

THE RHETORIC OF NEGATION IN OSOFISAN'S *WHO'S AFRAID OF SOLARIN*

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Let me start by admitting the obvious, that drama is not primarily an art of discourse. If that is so, then what has it to do with rhetoric to justify the title of this essay? Now rhetoric is the body of principle and theory having to do with the presentation of *facts* and *ideas* in a clear convincing and attractive language having about five divisions: (a) Poem (b) Narration (c) Argument (d) Remarks and (e) Peroration or conclusion.

Aristotle, a classical authority on rhetoric conceived of it as a manner of effectively organising material for the presentation of truth while he thought of poetics as the presentation of ideas emotionally and imaginatively. It is clear that drama and rhetoric have at least one thing in common: namely language "the nexus of empirical and social reality"¹. From this one thing others inevitably follow: they may share ideas, "*facts*", "*truth*", "convincingness" and "attractiveness", and finally, both are structured. Given that they both share that "nexus of empirical and social reality" and given their common concern for "truth" and "ideas", it is not difficult to see why and how some literary artists quite overtly and deliberately combine "poetics" with rhetoric, as Femi Osofisan does in *Who's Afraid of Solarin*² which may be regarded as a forensic discourse or a dramatization of same³.

The title of the play is the main thrust of Osofisan's *proem* and as proposition of invention, it is generative in nature and function. First it is generative of the dialectic between "afraid" and "not afraid", along with other sets of dialectics; and secondly, it is generative of the need to show proof of "afraid" or "not afraid". The title of the play, therefore, is a kind of maximal proposition in which "proof" of the inferential idea generated by it is located. As Donavan J. Ochs has observed: "Invention is generally defined as the locating of either true or probable proof..."⁴ Thus proof of the "truth" or probability that someone is afraid of Solarin must be located within the empirical and social reality which constitutes the drama. Solarin, therefore, is both intrinsic and extrinsic as a factor in proof of "afraid" or "not afraid". As *dramatic persona* he is extrinsic but as "truth" or "idea", he is intrinsic, because the author uses his name as testimony to prove who is afraid and why he is (or they are) afraid.

The use of testimony from external matter in proof of a proposition is very well recognised in rhetoric. Cicero wrote of it:

I define testimony as everything which is taken from external matter to win credibility. Not every sort of person has impact as authority. To win credibility, influence attached to the person is sought. Either one's *nature* or circumstances give rise to influence. Influence in one's *nature* resides in *greatness of virtue*... (emphasis added)⁵

We can rely on Cicero's definition and infer or conclude that for Osofisan, the fear of Solarin is related to his "greatness of virtue", so that even though Solarin is not a character in the drama, his "greatness of virtue" is an element in the loci within which we may seek proof that there are those who are afraid of him. The drama, then, revolves on the dialectic between virtue and vice since Solarin's "greatness of virtue" is external evidence of proof that some are afraid of him. We are then presented with a drama that is concerned with the whole nature of man, since, as Ochs has observed: "The suasive impact of the extrinsic loci... Ultimately must rest on what kind of person the listener believes, the author of the evidence to be"⁶. Thus we may say that Osofisan's title, as maximal proposition, is warrant for making inference about the moral nature of those who are afraid of Solarin, and such inference remains uncontestable since Solarin's moral nature is knowable in itself⁷.

We can now turn our attention to the intrinsic factor of Solarin in proof of who is afraid, and I wish to be guided by Och's remark that: "The suasive force of an intrinsic topic derives from the maxim underlying each relationship"⁸. For our purpose, we take the maxim that a relationship of fear exists between Solarin and some individuals which is what Osofisan sets out to prove. Again Ochs states:

The *a priori* requirements for enunciating proof would seem to be (1) some method of acquiring, researching or recollecting the material (2) some method of structuring the material in ways that make inferences possible (3) some criteria of evaluating the structures (4) a method for enunciating the proof⁹.

Osofisan meets these requirements and allows his characters to act out their fear, that is demonstrate their true nature which is the antithesis of Solarin's. We can express Osofisan's premise thus: given, that the empirical and social reality of the Nigerian situation has created a Public Complaints Commissioner like Solarin, *then* there

must be public officials who are afraid of him.

