# Chapter One
# Introduction

## 1.1 Background to the Study

Translation is a practice that requires lots of efforts. A translator should be qualified in the area so that he or she can translate diverse texts. This is because the translation process is meant to preserve the data in the target text related to that of the source text without any gain or loss in the interpreted texts. The translation exercise is a mental activity through which meaning of given linguistic discourse is rendered from one language to another and transformations of any type are subject to a single purpose, which is the adequate transmission of the original text[1,2].

There are several important features that add to the development of the translation process involving the target audience and text, source language, the cultural and the stylistic characteristics[3,4]. There is no uncertainty that translation is a significant area of investigation for numerous determinations, in which the translation of culture, adaptation of culture or technical terms is basically necessary and important to contemporary literary writers to enable them face the difficulties of transnational security and diversity of cultural settings[5]. In the course of textual translations, however, there is an absence of standardizing technical terms which relate for both dialects and variations within the same language. This thoughtful condition proposes an excessive trial for some technical translators when translating from the source language into the target language[6].

Generally, translation or adaptation proves to be a great encounter for both English and French students alike who major in English language and literature, in common[7]. The exercise indeed represents the place where cultures, previously separated, come together and establish ongoing relations[8]. Due to issues of cultural and language diversity, translating literary texts such as Wole

Soyinka's *The Lion and the Jewel*[9] may prove to generate lots of problems for French translators. Such variance is particularly activated by the difference in the African/English and French linguistic cultures. It is generally believed that this difference causes dissimilarity in the selected French equivalence, presenting a state of misunderstanding for the adapted variant[10]. Remarkably, the variances between Wole Soyinka's *The Lion and the Jewel*[9] and Phillipe Laburthe Tolra's French Translation *Le Lion et la Perle*[11] have defied being investigated from a translation or adaptation viewpoint. More so, the difficulties encountered by French literature students learning this field have not been rigorously explored.

It is no longer news that no two languages or cultures translate the same. Since the seminal publication of Sapir-Whorf Hypothesis[12], attention and interest of linguists have been drawn to pre-patterned and prefabricated utterances or sequence of utterances that are used recurrently in more or less standardised communication situations in various cultures[10]. Such cultural distinctiveness or disparity is intended to be explored in this present study from linguistic viewpoint. The study follows Hymes in referring to such cultural "reflectiveness" or portrayal of deeds as linguistic routines. Linguistic routines used to be considered as a part of the dust of social activity, empty and trivial conventions used in everyday interaction for both experiential and phatic communications. Now, the widespread view is that routines embody a lot of social, situational and cultural meanings. A few aspects of language furnish better clues to the cultural ecology and preoccupations of a speech community than linguistic routines as recollected in literary texts[11,12]. All these factors account for the discrepancies associated with the translation exercise whereby the translator attempts to transpose a foreign message, serving as an intermediary between the foreign author and the local reader as is the situation[10].

Linguistic behaviour of conversational activities involving greetings and partings as well as pleas, thanks, excuses, apologies and small-talk is part of the linguistic repertoire of cultural bifurcation[13]. These aspects of culture- the socio-cultural content of their meaning and politeness - which are culture-specific phenomena, make the character and incidence of linguistic activities in various languages highly idiosyncratic to particular cultures as reflected in particular groups of languages. Consequently, their appropriate use in target language situations creates many difficulties[14]. A practical and value-oriented way of studying these socio-linguistic and cultural differences is inherent in the promotion of cross-cultural understanding and easing of problems in language studies of these types. This, in its own makes the use of Wole Soyinka's *The Lion and the Jewel*[9] and Phillipe Laburthe Tolra's French translation- *Le Lion et la Perle*[11] quite important in this study. The use of some expressions that are indexical of cultural identity are best extracted from the two dramatic texts and examples of such abound in the use of proverbial expressions and musical rendition in both drama texts.

Following from their culture-specific nature, translators of literary texts also need to enter the furzy mass of what can best be described as the psycho-socio-cultural world of the source texts in order to understand, interpret and elucidate the knowledge that these expressions encapsulate. This, for some people, is perhaps the most important property of linguistic feature in the process of translation[15].

Several studies of formulae in many languages bear testimony to this while equally proposing that what is less easy to find are rigorous and explicit analyses of the very crucial linguistic features that portray social and cultural components of the meanings of linguistic activities in dramatic texts such as Wole Soyinka's *The Lion and the Jewel*[9] and Phillipe Laburthe-Tolra's *Le Lion et la Perle*[11] which are not couched in obscure and ethnocentric languages[16]. No criticism of many available accounts of routines could be more apt than the challenging question of how well have we isolated the individual psycho-semantic components of such familiar speech acts as thanks, blessings, curses, oaths and the rest in translation exercises and how well have we translated the elusive inner language of our mental processes into the pseudo-precise language of expository prose[17]. The short-coming of most of the studies for cross-linguistic or cross-cultural comparative studies of language can therefore be traced to the difficulty in incorporating socio-cultural meanings within semantic frameworks of adapted texts. A number of proposals have been recently advanced for doing this, some with specific reference to representing the meaning of formulae in presumably scientific manners[10]. There is increasing evidence in prolific number of interesting studies which indicates that language conceals the many secrecies of man's verbal behaviour and its study is no doubt certain to be of value both in practice and in theory[17]. This further reiterates the fact that languages are culture-specific phenomena and their meanings cannot be interpreted apart from the socio-cultural context in which they are used[2,11].

Furthermore, as their use constitutes one problem area in cross-cultural and inter-ethnic communication, few scholars have attempted to make explicit the meaning and cultural content of these experiences in individual languages. It is also interesting to note that fewer still have essayed the task of comparing experiences across cultures in a culture independent manner[18]. But to what extent is the idea of culture dependency or otherwise valid in literary parlance? What for instance should be thought of in a situation of translation and adaptation in literary world from linguistic perspective considering the uniqueness of literary language? These, and other relevant issues, serve as the background and scholarly premise for conducting this research.

Language provides users with a variety of ways in saying the same thing. The choice of one linguistic item rather than another is a useful clue to non-linguistic information; and linguistic variation has been found useful in providing such social information (non-linguistic information). In recorded history, the study of variation has occupied the heart of most sociolinguists but in all their endeavours, meanings which are the essence of language use have been their object of study. The first wave of variation studies started with Labov's study of the *Social Stratification of English in New York City*[19]. This movement began as a quantitative study of social meaning of linguistic variation. In both waves one and two, linguistic features index social categories. Studies have been undertaken in linguistics to identify some divergences in two or more languages. However, no study known to the researcher have investigated such difference in dramatic texts in Africa. Such informed views give a strong indication for undertaking a comparative study of linguistic features in Wole Soyinka's *The Lion and the Jewel*[9] and Phillipe Laburthe-Tolra's French translated version- *Le Lion et la Perle*.[10] The position of this study, therefore, is that certain linguistic items which are culturally indexical mark the two texts in terms of divergence and convergence.

**1.2 Statement of the Problem**

Research done on culture, language and thought have proved that one may not stand without the other[21]. Language is used in drama, while drama on the other hand portrays culture. This promotes the fact that dramatic renditions enacted from cultural inclinations such as the performance of ritual, religious and even professional rites in both the Western and other parts of the world. Evidently, there is therefore paucity of literature on linguistic features of translated literary texts as all the studies available for investigation focused on the stylistic features of the texts. This paucity necessitates a comparative study of linguistic features in Wole Soyinka's *The*

*Lion and the Jewel*[9] and Phillipe Laburthe-Tolra's *Le Lion et la Perle*.[11] Thus, this study shall be a guide to how comparative linguistic studies of texts can be done when considering African literary texts and their French translations.

This research attempts to examine how Wole Soyinka's *The Lion and the Jewel*[9] relates to Phillipe Laburthe-Tolra's *Le Lion et la Perle*,[11] even though the latter is an adaptation of the former, in this study, the researcher sets to explore the cultural diversity in both texts. In this linguistic sojourn, the hope is to validate or invalidate the concept of linguistic relativity using Dynamic Equivalence theory.

This is in order to enable discussions on the likely validity of linguistic capability in abstracting such distinctions and to explore different views which might not fully communicate the author's intended cultural nuances to the reading public and audiences, the latter comprising of the native language speakers of the language community portrayed in the source text *Yoruba* and another language community other than that portrayed in the text, which in this case is the French language. In doing this, the researcher will examine how effective and or contrastive Sapir and Whorf thesis is in the debate of language as influenced by thought and its role on culture and vice versa in the drama texts to be studied. This will be done from a fusion of linguistic and sociolinguistic perspective to demonstrate the factors affecting language use, as well as cultural or societal restrictions on language use, as language is known to be the carrier of people's identity.

**1.3 Aim and Objectives**

This study aims to undertake a comparative study of linguistic features of Wole Soyinka's *The Lion and the Jewel* and Phillipe Laburthe-Tolra's French translated version- *Le Lion et la Perle*. The specific objectives of the study are to:

i. identify areas of divergence in the use of linguistic features in the source and target drama texts
ii. ascertain language variations as in the chosen texts
iii. identify the speculative sources of such language variation in the texts.

**1.4 Research Questions**

In line with the above objectives, the study will be guided by the research questions below.

i. what areas of divergences exist in the use of linguistic features in the source and target texts?
ii. what language variations are in the chosen texts?
iii. what are the speculative sources of such language variations in the texts?

**1.5 Significance of the Study**

The background and problem statement have shown that a good number of literature and essays have been written on language and translation. This study also believed that the study shall serve as an eye opener and means of sensitising those in the field of text translation and other professions where they grapple with cross-culture texts on the delicate implications of misappropriation of linguistic features on both the source and target texts, thus the need to be mindful of cultural differences in the course of translation.

Most importantly, the study will also add to the dearth of literature and guide other future researchers with interest in sociolinguistic, cultural and literary studies among others. It is believed that the findings of the study will positively reshape practices of translation and further promote the novelty of the applied theories in comparative studies.

**1.6 Scope of the Study**

This research focuses on a comparative study of linguistic features of Wole Soyinka's *The Lion and the Jewel* and Phillipe Laburthe-Tolra's *Le Lion et la Perle* The study will be limited to linguistic features of the two texts with no intent to investigate the translation issues beyond linguistics. Basically, the features covered are graphological, phonological, lexical, syntactic, semantic, and pragmatic. These features are central to any discussions of linguistic especially with regard to research.

**1.7 Operational Definition of Terms.**

Some concepts will guide this thesis in terms of theoretical underpinnings and in the way in which the data will be analysed. Below the researcher explains the way in which these concepts are used in this thesis.

**Comparative study:** This refers to a study that showcases two core concepts or idea with the aim of bringing out some unique difference(s) or similarities in them.

**Language:** This is a communication tool which a group assigns to itself for use as a habitual code of communication.

**Linguistic features:** these are the components of language such as phonemes, lexemes, syntax, semantic and other grammatical entities which operate together to create meaning in relation to socio-cultural realities peculiar to the writers of the selected texts.

**Language ideologies:** This means the manner a speaker thinks about a specific language and how it is used in an identified space. Accordingly, it is the thoughts about language by their speakers.

**Multilingualism:** This is the ability to function in more than one language without necessarily attaining the same degree of grammatical competence in the languages as understood by an individual.

**Translation:** This refers to the act of (re)writing a text either in the same language or in another through the introduction of some new idea making the perspective of the author relatively different from the proto-copy.

## Endnotes


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## Chapter Two

## Literature Review

This chapter is meant to review relevant literature and will do so under the headings.

**2.1 Conceptual Review**

2.1.1 The comparative study

2.1.2 Comparative Linguistics

2..1.3 Text linguistics and linguistic stylistics

2.1.4 Reasons for text linguistics

2.1.5 Linguistics stylistics

**2.2 Theoretical Review**

2.2.1 Deficit Hypothesis (Code Theory)

2.2.1 Corpus Linguistics and Translation.

2.2.2 Translation theory.

2.2.3 Translation from linguistic point of view.

2.2.4 Linguistics and Translation: A Relationship Marked by Mutual Ignorance

2.2.5 Contrastive Linguistics and Translation Studies Approach.

2.2.6 Linguistics in Translation Issues

2.2.7 Corpus Linguistics and Translation

## 2.1 Conceptual Review

### 2.1.1 The Comparative Study

The comparative study is a method in historical linguistics that is concerned with the reconstruction of an earlier language or earlier state of a language on the basis of a comparison of related words and expressions in different languages or dialects derived from it.[1] The comparative method was developed in the course of the 19th century for the reconstruction of Proto-Indo-European and was subsequently applied to the study of other language families. It depends upon the principle of regular sound change- a principle that, as explained above, met with violent opposition when it was introduced into linguistics by the Neogrammarians in the 1870s but by the end of the century had become part of what might be fairly described as the orthodox approach to historical linguistics. Changes in the phonological systems of languages through time were accounted for in terms of sound laws. Recently, linguists have equated comparative studies with comparative linguistics. Therefore, this section will dwell in part on comparative linguistics.

### 2.1.2 Comparative Linguistics

Comparative linguistic, a cognitive science, owes its formation to the two scientific disciplines: cognitive linguistics and contrastive comparative linguistics. The first one, though does have century-old mental linguistic prehistory, is on the stage of rapid scientific research now in terms of a new categorical-conceptual context; the other, having been for many years in a state of stable dynamics, has also entered a phase of intensive development. This is due to the fact that global humanitarian science, in general, is experiencing an anthropocentric attraction that cannot do without such fundamental categories for linguistic, cognitive science as linguistic consciousness, the mentality of the people and culture. Identification of these categories, in its turn, requires the proper linguistic way of explication, description and linguocultural interpretation.

Thus, when comparing the speech contents with the intention of identifying overall and precise semantics of the paralleled languages, it can be observed through the prism of the spiritual values, mentality and ethnic culture represented in it.[2] Comparative semantics of the post-Soviet period of the science of language has proved to be especially popular for several reasons: a) there is an increasing interest in the ethnolinguistic identification of self-determined peoples; b) the formation of a new Eurasian space stimulates the development of inter-ethnic relations, cultural and economic contacts between peoples, and provokes an increasing interest for a cultural and cognitive understanding of a linguistic picture of the world, which is “an image, produced by the centuries- old experience of the people and carried out by means of linguistic nominations, of all that exists as an integral and multi-part world.[3] The problem is also complicated by the lack of fruitful methodology for the linguo-cognitive description of the essence of semantic universals and semantic municipalities for the purpose of their structural adaptation to the tasks of comparative linguistic, cognitive science.

The question is that traditionally in the epicentre of comparative linguistics, there were external means of linguistic content. The internal and informative side of linguistic units, especially their cognitive semantic essence, has, in fact, remained unexplored.[4] For cognitive linguistics of particular importance is the comparative study of an ethnocultural component of language and speech semantics. Such studies are able to reveal the previously unknown facts about the organization of conceptual sphere of the compared languages and mentality of both peoples. Finally, comparative linguo-cognitive studies open up new horizons for bilingual lexicography, to create a model of a new type dictionary– one of a cognitive and pragmatic nature.[5]

The theoretical foundation for the conception of comparative linguo-cognitive studies is re-presented in the works of linguists who deal with issues of language category, reflecting ethnolinguistic depictions of the world.[6] Focusing on the modelling and interpretation of a naive view of the world in the process of human cognitive activities, scientists have created a theoretical background for the emergence of comparative linguistic, cognitive science. The novelty of the proposed cognitive-linguistic problems has identified prospects for further research in the field of contrastive linguistics. Cognitive interpretation of language knowledge shows a new approach to the problem of comparing languages and interpreting meanings as a cognitive-invariant rationale for comparing languages, clarifying the concept "linguistic view of the world" of a bilingual, analyzing the forms of objectivity of language knowledge.[7]Since any cognitive-typological research is designed at identifying topics of axiological content of ethno-lingual conscience in the language semantics[8], the grounds for comparison shall include cognitive categories in their axiological projection of comparative languages rather than semantic and conceptual categories within the linguistic typology.

Mechanisms for verbalization of ethnocultural concepts, particularly metaphorical and metonymical modelling of ethnocultural concepts that determine the axiological nature of ethnolinguistic worldview, is a subject of comparative linguistic, cognitive science. It is important for comparative linguistic, "cognitive science because concepts such as operating units of ethnocultural memory, images of mental lexicon focused on fragments of personal life experience, promote the interpretation and generalization of knowledge significant for this ethnic group acquired during the personal emotional upheaval, impressions, observations and practical steps.[9]

As words, idioms, phrases, and texts representing certain elements of the linguistic view of the world (concepts, frames, scripts, etc.) in compared ethnolinguistic systems, are units of comparative linguistic, cognitive science. The goal of comparative linguistic, cognitive research is (a) to identify and describe the complete composition of linguistic units objectifying linguistic view of the world or its fragments, and (b) to identify by means of comparative analysis the notorious ethno-cultural component in the semantics of these units. The goals are summarized as follows:

a) To model the semantic content of the cognitive structures studied and, above all, ethnocultural concepts of both global mental and axiological units in their ethnocultural singularity;

b) Explication of the semantic content of an ethnocultural concept as a unit of the conceptual sphere of each compared linguistic culture;

c) Systematic understanding of the fragments of linguistic culture (thematic, semantic, lexical and phraseological, and syntactic fields) that are used in each of the compared languages to verbalize, first of all, basic ethnocultural concepts – the main design tools in modelling ethnolinguistic pictures of the world.[10]

Important methods of the comparative study of languages include methods for establishing the basis for comparison and comparative interpretation. The basis for comparison is identified by means of linguistic and feature comparison. One of the compared languages serves as the basis for linguistic comparison.[11] Objectives of the study or the level of the study of compared languages determines the choice of a language as a basis for comparative study. Attributes and properties of the object or phenomenon, projecting components of relevant units of one or another language serve as the basis for feature comparison.

It is known that the comparative-typological study of the content aspect of linguistic subsystems typically includes two approaches: formal-semantic and functional-semantic. In comparing formal-semantic, evidence and occurrences of the content aspect of linguistic units such as morphemes and their categories, serve as a basis for comparison. In the functional-semantic comparative study, facts and phenomena of the ideal side of linguistic units serve as a basis for comparison. The study goes from the meaning to means of its expression.

The second approach helps develop cognitive and comparative research methods of semantic universals and semantic municipalities. The first case identifies ways of specific verbalization of human values. In the second case, it was argued that such methods as "(a) verbalization of value and meaning of objects of the specific habitat of people and (b) their discursive-cognitive processing are subjected to cognitive-cultural understanding. In the latter case, the research is aimed at identifying semantic universals and specifics of the substantive aspect of units of compared languages.[12]

Thus, the cognitive-comparative approach is a scheme of research methods and procedures of comparative typological investigation intended to classify characteristics of the semantic space of each of the compared languages determined by the presence of general and ethnocultural cognitive structures. It also identifies representative words of the particular configuration of the sphere of concepts of one or another language that reflects the mentality of the original ethnic group.

The cognitive-comparative method includes:

a) Distribution of denotative units of primary, secondary and indirect-derivative nomination;

comparative study of their semantic organization with elements of component exploration;

b) To model a semantic concept of a word based on elementary meanings identified by component analysis;

c) Linguistic combinations to determine the ratio of semantic elements among the intentional and the implicational of compared linguistic signs;

d) Modelling a value-semantic content of the concept, verbalized by units of compared languages;

e) Cognitive-cultural interpretation.[13]

Thus, the study of the sphere of concepts of the ethnic group in its relation to contacting linguistic culture is a task that would help overcome many problems. The main problems are as follows:

a) determining the mental area of the nation;

b) identifying value priorities of the people, the carrier of the language;

c) searching and exploring ways of the conjugation of different people for political, economic and cultural purposes.

Since these concepts bear characteristics of relevant linguistic cultures, they reflect the continuous dynamics and ruggedness of the national worldview, differences in social practices and spiritual activity of the society. The history of the development of linguistic, philosophical thought reflects the stages of linguistic categorization of the world in the minds of all people regardless of their nationality and mental belonging. This once again confirms the thesis of the need to go beyond the strictly comparative-linguistic research towards related subjects: linguistic philosophy, the psychology of nations, cognitive, cultural studies and religious studies that help identify ideological aspects of verbalization of the worldview since ancient times, by determining the distinctive flavour of the sphere of concepts of each of the compared languages.

Thus, the study of the sphere of concepts of the ethnic group in its relation to contacting linguistic culture is a task that would help overcome many problems. The main problems are as follows: a) determining the mental area of the nation; b) identifying value priorities of the people, the carrier of the language; c) searching and exploring ways of the conjugation of different people for political, economic and cultural purposes. Since these concepts bear characteristics of relevant linguistic cultures, they reflect the continuous dynamics and ruggedness of the national worldview, differences in social practices and spiritual activity of the society.

