoloniality, intentionality of the author and foregrounding of the linguistic methods and stereotypes.

The key words in the title of the present thesis are: ‘Language’, ‘Identity’ and ‘Linguistic Postcoloniality’. The preceding discussions defined language and identity as the most significant guiding principles of the present work. But when it comes to linguistic postcoloniality; a question may be asked why not postcolonialism. The answer lies in the deviation done to replace ‘ism’ by ‘ity’ in ‘Postcoloniality’. Simon During defines Postcolonialism as “the need, in nations, or groups which have been victims of imperialism to achieve an identity uncontaminated by universalists or Eurocentric concepts or images” (Quoted in Hsieh, 7). Postcolonialism has a structured identity of a norm, whereas postcoloniality is a deviation from the norm which signifies the experiments in English language famously undertaken in the works like *Things Fall Apart* (1958) by Chinua Achebe
and *Kanthapura* (1938) by Raja Rao. But in the field of drama this has not been discussed and highlighted much. Postcoloniality is an adjective coined to deviate from the norm ‘postcolonialism’ and to include the deviations that define the paradigm of linguistic postcoloniality in works of Wole Soyinka.

The present study has been divided into five chapters:

**Chapter 1: Introduction**- the chapter touches upon various theoretical postulations referring to deviations to provide a background and rationale. It foregrounds the framework of the whole study and briefly distinguishes between postcolonialism and postcoloniality thus sets the aims of the thesis. The chapter also narrow down on the plays selected for the analysis in the research.

**Chapter 2: Literature Survey**- the chapter provides with a theoretical background of the study. It discusses the relevant literature in the field of linguistic postcoloniality. It gives an overview of the importance of the present study and also discusses Wole Soyinka as an important figure in African literature. The chapter aims at discussing the concepts of language and identity first in a separate discourse and then as a symbiotic feature of the postcolonial literature. The chapter discusses the works of Ngugi, Soyinka, Achebe among many other writers. The chapter is an attempt to unravel the peculiarities of the subject of research.

**Chapter 3: Celebrating Language and Identity: Analysing Syntactic Deviations in Select Plays**- the chapter is aimed at analysing in detail the deviations at the Syntactic level in the select plays by Soyinka. It begins by providing a background to the study of syntactic deviations in English language, theorizing and acknowledging the relevance of deviation in the postcolonial identity of the playwright. The chapter attempts to discuss and foreground deviations in Soyinka’s plays.
Chapter 4: Africanisation and Yorubisation of English: Analysing Semantic/Lexical

Deviations in Select Plays- the chapter incorporates the analysis of deviations at the
semantic/lexical level in Soyinka’s select plays. The lexico-semantic deviations in the plays
has been identified and discussed so as to carve out a greater understanding of the Soyinka’s
Yoruban identity as a playwright.

Chapter 5: Conclusion and Limitations- the chapter provides a brief overview of the
knowledge developed throughout the study and also attempts to suggest a few things for the
future research. The chapter ends with providing a few limitations to the study.

The following plays have been selected for the study of deviation:


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