Osofisan combines the three rhetorical divisions of narration, argument and comment into a single "performance" in his presentation of the dialectic as between those who are afraid and those who are not; between the positive and negative, disclosure and concealment: honesty and dishonesty, truth and falsehood; good and evil; etc. We must remember that the play is a satire on the professional elite of the Nigerian society. Now the dominant impulse in satire is negative; the positive is only to be inferred. That is to say, the satirist's main concern is to prove the existence of a pervading negative tendency in his society. For this reason, Osofisan's rhetorical strategy is directed entirely on demonstrating negation.

First, there is a strategy of structural negation centred on the relationship between the characters. The more they try to work together as a team, the more they are seen to be falling apart, quarelling among themselves, negating the ideal of decorum and orderliness associated with or expected of council meetings. In particular, all our encounters with the characters are in private residence which heightens the negation of public responsibility. The question is: can they or can they not successfully conceal their corruption? The answer, of course, is in the negative. Related to this is Solarin himself: will he or will he not visit? The "visitor", up to the very last moment of the drama, is not the Public Complaints Commissioner but Isola, of whom the public has justifiable reason to complain. So the extrinsic Solarin as testimony of the corruption we are witnessing, is to a considerable degree, a negation in terms of our expectation, of the "intrinsic". He is present in the drama, not as a physical entity but as a moral force, by the "greatness of his virtue" he determines the tone of the drama, which is to expose corruption.

Next is the rhetoric of ethical and moral negation. We are shown the operation of two main social institutions: the political and the religious. One is concerned safeguarding and promoting man's material wellbeing and the other the spiritual. In terms of his *inventio* or *maximal proposition*, Osofisan calls to question these two institutions, in which virtually all the professions in society are represented, with the intent to prove their negation of their roles. The rhetorical requirement to acquire, research or recollect material in proof of such negation is met in the "social data" or "facts" drawn from such historical events as the OFN and UDE schemes. These are elements of empirical and social reality from which Osofisan draws to prove his inference: there is corruption everywhere

among the elite, both political and religious, and the corrupt are afraid of great virtue represented by Solarin who is neither a political nor religious elite. Furthermore, without the likes of Solarin (men of "great virtue") society is doomed because the political and religious elite work together to exploit it.

There is yet another inference to be drawn from Osofisan's proposition, and it is proved through narration and comments in the play; namely, that those who are afraid of Solarin are not only moral negations but are also, and perhaps for that reason, physical and mental negations. Mrs Mailo is a negation of female beauty and virtue, the doctor is a negation of health; and the chairman is in danger of "infection" or "contagion" from his wife's insanity which is a negation of a rational mind; the magistrate is a negation of justice, etc.

Another rhetorical device employed by Osofisan in the play is one of *comparatine* in the three categories of *majorum*, *minoru* and *parium*, that is comparison of an event or character with a greater, less or equal. The whole purpose of this drama is to demonstrate the moral degeneracy of the entire elite; and as far as the rhetorical device of comparison is concerned, Osofisan gives us the confessional statement of the council chairman for proof:

I ask you, how could this happen to me?

Ah, Gbonmiavelobiojo, you've grown *senile*.

Your brain is nothing but *sawdust*.

Thirty years in politics, and no one could ever outsmark me! Not one police officer could find me! Three governors, three-probes, and not the slightest shred of evidence against me. And now, a *simpering little punk* comes up and *makes a fool* of me! Come, my dear people, our world is ending. We've grown *old*. The *younger crooks* have taken over the trade and they'll stop at *nothing*. I'm going on voluntary *retirement* (pp, 81-82, emphasis added).

We may point out that the device of comparison is sometimes, as it is here, attended with a sense of parallelism. The whole play is therefore, in fact, replete with cases of parallelism. Thus the negative political activities of the political class are paralleled by that of the religious class; and within each class there are also parallels. Baba Fawomi (the traditional priest) has his parallel in the Christian Priest. Nebuchadnezzah Ifagbemi (whose very name is a negation of both the traditional and christian religions). Within the political class, each profession has its parallel in their negation of expected functions,

and all of them are finally paralleled and outsmarted by the "little punk" Ishola.