The opportunity to present the semantics of language units based on its basic category, the concept, hassled to an increasing interest of linguists for the comparative study of linguistic objectification of concepts. With this approach, comparative-linguistic research moves to a qualitatively new level, as the focus is on the study of basic conceptual ideas that are a synergistic product of the linguistic-cultural activity of people. The theme range of the Russian and Kazakh studies demonstrates a broad typological coverage of concepts described. The focus is on the following categories of concepts:

• Basic concepts: time, space, colour, man, number, language, word, heart, woman, mother, man, nature etc.;

• Specific or "real" concepts: mountain, house, land, bread, money, housing, water, flower, tea, Food etc.;

• Abstract concepts: beauty, heaven, hell, freedom, dignity, truth, knowledge etc.;

• Conceptions: Russia, Kazakhstan, Eurasia, China, Germany, Southerners, Russian, etc.;

• Concepts of social phenomena: life, death, good, evil, poverty, wealth, stupidity, sin, friendship, family, work, happiness, hospitality, courtesy, courage, cowardice, honour, conscience, fate, tolerance, duty, love, people mind, mentality, success, communication, homeland, own, someone else's etc.;

• Unique and nationally specific concepts: the will, the Russian idea, Tengri (Heaven/God), asar (mutual assistance, help), dastarkhan (tablecloth/table), Kun (sun/day), dala (steppe), tulpar (horse), tary (millet), atameken (land of the fathers, homeland, native land) etc.;

• Metaphysical concepts: soul, love, heart, sadness, fear, happiness, sadness, joy, sorrow, shame, envy and many other typologically significant level concepts.

There is no doubt that the study of cultural concepts is not possible without comparative analysis, otherwise it is impossible to (a) identify distinctive features of a concept as a unit of linguistic culture, (b) determine its ethnic and cultural identity. E.g.: the internal form of a name is a feature that forms the key basis of a nomination and can be considered as an ethnically specific one.[13] The ethnical singularity can be observed in stereotyped patterns of the world perception and behavioural responses reflected in the concept semantics.

The ethnical singularity of a concept in the context of cross-language comparison allows considering it as a unit of national mentality, which is different from the mentality as a common set of national character features.[14] The comparative analysis of the different cultures' sphere of concepts already allows us to clearly see all the peculiarities of development of a person's specific national consciousness; in particular to fix special aspects reflected on the verbal level, differences and similarities of a nation's mental activity, specifics of its mental world and national character. This is evidenced by recent linguistic research works. For example, a lot of studies today are dedicated to studying differences between the Eastern and Western cultures, highlighting the "Western" and "Eastern" concepts of life, time, emotions, etc.

Thus, Western culture pattern as the anthropogenic one, with an accelerated pace of automation and technology development and a prevailing scientific and rationalistic worldview, while the Eastern model demonstrates the traditional cultural characteristics with slow development rates and a dominating canonized and mythologized type of mentality.[15]

**2.1.3 Linguistic Features and their Functions**

Linguistics as a discipline focuses on the text as a unit of discourse. It has a number of features that are unique to it through which its textual descriptions are made possible. In discussing linguistic features, we shall briefly consider graphological, phonological, lexical, syntactic, and lexico-semantic features. But before then, it is importance to examine the essence of these features using stylistics as a point of reference since they are subject of stylistic enquiry.

Stylistics involves the appreciation of a discourse in order to increase our enjoyment of the discourse. It opens the reader's mind to the form and function of a particular discourse. Stylistics is sensitive to different linguistic manipulations and choices in a given text. It unfolds the beauty in authorial and characters' linguistic choices and opens the reader or listener's mind to the aesthetic appeals of such choices.

An author's style is the product of a particular linguistic habit, conditioned by some social, cultural and ideological environments. The objective of stylistics is to help determine the linguistic background and orientation of a given writer or speaker. Thus every analysis of style can be seen as an attempt to discover the artistic principles that underpin the choice a writer has made.[16] As a useful tool in the interpretation of a texts, stylistics serves as a mode of analysis for learning language and developing awareness for the workings of language and the development of confidence to work systematically towards effective interpretation of a text. This knowledge would lead us to arrive at an objective rather than a subjective conclusion.

The knowledge of stylistics equally results in the proper analysis of speaking and writing habits to discover patterns which characteristically differentiate one variety of language from the other.

A number of factors namely: situations, mode of communication, context, socio-linguistic constraints, as well as the need to conform to linguistic appropriateness, account for variation across genres. The aim of analysing linguistic features of a text is to examine language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in the social context.

Equally important is the application of these linguistic features in stylistics or on a discourse as it may help linguists or stylisticians to make an evaluative or critical judgement. Scholars in the field of Stylistics often make value-judgement statements such as: it is composed in grand style.[18] The critical judgements made, based on veritable data are usually objective, hence, stylistics can help us reveal a good style from a bad one. In order to achieve the goals stated above and some others that have not been mentioned here, linguists especially stylisticians look at many features of a text. Since this task is better done by stylisticians, it would therefore, be better to situate this discussion on stylistics by way of sample.

Graphological Features: Through these features, a stylistician can reasonably explore and give descriptions of the physical appearance of a literary text. Here, such features as the use of punctuation marks to create stylistic effects are significant.

However, a major feature here is foregrounding. In this instance, certain words are foregrounded or brought to the fore to give them prominence through the use of italics, capital letters, underlining, and so on.

Lexical Features: The stylistic variety can result from the addition, deletion, or substitution of words, and lexical aspects of text are communicated at the word level. These differences may result in prose that has a distinctively different sentiment, level of formality, enthusiasm, etc. As opposed to their subjective equivalents, home and busy, words like habitation and occupied are objective in nature and emotionally distant. With some word-level changes, the meaning and attitude change: Great cuisine and fantastic staff as opposed to great food and terrible staff.[19]

Examples of stylistic aspects in lexicon include literary vs. colloquial, concrete vs. abstract, subjective vs. objective, and formal vs. informal. The terms residential and occupied, for example, are objective, although busy and home are subjective; likewise, delectable is a colloquial term, whereas palatable is literary.

Syntactic Features: The identification of the effects produced by the various sentence kinds in a text is the main goal of this syntactic analysis.[20] Significant features include ellipses, parataxis, hypotaxis, right and left branching sentences, etc. James Joyce's works are excellent examples of how dislocation in syntax is occasionally used to illustrate the disruption in human ideas (stream of consciousness).

The use of active voice is more direct and energetic than passive.[21] Rhetorical theories have contrasted loose and periodic sentences - placing the most important clause at the beginning vs. placing it at the end of a sentence. Syntactic features of text are also prominent in language, with some examples being piled-up adjectives, detached adjectival clauses, and adjectival phrase. The parse trees produced by probabilistic context-free grammar effectively capture these stylistic variances (PCFG). For instance, although those for periodic sentences are often more balanced and wider, those for loose sentences are deeper and imbalanced.[22] Notably, several of these syntactic style components do not express themselves in a single sentence but rather span multiple sentences. A singsong effect and mechanical symmetry, for instance, cause triteness when a series of loose words is used. Simple, compound, complex, and complex-compound sentence classification and statistics computation have made it easier to recognize and differentiate between different author's styles.[22]

Lexico-Semantic Features: Depending on the speaker's or writer's goal, the stylistic use of words here may convey denotative, connotative, collocative, emotive, thematic, or stylistic connotations. Certain defining word choices can assist us in determining a text's context, genre, communicative goals, author, etc.

Semantic Features: By examining the characteristics of the underlying meaning that is being communicated in a piece of text, semantic features of text can be found. Take the following two statements as an example: In contrast, he wasn't always on time. He typically arrived late.

Despite the fact that the two statements share a similar basic meaning, the latter comes across as strong and resolute and is able to portray a negative in a positive way. The following two statements contrast the ambiguity and specificity of the meaning being expressed:

In contrast, he displayed satisfaction as he accepted his well-deserved reward. As he accepted the prize, he grinned.[21] It should be highlighted that the larger meaning is examined in order to identify the semantic components of style.

It is possible for different stylistically expressive elements to coexist. An intriguing example of how a detached adjectival sentence, a syntactic component of style, can exhibit variations that are semantically concordant and discordant is provided by DiMarco and Hirst is as follows: Many politicians have graduated from the President's university, one of the top law institutions in the nation. Many politicians attended the university that the President attends, a complex of buildings with the architectural allure of a prison.

In addition to these three style components, there are other surface-level style components that have to do with sentence length, punctuation, word length, paragraph length, etc. For instance, the American Psychological Association requires the use of Oxford commas, although not recommended by the Associated Press.

Separability of Meaning and Style: Let us consider the following set of sentences:

S1: Chocolates can kill you.

S2: Chocolates, although tasty, can kill you.

S3: Although Chocolates, palatable, can kill you.

S4: A period of unfavorable weather set in.

S5: It rained every day for a week.

As we discussed earlier, S2 and S3 differ at the lexical level; S3 is more literary than S2 is. At the syntactic level, S1 and S2 differ from one another; S2 adds a detachable adjective. S4 and S5 show differences at the semantic level; for example, S4's basic meaning is ambiguous whereas S5's is clear-cut and precise. These examples show how style actively contributes to the creation of meaning and is not simply a way of expressing meaning. While there are some stylistic choices that can be made without affecting meaning (such as the grammatical switch between the active and passive voice: "I shall always remember my first visit to Boston" versus "My first visit to Boston will always be remembered"), this is not one of them.



### 2.1.4 Text Linguistics and Linguistic Stylistics

A subfield of linguistics called text linguistics studies texts as systems of communication. Its main objectives are to identify and describe text grammars. However, the use of text linguistics has developed from this perspective to the point that text is now seen in much broader terms that go beyond a simple extension of traditional grammar toward a full text. Text linguistics takes into account a text's form as well as its context, or how it fits into an interpersonal or communicative setting. In the particular communicative environment, both the author and the addressee of a (spoken or written) text are taken into account in terms of their respective (social and/or institutional) functions. Generally speaking, it is a discourse analysis application.[23]

### 2.1.5 Reasons for text linguistics

The study of how sentences might be employed in connected stretches of language has not received nearly as much attention as the study of the sentence as a self-contained unit. It basically presents language as collections of sentences. Because people communicate through texts rather than individual words or sentence fragments in their native tongues, texts play a crucial role in communication. It also serves as the foundation for many other fields, including politics, law, religion, medicine, and science.[24]

A text is a syntactic element structure that has been enlarged, consisting of words, groups of words, phrases, and textual units that can be distinguished by completion and coherence. A non-text, however, is made up of random sequences. a language use event that happens organically, or as a communicative language event in a context. The collection of expressions actually employed is known as the surface text; these expressions make some knowledge explicit while leaving other knowledge implicit but nevertheless applying it during processing. [25] A phrase used in linguistics to describe any passage—spoken or written, of whatever length—that does not function as a cohesive whole. A text is a used piece of language. It is not a grammatical component, such as a clause or a sentence, and its size is not what defines it [...]. The ideal way to see a text is as a semantic unit, which is a unit of meaning rather than form.[26]

A text is consisted of sentences, but there are separate principles of text-creation, apart from the rules for making sentences.[27] Text is a collection of mutually related communicative functions that are organized to accomplish a larger rhetorical goal.[28] Although text linguists largely concur that text is the natural realm of language, they nevertheless have different ideas about what exactly a text is. The fundamental reason for this variation is that various linguists use different observational techniques. As a result, the definition of text is still indefinite.

There is a text and additional text that goes with it; this additional material is called the con-text. But this idea of what is "with the text" extends beyond what is said and written; it also takes into account other nonverbal cues as well as the entire context in which a text is being read. For M.A.K, text is a sign demonstration of a socio-cultural occurrence rooted in a context of situation. Context of situation is the semio-socio-cultural setting in which the text reveals. Text and context are so closely related that neither concept can be comprehended in the absence of the other. The three features of context of situation are the following:

i. The context of discourse - experiential meaning is the significance that the participants' social interactions and engagements bring to their comprehension of the text.[29]

ii. The tone of discourse - interpersonal meaning: This is the interpretation of the text that is influenced by the roles and connections among participants. These connections could be long-term or fleeting. This component also includes the participants' social standings' contribution to meaning.[30]

iii The discourse mode—logical meaning: This is the interpretation of the text that the language—spoken or written—provides. This comprises the text's symbolic structure and intended purpose within the context[30]

Texture: Texture is the foundation for text's coherence and semantic interconnectedness. Any text devoid of texture would just be a collection of disconnected sentences with no connection to one another.[10] Sequential implicativeness is one of texture's characteristics.[31] This is a reference to the linguistic feature whereby each line in a text is connected to or linked from the line before it. As a result, language has a linear structure, and this textual movement provides a meaning context.

The internal characteristics of meaning are referred to as "cohesion," whilst the contextual meaning at the paragraph level is referred to as "coherence".[32] The terms "situational" coherence and "generic" coherence refer to two different aspects of coherence. When field, tenor, and mode may be combined, there is situational coherence. On the other hand, when the material can be identified as falling within a specific genre, there is generic coherence. Thus, "semantic ties," which relate to the reliant linkages between objects within a text, are what cause cohesiveness. These connections combine to produce meaning.[33] Text that possesses the qualities of coherence and cohesiveness is thus said to have texture.

Text formats: The majority of linguists concur that there are five different sorts of texts: narrative, descriptive, argumentative, instructional, and comparison/contrast (also called expositive). Some classifications separate text types according on their purpose. Others are different because they take into account the style, the producer, and the recipient of the materials. Analysis of text type and text sequence overlaps was suggested by Adam and Petitjean.[30]

Seven Standards of Textuality: The study of how texts function in human interaction is known as text linguistics. A text is defined by Beaugrande and Dressler as a "communicative occurrence that satisfies seven characteristics of textuality-

- Cohesion
- Coherence
- Intentionality
- Acceptability
- Informativity
- Situationality
- Intertextuality

without any of which the text will not be communicative. Non-communicative texts are treated as non-texts.[25]

Cohesion: The words used in surface texts are those that people see or hear. The cohesion of a piece of writing refers to the relationships between its constituent parts as they appear in a sequence. Surface components follow linguistic forms and conventions; therefore, cohesion depends on grammatical dependencies. Surface texts' grammatical connections are important cues for classifying meanings and purposes. All the methods that can be used to indicate relationships between surface elements fall under the category of cohesion.[33]

SLOW, CARS, HELD UP

A paragraph like that can be broken down into different dependencies. Someone might interpret it as a warning against "slow cars" that are "held up," from which they might infer that they should travel quickly to avoid being held up. The language is more likely to be divided into "slow" and "cars held up," encouraging vehicles to drive cautiously to prevent collisions or to take alternate routes to avoid getting stuck in the sluggish traffic. These kinds of ambiguities should be possible, as well as how they might be avoided or easily handled, according to a science of texts. Cohesion and other requirements of textuality must interact for effective communication to occur since the surface alone is not decisive.

Coherence**:** Coherence refers to how ideas and relationships, which form the foundation of the surface text, are connected, appropriate, and used to promote effective communication.

• A notion is cognitive information that can be consistently recalled or triggered in the mind.

• Relations are the connections between ideas in a text, with each connection accompanied with the idea it ties to.

Surface texts may not always represent relationships directly, thus readers must invent as many relationships as are required to understand any given text. Using the road sign as an illustration

"SLOW, CARS, HELD UP',

"cars" is an object concept and "held up" an action concept, and the "cars" are the link to "held up'. Therefore, "slow" is more likely to be interpreted as a motion than as the speed at which cars are travelling. Types of relations include:

i. Causality: "Itsy Bitsy spider climbing up the spout. Down came the rain and washed the spider out." The event of "raining" causes the event of "washing the spider out" because it creates the necessary conditions for the latter; without the rain, the spider will not be washed out.

ii. Enablement: "Humpty Dumpty sat on the wall, Humpty Dumpty had a great fall." The action of sitting on the wall created the necessary but not sufficient conditions for the action of falling down. Sitting on a wall makes it possible but not obligatory for falling down to occur.

iii. Reason: "Jack shall have but a penny a day because he can't work any faster." In contrast to the rain which causes Itsy Bitsy spider to be washed out, the slow working does not actually cause or enable the low wage. Instead, the low wage is a reasonable outcome; "reason" is used to term actions that occur as a rational response to a previous event.[13]

iv. Purpose: "Old Mother Hubbard went to the cupboard to get her poor dog a bone." In contrast to Humpty Dumpty's action of sitting on the wall which enables the action of falling down, there is a plan involved here; Humpty Dumpty did not sit on the wall so that it could fall down but Old Mother Hubbard went to the cupboard so that she could get a bone. "Purpose" is used to term events that are planned to be made possible via a previous event.

v. Time: "Cause", "enablement" and "reason" have forward directionality with the earlier event causing, enabling or providing reason for the later event. "Purpose', however, has a backward directionality as the later event provides the purpose for the earlier event.[33] More than just a feature of texts, coherence is also the outcome of cognitive processes among text users. The nearness and proximity of events in a text will trigger operations which recover or create coherence relations.

"The Queen of Hearts, she made some tarts;

The Knave of Hearts, he stole the tarts;

The King of Hearts, called for the tarts."

In the explicit text, there is a set of actions (making, stealing and calling); the only relations presented are the agent and the affected entity of each action. However, a text receiver is likely to assume that the locations of all three events are close to one another as well as occur in a continuous and relatively short time frame. One might also assume that the actions are meant to signal the attributes of the agents; the Queen is skilled in cooking, the Knave is dishonest and the King is authoritative. As such, coherence encompasses inferencing based on one's knowledge.[33] For a text to make sense, there has to be interaction between one's accumulated knowledge and the text-presented knowledge. Therefore, a science of texts is probabilistic instead of deterministic, that is, inferences by users of any particular text will be similar most of the time instead of all of the time. Most text users have a common core of cognitive composition, engagement and process such that their interpretations of texts through "sensing" are similar to what text senders intend them to be. Without cohesion and coherence, communication would be slowed down and could break down altogether. Cohesion and coherence are text centred notions, designating operations directed at the text materials.[34]

Intentionality: Intentionality concerns the text producer's attitude and intentions as the text producer uses cohesion and coherence to attain a goal specified in a plan. Without cohesion and coherence, intended goals may not be achieved due to a breakdown of communication. However, depending on the conditions and situations in which the text is used, the goal may still be attained even when cohesion and coherence are not upheld.[34]

"'Want I carry you on my back?'"

The text producer is successful in determining whether the text recipient wants a piggyback even though coherence is not maintained in this example.

Acceptability: Acceptability refers to the attitude of the text recipient that the text should contain relevant or helpful information worth accepting. The type of text, the goals that the text pursues, the political and social context, as well as cohesion and coherence, all play a role in how acceptably a text is perceived. Text producers frequently make assumptions about the attitude of acceptability of the audience and deliver texts that increase the likelihood that the audience will react as the producers want. Texts that can be interpreted in a variety of ways, such "Call us before you dig," are one example. You may not be able to afterwards" require more inferences about the related consequences. Receivers are left in tremendous uncertainty about the potential consequences, which appeals to people's risk aversion and is more effective than an explicit version of the message that tells them of the entire ramifications of digging without calling.[33]

The degree to which a text's contents are already known or expected vs unknown or surprising is known as its informativeness. No matter how predictable or expected the content, texts will always be instructive to some extent due to unanticipated unpredictability. Although comprehending highly informative text is more difficult cognitively, it is also more engaging. The amount of information should not be excessive to the point where communication is hindered by the complexity of the text. The amount of information should not be excessive to the point that communication is jeopardized and the text becomes overly complex. On the other hand, the level of information should not be so lacking that readers get uninterested and disregard the content.

Situationality: Situationality refers to the elements that make a text pertinent to an event setting. The context in which a text is exchanged affects how well it is understood. The road sign could be interpreted differently. SLOW, CARS, HELD UP

The context in which the text is presented, however, offers the context that affects how text receivers read the text, making the most likely interpretation of the text evident. It will seem more logical to the group of recipients (drivers) who are expected to perform a specific activity to think that "slow" refers to their own speed rather than the speed of the vehicles in front of them. Pedestrians may quickly see that the writing is not aimed at them because it makes no difference and is irrelevant to the scenario if they go at different speeds. Situationality can change the means of cohesiveness; less cohesive writing may be more appropriate than more cohesive text depending on the circumstances.[34] In this way, the situation determines the meaning and application of the text situation. If the road sign was "Motorists should reduce their speed and proceed slowly because the vehicles ahead are held up by road works, therefore proceeding at too high a speed may result in an accident', every possible doubt of intended receivers and intention would be removed. However, motorists only have a very short amount of time and attention to focus on and react to road signs. Therefore, in such a case, economical use of text is much more effective and appropriate than a fully cohesive text.[33]

Intertextuality: This term refers to the conditions in which understanding of one text necessitates prior familiarity with another or more texts. Communication may fail if a recipient of a text message lacks prior knowledge of a pertinent text because the interpretation of the current text is hidden. For communication to be effective or even to take place in texts like parodies, rebuttals, forums, and classroom discussions, the text producer must make reference to earlier texts, and the text recipients must be aware of the prior texts. There is no need to cite any other text when using other text kinds, such as puns, such as "Time flies like an arrow; fruit flies like a banana.".[33]

Language and Literature: The literary language is highly innovative and creative, and symbolizes the most pleasurable and unique expression of the mortal soul. It's “a conspicuous departure from what competent druggies of a language seize as the standard meaning of the words, or differently the standard order of words, in order to achieve some special meaning or effect”. It's this language which enables a minstrel/ pen to transfigure his introductory conception into an effective and meaningful communication. It's this veritably language which enables an anthology also to understand the meaning of an erudite work which is a necessary notion because it isn't commodity simple or simply determined. Hence, it requires industrious use of verbal rudiments to express the sense or sensibility of language. When composing a piece of literature, one may need concern themselves with the phonological, morphological, syntactical, and semantic factors of language, amongst others, as well as all the fresh verbal aspects like plot, characterization, setting, theme, motifs and imagery.

In the world of aesthetics there has been a pronounced mindfulness of the creative use of language and its meaning. Aristotle in his Poetics, addresses of language as distinguished and out of the ordinary when it makes use of fantastic expressions; non-standard words, conceit, dragging, and anything contrary to current operation. He also holds that any divagation from the use of ordinary words will give it a non-prosaic appearance. Aristotle's description of tragedy is as follows:

> Tragedy is a reproduction of an action, that's serious, complete, and of a certain magnitude; in language stretched with each kind of cultural garnishment, the several kinds being set up in separate corridor of the play; in the form of action not of narrative; through pity and fear effecting the proper catharsis, or purgation of these feelings. (Butcher 23)

The below is an account of the creative use of language. By the term 'language stretched', he means language which possesses meter and air. The 'action' which comprises all mortal exertion, including deeds, studies and passions, is non-verbal expression. The other corridor of the description — "serious, complete, and of a certain magnitude", "the several kinds being set up in separate corridor of the play" and the use of feelings — can also be included in the creative use of language.

In Prelude to Lyrical Ballad, the nature of the language of literature was addressed. That a minstrel should write poetry in a selection of language really used by men, at the same time, to throw over them a certain coloring of imagination whereby ordinary effects should be presented to the mind in an unusual aspect.[36]

In praising Wordsworth's poetry, refers to the minstrel's capability is referred "to combine the child's sense of wonder and novelty with the appearances, which every day for maybe forty times had been rendered familiar", that poetry "produces the strongest prints of novelty" and "rescues the most admitted trueness from the incompetence caused by the veritably circumstances of their universal admission".[37]

This is why bone doesn't come sick of novelty. Indeed, repeated readings of the same textbook go new perspectives on its complications and are rendered enjoyable. The poet's own jottings putatively show that his conception has the defamiliarizing process in mind. The well-known description of the lyrical imagination in Biographia Literaria which says that it "dissolves, diffuses, dissipates, in order to recreate" (xci) is a revised interpretation of defamiliarization. It seems to be explained by italicizing the "two cardinal points of poetry" which are: the power of instigative the sympathy of the anthology by a faithful adherence to the verity of nature, and the power of giving the interest of novelty by modifying the colors of the imagination".

Russian formalism sees literature as a technical language that is tone-focused and avoids all allusions to other cultures. It provides a unique kind of experience by highlighting its formal elements, forbidding the subject matter, and upholding societal norms. The subject of research is literariness, which is defined as the maximal emphasis placed on the utterance, or the act of speaking itself. Because literature emphasizes the language medium, its main goal is to alienate or defamiliarize. Critics continue by saying: Defamiliarization is set up nearly far and wide where form is set up. An image isn't an endless referent for those variable complications of life which are revealed through it, its purpose isn't to make us perceive meaning, but to produce a special perception of the object- it creates a vision of the object rather of serving as a means for knowing it.[40] That's why scholars define poetry as downgraded, sinuous speech. He holds that lyrical speech is formed speech. Prose is ordinary speech- provident, easy and proper. The foregrounding parcels or cultural bias, according to him, are diversions from ordinary language. These bias correspond of patterns of speech sounds or alliteration, meter, minstrelsy, grammatical constructions, words and images. Some writer tackles the issue by looking into the ways of writing in his essay “Art as fashion”. The purpose of art is to conduct the sensation of effects as they're perceived and not as they're known. The fashion of art is to make objects ‘strange’, to make forms delicate, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be dragged. Art is a way of passing the artfulness of an object the object isn't important.[40]

The formalist movement additionally attempted to define defamiliarization by utterly separating art from non-art. As a result, its accessories are arranged according to polar resistances. A contrast between story and plot1, or fabula and syuzhet, is one of the most well-known inconsistencies that the mechanical formalists introduced. While plot (syuzhet) can develop in a non-chronological order, story (fabula) is a chronological order of events. By using biases like repetition, community, gradation, and deceleration, the occurrences can be aesthetically structured. Critics contends that structural patterning in textbooks—or, to use its alternate word, community—causes defamiliarization. That, the lyrical function is demonstrated when the intended communication takes center stage for its own purpose[41]. The following argument about the division of the language of literature into segmental position, supra-segmental position, and syntactic position is summarized by modern erudite premises.

The segmental position includes the following aspects of language

1. Phonemic position of association (patterns of speech sounds, alliteration, onomatopoeia, sound symbolism or phonetic intensives cadence or minstrelsy)

2. Morphemic position of association (words and their prefix and suffix), and 3. verbal position of association (dictional aspects of language).

II. The supra- segmental position includes the following features of language

1. Stress 2. Juncture 3.

Accentuation III. The syntactic position includes the following features of language

1. Combination of words, expressions, clauses and rulings

2. Classic relations (perpendicular relations between a single word in a judgment and other words that are phonologically, syntactically and semantically analogous, and which can be substituted for it)

3. Syntagmatic relations (vertical relations which determine the possibilities of putting words in a sequence so as to make a well-formed syntactic unit)

4. A set of "kernel rules" has both a face structure and a deep structure. The literary language is carved out according to a pattern created by this diapason, which represents a significant

component of mortal experience, makes it more structured and inventive than ordinary language, is essentially innovative, and when utilized in a creative way, expresses fresh meaning each time.

Sociolinguistics: A review of sociolinguistics can better begin with Roger's view about the field of study known as Sociolinguistics. That no date to history of the entire field of sociolinguistics; it has after all only been around for about fifty years". However, the field of study called Sociolinguistics was introduced in the 20th century. The word went through a number of modifications. For instance, it was for a time "Socio-linguistics" was first used in describing the relationship between language and society. The word 'Sociolinguistics' and was coined in 1939 by Thomas C. Hodson, in an article 'Sociolinguistics in India' in *Man in India*.[43,44] It was argued that the word was used for the first time in linguistics by Eugene Nida in the second edition of his *Morphology*. However, it was said that in Haver Currie claimed to have it coined and that probably explains why it is attributed to him.

Historically, Sociolinguistics has its proto-existence claim in the work of Indian and Japanese scholarship before it was transported to the western scholarship in the works of Basil Bernstein. It was said that "Indian and Japanese linguists were the first to study "the social aspects of language in the nineteenth century, but nobody paid much attention to this phase. In the west, Sociolinguistics first emerged in the 1960s and was pioneered by linguists such as Basil Bernstein in the U.K. and William Labov in the United State.

Basil Bernstein, who is one of the greatest sociologists of the 20th century, significantly contributed to the study of Sociolinguistics. Ganga notes "that theory established a framework for the first time in analyzing language use among social class. This framework is what has been referred to as "the theory of codes". Accordingly, this theory of language codes for instance introduced the concepts of restricted and elaborated codes. This theory examined the relationships between social class, family and the reproduction of meaning systems (code refers to the principles regulating meaning systems). This sociolinguistic work was highly controversial as it discussed social class differences in language.[45]

In that theory, two types of codes were differentiated: the restricted code which he associated with the working class and the elaborated code which is associated with the middle class.

Additionally, sociolinguist such as the American linguist, is also generally known as the father of Sociolinguistics and particularly "quantitative Sociolinguistics". This linguist is noted for his inputs in the area of variation through which he seeks to identify the different ways people use a language as dictated by their social class. It is said to introduce linguistic theorization as a social approach to the study of Sociolinguistics. "The introduction of quantitative study of language variation and change is what marked the turning point in the field. A number of different hypotheses aimed at the explanation of all linguistic variations caused by the involvement of social factors. The study illustrated the relevance of social determinants of linguistic variations and their correlations with the social structure. He proposed a social approach to language through his sociolinguistic model in which the linguistic theorization was linked with the society".[43]

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The theory comprises two code types: the restricted code which is associated with the working class and the elaborated code which is associated with the middle class. An American linguist who is generally known as the father of Sociolinguistics and particularly "quantitative Sociolinguistics". The linguist inputs in the area of variation through which he seeks to identify the different ways people use a language as dictated by their social class is well defined. The need to introduce linguistic theorization as a social approach to the study of Sociolinguistics. The introduction of quantitative study of language variation and change coupled with the different hypothesis aimed at the explanation of all linguistic variations caused by the involvement of social factors. This study illustrated the relevance of social determinants of linguistic variations and their correlations with the social structure. A social approach to language was proposed through his sociolinguistic model in which the linguistic theorization was linked with the society.[43]

These two linguistic ideologies: 'code theory' and 'variability concept', gave impetus to "innovative methodological tools and theoretical as well as practical insights in Sociolinguistics". Evidently, the two contributions in the field of Sociolinguistics can be said to broaden the scope of study. Their works encouraged many scholars to study Sociolinguistics with new perspectives. The term 'Sociolinguistics' is used to describe "the study of the relationships between language and society". [46,47] Sociolinguistics cuts across a number of other fields of research in linguistics. This is especially very important because as it was said "…they (sociolinguists) are interested in explaining why we speak differently in different social contexts, and they are concerned with identifying the social functions of language and the ways it is used to convey social meaning".[47]

No doubt, the knowledge about these differentiations will help us understand language better. In fact, it was further argued that: Examining the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationships in a community, and the way people convey and construct aspects of their social identity through their language.[47]

From the above, it can be said that sociolinguists share boundaries with other fields in linguistics such as Pragmatics, Phonetics and Phonology, Semantics, Discourse Analysis, Psycholinguistics, etc. This is perhaps why Sociolinguistics should be viewed as an interdisciplinary study. As an interdisciplinary field of research, which developed through a number of other academic disciplines, it is strongly connected "with culture through the study of language and with sociology through the study of the role language plays in the formation of social groups and institutions".[46] In the study, the sociolinguistic variables of age and status are particularly relevant: Attempts to account for use among …group[s] cannot be unitary but would involve socio-and psycholinguistic factors since they generally manifest a higher level of adventurism in language use characterized by slang usage, revolutionary, strong and forceful language, as well as neologisms.[48]

From the above, the study appears to be exploring the interface or interconnection between Sociolinguistics and other fields of linguistics such as Psycholinguistics, Morphology etc. There are five cross-cutting themes that are considered prominent, "based on 23 autobiographical sketches by the major founding members of sociolinguistics".[49] The first one centres on the recollections described as an interdisciplinary area whose creation can be identified with some other fields both within linguistics and outside it. Sociolinguistics cuts across some "reasonable accuracy (the major fields contributing to sociolinguistics were linguistics, anthropology, sociology, and social psychology, with an occasional political scientist)".[49]

The second theme impinges on the social and indeed political issues that orchestrated the birth of Sociolinguistics. It became absolutely necessary to consider the role of language in social justice, policy making, and racial segregation, socially disadvantaged class, etc. The field appears to have emerged partially in response to a number of well-articulated and compelling social issues. Many of the autobiographies comment that the coalition of members from various disciplines was the natural outcome of the movement for social justice and for educational reform; an interest in confronting racial segregation, poverty, and the intractability of social structures. There was also a growing awareness that many recently independent ex-colonial governments were making policy decisions involving language, often without an adequate research or knowledge base. This post-colonial sensibility also informs Calvet's essay. As a partial consequence, many of the early US activities were problem- rather than theory-driven.[49]

Another important theme is the series of publications and conferences that future papers on language and society. "It was in one of those conferences especially the 1966 conference that different linguists began to air their views and new perspective on the new field of linguistics called "Sociolinguistics".[44] It was believed a very reasonable submission was made on this new field. His recommendation(s) can be said to popularize the field.

Social Class: A scholar opines that "social classes are basically considered to be the total number of individuals with similar social and/or economic characteristics"[51]. Social class is one of the important factors in the interpretation of data in sociolinguistic study. From the discourse on Sociolinguistics in this segment of review so far, one can comprehend the social class of a person on the basis of the economic, religious, political, occupational, educational etc. Again, critics identifies two main groups of language users: those that chiefly performing non-manual job and those with more years of education are the ‘upper class’. His classification identifies those who perform some kind of menial job as ‘lower class’. The terms ‘lower’ and ‘upper’ are frequently used in order to subdivide the social classes. Social class may have to do with classifying people according their status within society according to the groups they belong to. This scholar stated that “most members of our society have some kind of idea, intuitive or otherwise, of what social class is,” and most people, both specialists and laymen, would likely agree with this. Siregar argues that”. It is ironic, then, that social class is often defined in an ad hoc way in studies of linguistic variation and change, and linguists do not frequently take advantage of the findings of disciplines that make it their business to examine social class, particularly sociology, to inform their work”.[52]

Yet, social class is consistently included as a variable in sociolinguistic studies, and people are placed in a social hierarchy despite of the disagreement in terms of what tangible, “quantifiable independent variables contribute to determining social class”. To add to the irony as scholar refers it, not only is social class uniformly included as a vital variable in studies of linguistic variation, but it frequently produces valuable insights into the kind of linguistic variation. Therefore, this variable is generally used and very creative, although linguists may lay little assertion to considering it. This linguist is of the opinion that “most sociological definitions include the notion of the “life-chances” of an individual or a class. Here social class is defined as “an individual's life chances stated in terms of his relation to the production and acquisition of goods and services”.For instance, Class Structure (social class) in US:

1. Two upper classes; Upper upper: Old money, Lower upper: New money

2. Three middle classes; Upper middle: Professional, Middle class: White collar and entrepreneurs, Working class: Blue collar

Two lower classes; Upper lower: Unskilled laborers, Lower lower: Socially and economically disadvantaged.

Age: The consequence of age in sociolinguistic patterns signals an apparent difference when comparing the speech of adults with that of children. A number of factors can account for that difference. For instance, there can be an obvious difference in the speech of young people in terms of tone, lexical items selected and even the topic of discourse. "it is known that the differences in anatomy and physiology or biological age are largely responsible for these differences, but socially–oriented variation also occurs in the course of life".[44] In the discourse of such variations therefore, at least three stages- childhood, adolescence and adulthood are expected to give significant results.

During the early childhood stage, a great deal of variation can be identified in the language use. It was explained that relatively immature verbal patterns are seen because of ongoing language learning and incomplete growth of the child's vocal anatomy. However, local forms of pronunciation begin from this stage of the acquisition process. Children, from their earliest stages of speech, develop sociolinguistic competence, and they engage themselves in complex register variation and become acutely aware of the relation between social roles and language variability. They learn the social functions of variables before they develop linguistic constraints and use the variables on occasion perhaps as conscious markers in particular lexical items.[44]

Such variation unequivocally sets the two classes apart. As the young ones continue to advance in age, their speech too gets modified in time. This further explains that: In the adolescent period, the peer group linguistically influences the speaker and sometimes its role can overtake the domestic influence. By the age of twelve, the pressure to be conventional to peers' standards is great enough to eliminate most of the initially acquired linguistic difference. This brings about a noticeably standardized local accent.[44]

Also of the opinion that in some situations, "adolescents engage in constructing identities in opposition to their". During old age, such idiosyncrasies are usually done away with as speakers are expected to be firm with the phonological structure of the language. It was also explained that, the speaker uses standard language due to personal ambitions or the circumstances of the speaker. Some sociolinguistic variants can be marked during the period of adulthood. It is also seen that adults after retirement change and their linguistic behaviour. The above discussion makes it clear that age difference marks the characteristics of language change throughout the life.[53]

Education: Another very important factor that affects sociolinguistic analysis is education. It is one of the important factors in the sociolinguistic interpretation of the language use. Education influences the language use in no small measure. It was said that: the level of education influences the language of the speaker. More highly educated speakers are often, those belonging to a higher social class tend to use more features belonging to the standard language, whereas the original dialect of the region is better preserved in the speech of the lower and less educated classes.[54]

It is therefore, obvious that the language a speaker uses regularly reflects his/her social identity and education. This seems to echoed Bernstein's theory of codes: restricted and unrestricted codes. This becomes even pronounced when occupation codes are used.

Gender: Gender has been identified to be a core sociolinguistic variable. It was stated that "gender relation is power relations, hence, the frequent construction of gender in terms of the struggle for dominance between the genders, or in terms of the conscious or unconscious negotiation of psychological, socioeconomic and political space by sexes and their protagonists".[54]

Although, we must also note in this study that the above view is situation dependent. This is because some men can also be found using such variation. It is also very possible to find women using the code supposedly identified with men. The linguistic code used by a child's mother is said to be different from that used by her father and each tribe is distinguished by a different language. In this community, males and females speak different languages. A clear explanation to some of the core differences in the speeches of the two genders (male and female). In many American accents of English, it has been found that women's vowels are more peripheral, more front, more back, higher, or lower than men's. In other cases, the differences may be quite large, overtly noted, and perhaps even actively taught to young children. …for instance, an American Indian language from the north-eastern USA, palatalized dental stops in men's speech correspond to palatalized velar stops in the speech of women-men: /djatsa/; women: /kjatsa/…[51]

Generally, therefore, similar frameworks for characterizing gender differences was established. One can say that an attempts to resolve two slightly contradictory questions as to why men use more non-standard varieties and why women lead in language change. It was argued that women are said to be more expressive than men or use expressive symbols more than men or rely more on such symbols to assert their position" and "women are said to rely more on symbolic capital than men because they possess less material power.[55]

From the review presented so far, Sociolinguistics can be seen and understood to be a very important field of linguistic research because of the social issues it investigates in respect to language. It is abundantly obvious from the aforementioned definitions and explanations that sociolinguistics is a field that integrates linguistics and society. Its focus as a discipline is on how language use influences the linguistic needs of a particular society. Sociolinguistics investigates "the use of language in terms of what can be stated in a given language, by whom, to whom, in whose presence, when and where, in what style and under what social circumstances". To grasp the nature of sociolinguistics better, consider the following thoughts and opinions expressed by various sociolinguists. Without addressing the former's emphasis on sociolinguistic research, this discussion will fall short. According to him, sociolinguistic research helps linguists better comprehend the nature of human language by looking at language in its social context. That is why Sociolinguistics was defined as part of linguistics which is concerned with language as a social and cultural phenomenon. It investigates the field of language and society and has close connections with the social sciences, especially social psychology, anthropology, human geography and sociology".

The above definitions made clearer the linguistic field called sociolinguistics. Not only that, the definitions also identified other academic fields that share similar space with sociolinguistics. The following section reviews the concept of identity.

STYLISTICS: The notion of Stylistics is very broad to capture. For instance, one can describe stylistics in terms of the literary periods, examining how language user had at a time put language in use. We can at the same time examine stylistics in terms of individual idiosyncratic way of doing things or using language. However, different scholars define stylistics in different ways. One of the many Scholars defines stylistics, as a sub-discipline which started in the second half of the 20th century. Another says ―Stylistics is the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language‖. They also said that the major aim of studying the stylistics is to explore the meanings and understand the linguistic features of the text. Still on the definition others said that ―stylistics is a linguistic approach to the study of the literary texts. It thus embodies one essential part of the general course - philosophy; that of combining language and literary study. Another view stylistics: ― as the study of literary discourse from a linguistic orientation‖. He said that which differs stylistics from the literary criticism and linguistics is its linking technique. He also suggests that stylistics is in between linguistics and literary criticism and its function is to link between two. So, generally, it deals with both the literary and linguistic factors. Some of them share same view that stylistics is a bridge (link) discipline between linguistics and literature. Stylistics is the study of the devices in languages such as rhetorical terms and syntactical devices that are taken to produce expressive or literary style. Stylistics is, therefore, a study which conjoins both literary criticism on the one hand and linguistics on the other as its morphological structure suggests: the _ style‗is relating to literary criticism and the _istics‗ is to linguistics.

The field of stylistics, which combines style and linguistics, has been studied from a variety of angles. Depending on the theory chosen, its meaning varies. We frequently employ linguistic conventions and cognitive processes when engaging in the various tasks related to our line of work, whether orally or in writing, but there are variances that allow us to convey multiple meanings or the same idea in different ways. The idea of style is founded on the various ways language is used to accomplish the same objective, which is to negotiate meanings. A wide concept, stylistics has been given several interpretations by linguistic researchers. But it's just as easy to say to be the study of style. According to Lucas, style is the skillful use of words, particularly in prose, whether to convey claims or arouse feelings. First and foremost, it calls on the ability to state the obvious and succinctly. Style has also been defined as the description and analysis of the variable forms of linguistic elements in actual language use.

The employment of altered word forms is the most efficient way to achieve both clarity, diction, and a certain grandeur, according to Aristotle, as quoted by Leech. A study of the various styles that can be found in a particular utterance or in a written text or document is referred to as stylistics. The repetition of specific speech patterns, objects, and elements. Traditional linguistic levels of description, such as sounds, shape, structure, and meaning, must be used when describing style. Thus, one of the main objectives of stylistics is the regular appearance of particular structures, pieces, and parts in speech utterances or in a particular text.

Linguistic Language varieties and the examination of some of the formal linguistic characteristics that distinguish them are the focus of stylistic studies. The core of stylistics is its ability to facilitate instant comprehension of utterances and texts, maximizing our enjoyment of the materials. The idea that content can be encoded in more than one linguistic form within the language system is the foundation for the concepts of style and stylistic variation in language. It can therefore function at all linguistic levels, including phonological, lexical, and syntactic levels. Style can therefore be seen as a choice of linguistic methods, as a departure from accepted usage patterns, as recurring characteristics of linguistic forms, and as comparisons. When constructing texts, whether spoken or written, monologue or dialogue, official or casual, scientific or religious, etc., a vast range of language variations and styles are feasible.

Once more, stylistics is concerned with the study of literary language or the study of certain authors' linguistic preferences and writing styles. As a result of the aforementioned, stylistics can be defined as the explication procedures that enable us to characterize objectively what an author has done, whether linguistically or otherwise, in his use of language. The major goal of stylistics is to help us comprehend the author's intent in the way that the writer or author has conveyed the information. So, studying grammar, lexis, semantics, phonological characteristics, and discursive devices are all part of stylistics. The significance of the purpose that the chosen style fulfills is more important to stylists.