The Chairman's lament draws a comparison between youth and age, but not between guilt and innocence because one is a negation of the other. The emphasis in his comparison, therefore, is on the degree of degeneracy: "younger crooks have taken over" and have made fools of the older ones. The degeneracy declares itself in the "sawdust" brain, which allows the "simpering little punk" his victory. In the end of the chairman parallels Tolu, his wife, of whom he had earlier declared:

...You're a none-skull! your father is a zero-skull! your mother is a minu-skull! And all of your wretched family are minus-minus-skulls.
(p.22)

Comparison of negation and degeneracy extends to the Pastor's family when he says to Cecilia: "Suppose your mother had been alive? Do you think she would approve his Ishola going about the house like this...?" (p.32). Later he negates his morality: "you've brought me honour. Ah, if only your mother were alive to see this moment" of Cecilia's "engagement" to Ishola (p.57).

The rhetoric of negation also manifests in the imagery of the play, and a few examples of this will suffice. In the first place, the councillors preceive of Solarin as *Sopona*, the dreaded disease of small pox, thus negating the healthy role which the man was expecting to play in his appointment (p.10). Ishola suns this negation up when he says: "I'll recreate a Solarin very much in the national image" (p.6). Secondly, the councillor for cooperatives sees his Education counterpart as an intellectula "ennuch" for failing to grasp the logic of the argument that if his social relevance could be "affirmed" by radio (his appointment as Director of the Breweries), its negation, that is his dismissal from office, could also be done the same way (p.6). Councillor for Education hits back with an insult in parallelism: "... every laver of fat on her is the loot from some local cooperative", to which she replies: "... is it the burden of plunder from IPE buildings project that keeps you stunted?" (p.7). Thus the language of their proceedings is a negation of civility just as the proceedings themselves, their entire process, are a negation of responsibility. We can summarise Osofisan's message thus: private interest equals negation of public interest.

As for direct statements of negatives (the "not's") they are too many in the play to escape the notice of even a casual reader. The

very first exchanges in the play are in the negative and firmly establish the moral and cultural atmosphere of the drama within negation:

CHIEF MAGISTRATE (hardly controlling his irritation). *No*,
Madam, I shall not be *buying* perfume...

PRICE CONTROL OFFICER (hastily) *Same* for
me, Madam.

CHAIRMAN (waving aside the greetings from the two councillors
as the enters room It's *nota goodmorning*... (p.6, the emphasis
added)

There are very few points of affirmation in the play, and these are exceptions which prove the rule. One is in the chorus of consent which the councillors give to Raba Fawomi's demands in their abortive attempts to avert the unfolding crisis. The second is a reenactment of the same chorus of consent when the councillors voluntarily offer bribes to Ishola in the mistaken belief that he is Solarin, thus, like Ishola, trying to "recreate Solarin in the national iame". The nature of that "National image" is to be found in their "proofs" of Ishola's identity as Solarin which engages ridiculously false logic:

PASTOR, "... He has to be Solarin
because He's engaged to Cecilia

CHIEF MAGISTRATE. He has to be, because
he got an envelop bribe from me.

PRINCE CONTROL OFFICER. I gave him two
for his wedding.

COUNCILLOR FOR EDUCATION. Kudi gave him
twenty. Therefore

COUNCIL FOR COOPERATIVES. He's Solarin
the Public Complaints Comissioner (p.77)

We can paraphrase the chairman's bewildered question: "How can Solarin not be Solarin?" to read: "How can political and religious leaders not be political and religious leaders" and find the answer in the words of Raba Fawomi: "The man you've all been crawling around is an impostor" (p.78). This answer reveals the "national image" and national character; and it also answers Osofisan's major proposition: "who's Afraid of Solarin"

Two little remarks of Cecilia make perhaps the most telling comment on our national image and character. She says " ... How happy I am. Father, I have sinned" (p.56). And again: "We're planning to marry soon, so he can ask for your consent as soon as possible after our honeymoon". (p.57). We are a nation which equates sin with happiness, and willfully break or negate rules, conventions and procedures and then seek to regularize and affirm the negation.

The deviancy contained in Cecilia's equations (I have sinned therefore I am happy; or : I am in love, therefore I have sinned; or yet again: I am marrying against your consent because I will ask you permission afterwards) - such deviancy is not linguistic: more seriously it is moral and testifies to the serious problem of moral and spiritual negation in our national character. Culturally, socially and spiritually, these equations declare a "defeated expectation" as C.N. Leech would say, or a negated one.

The situation presented in this drama is the classic confrontation between idealism on the one hand and acquisitive, exploitative and immoral materialism on the other. In terms of the materialist theory of or approach to rhetoric, Karl Marx gives a vivid presentation of the question when he says:

The production of ideas, of conceptions of consciousness, is at first directly interwoven with the material activity of men the language of real life, conceiving, thinking, the mental intercourse of men at this stage still appear as the direct efflux of their material behaviour... Men are the producers of their conceptions, ideas... In direct contrast to German philosophy idealism which descends from heaven to earth. here it is a matter of ascending from earth to heaven. That is to say, not setting out from what men say, imagine, conceive, in order to arrive at men in the flesh; but setting out from real active men, and on the basis of their real life process demonstrating the development of the ideological reflexes the development of the ideological reflexes and echoes of this life-process... It is not consciousness that determines life, but life that determines consciousness. For the first manner of approach idealism the starting point in consciousness taken as the individual; for the second manner of approach materialism which conforms individuals themselves, and consciousness is considered solely as their consciousness¹⁰.

We can then see Osofisan's major proposition from his philosophical perspective which is socialism. He invites us to accept that corrupt exploitative materialism (represented by the elite) is

afraid of idealism, represented by Solarin. McGree (1980) has argued that "A material theory... begins with real speeches which are demonstrably useful to an end or are failure"¹¹. The life and thought processes of the characters in this play are corruptly materialistic, hence the phenomenon of speeches and actions which demonstrate negation. We can safely say that in demonstration of his major proposition Osofisan has invoked John Stuart Mill's doctrine of assurance which says:

Complete liberty of contradicting and disproving our opinion, is the very condition which justifies us in assuming its truth for purposes of action, and on no other terms can a being with human faculties have any rational assurance of being right¹².

Mill goes on to add

Ther beliefs which we have most warrant for, have no safeguard to rest on, but a standing invitation to the whole world to prove them unfounded¹³.

I believe that by dramatizing the life-and through-process of his characters Osofisan has proved beyond all reasonable doubt *who is afraid of Solarin*. So in his rhetoric, the answer is in the question.

NOTES AND REFERENCES

For our purpose, there is the reality of Solarin as a living social critic; of the facts of the UPE and OFN schemes and their failure, etc.

Osofisan, Femi *Who's Afraid of Solarin?* Scholars Press Nigeria Ltd. Ibadan, 1978

Indeed, the Councillors are on trails, they accuse one another; defend themselves; and their chairmans final lament (p.81-82) is a verdict of guilty passed on himself and his "dear people".

Ochs, Donavan J., "Circero's *Topica*" in McKerrow Ray W. (ed.) *Explorations in Rhetoric*, Scott, Foresman & Co., Glenview, Illinois, 1980, p. 26.

Cicero, *Topica*, quoted in McKerrow (1980) p. 115. Apart from Solarin's "greatness of virtue" as testimony, we may cite the failed social and economic schemes in Note 1 above, in proof of negation.

Donavan Ochs, in Mckerrow, p. 116.

It was his "moral nature" which qualified Solarin for appointment as Public Compliants Commissioner.

Donavan Ochs, in Mckerrow p. 116

Mckerrow, p. 117

Marx, Karl and Engels, Federick, *The German Ideology*, in Marx and Engels, *Collected Works*, (1945-46). 9 + Vols., Progress Publishers, Moscow, 1976, p. 36-37.

McGee, Michael Stuart, *on Liberty and other Writings*, (1859), ed. Jack Stillinger, Boston, Houghton Mifflin, 1969. P. 368. Mill, John Stuart, p. 370.

In his essay: "Linguistics and the Figures of Rhetoric" (Roger Fowler (ed.) *Essays on Style and Language*), C.N. Leech points out various forms of Linguistic deviancies as structures of "defeated expectation".