TYPES OF STYLISTICS

There are many types of stylistics. But a few of them will be discussed in this study. Some of them are:

**2.1.5 Linguistic Stylistics**

Stylistics is the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language.[35] The major aim of studying the stylistics is to explore the meanings and understand the linguistic features of the text. Stylistics is a linguistic approach to the study of the literary texts. It thus embodies one essential part of the general course - philosophy; that of combining language and literary study.[36] Stylistics is defined as the study of literary discourse from a linguistic orientation. The difference between literary criticism and linguistics is its linking technique.

Stylistics is in between linguistics and literary criticism and its function is to link between two. So, generally, it deals with both the literary and linguistic factors. Stylistics is a bridge (link) discipline between linguistics and literature. Stylistics is the study of the devices in languages such as rhetorical terms and syntactical devices that are taken to produce expressive or literary style. Stylistics is, therefore, a study which conjoins both literary criticism on the one hand and linguistics on the other as its morphological structure suggests: the _style 'is relating to literary criticism and the _istics' is to linguistics.

Stylistics, a yoking of style and linguistics, is a discipline which has been approached from many perspectives. Its meaning varies, based on the theory that is adopted. When we carry out the different activities that are connected to our area of business, either in spoken or written forms, we often use devices of thought and the rules of language, but there are variations so as to change meanings or say the same thing in different ways. This is what the concept of style is based upon: the use of language in different ways, all for the purpose of achieving a common goal - to negotiate meanings. Stylistics is a broad term that has assumed different meanings from different linguistic scholars. But it can simply be said to be the study of style. Style is the effective use of language, especially in prose, whether to make statements or to rouse emotions. It involves first of all the power to put fact with clarity and brevity.[38] Style has also been defined as the description and analysis of the variability forms of linguistic items in actual language use. Leech quotes Aristotle as saying that "the most effective means of achieving both clarity and diction and a certain dignity is the use of altered from of words.[39]

In some ways, literary stylistics and literary criticism are the same thing. The ultimate goal of literary stylistics is to convey the writer's unique message in a way that others can understand its significance. The goal of literary stylistics is to interpret a message that has been encoded in an unusual fashion, to communicate its meaning in words that are universally understood, and to give the private message a public relevance. The fundamental difference between this effort and the critique of other arts is negligible. The literary stylisticist is definitely attuned to language, but his or her main focus is not on how the artist's signals are put together, but rather on the underlying message that the signals' interpretation exposes. Additionally, developing a meta-language that can convey the original idea is less important to literary stylistics. The literary stylisticist is more interested in how language is used figuratively and emotionally to convey the idea.

Therefore, the focus of literary stylistics is mostly on messages, and the significance of codes (language) is determined by the context in which they are used. The main focus of literary stylistics is the beauty of language and how it is employed to convey reality. Interpretation is the goal of literary stylistics. It is curious to learn what aesthetic experience or vision of reality, such as that conveyed by a poem, is being attempted. It will only achieve this goal by observing how language systems are used. Therefore, literary stylistics looks for underlying significance and the fundamental aesthetic vision that language is being utilized to convey. The literary works are viewed as messages.

The ultimate goal of analysis in literary stylistics is the interpretation of a text. It is based on taking into account both lexis and stylistically important aspects of the text, such as phrase and sentence structure, paragraphing, and cohesiveness. However, in this case, what matters more than how these features are objectively described are the artistic effects and functions they provide (i.e. in literary stylistics). The fundamental responsibility of a literary stylistician is to provide an account of his intuitions regarding the effect and functions created by the text; language and style are not crucial in and of themselves. This is anticipated to give a solid foundation for text interpretation and interpretation instruction.

This kind of stylistics originated from the reader-response critique branch of contemporary "subjective" criticism, also known as reception aesthetics in the German school of criticism. I.A. Richards and William Empson, two prominent members of the modern critique movement, encouraged text critics to focus on the words that are on the pages of a text rather than the author of that text. This advancement in literary criticism is a major shift from the Romantic idea that the author bears alone responsibility for any meaning that the reader may find inside the text's pages. The new critics, as the proponents of modern criticism are known, were inspired by Roland Barthes' theory and held that a text's meaning can only be ascertained by the reader's engagement with the words on its pages.

The reader response criticism is concerned with this. As a result, the reader-response stylistics analyzes the reader's reaction to a text as a reaction to an expectation horizon. There are numerous possible meanings or interpretations of a text when the term "horizon of expectations" is used and these can be accessed by the reader according to his or her level of what was described as “literary competence”. The social environment in which a work is generated greatly influences how well a reader understands literature since it typically shapes how well a reader interprets a given piece. There is a relationship between the text's structure and the reader's response in reader-response stylistics. As a result, the reader participates actively in the text. The reader-response literary technique simulates a setting in which various readers provide meaning to the text. This is due to the fact that each reader will respond to the material in a unique way because it may have several compelling interpretations.

The theorists of this type of stylistics share two beliefs:

- the role of the reader cannot be ignored

• Readers don't just take a literary text's meaning on board passively. Rather, readers actively construct the meaning they discover in literary works. This means that literature exists, denotes when it is read, and has an emotional impact. As new critics (formalists) presume when they take a step back and examine the literary work as if it were an object stretched out in front of them, reading is a time process rather than a spatial one.

An American critic and stylist named Stanley Fish adapted reader-response criticism as affective stylistics after being drawn to its unique insights into the process of analyzing a literature. The two types of a significant branch of stylistics, literary stylistics and expressive stylistics, came to be known as affective stylistics. Affective stylistics is reader/hearing-oriented, whereas expressive stylistics is writer/speaker-oriented, or focuses on style as merely a portrayal of the author's personality.

This means that its focus is on the consumers. Like its close partner (the reader - response stylistics), affective stylistics ferrets out the emotional responses that a reader or hearer makes in the course of his or her interacting with, that is, reading or listening to a text.

However, it goes further to examine the psychological operations that are usually involved in the reader's process of reading or the hearer's process of listening; hence, it is, otherwise, known as "process stylistics". The stylistician focuses heavily on his or her affective reactions to stylistic features in the text when analyzing affective stylistics. In this case, the literary text is not formally independent; rather, it comes to life through the reader's interpretive approach, which is why it is important to analyze the reader's evolving reactions to the words as they follow one another in the text. What a text is and what it does are one and the same; the effort and its outcome. A text's structure may have an effect on the reader as the work develops, which is another way to define affective stylistics.

Viewers continue to learn new things during the emotional stylistics process, which they must fit into their existing comprehension of the work. With each new bit of information, the reader may form new expectations of where the work is going, perhaps, rejecting old interpretations, opinions and assumptions and making new ones. The way we react with things emotionally, such as feelings, values, admiration, excitement, motivations, and attitudes, is included in the affective domain.

One example of language stylistics in action is pragmatic stylistics. This range of stylistics demonstrates the intersection of pragmatics and stylistics, or the use of performative and linguistic acts as pragmatic resources to generate stylistic effects.

According to research, the goal of pragmatics is to illustrate how speakers of any language can use the sentences that can be produced in that language to communicate ideas that aren't stated or directly implied by the propositional content of those phrases. To fill the void left by truth-condition semantics, pragmatics emerged. The latter is a semantic theory that maintains that the degree to which the propositional content of a phrase or an utterance is verifiable from the outside world determines whether the sentence or utterance is true or false.

As was demonstrated in the preceding articles, stylistics is historically concerned with the analysis of linguistic style. It is described as the investigation of a unique expression and a description of its function and outcome by the readers. Given the traits they have in common, pragmatics and stylistics seem like a natural pairing. For instance, both are interested in qualities that extend beyond the sentence border. The analysis of texts using pragmatic and stylistic theories marks a significant shift from the way texts were analyzed when modern linguistics first emerged. In this regard, many of the critics inform us that it was customary at the beginning of the development of contemporary linguistics for analysts to restrict their examination of a text to the domain of the sentence, which was seen to be the largest unit having an inherent structure at the time. A text's pragmatic meaning can be retrieved by looking at the context in which it was written.

A language user or text creator is guided to use the proper linguistic resources in the text in order to achieve the stylistic goals by realizing that context is crucial in the exploration of the pragmatic meaning through what was regarded as "...the degree of effectiveness of an utterance (herein referred to as text) in relation to the learners (or readers) at the perlocutionary level". However, the speech act theory informs us that the illocutionary acts had to have satisfied specific felicity conditions in order for the perlocutionary level to be attained. In this particular study, we are not interested in this. Therefore, it should be clear that the frequency of a speech act is crucial to determining how much the text's creators have used it to their stylistic advantage in order to influence the reader(s). We have the blending of pragmatics and stylistics in this arrangement. Thus, pragmatic stylistics is seen as a two-in-one text analysis theory that focuses on how situations affect the text.

This kind of stylistics demonstrates how stylistics is used in instruction. Accordingly, stylistics has unquestionably been regarded as a teacher's ready instrument for imparting language and literature to both native and non-native English speakers. A teacher is led by specific tactics or goals in order to easily accomplish his goal of teaching. A teacher frequently has no choice but to be adaptable in order to accomplish their educational goals. In this regard, classroom discourse analysis is a close ally of instructional stylistics. To help students better understand literature and language, educational stylistics has long been inextricably intertwined with the teaching of the linguistic aspects of written texts. Its foundation is on the premise that stylisticians who are involved with teaching should be aware of the pedagogical orientation and reading paradigms which inform their practice.

Additionally, there is a theoretical component to the research that is put into action in the stylistics classroom. The process of enhancing students' linguistic sensibilities, according to pedagogical stylistics, must place more emphasis on the text as action, or, more specifically, on the mental processing that is such a proactive part of reading and interpretation, and on how all of these elements - pragmatic and cognitive as well as linguistic - function within very specific social and cultural contexts. Students' understanding of language, grammar, and rhetorical function in texts will be aided by their awareness of pedagogical stylistics. It will proceed as follows: Students will first get the knowledge necessary for understanding fundamental grammatical and rhetorical ideas.

Second, it will improve their practical knowledge by enabling students to analyze texts using the method they learned in stage one. Students enter a mode of synthesizing all they have learned in the third stage, which then enables them to go to the production stage. A technique like this is beneficial, for instance, in the modern creative writing school. It is crucial to remember that the procedure discussed here is basically instructional stylistics rather than merely literary stylistics. Pedagogical stylistics provides ample evidence that a detailed, stylistic analysis of texts-whether literary or not-for a formative purpose is pedagogically helpful.

A subfield of forensic linguistics is forensic stylistics. In its broadest sense, forensic stylistics refers to the use of style in criminal investigation. It is possible to identify the author of a book by the stylistic study of language use at the various levels of language description. Confessional statements to the police may fall under this. Studies on topics like speech recognition and accent recognition are frequently conducted to draw conclusions that can help with criminal detection. A subfield of applied linguistics called stylistics studies and analyzes texts in light of their linguistic and tonal style. It connects literary criticism and linguistics as a discipline. It can be used to study linguistics as well as literature and journalism, and it doesn't operate as a standalone domain. It is possible to study stylistics from a variety of sources, including canonical literary works, popular literature, news, non-fiction, popular culture, political and religious discourse, advertising copy, and more. In fact, non-literary texts may be of just as much interest to stylists as literary ones, as recent work in Critical Stylistics, Multimodal Stylistics, and Mediated Stylistics has shown. In other words, literality is defined here as "a point on a cline rather than as an absolute".

In the study of folk art, the production and reception of genre literature, the study of spoken dialects and registers, and literary criticism, stylistics as a conceptual discipline can work to establish principles that can explain specific decisions made by individuals and social groups in their use of language. The use of dialogue, which may include regional accents and specific dialects (or ideolects), the use of grammar, which may include the use of active and passive voice, the distribution of sentence lengths, and the use of figurative language are all common characteristics of style in particular language registers, and so on. Additionally, the term "stylistics" is unique and can be used to identify the relationships between form and effects in a specific variety of language. As a result, stylistics examines what is "going on" in the language; specifically, what linguistic linkages the language's style exposes. A subfield of linguistics called stylistics aims to solve the puzzle of how language functions. It aims to unravel the packages that authors and speakers present.

This is frequently accomplished by carefully examining linguistic theories and notions. For instance, the analyst can look into how a writer used morphological innovation and inventive lexical manipulation to highlight the issue of the detrimental effects of socio-economic and foreground the theme of the adverse effect of socio-economic and political misrule by African rulers on the ordinary man in Africa in general and Nigeria in particular, the social degradation in Nigeria and that of hope for liberation of ordinary Nigerians from the tyrannical and corrupt practices of Nigerian rulers. In this case, the specific morphological processes could be innovatively manipulated by writer to foregrounds the interface between language and literary creativity in the English Language.

The Nature of Literary Language: This section is devoted to examining the nature of literary language. Literature is written in consideration of the various literary themes. When a literary artiste writes, it is with the objective of passing across an important message to the listener(s) and reflecting the obvious or obscure realities of life. The speaker therefore fulfils the essence of literature, which is to inform the uninformed. This kind of language is always saturated with literary devices that are intended in enshrouding the intended meaning. One of the principal uniqueness of the language of literature is its obscurity. A great literary text is believed to be the one that yields deeper interpretation.

One can distinguish between two general approaches when attempting to define the term "literature": a broad definition and a tight one. Everything that has been written down in some way is included in the wide definition, which refers to all written representations of a culture (thus the terms "research literature," "the literature on civil rights," etc.). It goes without saying that such a broad definition is problematic because it offers little to promote communication on the subject. This idea also ignores the fact that literature has traditionally been passed down orally through a lengthy legacy of storytelling, myths, ritual speeches, etc. in many civilizations throughout history and for a number of indigenous peoples today. However, efforts to develop a restricted definition have given rise to so many different methodologies that it is difficult to refer to "the" narrow definition.

However, it is possible to separate some of the standards that academics have used to distinguish "literary texts" from "non-literary texts." These standards consist of: fictionality, specialized language, lack of pragmatic function and ambiguity.

- **Fictionality**: The fictionality of literary texts is undoubtedly one of their distinguishing characteristics. Most people concur that literary writings are ultimately the products of a writer's imagination and that at least the characters and their conversations are imaginary, even if they make an attempt to depict reality in some way. Because of this, some of the characters in Sir Walter Scott's historical novels, for instance, are complete inventions even though they are set in real historical circumstances and interact fictionally with real historical persons. On the other hand, reportage pieces, which are typically viewed as non-fiction, frequently have elements that are reminiscent of literary works. Consider the following example “Sesca Rompas climbed on to a plastic stool and peered through a dirty window at her brother, Aldo Kansil, lying motionless in a bed below. He was a pitiful sight: two drips attached, arms swathed in bandages, his face an angry mosaic of burns”.

It is unclear what kind of content this is when taken out of context. This passage's writing style makes it simple to assume that it is the opening of a novel. It begins with a descriptive phrase that establishes the scene: The woman requires a plastic stool to peer through the filthy, extremely high window. The brother's afflicted, immobile physique is described in epithets that perfectly reflect his forlorn existence. Second, a mini-plot is developed and new characters are introduced: Sesca Rompas, a woman, visits her hospitalized brother Aldo Kansil. This text passage is written in a way that, like the first chapters of novels, urge the reader to read on and to find out more, e.g., who are these people, why is the brother in hospital, what happened?

Additionally, the language utilized has literary text-like characteristics. Alliteration (bed below), metaphor (angry mosaic of burns), asyndeton (two drips attached, arms swathed in bandages) and (two drips attached, arms swathed in bandages) are examples of rhetorical tactics. In other words, the language uses embellishments to draw the reader in and present a particular "story-world." And yet, these are the first words of a story in a newspaper that discusses the victims of a bombing in Bali. With this knowledge, we abruptly stop considering this work to be fiction: We assume that the characters portrayed here are real, as well as that the events mentioned in the text are also true.

The first thing this example teaches us is that the lines between "reality" and "fiction" are frequently blurred and by no means always discernible. More crucially, a reader's attitude toward a text may have more of an impact on whether or not it is fictional than any fundamental qualities of the text itself. Knowing that the material above is taken from a newspaper leads me to believe that the 'story' must be true. However, if this were the start of a novel, I would have categorized these individuals and the environment as fictional. To put it another way: Education and cultural standards have conditioned us as readers to approach texts in particular ways. In this opinion, fiction is no longer an inherent feature of literary texts but part of our expectations of what a literary text should be like. Likewise, literary language is partly determined by the fact that we want to read it as 'literary'.

This will be explored in the following section.

- **Specialized Language:** People frequently claim that literary language is "unique" and significantly different from everyday language. In his essay "Linguistics and Poetics: Closing Statement," the linguist Roman Jakobson discussed the poetic function of literary writings, or how they call attention to the language they use. Literary texts use language in such a way that it becomes weird and foreign in a specific context, as the Russian Formalists argued in the early 20th century. This procedure was referred to as defamiliarization. The following instance from Charles Dickens' book Bleak House serves as an example of this procedure.

Thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest. As a result, foot passengers are jostling one another's umbrellas and losing their footing at street corners. The way the miserable November weather in London is described in this article has very little to do with how people typically discuss the weather. One aspect stands out in particular: the combination of natural phenomenon descriptions (such as "dirt" and "poor weather") with financial terminology (such as "deposits," "accumulating," and "compounding"). By merging these two sections, the reader is exposed to words that are "new" and "unfamiliar" to them since they are removed from their regular context and placed in a different one. This strange linguistic description draws our attention, and we begin to wonder why it is being employed in this context. One possible explanation is that nature has become so ingrained in commerce in mid-nineteenth-century London, one of the world's financial centers, that it is no longer considered to be "natural."

Poetry seems to be one genre where language's 'literariness' is particularly apparent. Poetic form (lines, stanzas, etc.), dense language and thematic organization, distinctive prosodic elements, and rhetorical devices are frequently used to identify poetry. Now, using The example from above as Now, as the example above from The Independent shows, even non-literary texts frequently use rhetorical devices and certain patterns to arouse the readers' interest. Still, we do not necessarily classify them as literature. Even if a telephone directory is incredibly structured and arranged in a particular way, we do not view it as a literary piece. We don't consider the aforementioned newspaper story to be a poem, for instance. But is this actually the case—that the language in this story is not poetic enough—or are we just not accustomed to reading newspaper stories in this way? Take into account the following phrase from the same article:

A worried-looking pair was standing close to each other and holding plastic bags just around the corner. This sentence appears to be "normal" at first glance. The language and sentence pattern are both unobtrusive. What happens if one exhibits the rhythm of this line while paying attention to it?

> Just around the corner,
> An anxious-looking couple
> We're standing close together,
> Clutching plastic bags.

One suddenly realizes that the sentence actually follows a trimeter with alternate stressed and unstressed syllables, which is a normal metrical pattern. Is the sentence now poetry as a result? Again, it is clear that there is a thin line separating literary language from non-literary language, and whether a work is considered to be literary or not mainly depends on how we read it and interpret its language. A lot of modern poetry mocks our purported "understanding" of texts' literariness. Check out the following

> "Found Poem" by Ronald Gross:
> All too often, humans who sit and stand
> Pay the price of vertical posture. Sitting
> And standing combine with the force of gravity,
> Exerting extra pressure on veins and tissues
> In and around the rectal area.

Painful, burning hemorrhoids result.
The first thought of many sufferers
Is to relieve their pain and their discomfort.
Products, however, often used for this
Contain no anesthetic drug at all, or one
Too weak to give the needed pain relief,
Or only lubricate. But now, at last
There is a formulation which provides
Pain-killing power, prolonged relief, on contact.
(Gross, Open Poetry)

Despite the fact that this text must have initially been an advertisement for an anti-hemorrhoids drug, we can now read it as literary language and so understand the text as a work of literature merely because it has been changed by formalization and rearranging. Because it adheres to the structural standard of fourteen lines with an octave and a sestet, trained readers of literature may even recognize this piece as a sonnet (here presented as two tercets). This example also demonstrates how much the context in which we read materials affects how we read them. We would never have imagined reading this sentence on an informational brochure as poetry and paying greater attention. However, as soon as it becomes the form of a sonnet, our reading habits change and we can start treating it as 'literary,' for example, by making an attempt at an interpretation. This brings us to the next standard that is frequently brought up in debates about literary texts: the absence of a pragmatic purpose. Similar circumstances apply to theatrical language, which is frequently overflowing with imagery. The playwright depicts this dramatic event in such realistic detail that the spectator finds it to be really lovely.

## 2.2 Theoretical Review

### 2.2.1 Deficit Hypothesis (Code Theory)

According to Basil Bernstein's code theory - later dubbed Deficit the " Hypothesis" by his detractors - the speech of the lower class is less competent than that of the middle class. In other words, social status plays a significant role in determining one's level of linguistic ability and competency. This suggests that an individual's level of skill in the language spoken in the society they live in depends on the (social) class they belong to. Bernstein's, social frameworks mold diverse linguistic behavior patterns, and these patterns in turn control how children's social and cognitive development is regulated within those structures. Restrictive and elaborated codes are the two speech modes identified by Bernstein.

As stated by, the restricted code is peculiar to the lower or working class in the society. Because the expressions are chosen by the speaker from a relatively small range of possible conventional utterances, the restricted code linguistically requires very little planning on the part of the speaker. The limited code uses implicit meaning on a psychological level because it depends on the social and physical circumstances to add to what is actually spoken.

The complex code, on the other hand, is thought to be a trait of the upper and middle classes. Instead of expressing what the speaker has in common with the group, speech in this instance expresses the speaker's unique meaning. Since each person's interpretation differs, careful planning is necessary, and the order of the words and expressions is generally unpredictable. The code typically spells forth the specific meaning intended in great detail. As a result, most of the time what is spoken can be comprehended without considering the non-verbal background. It is claimed that members of the middle and upper classes possess both the complex and the limited codes. The fact that the code is constrained does not preclude a (lower-class) child from ever using sophisticated speech variants; rather, it simply means that such variants will be used less frequently as the child develops social skills within his family.

It was argued that the Bernstein Deficit Hypothesis is a theory on how societies develop and endure. It is a hypothesis of the origins, mechanisms, and central aspect of cultural transmission that is played by the language therein. Code is a set of organizational rules for the language used by members of a social group.[72] Bernstein's theory contends that lower-class speech is less competent than middle-class speech. As a teacher, Bernstein was interested in figuring out why working-class students performed relatively poorly on language-based tasks while outperforming their middle-class counterparts in mathematics-related issues and disciplines.

The Bernstein Deficit Hypothesis, often known as a hypothesis of educational failure, is a theory concerning how societies develop and endure. It is a theory of the nature and methods of cultural transmission, as well as the crucial role that is played by the language therein. In his work, Bernstein differentiated between what he referred to as Elaborated and Restricted codes.
The Elaborated Code: He also claims that the code uses sophisticated phrases with the usage of conjunction and subordination. The developed code applies proper grammar, syntax, and order to regulate what is spoken. The code also displays the use of pronouns, prepositions to demonstrate relationships of both a temporal and logical character, and a wide use of adjectives and adverbs.

The intermediate class has a special code that was previously described. The lower working class individuals and their children do not have access to this code since they are likely to have little experience with it. It is the pattern that provides access to education and professional advancement. According to Bernstein, working-class students are more likely to experience disadvantage when they attend schools where there is extensive use of the elaborated code.

Every language speaker has access to the restricted code. The restricted code frequently confuses reasons and conclusions, uses short, simple, and frequently incomplete sentences with poor syntactic form, little subordination, rigid and limited use of adjectives and adverbs, infrequent use of personal pronoun subjects, frequent appeals to sympathetic circularity, such as "you know," "as in," and "etc.," and frequently employs idioms.[73] Speakers who use the restricted code rely on prior knowledge and widespread comprehension to make their points.



The condensed version of Bernstein's explanation of the complex and limited codes is provided here.

**Bernstein's description of the elaborated and restricted codes**

**Table 2.1 Differences between the Elaborated and Restricted Codes**

| **S/N** | **Elaborated Codes** | **Restricted Codes** |
|---|---|---|
| 1. | A variety used by the upper middle-class of the society. | A variety employed by the lower working-class of the society |
| 2. | Characterised by loose bonds (solidarity) among members | Exhibits strong bond; instilling as a sense of includedness among members grammatically and structurally poor |
| 3. | Grammatically and structurally rich | Grammatically and structurally poor |
| 4. | It is very explicit in meaning | A variety of implicit meaning disadvantaged in the academic environment |
| 5. | Verbal elaboration for the expression of differentiated individualised experience condensation | Disadvantaged in the academic environment. |
| 6. | Verbal elaboration for the expression of differentiated | Condensation of meaning in stock words, phrases or sentences structures |

| | | |
|---|---|---|
| | individualized experience | |
| 7. | Complex conceptual hierarchy | Confusion of the reason with the conclusion; use of devices of sympathetic circularity (tag questions “you know”, e.t.c) frequent use of idiomatic phrases, frequent use of short questions and commands. |
| 8. | Use of complex sentences | Use of simple, short, unfinished sentences; frequent use of the active voice |

**Sources: Nlem (2010).**

Working class children do not perform as well in school as middle class children of the same IQ, according to one of Bernstein's results.

Bernstein's Deficit hypothesis' effect on language studies numerous studies on this hypothesis have been conducted in Europe, the United States, and even in Africa to see whether they are valid. In a study conducted it was found that the middle-class subjects used a higher proportion of subordination, complex verbal items, passive adjectives, adverbs, conjunctions, and "egocentric" sequences, whereas the working-class subjects preferred "sociocentric sequences. Credibility was given to Bernstein's viewpoint for the reasons listed above.

The section headed "Social Class" in “Social Class Differences in Children’s Comprehension of Adult Language”, according to their findings, middle-class and upper-class moms interacted with their children more effectively than mothers from the lowest social class did.[75] Twenty- five adults who were mothers participated in the study, five from each of the five social class levels of Hollingshead's two-factor social position index: upper, upper middle, lower middle, and lower lower class. They were chosen from a pair of counties in the heart of North Carolina. All of them were white, fluent in English, and according to the Ammons Full-Range Picture Vocabulary Test, had IQs above 75. 100 6-year-old white males from families belonging to the two wealthiest and worst social classes in Hollingshead, with 25 children in each of these four groups, made up the child subjects. classes. They were selected from a three-county 64 area in central North Carolina. All were native speakers of English and had IQs of 85 or above on the Peaboy Picture Vocabulary Test.

The study's findings demonstrated that children of lower-class mothers' comprehension were noticeably poorer to that of lower-middle-class and upper-class mothers. The validity of Bernstein's Deficit Hypothesis has, however, become mired in controversy since the rise of linguists. He contends that there is a misrepresentation and misunderstanding of the verbal abilities of lower-class children, that it was not clear from the data Bernstein presented that there was a discernible difference between the two types of speech Bernstein claimed to have observed, and worse yet, that there was no qualitative difference that would result in cognitive and intellectual differences among the children from the different classes observed.[76]

The linguist research was able to demonstrate that lower-class children speak a different variant of English than middle-class youngsters. A case was made that youngsters from lower socioeconomic classes are immersed in verbally stimulating activities and debates from morning to night.[77] He added that lower-class youngsters speak and hear well-constructed words; there is no linguistic foundation that limits the development of the kids' ability to reason and analyze logic. Therefore, this opinion, linguistic utterances need to be seen in the speaker's social environment and in natural settings; they also need to be functionally related to their communication demands and social behaviors. Similar to this, even though the children of working-class parents may have shown a lesser level of English proficiency (their (their L2) relative to their counterparts from the middle-class parents, it does not imply that these children are not intelligent.[78]

One could argue that Bernstein's Deficit Hypothesis drew knowledge from earlier scholars' works. Sapir who contends that a group's language forms the foundation of the real world, Whorf's work on language relativity, and Schatzmann and Strauss' work on limited linguistic competence are a few of these works. Although Bernstein's Deficit Hypothesis is based on prior publications, his study is a significant advancement over them. Bernstein, for example, has taken Whorf's claim that only linguistic behaviour shapes experience seriously, arguing that a language's grammar cannot affect the form and experience, thoughts, and ideas of its speakers.

### 2.2.2 Translation Theory and Linguistics

Empirical demonstrations can move the linguistic relativity hypothesis from the realm of speculation to the realm of concrete investigation, but they are not equivalent to providing a theoretical account. Such an account must specify the conditions and mechanisms leading to relativity effects, that is, give further content to the two key relations of the hypothesis: how languages interpret reality and how languages influence thought. This involves engaging with the semiotic and discursive levels of the language and thought relation with respect to how they enable and shape structural level effects. New ideas on the process of translation have emerged as a result of the emergence of scientific language reflection. The twentieth century also witnessed the emergence of the area of translation studies as a stand-alone academic discipline, with translation serving as the specific focus of methodologies as varied as cultural studies, cognitivism, and philosophy. When it came to describing phenomena that went beyond languages to approach the phenomena of discourse, even culture, linguistics claimed to set itself up as a privileged framework for translation studies in the interdisciplinary dialogue, but this enriching dialogue encountered many pitfalls due to insufficient frameworks. The myth of Babel is no longer seen as a punishment but as an opportunity to help cultural inter-comprehension.

A crucial question whether translation is a subfield of linguistics or a separate science lies at the heart of these discussions. We have no desire to resume the conversation. However, even if one views translation as a science in and of itself, it should be noted that its subject calls for an interdisciplinary approach, and that linguistics is its "sister-science" par excellence since it is the study of language.

In this regard, Maria Tsigou makes an excellent case for why it is both erroneous and deceptive to assert as is a prevalent belief among translators—that linguistics has nothing to do with translation. For instance, a linguistic process must always be in progress when translating a message from one language to another; it cannot be otherwise. The outcome of a translation can also be the subject of linguistic research in order to make inferences about observed linguistic phenomena. As a result, linguistics and translation are inextricably linked. Therefore, accepting the idea that one must be a linguist before becoming a translator seems natural to us.

Although the topic of how linguistics and translation studies relate to one another has been discussed before, Boisseau Maryvonne, Catherine Chauvin, Catherine Delesse, and Yvon Keromnes in their article entitled: Linguistique et traductologie: les enjeux d'une relation complexe, elaborate, instead, that if linguistics can take advantage of an internal approach to its own system in order to account for its object, the other, translatology, because of the contact of languages and comparison, introduces a cross-linguistic perspective that places it on two sides, both that of questioning the functioning of linguistic systems at the level of speech and that of apprehending a practice whose rules are not, linguistically, always predictable.

It's possible that the shift in translation studies' focus to "cultural studies" obscured linguistics' on-going participation in the discussion over the boundaries of this subject, which originated in linguistics. The challenges surrounding their interaction have thus been confounded by this interdisciplinary field of study's diversity, much as linguistics' environment has changed as a result of recent technological advancements. The authors of the aforementioned volume identify the epistemological, theoretical, methodological, and didactic issues that a renewed practice of interaction between the two disciplines allows while taking into account these new parameters and focusing on various languages (English, French, Italian, and German), genres, and types of texts. Thus, this collection provides a variety of viewpoints on translation as a contact between languages.

A synthesis of Jacqueline Guillemin-contrastivist Flescher's approach also helps to frame these viewpoints. This book tries to shed light on the numerous facets of this complicated relationship. "Practically for any proposition or theoretical model of translation one may find the model(s) of the relevant linguistic theory," according to the relationship between linguistics and translation.[41]

We might highlight more Anglo-Saxon field approaches that are present in the translation perspectives in addition to the Saussurian linguistics models and Charles Bally research that mark the theses of Vinay and Darbelnet and Mounin. As a result, Firth applied the analysis of the situational context coming from Malinowsky's anthropological work in linguistics first, followed by John C. Catford in translation, and others like: To explain variations in translation of the same text segment, the semantics of Mel'cuk are applied, while the variationist current, on the other hand, has a significant influence on contemporary theoretical ideas for translator training. From Ferdinand de Saussure onward, linguistics was established as a field of study, theorists bent on studying the phenomena of translation in the light of the contributions of “hard” linguistics, an adjective that we use to refer to the linguistics of language, as opposed to its “soft “counterpart i.e. linguistics of speech. The discipline of translation, rather than still being viewed as an art, aims to organize the translating process.[42] Following World War II, there were an abundance of translations and international interactions, which promoted study.

The relationship between linguistics and translation studies is discussed by two seasoned linguists. They also take into account other elements that are crucial to support their translation methodologies and that are part of a translation, such as stylistics, rhetoric, or psychology. They outline the methods a translator may employ. They emphasize the translator's accountability in relation to the ST's context when they use the phrase "situational equivalency," but they also acknowledge that the translation itself involves some degree of freedom of choice: Keep in mind that a translator combines two linguistic systems when they translate, one of which is articulated and fixed and the other is still prospective and changeable.[43] It was believed that translation is a passage from one language to another that produces "a text that is both valid and idiomatic without the translator having to think about anything other basic linguistic easements. When a literal translation cannot be accomplished, the following steps are listed by the seasoned linguists above for the translator to use: Crossover, modulation, equivalence, borrowing, tracing, and adaption.

### 2.2.3 Translation from a Linguistic Point of View

Most linguistic theories examine a text at different levels. For instance, the ordered system of sounds in a language – phonology - can be used to examine a text. We may also examine it from a morphological angle, similar to how we can (or cannot) examine a language's words as semantic units. Not to be overlooked are discourse, pragmatics, semantics, and syntax (the study of words structured into sentences), as well as the meanings of words and phrases (the analysis of sentences in the context of whole texts). A common misconception about translation is that it involves the transfer of one language's structure to another. What kind of things are these structures that are transferred? We transfer a structure of meaning, which is an explanation that may come as no surprise to many. Thus, in the context of translation, semantics is the proper degree of analysis.

However, the cohabitation of linguistics and translation is generally problematic: But from the beginning, it was questioned whether this task of theorizing and structuring, which linguistics took on very early in the education of translation and interpretation and which greatly aided in the emergence and growth of what is now universally known as translation studies, was legitimate.[44]

Recalling the nature of the translating operation - which, although referencing the systems of the two languages in touch, has as its primary goal reformulating in the target language - is the key argument made against this validity, speech act produced in the source language. A speech act, however, refers to a variety of cultural, cognitive, and environmental factors and cannot be reduced to solely linguistic components.[45] Since speech is "an individual part of language," the study of which is still "secondary," it cannot be an object of study reserved solely for linguistics, which, in the words of Ferdinand de Saussure, would have the primary task of studying language "which is social in its essence and independent of the individual."[46] If theorizing and expliciting are essential to translation and interpretation, then they must be done outside of linguistics and be part of a translatology that is acknowledged as a distinct and independent science..

Complex dialectics are formed by thought and language. Since language is both its sole embodiment and instrument, reflective thinking, Vygotsky's inner language, cannot be described outside of language. The unique quality of language is that it is both natural and cultural. Natural considering that language is sort of genetically encoded into our beings. Cultural, in that learning is inextricably linked to the development of a subject's linguistic skills. Children's language development is influenced by the sociocultural environment in which it is acquired. The subject's linguistic system (first language), which will be used to transmit his ideas but also to shape a particular worldview (Humboldt), and thus a way of thinking, is determined by the surroundings. Meschonnic points out that “it is thought that is maternal, not language.[47]

The behaviour of languages brought into touch can be seen and analyzed thanks to translation procedures. This novel approach to studying language structures makes it possible to confirm, in particular, that: If the phonological, lexical, morphological, and syntactic systems that make up languages are indeed systems, that is, sets that are so interdependent in all of their components that any change to one point [here, any interference] can gradually change the whole. Or for checking, in addition, if one or more of these systems, or components of systems, like the morphology, are impermeable from one language to another.[44] This demonstrates how each component of any given language functions as a cohesive unit in the sense that it is understood to be a word since it is determined by a signifier and a signified. This term helps to make a statement when coupled with other words using a syntax unique to that language. Thus, the interdependence of each word in this sentence is necessary to maintain its meaning.

Critics however, is of the opinion that the vast majority of linguists, of all schools, are utterly unaware of the contributions of translational research and consistently fail to address their issues, which only serves to further translationalists' bias against them. These biases can take purely phantasmatic forms, as when linguistics is blamed for the bad habits acquired in the scholastic practice of translation, bad habits that are harmful to both its practice and theoretical understanding, as the few researchers who have a foot on both sides of the river know. In contrast to the importance that many non-linguistic translators mistakenly believe translation to have, linguistics gives translation very little consideration in its theoretical framework. But it is also true that, to the detriment of linguistic study itself, the overall lack of interest displayed by linguistics in the issues raised by translation studies helps to sustain ineffective approaches to both the practice and the theory of translation. The scholar continues to make a compelling case that the miscommunication that still exists between linguistics and translation has less to do with rival schools' animosity and more to do with an epistemological reality that is underappreciated by both parties. Specifically, the problem of translation is addressed to a linguistics of speech, whereas linguistics for its part (with notable exceptions, of course) continues to be primarily a linguistics of language.

The distinction is best described as follows: While linguistic studies make arguments about sign systems, translation studies make arguments about texts. The majority of linguists who have not studied the theoretical and practical challenges of translation believe that this is just a simple variation in viewpoint, unrelated to the essence of things – Since texts are made up of signs, whatever is true of the linguistic units regarded as part of the language system must also be true of the sets that incorporate these units into speech. As a result, they naturally tend to limit the study of translation to an analysis of the languages involved through comparison or contrast.

The success of translators' work, even though they do not reject this method, is based on quite different factors, such as the nature of the texts, how words are incorporated into their dynamics, and how questions of word equivalence are posed much more in relation to conceptual structures than in relation to the literal meanings of words. The linguistics of language models are being tested by translation itself, not by translators. The division between linguistics and translation simply serves to emphasize how difficult it is to develop an integrated theory that takes into account both the realities of language and the facts of speech.

### 2.2.4 Linguistics and Translation: A Relationship Marked by Mutual Ignorance

Language and translation have long been associated with mutual ignorance, if not arrogant exclusion. Up until the late 1960s, structuralism and generative theory were considered synonymous with linguistics. Some authors have made an effort to use linguistics as the foundation for their broad, methodological comments on translation. The dominant idea at the time was that of translation as the transfer and comparison of structures, regardless of any pragmatic, sociolinguistic, or discursive character. At the same time, the ideal of machine translation reinforced this more mechanistic understanding of languages and translations.

This formal stage was disrupted by an ethno-semantic stage, which may be described as the return of the repressed in linguistics, or the meaning-problematic, and the apprehension of the cultural aspects of meaning thanks to certain anthropological works (Boas, Malinowski, Sapir, Lévi-Strauss, etc.). This path is very effectively illustrated by Nida, who begins with transformational grammar and moves on to component and semantic analyses before progressively including social and cultural factors. Contrastive linguistics has evolved on its own, sometimes adhering to a strict and rigid tradition, other times aligning with other fields of study, and still other times embedding itself in a specific theoretical framework, as in Garnier's comparative systematics that applied psychomechanics of language.

Without a doubt, the basic idea of translation may be used to explain the proliferation of linguistic theories and their lengthy influence on translation. First, doesn't the definition of translation that is most frequently used—that it is the transmission of a message from one language to another—imply that the latter is a purely linguistic phenomenon? In any event, Jakobson’s design leaves no room for doubt:

(1) Rewording, also known as intralingual translation, is the interpretation of verbal indications using other signs from the same language.

(2) Interlingual translation, often known as translation in its proper sense, is the interpretation of spoken cues using another language.

(3) Interpreting verbal signs via nonverbal sign systems is known as intersemiotic translation or transmutation.[48]

A scholar describes interlingual translation in this context as the interpretation of source linguistic signs by other target linguistic signs.

Linguistics is the study of how much a speaking subject knows about the language. Two separate and diametrically opposed views of linguistics: Linguistics as a description of languages which considers a language as a system of linguistic signs; and Linguistics as the study of how language functions as a set of rules.

In Chomsky's linguistic theory, generative grammar should try to make explicit any universal characteristics shared by all languages. In his research on the "generic grammar," or the "universal rules," that define the shape of everything that is human language,[50] We do not learn these universal conditions; rather, they offer the organizing principles necessary for learning a language and progressing from facts to knowledge. Sociolinguistics, which is a subfield of linguistics, is concerned with the connections between society and language. It investigates, among other things, how language variance reveals social group membership. Language analysis helps clarify the social implications of the message's structure. According to sociolinguistics, an interpretation of a statement includes social variables in addition to its linguistic context.

The numerous theories of translation based on linguistics and/or sociolinguistics are insufficient to evaluate how language and culture interact because most of these theories center on the idea of equivalence, the specifics of which vary from theory to theory. Thus, strategies that take into account both linguistic and cultural variables are necessary. An operation across languages is translation, which is the process of exchanging a text written in one language for a text written in another.[51] With this understanding of translation, it was asserted that equivalence lies at the core of both translation theory and practice: Finding TL [target language] translation counterparts is a key challenge in translation practice. Determining the nature and circumstances of translation equivalency is a key task of translation theory.[51] A distinction between formal correspondence and textual equivalence was analysed. Formal correspondence occurs when the various categories of the target language occupy the same space as those of the source language. Textual equivalence is any form of target text that, upon observation, can be stated to be the equivalent of a form of source text.

Additionally, there has been some form of separation of the restricted translation (also known as the reduced translation) from the entire translation, which is defined as scholars also distinguished the reduced translation ("restricted translation"), as opposed to "total translation", defined as replacement of SL textual material by equivalent TL textual material, at one level.[51] Equivalence at the phonological, graphological, grammatical, or lexical levels is what is meant by the concept of reduced translation. For translation, which, as theoreticians will later agree, generally relates to texts, this form of translation is of relatively little interest. In the two cases of linguistic and cultural untranslatable, translation may be impossible. Cultural and linguistic untranslatability both refer to the absence of the source language's cultural components in the target language's culture. Linguistic untranslatability derives from the absence of equivalents in the target language. Since "cultural untranslatability" may simply be another term for "colloquial untranslatability," which is the inability to discover an equivalent collocation in the target language, it was added to the list of linguistic untranslatable. This would be a specific instance of linguistic untranslatable.[51]Because it places too much emphasis on the linguistic system as opposed to its usage, Catford's translation theory has had the least amount of success of any linguistic theory. Despite the contrast that was drawn between formal correspondence and textual equivalence, he misses the fact that this divergence results from the tight relationship between language and culture, and that translation cannot thus be reduced to a merely linguistic transfer.

Instead of being a theory that can be applied to the translating process, Catford's "translation shifts" are a description of the outcomes of the process. Catford's method represents theories that, in addition to not being consistent with practice, also have a mechanistic notion of language and translation.