DICTION AND RHYTHM IN WOLE SOYINKA'S DRAMA

DAVID EKA

Wole Soyinka may be singled out as an artist, who at 60, ranks globally among the best known of this class. He may even be seen as a leader of literary achievers in the sense that he is at once a renowned poet, a playwright and a novelist. Put differently, he could be described as a "Jack of all Genres" and Master of All. Perhaps truer of his artist of the reality that there seems always to be something else to say about his art.

We may begin by arguing that only a superlatively creative mind can write, among others, the novels - *The Interpreters*, *Season of Anomy* or *Ake: the years of Childhood*, the plays - *The Trials of Brother Jero*, *Kongi's Harvest* or *Madman and Specialists* and then the poems - *Idanre and Other Poems*. We may hasten to add that the numerous awards he has received: John Whiting Drama Prize; Jock Campbell New Statement Literary Award and the Nobel Prize for literature strikingly testify to an international a recognition of his creative excellence.

Inspite of the fact that scholars have carried out numerous studies about Soyinka's works however, and perhaps because his creativity has inexhaustible potentialities, there is still much to be unfolded about two interrelated aspects of his creativity: diction and rhythm. This paper focus attention on these two aspects using two of his early plays: *The Trials of Brother Jero* and *Kongi's Harvest*.

Before this main issue however, we shall consider a sketch of the variables which will constitute the points of reference in our analysis.

Components of Rhythm

Rhythm in natural languages may be said to be composed of everything that combines to bring about noticeable melody in speech. Among the most important of such components are accentuation, intonation and the frequency of pausing. At the background of these are words which constitute the "substance" of the melody.

Since rhythm appropriately belongs to the realm of speech, we can claim that our tacks is possible from the viewpoint that drama was originally intended to be acted on stage and so we can see all drama as oral or stage performance. On he other hand, we can exploit the usual dichotomy between spontaneous speech and spoken prose, if we consider the reality today that in the Nigerian

situation a lot of drama is acted, but also a lot is simply read for examinations, for entertainment and for a combination of "business and pleasure".

Let me quickly add that the term *spoken prose* as used here refers in this technical sense not only to the genre of literature called prose when such is written down and is read out to a given audience, but it also refers to any matter from any genre or subgenre written down and read aloud to a given audience. The distinguishing features of spoken prose will then be that both the reader and listener can be guided by the nature of the words and generally also by the quality of the punctuation marks to arrive at the melody of the performance. So, whichever way we consider the matter (drama) - from the original sense to the modern twist of matters - our task is achievable.

Going back to the main issue of components of rhythm, we see that accentuation is a composite term comprising pitch, quality, quantity and stress. Stress refers to "loudness for the listener" Gimson (1977: 33). So, what many people often refer to casually as stress is, technically, accentuation. This distinction is important as we shall see in this analysis.

The other term in the conventional analysis of rhythm is intonation. This refers to the rise and the fall of pitch (tune) in an utterance. Such a patterning normally occurs at the end of the utterance and may affect only the shade of meaning of an utterance, not its meaning per se. This may be contrasted with *tone* which, though it also relates to rise and fall of pitch, affects the word and the meaning of the word.

Finally, pausing refers to breaks in an utterance. If the breaks occur to separate meaningful units within the utterance, they (pauses) are said to be appropriate and to contribute to fluent speech. If they occur in positions which obstruct meaning, they are considered inappropriate, and may be said to lead to jerky speech¹. We shall now consider how Soyinka has utilized diction and rhythm in his drama specified above.

Diction in Wole Soyinka's *The Trials of Brother Jero* and *Kongi's Harvest*.

Soyinka's *The Trials of Brother Jero* typifies the actions of false prophets and the extent to which such cheats can go in their business of deceit in the Nigerian or African society. In *Kongi's Harvest* on the other hand, Soyinka satirizes power seekers, exposes their cunning and tricks and paints a frightening picture of their inevitable fall.

So satire is what links the two plays and Soyinka carefully chooses his words to create what, in traditional terms, may be referred

to as appropriate register. Religious register is clear in *The Trials of Brother Jero*:

Prophet, my Master (with the latter always with an initial capital), Christ's crusade; Godfearing; Baal; Shadrach; Rebecca; apostate; plague; satan; barren sineer.

He summarizes his criticism of the missionary vocation by referring to the prophet as a person engaged in business and who must arrive his business centre (the church) before his customers.

Political register on the other hand, is clear from *Kongi's Harvest*. The dominant diction in this centres on government; power; National Anthem; secretary, president, disciples; the modern patriarchs and Aweri Fraternity.

Diction in these two sources therefore, may be said to constitute a contrast to diction in *The Interpreters* (for instance), where difficulty appears to be the objective, the testimony for this being words like:

ghoul;
platypus;
knobb led;
demijohn;
courtesan;
nyphomaniac;
pirouetting;
fire-oater;
serrenaders;
obfuscation;

bilge water and cornucopia, among others (See Eka 1991), all of them suggesting diversified experiences and contacts with various parts of the world.

Perhaps a point of convergence may be seen only in the use of the word *apostate* which appears both in *The Trials...* p.16² and in *The Interpreters* pp. 224 - 225³.

What may appear suggestive of an attempt to be difficult as in: power reversionism;

scientific exorcism (p. 20 of *Kongi's Harvest*)
and flatulent belly p. 11
dodderer p.4
(of *The Trials...*)

are really nothing to equal what seems a determined effort to be difficult - to refuse to communicate, as Osundare (1987:155) supports in respect of *The Interpreters*.

So, as far as diction in the two plays is concerned, Wole Soyinka

seeks to communicate, to share meaning and to ensure success in stage performance⁴.

Another feature of the diction in the two plays is repetition. In *The Trial*... repetition is virtually characteristic of the events, and at a point this matter rises to fever-height as we get to the climax of the discovery that Brother Jero is a phoney. There is a near-unusual repetition and speed in what appears more of an incantation than preaching (pp. 64-67).

Jero:

sing his praise, hallelujah, sing his praise.

Chume:

Hallelujah.

Jero:

Out of the dar he brought you into the light.

Chume:

Hallelujah

Jero:

Out of dark' he brought you into the light.

Chume:

Hallelujah.

As Soyinka himself points out, the repetitions bring out of Chume "a rhythmic rapport" suggestive of invocation.

With regard to *Kongi's Harvest*, repetition is mainly in relation to the traditional songs which are of necessity for meaning, for emphasis and for rhythmic purposes⁵.

3. . *Rhythm in the Trials of Brother Jero and Kongi's Harvest*

3.1 PREAMBLE

The problem of analyzing the rhythm of drama are real and owe their origin and persistence to the fact that a play normally has characters who differ from each other in what they do and/or say. So, different characters say different things in their utterance or in their spoken prose. The problem therefore is not with existence of rhythm: it is rather with the fact that the analyst may be overwhelmed with the variations before him. To avoid this problem, it is necessary to adopt a stratified random sampling of the spoken prose to have a basis for meaningful generalization. So, we have selected samples from major as well as minor characters in the works studied for this purpose.

3.2 CONVENTIONAL RHYTHM

The opening utterance of Jero's in *The Trials of Brother Jero* suggest a rhythmic patterning which is a reminder of the conventional iambic arrangement: an unaccented syllable followed by an accented one.

// I am / a prophet //

// A 'Prop/etby 'birth/ and by 'in/ ... cination //

// You have / 'probably //

From this point, the rhythmic patterning changes to the conventional trochee metrical arrangement whereby an accented syllable is followed by an unaccented syllable thus:

// many of us on the / streets //

// many with their / own / churches //

// many on the / cost //

// many / looking for pro/cession//

(p.3)

Amope on the other hand combines the two metrical patterns in one speech, thus:

// I 'hope / you seltp / (iambic patterning);

// well / 'Brother / 'Jero // (trouchee patterning).

(p.9)

A similar kind of trochee patterning is characteristic of Amope's next speech:

// Brother / Jerob/oam 'curse/ this man firm //

(p. 30)

In *Kongi's Harvest* we also have an opening statement by the secretary, in the conventional iambic pattern, thus:

// Like / a word / with you //

(p.14)

// Your uncle / you are Daudu //

(p.14)

Segi's speech confirms the same metrical patterning as we have seen above:

// ... You must / try this on /

// before / we go //

(p. 44)⁶

A look at the conventional rhthymic patterning in the opening speech by Jero shows a proud self-introduction by the speaker. He allows each initial statement to have a falling intonation (the normal intonation for statements without implication) so as

to drive home his point and perhaps win adherents. The use of long sounds in *am*, *birth* and *you* further creates an atmosphere of leisure. With a change to the trochee patterning, the overall tempo is increased; there is more repetition to emphasize his "holier than thous" stance and the intonation patterning (the low fall-rise) creates suspense. The principles indicated here tend to characterize these two dominant rhythmical patterns - a slowing down effect by the long sounds; an indication of the end by a falling intonation, the creation of prominence by accentuation, and the creation of an air of urgency or nonfinality by the low fall-rise intonation patterning.