**2.2.5 Contrastive Linguistics and Translation Studies Approach**

These days, contrastive linguistics and translation studies are discussed when we talk about translation. We shall attempt to explain the distinctions and overlaps between these two closely related fields. To identify the interferences, contrastive linguistics pits two various linguistic systems against one another. It is to conduct a thorough and methodical analysis of the structural differences between two languages. Contrastive linguistics has always sought to highlight the structural parallels and differences between two linguistic systems as well as to consider all feasible equivalents. Each analysis is different when using the translation studies method, and the study of translation is a goal in and of itself. It is primarily concerned with the translation of units. While the translation studies approach concentrates on the act of translating, comparative linguistics uses differences between languages to attempt to explain linguistic phenomena. Another approaches to contrastive linguistics and translation studies are interrelated.

In this approach, contrastive linguistics is an auxiliary discipline of translation studies, just as translation studies is an auxiliary discipline of contrastive linguistics.[52]

The objective of the work of a translation specialist, not a method, is translation analysis. The task of translation experts is to determine ways to resolve certain translation problems. The same theorist is responsible for the separation of the translational point of view and the linguistic point of view. We will only accept the case of Georges Mounin, the most renowned French author in the area, as evidence. Two noteworthy volumes were credited to him that, incongruously, show two faces of the author as well as two opposing viewpoints on translation. Georges Mounin is the poet, the good writer, and the translator in *Les belles infidèles* (a work that is neither overlooked nor underappreciated), and the functionalist linguist in *Les problèmes théoriques de la traduction* (published a decade later). The end result is two completely distinct methods of translation that oddly do not appear to overlap. One may claim that Mounin acts as a translator in the first work while working as a contrastivist linguist in the second by reducing both works to categories that did not exist when they were produced and in which they are antecedents. *Les Belles Infidèles* did not have a more magnificent ending than the theoretical issues with translation.

**2.2.6 Linguistics and Translation Issues**

Translation work is not an easy endeavour. To avoid empirical issues that could lead to misinterpretation of the translated message, it takes a lot of information and extraordinary skills, including ongoing learning and professional competence. Despite its reputation as an old profession, translation plays a crucial role in our interdependent human civilization. There are two slopes to the problems of translation practice: the textual slope and the translator's slope. We can also mention how poorly the amateur translator used technology. That is to say, the linguistic complexities and translator incompetence that create the Gordian knots of translation.

De Beaugrande was one of the first to become interested in the issue of translation from the standpoint of textual linguistics. Early on, he realized the critical significance of the concept of textual linguistics in the study of translation tactics and processes, both conceptually and methodologically. This linguist notes that the three different sorts of translation procedures he describes react to the restrictions placed on them by the text. The author is keen to warn out that the context-activated techniques won't necessarily be able to address every issue, though. He believes it is improper to expect a translation theory to have answers for every translation issue.

However, it ought to be able to.

False friends (faux amis) in English-French and French-English translation can lead to three grammatical issues. They are structural, stylistic, and semantic.

– The semantic component: Word meaning changes from language to language. The problem with translation is that some terms in the source and destination languages have the same spelling.

- Stylistic considerations: The incorrect associations, in terms of the stylistic aspect "false friends "(faux amis) appear in the order of evoking or referring to a different environment in the target text because the style varies from one language to another in intellectual, psychological, literary, technical, scientific, commercial and specialized value. But, stylistic misnomers can possess almost the same meaning.

Structural/phraseological/syntactic aspect: The wrong associations/ "false friends "(faux amis) show themselves in the global meaning which is divergent to the meaning of the sentence structure. The structural aspect of false friends unites the lexicality and syntax of a sentence which make the phraseological structure.[91]

Whether working on a translation of a technical document or a sworn translation, there are five types of translation problems: lexical-semantic, grammatical, syntactic, rhetorical, pragmatic and cultural. And that's not counting the administrative, computer and nervous problems.

i. Lexical-semantic Problems: Lexical-semantic problems are those that can be solved by consulting dictionaries, glossaries, terminology banks and experts. This is the case for terminological alternations, neologisms, semantic gaps, contextual synonymy and antonymy (which concern polysemous units: synonymy/antonymy concerns only one meaning and it is the context that allows one to know which meaning is to be taken into consideration), semantic contiguity (a process of coherence that functions thanks to the recall of common semantic features between two or more terms) and lexical networks.

ii**.** Grammatical Problems**:** Grammatical problems concern for example questions of temporality, aspect (aspect indicates the way in which the process or state expressed by the verb is considered from the point of view of its development – as opposed to time), pronouns, and whether or not the subject pronoun is explicit.

iii. Syntactic Problems: Syntactic problems can arise from syntactic parallelisms, reaction, passive voice, focalization (point of view according to which a narrative is organized) or rhetorical figures of construction such as hyper bate (inversion of the natural order of discourse) and anaphora (repetition of the same word or segment at the head of a verse or sentence).

iv. Rhetorical Problems: Rhetorical problems are related to the identification and recreation of figures of speech (simile, metaphor, metonymic, synecdoche, oxymoron, paradox, etc.) and diction.

v. Pragmatic Problems: The Example of Marketing Translation: Pragmatic problems include differences in the use of "you" and "you", idiomatic phrases, locutions, sayings, irony, humor and sarcasm. But these difficulties can also include other challenges, such as, in an English-French marketing translation, the translation of the personal pronoun "you": the translator may have to struggle to define whether to use the informal pronoun "toi" or formal "vous" – not always an obvious decision.

**2.2.7 Corpus Linguistics and Translation**

Methodologies and, in general, the achievements of modern applied linguistics, seem to play an increasingly important role in the training of trainee translators. This is one of the consequences of the linguistic reorientation that translation studies have undergone in the last few years, which is undoubtedly related to its emancipation from philological translation. In fact, we can see that specialized translation is taking over the place it already occupied in the academic research field and that, at the same time, researchers are turning more and more to the methodologies and tools developed by corpus linguistics, specialized lexicology, etc. We are thus developing an autonomous theoretical work space, which is not reduced to linguistics, however applied it may be, but which is based, without complexes, on it.

One of the conditions for the creation of a methodology that can be transmitted to trainee translators seems to us to be the presentation of a coherent (and simple) combination of notions "inherited" from general or applied linguistics, and the needs and processes typical of specialized translation proper: it is therefore essential to define and fix a certain number of fundamental linguistic notions that the teacher will be led to use later on. In recent decades, corpus linguistics has revolutionized the language sciences by focusing on the study of observable facts on large sets of texts. It finds applications in many sub-disciplines of language sciences, such as language teaching or the study of the language of second language learners.

Corpus linguistics began to be considered as a new discipline at the end of the 80s of the last century and the beginning of the 90s, in particular thanks to the definitive work published by John Sinclair. One can think that, in the fifties and sixty, the critique of Chomsky, which rejects the use of the corpus by asserting the following, was conceived without too much difficulty: Any natural corpus will be skewed. Some sentences won't occur because they are obvious […], false, […] impolite. […] the description […] would be no more than a mere list. This criticism is no longer justified today for several reasons. Chomsky needed to distinguish himself from structuralists and behaviorists, and we can therefore consider that this criticism was more a posture aiming at marking his difference from a linguistics that he considered to be only a collection of butterflies. Moreover, the size of the paper corpora at first, and then of the first electronic corpora, did not allow them to be truly representative of a language. It is therefore understandable that at the time, relying on the intuition of the native speaker-listener seemed to be a reasonable solution.

For almost fifteen years, corpus linguists have been interested in translation in various ways. At the same time as the question of the usefulness of corpora in translation was being raised, a whole school of corpus linguists began to develop in the 1990s, notably with the CULT (Corpus Use and Learning to Translate) and TaLC (Teaching and Language Corpora) conferences. The role that corpora can play in improving the quality and speed of the translation process. He immediately addresses the issue of translator training by showing how corpora can enable future translators to develop their interpretative skills and translation strategies, while improving their sensitivity to the problems posed by translation. All research in this field has subsequently developed in this direction. Numerous researchers have demonstrated the usefulness of corpora in translation, particularly in solving questions of terminology and phraseology, but also questions of style according to genres and fields of specialization, or in evaluating the quality of translation.

On the side of translators, there have been attempts to describe the language of translated texts as a third code that could be differentiated from the original language using the methodology of corpus linguistics. However, these assumptions are not always validated and do not always take into account criteria of very different orders, such as text genres, fields of specialization, but also the training of translators and the translation tools they use.

Today, linguists from contrastive analysis are increasingly interested in using corpora to validate their observations on translation choices. However, these observations are often made on literary parallel corpora, which is not completely adapted to the problem of pragmatic translation.

We can therefore say that not only is linguistics questioning and trying to provide answers to what translation is, but also, and above all, that corpus linguistics represents an epistemological and methodological turning point in the description and understanding of what translation is.

**2.2.8 Translation Theory and Practice**

Nida's translation theory was not achieved overnight, rather, it has gone through decades of unceasing practice and exploration, and has been developed through continuous revision and improvement. Nida is good at summing up experience from practice, deepening it into theory, and then guiding practice with theory. Therefore, Nida's translation theory can stand the test and deliberation of time and has fresh and alive value of life.

The first influential theory put forward was reflected in the Bible; Good News Version. In Nida's guiding ideology, a "common language" that both ordinary people and high-level and high-culture intellectuals can understand and accept must be used in the translated text. After being published, translated works have become the bestsellers, welcomed and affirmed by readers and highly praised by scholars in the translation field. This is the famous "dynamic equivalence” translation theory. It can be seen that the “dynamic equivalence” translation theory has been successfully verified in practice. The so-called “dynamic equivalence” translation is to use the most appropriate and natural equivalent language to reproduce the information of the original text.[92] The most fundamental task of translation is to maximize the most appropriate and natural equivalence of language of the translated text and the language of the original text, so that the language can conform to the language conventions of the target language and be expressed smoothly. When proposing the “dynamic equivalence” translation theory, Nida believed that the translator should focus on the meaning and spirit of the original text, rather than the formal equivalence of the language structure of the original text. It can be seen that the “dynamic equivalence” translation theory has certain limitations and provides the possibility for further improvement and amendment.

In “From One Language to Another”, “functional equivalence” was mentioned for the first time, which not only retained the essence of “dynamic equivalence” translation theory, but also made its meaning clearer and more accurate.[93] The “functional equivalence” theory amended the previous “formal equivalence tends to emphasize fidelity to the language structure of the original language”. It holds that in translation, attention should be paid not only to the meaning and spirit of the language, but also to the form as much as possible, because form also has meaning. If formal equivalence can be preserved without affecting the appropriateness and natural transmission of meaning and spirit, it is the best. If meaning and spirit are restricted by form, then form equivalence can be ignored, that is, “meaning first, form second”. It can be seen that Nida’s translation theory has been continuously amended, perfected, developed and sublimated in practice to achieve the optimization the translation effect. Meanwhile, it has become applicable to more and more extensive range with greater universality.

The "function" in "functional equivalence" refers to different pronunciation, grammar, vocabulary and discourse, but with the same or similar expression function. This is the "reader's response theory" frequently mentioned that is, the readers of a translated text should be able to understand and appreciate it in potentially the same manner as the original readers did. The target readers can comprehend the spirit and meaning of the original author from the lines in the translated text. However, it should be noted that, general readers cannot response the same way in the original text and the translation at the same time, because most general readers cannot master both languages at the same time. Only those scholars who can understand the original text and appreciate the translated text can response the same way after reading. It can be seen that the translator plays an extremely important role as a bridge in translation. The translator's knowledge, culture and professional qualification have an important influence on the translation quality of the work, and at the same time they also put forward high requirements for the translator.

The core of this translation theory is "functional equivalence". In translation practice, how to achieve equivalence in the most appropriate and natural language, and make the target readers read the translation and the original readers have basically similar reactions? The following four aspects are analysed respectively from the communication of language information, the transmission of spiritual style, the communication of language habits and the similar reaction of readers, so as to achieve the maximum functional equivalence.[93]

**Communication of Language Information:** it was believed that the words, sentences and texts in the source text all have the designative meanings and associative meanings. The designative meaning refers to the meaning in real language world, and the associative meaning refers to the value and attitude generated by the language. Then there will be "low-level equivalence" and “high-level equivalence”. Obviously, “low-level equivalence” means that the reader of the translated text understands the designative meanings and associative meanings of the original text by virtue of imagination, that is, the translation and the original achieve full equivalence, which is the most basic requirement of translation effect, which is lower than this standard and cannot be accepted; “High-level equivalence” means that the reader of the translated text can understand and appreciate the designative meanings and associative meanings of the translation, and the way of understanding and appreciating the designative meanings and associative meanings of the original text is the same as that of the original text, that is to say, a high degree of equivalence is achieved.

**Communication of Language Habits:** In the translation, the first thing is to convey the language information accurately, and the second is that the target language should conform to the habits of the target language, that is, the translation process should not be constrained by the form and structure of the original language, but should fully consider the language and cultural environment of the translation, so that readers can fully enjoy and appreciate the charm of the language. Although the translation has already expressed the basic meaning, it has not grasped the language characteristics of traditional Chinese medicine better. Most of the language features of traditional Chinese medicine have strong literary color, contain rich cultural information, and emphasize the balance, symmetry and charm of text structure. This sentenced can be translated as “It has the effect of warming the body and calming the nerves which not only conveys information, but also conforms to the characteristics of traditional Chinese medicine language expression habits, so that the translation readers have basically the same reaction when reading the translation as the original readers.

**Transmission of Spiritual Style:** The appearance of spiritual style is realized on the basis of effective communication of language information and the use of language expression habits in accordance with the target language. In the translation, was believed that the most appropriate and natural equivalent language should be used to reproduce the meaning and spiritual style of the source text, that is, meaning is the first, followed by spiritual style. Different language styles have different expressive effect, which endows the works with different momentum and verve. Therefore, we should find the right words in translation to maximize the spiritual style equivalence.

However, if translated as "take it as a treasure", it not only accurately conveys the information, but also conforms to the language expression habits of the translation. More importantly, it conveys the spiritual style of the original text. From "take it as a treasure", it fully shows the emotion and attitude of clothing merchants towards "rhizoma atractylodis". The sentence can be translated as "Once upon a time, garment merchants took rhizoma atractylodis as treasure in the wet and fretful plum rain season.

**Dynamic Equivalence:** The most important thing in translating is the message received by the audience. Messages that are significant in both form and content need not only to be understood but also to be appreciated. And only when the translator could state the original features, he can achieve "dynamic equivalence", which stressed the importance of transferring meaning, not grammatical form. In a word, "quality of a translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors."

**Formal Equivalence:** Formal equivalence focuses on the need to pay attention to the form and content contained in the message. The so-called formal equivalence means that the message in the target language should be in accordance with the different parts in the original language. Formal equivalence intends to achieve equivalence between original text and translation text, and to some extent reflect the linguistic features such as vocabulary, grammar, syntax and structure of the original language which has great impact on the accuracy and correctness. One of the most typical translation is "Gloss translations", which is closest to the original structure, and with attached comments to give readers a better understanding of the culture and custom.

Implementation Patterns: "The Theory and Practice of Translation" translation is defined: "Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." This definition includes three basic terms:

(1) equivalence, which points to the original language;

(2) natural, it points to the receptor language;

(3) closest, it linked together on an extremely similar basis. Dynamic Equivalence translation means to choose the translation which is closest to the original language on a natural basis.

The so-called closest mainly in regards of the sense, and the translator focus more on the meaning and spirit of the original text, rather than rigidly adhere to the structure and form. In accordance with this definition, the dynamic translation is not equal to the traditional "free translation" or "live translation of" because of the stringent requirements.

It requires translation text to reflect the original text as perfect as possible in a different language structure, while there is no such requirement in free translation.

The dynamic functional equivalence approach says not to follow the strict grammatical structure in the original text to provide natural reading to the target audience. This approach is used when the readability of the translation is more important than the original grammatical structure. Formal equivalence is just like a goal instead of reality because one language may contain a word of the concept that has no equivalence in another language. Therefore, in dynamic translation, some buzzwords are created in the target language to represent some concepts. If the source language is entirely different from the target language, then it becomes very difficult to understand a literal translation without rearranging and modifying the words of the target language.

Additionally, formal equivalence can help readers to get familiar with the source language to help how meaning was conveyed in the original text. In this way, it preserves untranslated idioms to preserve original information and depicts the essence of language. The Contrast between – Eugene Nida and Dynamic Equivalence: Contrary to formal and dynamic equivalence, people who prefer literal equivalence are of the view that literal translation is closer to the original text. So, it is better. The people that prefer free or dynamic translation are of the view that this translation will help people understand the original text.

Therefore, it is better as the challenge with formal equivalence is that readers are more demanding towards it whereas, in dynamic equivalence, the readers find out that the decisions are already made in the text. Moreover, they assume that the work of the translator is not distorting. Larose and Van den Broeck are of the view that equivalent response in translation is impossible. This is because the equivalence response is based on the subjective judgment from the analyst and a translator.  This criticism raised the question of whether Nida's theory of translation is scientific or not. Moreover, the question of whether these theories are in practice is controversial. Importance was given to its work because of its, theological and persuading concept which is changing the receptors, despite its culture. Despite the criticism of these concepts, these approaches hold a prominent standing among translation scholar

The average person unacquainted with Hebrew will take the Biblical phrase heap coals of fire on his head (Rom. 12: 20) as a brutal torture, rather than meaning make a person ashamed of his behaviour. Such concern with intelligibility and reader response led Nida to declare that, Intelligibility is not to be measured merely in terms of whether the words are understandable and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it.[1] Simply put, the translator should find the unknown M2 from the equation E (M1) = E (M2), where M1 = M2 is not necessarily valid.

Besides his unyielding - or proselytizing - statements, which triggered denunciation rather than just criticism from conservative Christians who believes that even the word order embodies the holy mystery, Nida founded a linguistically-solid translation theory to defend his ideas and to illustrate the procedure to reproduce the total dynamic characters of communication. Although Nida's works are cantered upon the translation of Bible, his ideas and approach have been applied to the translation of almost all genres (Nida indeed aspired to have his rules and theory applied to translating in general, as he mentioned in the prefaces of the 1964 and 1969 publications). In fact, Nida's statements under the heading of Dynamic Equivalence have been widely accepted and cited by translation scholars and practitioners regardless of their religious faith or academic/practical interests. Meanwhile, Nida's theoretical construct of the translation process, which leads to Dynamic Equivalence, has received relatively little attention. This calls for the need to revisit Nida's theory of Dynamic Equivalence and explore its basic principles, contributions, and pitfalls.

Focus Shift from Form of Message to Response of Receptor. Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style[1], and there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.[1] As such, Nida believes that a translated text should have an immediate meaning – intelligibility - for the target text readers and that an equivalent receptor response must be elicited. In his words, intelligibility is not to be measured merely in terms of whether the words are understandable and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it.[1] Meaning is context-dependent, and receptors from disparate historical-cultural contexts may arrive at different meanings and will probably display non-equivalent responses. Based on such observation, it stresses the priority of Dynamic Equivalence over Formal Correspondence and claims that the focus of translation should shift from the form of the message to the response of the receptor.

Traditional Focus: Form of Message- The traditional focus of translation has been placed on the form of the message, an approach which is referred to as Formal Correspondence. The translation procedure and focus are diagrammatically represented as follows:

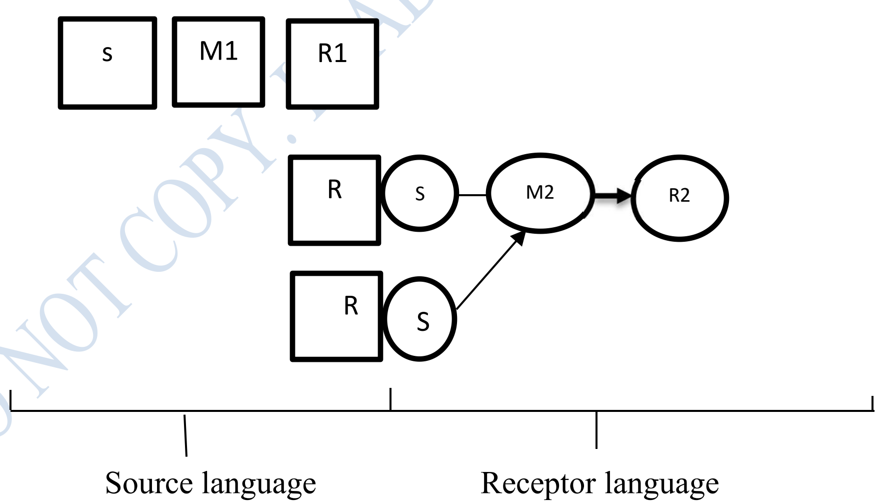


**Fig 2.1**

The author, or the source (S), communicates the message (M1) to the source text reader, or the receptor 1 (R1); the translator, who is both the receptor (R) and the source (S), reproduces (translates) the message (M2) for the target text reader, or the receptor 2 (R2); and the translation critic, or the scholarly judge of translation, who is qualified as both the receptor (R) and the source (S), compares the messages (M1 and M2) and judges whether M2 is "faithful" to M1.

The terms source, message and receptor are clear evidences of this assumption that translation is an act of communication. In any communication, the receptor should be the key element; however, as can be seen in the above diagram, the traditional focus of translation has been on the form of the message rather than the response of the receptor. In other words, the ultimate constituent of the inter-lingual and intercultural communication is left unattended.