These conventional rhythmical patterns show a unity between Soyinka's *The Interpreters* and the two dramatic works studied here.

3.3 THE UNIQUE SOYINKAIAN PENULTIMATE PAUSE

The Soyinkaian penultimate pause which we observed in *The Interpreters* is also characteristic of his two works of drama investigated here.

For the avoidance of doubt, a penultimate a pause is a break which comes just before the end of an utterance and sometimes could be eliminated without creating a loss of information except that its presence serves to drive home an earlier fact stated. This type of pause runs through the two works of drama just as it does through the *Interpreters* earlier studied. Here are some examples from *The Trials of Brother Jero*

// Not my fault / mind you // (p.5)

// It shook me quite a bit/

/but the Lord protects his own // (p.4)

// She passes here every morning/ on her way to take a swim // (p.13)

// God bless you / brother //

/ Good morning / Brother Jeroboam // (p.15)

// But I've got to beat her / prophet // (p.16)

// I swear / Brother Jero //

// Yes / Prophet // (p.26)

/ I am his wife / so I ought to know/ shouldn't I? //

The following are instances from *Kongi's Harvest*.

// It was our fathers who said /not I // (p.5)

// The paraphernalia helped too / don't forget that // (p.12)

// The old order changeth / right? // (p.21)

// a few crumbs of mouldy bread / isn't it's // p. 23.

// Leave it all to me / oh yes // (p.37)

// Show offs / that's all they are // (p.71)

// You'll learn Kabiyesi / you'll learn // (p.89)

As stated earlier, the device of the penultimate pause seems, in some places, to serve the purpose of merely completing a statement in a satisfactory way.

Consider the following:

"not my fault, mind you".

"The old order changes, right?"

Here, the last parts of these sentence could have been dropped without a loss of information, as they are largely in the class of softeners.

Sometimes they serve the purpose of reassuring the character addressed. The illustrations below support this view:

"God bless you, brother".

"I swear, Brother Jero."

"Good morning, Brother Jerobam".

At other times, the Soyinkaian penultimate pause clearly serves to emphasize a point. Consider the following:

"Show offs, that's all they are"

"You'll learn Kabiyesi, you'll learn"

"The paraphernalia helped too don't forget that".

"It was our fathers who said, not I".

4. CONCLUSION

We have shown in this paper that Soyinka's diction is decidedly more difficult in his prose (*The Interpreters*) than in his drama. We have also shown that dominant and peculiar rhythm which we have referred to as "Soyinkaian penultimate pause" is discernible in both his prose and his drama. As we said in the introduction, there is always something else to say about Soyinka's art. It makes sense, therefore, to conclude that this rhythmic device which links Soyinka's prose and drama is yet something else something which no careful reader can miss in the works of this great African writer.

END NOTES

1. We shall not pursue the matter beyond this point as we are not concerned with spontaneous speech. Otherwise we would have gone to the issue of softeners and to various factors which may lead to pausing out of season.
2. All page references here are to Soyinka's *The Trials of Brother Jero* 1984 edition.
3. See Eka (1991: 8-9). Also, all page references here are to the 1970 edition of Soyinka's *The Interpreters*.
4. Whether or not his consideration is maintained in his other, (particularly the more recent) plays is a matter for a possible future study.
5. C.F. pp. 57 - 60, among others. Also, all page references to *Kongi's Harvest* are to Soyinka's 1967
6. In these speech extracts, intonation patterns are shown at the end of each pause group -
 fall
 rise
 low fall - rise etc.

double slanting lines mark the beginning and ends of pause groups, single slanting lines mark medial pauses; underlined parts of words mark duration - long sound; a stroke above a syllable marks accentuation while sound quality is unmarked for obvious reasons.

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