In addition, we must note that the receptor needs adequate non-linguistic information to use the cues in the text to create semantic contents. Indeed, words only have meaning in terms of the culture of which they are a part.[1] This means that even when Formal Correspondence—fidelity at the level of formal and meaningful structures—is achieved between M1 and M2, a secondary communication or even a communication breakdown may occur due to distinct historical-cultural contexts of R1 and R2.

**New Focus:** Response of Receptor -The aforementioned constraints and limits of Formal Correspondence ushered Nida to proclaim the focus shift to the response of the receptor, an approach which Nida refers to as Dynamic Equivalence. The translation process and focus are diagrammatically as follows:



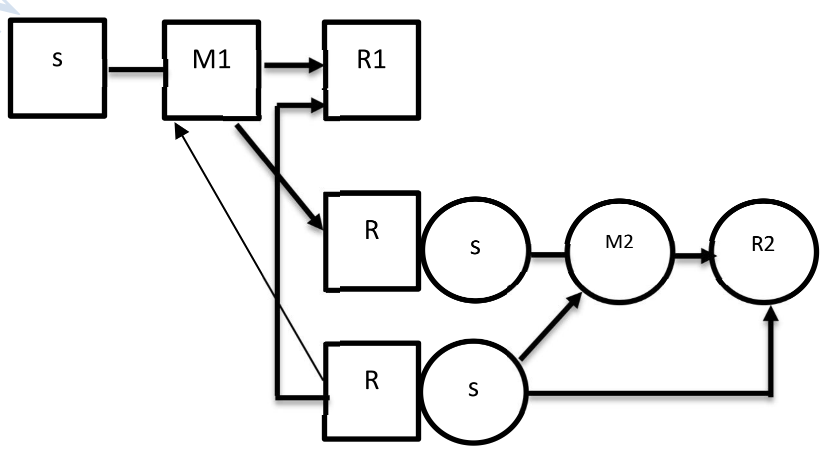


Fig 2.2

The above diagram illustrates the new focus on the receptors—the responses of R1 and R2, to be precise. The translation critic does not only compare M1 and M2; he is also concerned with the total dynamic characters of communication in which attention should also be paid to the receptors.

Nida insists upon the need to guarantee a substantial degree of equivalent responses between R1 and R2. Consequently, for the sake of the equivalence at the level of the receptor response, Dynamic Equivalence allows the translator to alter idioms, vernaculars, slangs, colloquialism, and onomatopoeic expressions in accordance with the culture of the target language; it also requires the translator to pay attention to contemporary expressions because lexical expressions change as time passes.[2] Such emphasis on the response of the receptor is based on Nida's insight that translation is a multifunctional communication, which also performs expressive and imperative functions, as well as an informative one. Nida places special emphasis on the expressive function: one of the most essential, and yet often neglected, element is the expressive factor, for people must also feel as well as understand what is said.[1]

**2.2.9 Linguistic Universals**

These are the traits common to all the languages of the world. All languages have phonemes and / or morphemes, show both the opposition and the interdependence between the signifier and the signified, express a substance by means of a form, etc. To borrow from Mounin it seems that all the languages of the world designate beings in the universe by names and pronouns, processes in the universe by verbs, qualities of beings in the universe by adjectives, qualities of processes and qualifications of the qualities themselves in the universe by adverbs; logical relationships of dependence, attribution, time, place, circumstance, coordination, subordination, either between beings or between processes, or between the two, by prepositions and conjunctions or what takes their place in these languages. In linguistic universals, we can speak of semantic universals and syntactic universals. Semantic universals are semantic categories that are found in all cultures and therefore in all languages of the world. We can mention the example of colors. There are eleven terms to designate the basic colours: black, white, red, green, blue, yellow, brown, purple, pink, orange and gray, listed in order of importance. Certainly not all languages have all eleven colors, but those with two have the first two, those with three (like many African languages) have the first three, and so on.

More generally, sixty – one (61) primitive semantics was proposed, that is to say words that would express all ideas in a simple way in all the languages of the world. Some of them are : the substantives (I, you, someone, people, etc.) ; mental predicates (thinking, knowing, wanting, feeling, seeing, hearing); speech (say, word); action, event and movement (doing, arriving, moving); existence and possession (there is, to have); life and death (life, death); time (now, before, after, etc.); space, place (here, there, above, below, far, etc.); logical concepts (maybe, power, because, if); intensifier (very); augmentator (plus); qualifiers (one, two, all, many, etc.); evaluators (good, bad); descriptors (large, small); taxonomy (kind of, part of); similarity (like) and determinatives (this, the same, the other).

The syntactic order of the words (Subject (S), Object (O) and Verb(V)), although it may be different from a language to another, has one constant in most European languages: the order SVO. On the other hand, Japanese has a different order: SOV, as well as most of the languages of the Pacific which are structured in VSO. But linguists, in general, distinguish two sets of basic syntactic order from the position of the subject in the sentence: SVO, VSO, SOV on the one hand and VOS, OVS, OSV on the other. In the first case, the subject precedes the object and in the second, he follows it. However, linguistic studies show that the subject, in most languages in the world, precedes the object in a basic sentence, that is to say a sentence in deep structure. This rule is pretty much universal.

Translation is a complex activity, but fundamentally it is always the transfer of a message from one language system to another. This implies that the very basis of a translation must be a contrastive linguistic study of the systems between which such a transfer takes place. However, contemporary research often tends to neglect the proper linguistic aspect of translation and to focus more on the translator's activity. A linguistic approach to translation can help to understand the linguistic difficulties that make any act of translation complex, whether it is a question of differences in the lexicon between languages, the fact that a language is made up of different ways of speaking it (and is not a homogeneous whole), the fact that textual genres play a central role in the act of translation, or the fact that in a text the meaning of a word chosen by an author depends on the meanings of the words that surround it. This was argues in an article entitled*: "La linguistique, instrument du traducteur : les problemes aspecto-temporels en anglais et en français,"* published in the translation periodical Palimpsestes: When we speak of the translator, we think first of all of the teacher of translation who, in addition to a proper translation of the source text, must explicitly provide the reasons for his choices. It is easy to see how important a successful grammar of operations is for the teacher in question (which does not mean that the professional translator does not need or want to understand what he or she is doing).[94]

The different definitions of translation show that the possibility of establishing inter-linguistic correspondences between units of two given languages is real. We can mention, by way of illustration, some of them. Translation, according to another scholar, (7) is“a transcoding or substitution operation during which the elements A1, A2, A3 … of the linguistic system Ll are replaced by the elements B1, B2, B3 … of the L2 linguistic system.[95] A simpler definition according to which the translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).”

But this definition seems to be the most complete: Translation is the operation which consists in passing from one language to another all the elements of meaning of a passage and nothing but these elements, making sure that they retain their relative importance in the target language as well as their tone, and taking into account the differences between the cultures to which correspond respectively the source language and the target language.[96]

Another scholar describes three kinds of translation: intralingual, interlingual and intersemiotic. Inter-lingual refers to translation between two different written languages.[97] He deals with linguistic meaning and equivalence. Cross-linguistic differences centre on obligatory grammatical and lexical forms: “Languages differ in what they must convey and not in what they may convey. Differences occur at: level of gender, aspect and semantic fields”. Meaning is broken down into linguistic, referential and emotive meaning.[92] In Generative-transformational model, sentences have been analyzed into a series of related levels. The key features are as followed:

1. Phrase-structure rules generate an underlying or deep structure which is
2. Transformed by transformational rules relating one underlying structure to another, to produce
3. A final surface structure, which itself is subject to phonological and morphemic rules.

Chomsky's Model Kernal Sentences are the basic of such structure which are simple, active, declarative sentences; and these are to be obtained from the ST surface structure by process of backformation. Four types of functional class of Generative-transformational grammar are involved: events, objects, abstracts and relational. Newmark feels that the success of equivalent effect is 'illusory' and 'the conflict of loyalties, the gap between emphasis on source and target language will always remain the problem in translation theory and practice'. He suggests narrowing the gap by replacing the old terms with those of 'semantic' and 'communicative' translation. He indicates that semantic translation differs from literal translation; it represents context', interprets and even explains while literal translation means word-for-word in its extreme version and in its weaker form, sticks very closely to ST Lexis and Syntax.

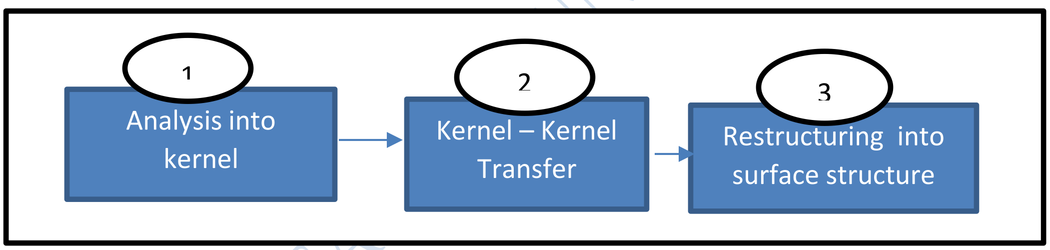


Fig 2.3 Adapted from Vinay and Darbelnet, 1999.

Two general translation strategies that are: direct and oblique translation. These strategies have seven procedures: borrowing, calque, and literal translation covered by direct translation. Transposition (obligatory, optional), Modulation (obligatory, optional), Equivalence and Adaptation. Language is examined as communication operating functionally in context on a range of different levels and ranks. An important distinction between format correspondence and textual equivalence. Two kinds of shifts:

1. A level shift (one language and lexis into another).

2. Category shift subdivided into four kinds:

a. Structural shifts (shift in grammatical structure).

b. Class shifts (shift from one part of speech to another).

c. Unit-shifts or rank shifts.

d. Intra-system shifts.[89]

Katherina Reiss's work is based upon the concept of equivalence. She has had emphasized on the text on level at which communication is achieved and equivalence must be sought. In her viewpoint, there are four main characteristics of each text type: operative, audio-medial, informative, expressive text. Another scholar in his translational action model describes inter-lingual translation as purpose-driven, outcome of oriented human interaction and focuses on the process of translation as message transmitter compounds involving intercultural transfer. He had described inter-lingual translation as translational action from a source text involving a series of roles and players that are as followed: the TT producer, the TT user and the TT receiver.

In Skopos theory which was developed in Germany, the main focus has been given on what is the type of TT being produced. In this theory, it is known why a ST is to be translated means what is the purpose or aim of translating ST and what would be the functional of the TT. In this same theory, more focus has been given on inter-linguistic and intra-linguistics. ST has not given more importance than that of TT. The purpose has to be written very explicitly and it allows the possibility of the same text being translated in different ways according to the purpose of TT. The list of intra-linguistic factors that are of particular relevance in the analysis of ST is comprised of these elements named non-verbal elements, the register of the lexis and presuppositions. The House's model of translation quality assessment is based on language and discourse. The model involves a systematic comparison of the textual profile of the ST and TT and it draws on various and sometimes complex taxonomies.

1. A profile is produced of the ST register.

2. This is added a description of the ST genre realized by register.

3. This allows a statement of function to be made for the ST.

4. Some descriptive process is then carried but for the TT.

5. The TT profile is compared to the ST profile.

6. Then a statement of quality is made of translation.

7. Finally translation can be categorized into one of two types: overt or covert translation.

In this project, some of the characteristics of these model is applied and described with examples from ST and TT.

**2.2.10 Linguistic Relativity Hypothesis**

A few ideas generate as much interest and controversy as the linguistic relativity hypothesis, the proposal that the particular language we speak influences the way we think about reality. The reasons are obvious: If valid it would have widespread implications for understanding psychological and cultural life, for the conduct of research itself, and for public policy. Yet through most of this century, interest and controversy have not given rise to sustained programs of empirical research in any of the concerned disciplines and, as a result, the validity of the proposal has remained largely in the realm of speculation. This situation has begun to change over the past decade, hence the occasion for this review.

The linguistic relativity proposal forms part of the general question of how language influences thought. Potential influences can be classed into three types or levels: The first, or semiotic, level concerns how speaking any natural language at all may influence thinking. The question is whether having a code with a symbolic component (versus one confined to iconic indexical elements) transforms thinking. If so, we can speak of a semiotic relativity of thought with respect to other species lacking such a code. The second, or structural, level concerns how speaking one or more particular natural languages (e.g. Hopi versus English) may influence thinking. The question is whether quite different morpho-syntactic configurations of meaning affect thinking about reality. If so, we can speak of a structural relativity of thought with respect to speakers using a different language. This has been the level traditionally associated with the term linguistic relativity, and this usage will be employed here.

The third, or functional, level concerns whether using language in a particular way (e.g. schooled) may influence thinking. The question is whether discursive practices affect thinking either by modulating structural influences or by directly influencing the interpretation of the interactional context. If so, we can speak of a functional relativity of thought with respect to speakers using language differently. This level has been of particular interest during the second half of this century with the increasing interest in discourse level analyses of language and can, therefore, also be conveniently referred to as discursive relativity.[98]

Although this review concentrates on the second level - whether structural differences among languages influence thinking - it should be stressed that the other two levels are ultimately involved. Any claims about linguistic relativity of the structural sort depend on accepting a loose functionality across speakers in the psychological mechanisms linking language to thinking and across languages in the everyday use of speech to accomplish acts of descriptive reference. More importantly, an adequate theoretical treatment of the second level necessarily involves engaging substantively with the other two levels.

A number of recent publications have extensively reviewed the relevant social-science literature on linguistic relativity. The historical and conceptual development of empirical research on the relation of language diversity and thought within the fields of linguistic anthropology and comparative psycholinguistics was examined.[98] Survey was carried out on language and world view in anthropology, sorting out the main traditions (especially new work centred on interpretation and discourse) and indicating their connections with broader trends in anthropology. An overview of current concerns from the perspective of cognitive psychology was made available. Finally, an eclectic overview and sampling of many of the newest directions of inquiry was provided with substantial attention to discourse-level issues.

Interest in the intellectual significance of the diversity of language categories has deep roots in the European tradition. Formulations recognizably related to our contemporary ones appear in England (Locke), France (Condillac, Diderot), and Germany (Hamman, Herder) during the late seventeenth and early eighteenth centuries.[99] They were stimulated by theoretical concerns (opposition to the tenets of universal grammarians regarding the origin and status of different languages), methodological concerns (the reliability of language-based knowledge in religion and science), and practical social concerns (European efforts to consolidate national identities and cope with colonial expansion). Later, nineteenth-century work, notably that of Humboldt in Germany and Saussure in Switzerland and France, drew heavily on this earlier tradition and set the stage for twentieth-century approaches.

This European work was known and criticized by scholars in North America, and the same impulses found historically - the patent relevance of language to human sociality and intellect, the reflexive concern with the role of language in intellectual method, and the practical encounter with diversity - remain important today in motivating attention to the problem. But the linguistic relativity proposal received new impetus and reformulation there in the early twentieth century, particularly in the work of anthropological linguists Edward Sapir and Benjamin L Whorf (hence the common designation of the linguistic relativity hypothesis as “the Sapir-Whorf hypothesis”). Following Boas, both Sapir and Whorf emphasized direct first-hand explorations of diverse languages and rejected hierarchical, quasi-evolutionary rankings of languages and cultures—in particular the European, especially *Humboldtian,* obsession with the superior value of inflectional languages for the cultural or mental advancement of a people. Whorf also provided the first empirical work of consequence from a contemporary standpoint.

Surprisingly, there has been an almost complete absence of direct empirical research through most of the present century - perhaps half a dozen studies up to a decade ago.[98] The neglect of empirical work is so conspicuous that it must be regarded as one of the central characteristics of this area of research and warrants brief comment. One source of the neglect surely lies in the interdisciplinary nature of the problem itself which is compounded by increasing disciplinary specialization. But other, broader concerns play a role in discouraging research. Some worry that accepting linguistic relativism would effectively undermine the conduct of most of the social sciences.[98] Others fear that accepting linguistic relativism opens the door to ethical relativism. Others equate linguistic relativity with absolute linguistic determinism and dislike the implied limits to individual freedom of thought.[99] Anyone working on the relativity problem must be prepared to face these complicated issues and the passions and prejudices they arouse. In sum, despite long and well-motivated interest in the issue, concrete research and even practical approaches to research remain remarkably undeveloped.

**2.2.11 Formal Structure of the Hypothesis**

There are a variety of specific linguistic relativity proposals, but all share three key elements linked in two relations. They all claim that certain properties of a given language have consequences for patterns of thought about reality. The properties of language at issue are usually morpho-syntactic (but may be phonological or pragmatic) and are taken to vary in important respects. The pattern of thought may have to do with immediate perception and attention, with personal and social-cultural systems of classification, inference, and memory, or with aesthetic judgment and creativity.

The reality may be the world of everyday experience, of specialized contexts, or of ideational tradition. These three key elements are linked by two relations: Language embodies an interpretation of reality and language can influence thought about that reality. The interpretation arises from the selection of substantive aspects of experience and their formal arrangement in the verbal code. Such selection and arrangement is, of course, necessary for language, so the crucial emphasis here is that each language involves a particular interpretation, not a common, universal one. An influence on thought ensues when the particular language interpretation guides or supports cognitive activity and hence the beliefs and behaviours dependent on it. Accounts vary in the specificity of the proposed mechanism of influence and in the degree of power attributed to it - the strongest version being a strict linguistic determinism (based, ultimately, on the identity of language and thought). A proposal of linguistic relativity thus claims that diverse interpretations of reality embodied in languages yield demonstrable influences on thought. Hill discuss and endorse various criticisms of treating the relativity issue as a "hypothesis" about three discrete, identifiable, and orthogonal "variables." But if there is any interesting claim here, it is about discoverable relations between distinguishable phenomena.[100] They implicitly acknowledge this by adopting a formulation that fits the model given.

Such a full linguistic relativity proposal should be distinguished from several partial or more encompassing formulations that are widely prevalent. First, linguistic relativity is not the same as linguistic diversity. Without the relation to thought more generally (i.e. beyond that necessary for the act of speaking itself), it is merely linguistic diversity. Second, linguistic relativity is not the same as any influence of language on thought. Without the relation to differences among languages, we just have a common psychological mechanism shared by all (an effect at the semiotic level). Third, linguistic relativity is not the same as cultural relativity, which encompasses the full range of patterned, historically transmitted differences among communities. Linguistic relativity proposals emphasize a distinctive role for language structure in interpreting experience and influencing thought. Although such a relativity may contribute to a broader cultural relativity, it may also crosscut it. Sometimes the various elements can be technically present in a formulation but inappropriately filled. One can take as representative of language some aspect so bleached of meaning value (e.g. pre-fixing versus post-fixing) that no interesting semantic differences suggest themselves. Or one can confound the elements by using verbal responses to assess thought or verbal stimulus materials to represent reality. Thus, in evaluating research, it is important to ask whether the various components of the hypothesis have all been represented and appropriately filled. Most existing research fails in this regard and therefore cannot address the hypothesis directly and decisively.

## 2.3 Review of Empirical Studies

### 2.3.1 Approaches to Empirical Research

Among the studies meeting the above criteria, there have been three approaches to research depending on which among the three key elements at issue (language, reality, thought) serves as the central orientation or point of departure for the investigation: structure-centered, domain-centered, and behavior-centered. With enough thought and labour, any of these approaches is capable of leading to a useful body of work on the hypothesis, but each also is susceptible to characteristic difficulties and derailments. The following sections characterize each approach and provide key examples that illustrate their strengths and weaknesses.

**A. Structure-Centered Approaches**

**i. General Approach:** A structure-centered approach begins with an observed difference between languages in their structure of meaning. The analysis characterizes the structure of meaning and elaborates the interpretations of reality implicit in them. Then evidence for the influence of these interpretations on thought is sought in speakers' behavior. The strength of the approach lies in its interpretive validity: It makes minimal assumptions beforehand about possible meanings in language and to that extent remains open to new and unexpected interpretations of reality. In a sense, this approach "listens" closely to what the language forms volunteer, pursuing various structured, crosscutting patterns of meaning and attempting to make sense of how the world must appear to someone using such categories; ideally it makes possible the characterization of the distinctive way a language interprets the world. The search for language influences likewise tends to be interpretive, searching for widespread, habitual patterns of thought and behaviour - although this is not essential to the approach.

Structure-centered approaches are susceptible to several characteristic weaknesses. It is difficult to establish terms of comparison because one of the aims is to avoid taking any language or its construal of reality as a privileged frame of reference. This often leaves the proper characterization of the language pattern and of the reality at issue very underdetermined. Second, the complexity and specificity of the linguistic analysis can make comparison beyond the initial languages difficult. One practical remedy to these problems is to adopt a typological approach from the outset in characterizing the language structures and to focus particularly on referential structures where the recurrent meaning values can be more readily operationalized. In demonstrating an influence on thought, studies adopting this approach also often have difficulty providing rigorous demonstrations of significant effects, not because it is not possible but because the whole approach favors a more ethnographically rich and fluid interpretive approach.

**ii. Temporal Marking:** The classic example of a language-centered approach is Whorf's pioneering work comparing Hopi and English in the 1930s.[101] Whorf argued that speakers of

English treat cyclic experiences of various sorts (e.g. the passage of a day or a year) in the same grammatical frame used for ordinary object nouns. Thus, English speakers treat these cycles as object-like, as though they can be measured and counted just like tangible objects that have a form and a substance. English speakers are led by this pattern to seek the substance associated with a day, a year, and so forth, and our global, abstract notion of 'time' as a continuous, homogeneous, formless something arises to fill in the blank in this linguistic analogy. By contrast, Hopi speakers do not treat these cycles as objects but as recurrent events. Thus, although they have, as Whorf acknowledged, words for what we would recognize as temporal cycles (e.g. days, years), their formal structuration in the grammar does not give rise to the abstract notion of 'time' that we have. In Whorf's view, grouping referents and concepts as analogically "the same" for the purposes of speech leads speakers to group those referents and concepts as "the same" for thought generally as evidenced by related cultural patterns of habitual belief and behavior.

Whorf's work illustrates the characteristic analytic complexity and specificity of the linguistic analysis in a structure-centered approach. It also shows the typical tendencies to deal in an ad hoc way with providing a neutral description of reality and the somewhat anecdotal ethnographic evidence for linguistic influences on thought.[102] Despite this, his effort is exemplary in addressing all the key elements of the hypothesis.

**iii. Number Marking:** The most extensive recent effort to extend and improve a structure-centered approach is my comparative study of the relation between grammatical number marking and cognition among speakers of American English and Yucatec Maya.[102] The study develops the linguistic analysis within a broad typological framework and provides systematic comparative assessments of individual cognition.

English and Yucatec differ in their number marking patterns. First, English speakers obligatorily signal plural for a large number of lexical nouns, whereas Yucatec speakers optionally signal plural for a comparatively small number of lexical nouns. These patterns fit easily into a typological pattern visible across many languages. In nonverbal experimental tasks involving remembering and sorting, American and Yucatec speakers were sensitive to the number of various types of objects in accordance with the patterns in their grammar. Second, whereas English numerals often directly modify their associated nouns (e.g. one candle), Yucatec numerals must always be accompanied by a form referred to as a numeral classifier which provides essential information needed to count the referent [e.g. un-tz'íit kib 'one long thin wax (i.e. one candle)'].

The classifiers reflect the fact that all lexical nouns in Yucatec are semantically unspecified as to essential unit. (Where our pattern is like the Maya, we use the functional equivalent of a classifier ourselves: a cube of sugar.) Numeral classifiers occur in a wide variety of languages throughout world, perhaps most notably in the languages of Asia—Chinese, Japanese, Thai, etc. In nonverbal experimental tasks involving classifying triads of objects that should contrast maximally in the two lexical systems, English speakers showed a corresponding preference for shape-based classifications whereas Yucatec speakers showed a corresponding preference for material-based classifications—results in line with the expectations based on the lexical structures of the two languages. In more recent research these cognitive findings have been replicated with a wider array of informants and materials, their development in childhood traced, and similar patterns found in other classifier languages.[102]

This research remedies some of the traditional difficulties of structure centered approaches by framing the linguistic analysis typologically so as to enhance comparison and by supplementing ethnographic observation with a rigorous assessment of individual thought. This then makes possible the realization of the benefits of the structure-centered approach: placing the languages at issue on an equal footing, exploring semantically significant lexical and grammatical patterns, and developing connections to related semantic patterns in the languages.

**B. Domain-Centered Approaches**

**i. General Approach:** A domain-centered approach begins with a certain domain of experienced reality and asks how various languages encode or construe it. Usually the analysis attempts to characterize the domain independently of language(s) and then determine how each language selects from and organizes the domain. Typically, speakers of different languages are asked to refer to "the same" materials or situations so that the different linguistic construals become clear. In a sense, this approach "asks" of each language how it would handle a given referential problem so as to reveal the distinctiveness of its functioning; ideally it makes clear the various elaborations and gaps characteristic of each language's coding of a common reality. The strength of the approach lies in its precision and control: It facilitates rapid, sure comparison among a large set of languages. The search for language influences on thought likewise tends to be focused and highly controlled, searching for detailed cognitive effects in experimental tasks—though this is not essential to the approach.

Domain-centered approaches are susceptible to several characteristic weaknesses. First, there is strong pressure to focus on domains that can be easily defined rather than on what languages typically encode. This can result in a rigorous comparison of a domain of marginal semantic relevance (e.g. a few select lexical items). Second, the high degree of domain focus, especially in elicitation procedures, tends to give a very narrow and distorted view of a language's semantic approach to a situation. Analysts typically concentrate only on those aspects of meaning that seem relevant to the domain, including or discarding elements of meaning that various languages bring to bear by applying criteria arising from the analysts own semantic or cultural understandings of the domain. Thus, the key question for any domain-centered approach is how the domain has been delineated in the first place and what the warrant is for including or excluding particular forms and meanings.

Once again, a typological perspective can help establish what domains make sense to compare and what elements of meaning are routinely intercalated with them. Third, this approach tends to create bogus structures. Components of a language that lack structural unity or significance but that happen to be deployed together functionally in referring to the domain are treated as unified properties of the language. Apparent unity is often an artifact of the elicitation process. The remedy is to demonstrate structural coherence on language-internal grounds. Finally, in seeking influences on thought, studies adopting this approach often have difficulty establishing the significance of purported effects, because the approach emphasizes what it is possible to say, not what is structurally salient or habitually said.

**ii. Colour Categories:** The classic example of a domain-centered approach was developed in a series of studies of the lexical codability of colours by Eric Lenneberg and his colleagues.[103] They showed that some colours were more codable than others in English (and later Zuni) and that the more codable colors were recognized and remembered more readily in non-linguistic tasks. This approach to colour was later continued in the well-known work on universals of basic colour terms by anthropologists Brent Berlin, Paul Kay, and their collaborators. They argued that there are cross-linguistic regularities in the encoding of colour such that a small number of "basic" colour terms emerge in a fairly constrained way in many languages and that these patterns stem ultimately from biological sources. This research has been widely accepted as evidence against the linguistic relativity hypothesis. In fact, the basic colour term thesis deals with constraints on linguistic diversity.

Addressing linguistic relativity would require assessing the impact of differences in colour term systems on cognition. Despite some initial evidence that differences in colour term systems do not yield differences in colour cognition, restudies correcting methodological flaws in this work have instead found significant language effects on memory. Other studies reveal effects on perceptual categorization as a function of colour category boundaries. The basic colour term thesis itself has come under strong criticism from the outset for having weak descriptive linguistics, a flawed elicitation methodology, and an untenable biological argument. Recent research has concentrated on extending and improving the cross-linguistic comparison, refining the typology, and strengthening the biological argument.[104] But little has been done to improve the quality of linguistic description.

This research reflects the typical weaknesses of domain-centred approaches: choosing a domain more for its ease of study than for its linguistic significance, being unreflective about the appropriateness of the domain for other languages, ignoring routine usage in favour of performance in a controlled task, and creating the appearance of examining a linguistic structure when none has been demonstrated on internal grounds. Because of these limitations, the studies essentially end up showing the distribution of the world's languages relative to a fixed set of parameters drawn from the Western European scientific tradition. Any gains in comparability are purchased by virtually eliminating the possibility of detecting genuine or interesting linguistic variability. Language becomes a dependent variable, a device for coding or mapping a pre-given reality, rather than a substantive contributor to its interpretation or constitution.

**iii. Spatial Orientation:** The most successful effort at a domain-centred approach has been undertaken by a research team under the direction of Stephen Levinson at the Max Planck Institute for Psycholinguistics that has been exploring the domain of space. The larger agenda of the project has been to critique the excessive reliance on English and other European languages in the field of cognitive science. Space was chosen as a domain because it has been widely regarded as invariant within philosophical, psychological, and linguistic circles and yet appeared to exhibit cross-linguistic variation.[99] For example, speakers of modern European languages tend to favour the use of body coordinates to describe arrangements of objects (e.g. the man is to the left of the tree). For similar situations, speakers of other languages such as Guugu Yiimithirr (Australian) and Tzeltal (Mayan) favour systems anchored as cardinal direction terms or topographic features respectively (e.g. the man is to the east/uphill of the tree).

There are, of course, other ways to refer to space both in these languages and in others, so the first task of the group was to describe the range of linguistic variation—which has turned out to be considerable.[99] The project included a dozen different languages, and for each, a linguist familiar with the language worked with informants on half a dozen elicitation tasks designed to probe spatial reference to compare the meaning patterns that consistently emerge from domain-directed interactive discourse.[105] The second task of this project was to see whether variation in linguistic use corresponded to variation in cognition. To do this the group has exploited the sensitivity of the various spatial reference systems to rotation. If something is to the left and I turn around, it is now to the right, but if I conceive of it as to the east, then turn around, it remains to the east. Using many non-linguistic tasks sensitive to this rotation, they find that speakers of different languages respond in ways congruent with their verbal practices.[106] Further, speakers of languages preferring extensive use of fixed coordinates show more accurate dead reckoning skills when asked to indicate the direction of familiar locations from an unfamiliar site, suggesting that the results found in the controlled contexts may have everyday correlates.

This research has attempted to gain the advantages of precise, extensive comparison characteristic of a domain-centered approach while simultaneously avoiding its chief pitfalls by incorporating extensive linguistic description and typology into the project. Consequently, the project has achieved more serious and thorough linguistic analysis than other domain-centered approaches. The group has also supplemented controlled cognitive experimentation with naturalistic measures.

**C. Behavior-Centered Approaches**

**i. General Approach:** Behavior-centered approaches begin with an encounter with a marked difference in behaviour, usually one that is initially inexplicable but which the researcher comes to believe has its roots in a pattern of thought arising from language practices [well-known examples of how patterns of talking contribute to accidental fires]. Ethnographic analyses that appeal heavily to language structure can be considered behaviour-centered if they are also comparative. Since the research does not necessarily begin with the intention of addressing the linguistic relativity question, but with a practical problem and the mode of thought giving rise to it, these studies form a heterogeneous lot. The strength of the approach lies in the significance of the behaviour, which typically has clear practical consequences either for theory or to native speakers. The behavioural difference requires some explanation; if one rejects the proposed linguistic sources, another must be found.

The characteristic weakness of the approach is its ad hoc and inadequate approach to the language and reality elements, both theoretically and empirically. Some aspect of the language is identified as relevant to the behaviour at issue. Although this aspect may be salient to the observer or even to speakers themselves, it need not be either structurally or functionally important in the language. Essentially, this approach "selects" structural features of the language according to a criterion of presumed relevance to a practical behaviour at issue. Often no formal analysis of the language is undertaken and no comparison with other languages is attempted. When they are, both follow the same pattern of devoting attention only to elements that seem patently relevant regardless of their broader structural place and significance. Likewise, since the approach is not necessarily geared to referential semantics, the reality element may be absent altogether or receive only cursory treatment. Once again, a typological approach anchored in referential semantics would significantly improve approaches of this sort. Usually these research projects are not primarily interested in exploring the question of linguistic relativity, but rather in accounting for the noteworthy (often "deficient") behaviour at issue.

**ii. Counterfactual Reasoning:** A well-known example of a behavior-centered approach is Alfred Bloom's study of the relation between counterfactual markers and speakers' facility with counterfactual or hypothetical reasoning. In the course of doing research on moral reasoning, Bloom noticed that Chinese speakers had difficulty with the counterfactual questions used in such research. In searching for a reason, Bloom came to suspect that the difficulty stemmed from the way counterfactuals were marked in the Chinese language. He then designed several counterfactual reasoning experiments where he presented various controlled stories to English and Chinese speakers (with the Chinese receiving Chinese versions of the English texts) and concluded that systematic marking of counterfactuals (along with other linguistic resources) aided sustaining a theoretical mode of thought. He also discussed the disadvantages of this mode of thought from a Chinese perspective.

However, since Bloom's stimulus materials were not absolutely identical in the two cases, his approach led to a number of ambiguities. Critics raised questions about the accuracy and fairness of the Chinese translations. There is no way to resolve such disputes except by appeal to what speakers would typically say about a concrete everyday situation; but this cannot be tested, since the counterfactual stories by definition did not correspond to any independently observable events. Further, the differences in how much counterfactual discourse the two groups engage in and how they value it seem much more telling than any structural differences. Bloom is actually comparing a discursive register that operates over a variety of structural features and, as such, requires a discursively oriented approach.[98]

This study illustrates the ad hoc quality of the behavior-centered approach: The various linguistic devices have been selected because they seem relevant to the initial behaviour, not because they form a coherent or salient structural aspect of the language but because of their common use in a certain discourse mode. Further, there is no anchor to reality outside of the texts. Ultimately, in such an unanchored context, it is difficult to establish that language structure contributes to the observed behavioural differences. Yet despite the ambiguity of Bloom's results, his approach succeeded in bringing together experimental work and broader cultural analysis for the first time on a problem of general interest.

**iii. Occupational Accidents:** A recent set of studies has explored the relation between language and the incidence of occupational accidents in Finland. Occupational accident rates are substantially lower in Sweden than in Finland and among the Swedish-speaking minority within Finland despite working in the same regions with similar laws and regulations.[106] This difference emerges even when controlling for the type, status, or hazard of the occupation or the rate or language of accident report. Researchers have attempted to account for this difference by reference to structural differences between Swedish and Finnish.

These language differences were first analysed by a Swedish experimental psychologist who became interested in why it was so difficult for him to learn Finnish. A comparable operator in the two languages were contrasted and concluded that Swedish prepositions can be represented in terms of a vector geometry in a three-dimensional space whereas Finnish cases can be represented in terms of a topology in a two-dimensional space coupled with a third dimension of time (or duration). This analysis was supported with a number of ingenious experiments and observations. What emerges in practical terms is a Swedish emphasis on information about movement in three-dimensional space and a Finnish emphasis on more static, Gestalt relations between borders of figures. A later study of cinematic style found that Indo-European (Swedish, Norwegian, English) productions formed coherent temporal entities in which action could be followed from beginning to end across scenes, whereas Ural Altaic (Finnish, Hungarian, Estonian) productions showed more emphasis on static settings with only transitory movement and formed coherent person centered entities in which scenes were linked by the emotional Gestalts of persons.[106] Based on preliminary observations of factories, the hypothesis was formed that the Finns organize the workplace in a way that favours the individual worker (person) over the temporal organization of the overall production process. Lack of attention to the overall temporal organization of the process leads to frequent disruptions in production, haste, and, ultimately, accidents.[106] At the moment, concrete evidence for this interpretation is lacking, but research on production processes is under way to test the hypothesis.

This work provides an excellent example of a behavior-centered approach that, faced with a practical behavioural difference between groups, seeks to explain it in terms of a known language difference. In comparison with Bloom's work, the linguistic variable is more coherent, the control over other contributing factors much higher, and the outcome behaviour can be observed independently of language use. What is less clear, however, is the linkage between language and those behaviours.

**iv. Shifting Burdens of Proof:** The research reviewed here indicates that the linguistic relativity proposal can be practically and profitably investigated in a number of ways. The linguistic variables range from small sets of lexical items to broad grammatical patterns to functional aggregates of features. The cognitive variables include the functional organization of perception, memory, categorization, and inference both in experimental and everyday settings. Some of these claims may prove ill-founded or subject to later qualification, but cumulatively they suggest that a variety of language patterns may have important influences on various aspects of thought and behaviour. In the aggregate, the studies reviewed here begin to shift the burden of proof for future research. First, they indicate that it is possible to overcome previous difficulties and to investigate the hypothesis empirically. When this is done, there is some support for the hypothesis. It is no longer sufficient to retreat behind claims that there is no favourable evidence at all or that the problem is fundamentally uninvestigable. Second, the requirements of adequate research now stand much higher. Each approach to research has its characteristic strengths: the structure-centered approach with its emphasis on linguistic form maximizes the validity of the language analysis and therefore holds the greatest potential for finding new interpretations of reality, the domain-centered approach with its emphasis on referential content maximizes the control over linguistic and cognitive comparison by anchoring both in a well-defined reality, and the behavior-centered approach with its emphasis on the everyday use or functioning of cognitive skills and orientations maximizes the real-world generalizability and practical significance of any proposed language and thought linkages. New research will have to continue the pattern of trying to achieve a workable balance among these approaches that includes an adequate representation of language, thought, and reality.

### 2.3.2 Interpretations of Reality

An account of how languages interpret reality constitutes an important aim of all the language sciences despite differences in opinion regarding how variable these interpretations might be. To provide a general theory of how verbal categories differentially encode reality, they need to be contextualized formally, typologically, and discursively. Formal contextualization involves assessing how meaning is distributed among the available formal resources in a language and what the implications of those placements are for the overall fashion of speaking. Traditionally the focus has been on differences such as lexical versus grammatical status, obligatoriness versus optionality, and overtness versus covertness of marking. Future research will also have to consider perspectival categories, such as verbal aspect, that express speaker viewpoint and indexical categories, such as tense that depend on context of use for their interpretation. An important issue here is whether a category type is especially salient or susceptible to secondary (or ideological) interpretation by speakers. All these issues are fundamentally semiotic, and the significance of particular formal placement should be similar across languages.

Typological contextualization involves comparing how the system of meaning in a language compares with other languages. The distinctive quality of a given linguistic system usually only becomes clear within such a framework. Although one might begin with only two levels, a lower, universal one and a higher language-specific one, ideally such a typological framework will include a middle level where it provides substantive guidance about major patterns of structural difference across languages.[98] Discursive contextualization concerns whether some patterns of use such as language standardization or schooling alter the interpretation of structural meanings. The specific issue here is not discursive relativity as such, where the pattern of use itself embodies certain assumptions about reality[98], but rather the ways in which this level shapes structural meaning.

A full theory of the relation of language diversity to thought necessarily involves at least three logical components. It must distinguish between language and thought in some principled way. It must elaborate the actual mechanisms or manner of influence. And it must indicate to what extent other contextual factors affect the operation of those mechanisms. Although almost everyone would agree that language and thought are distinct in some respects, there is no generally accepted set of criteria. Some even treat language and thought as identical at the level of conceptual or semantic representation. This is common, for example, in cognitive linguistics, although the implications for relativism are side-stepped by a universalist orientation. A useful and critique of such conflations of language and thought, as well as the inverse claims for a radical disjunction between the two was provided. In distinguishing them, he places special emphasis on the structured (linear, obligatory) and social (indexical, pragmatic, public) nature of language categories in contrast to those of thought. In indicating their necessary interrelation, he emphasizes the natural processing economy of harmonizing the two. Perhaps the place where the distinction between language and thought is most debated is among those working on language acquisition and socialization, where the concern is whether language can be learned with general cognitive skills or requires specific linguistic capacities.

This research on acquisition has increasingly concerned itself with language variation in recent years. Although the research is addressed to how language is learned, and not to linguistic relativity as such, interest in the latter has begun to grow as it becomes clear just what different interpretations of experience children must form to speak properly.[107] This research should become a major source of insight into how language and thought differ from each other and how they come to interrelate during development. The mechanisms by which language might influence thought can be analysed into several component elements that need to be addressed as part of developing a substantive theory. First, what is the point of impact in the linear, real-time process of thinking? Is it just thinking for speaking[108] and otherwise without serious impact on thought? Or does speaking a language set up prior expectations about what will be seen, play a concrete role in thought processes, or shape how the output of thought is interpreted, stored, or retrieved?

Second, what is the locus of impact in terms of the functional organization of mind? Are there effects on perception, concept formation and use, logical inference, recall or recognition memory, or decision making?[105] Are the effects at the lowest levels of cognition or only at various higher, more complex conceptual and imaginative levels?[99] Third, what is the mode of impact, the logical dynamic governing effects? Is its analogical suggestion about the contents of experience, a form of inner speech with residual syntagmatic and paradigmatic properties, heightened saliency for certain options, the availability of present categories with an effect of chunking or codability or perhaps via ideological reflection? Finally, there is the question of the significance of impact. Are the effects large or small, easy or difficult to shed or circumvent, more or less durable or malleable as a function of verbal fluency? The inclination of a speaker to involve language categories in thought may be affected by institutionalized discursive practices in a culture. The most obvious cases here arise in schooling, specialized occupations (e.g. law, science, philosophy, etc., and certain class strata —but such attitudes may also characterize an entire culture. Two particular approaches have received attention in recent years. One emphasizes the importance of linguistic ideology in shaping a community's attitude toward language structure and language practice and the other stresses the special role of poetic or artistic works. In both cases, structural elements are given heightened effect via reflexive activities.

By way of summary, the range of materials relevant to providing an adequate theoretical account of linguistic relativity is daunting. An account has to deal both with the underlying processes upon which all language and thought relations are necessarily built and with the shaping role of discourse as it is implemented in social institutions and cultural traditions. Broadening the scope of research in this way, however, should not be allowed to obscure the central reality and significance of structural differences in meaning between languages. There has long been a tendency in research on language and thought to ignore or minimize structural differences by seeing them as "mere content" either for general universal psycholinguistic processes or for the implementation of particular local discursive genres and registers. Indeed, most students receiving training in these areas today probably have little if any formal acquaintance with the details of comparative descriptive linguistics. In this context, it is important not only to reach out to other kinds of research to help formulate a theoretical account, but also to keep attending to the core problem itself, that is, the significance of differences in language structures for thought. Research on structural influences is essential both empirically and theoretically for developing a comprehensive view of the relation between language and thought at all the various levels.

### 2.3.3 Background Information of *The Lion and the Jewel*

The drama text deals with traditional ideals like marriage, respect for elders, virginity, bride price and the perceptions about the place of men and women in the society. It, however, has an element of sarcasm. The story explains a historic conflict that exists between tradition and Westernisation and this is well expressed by the author's full usage of plays within play, flashbacks, wrestling, dance, song and mime. It also gives an accurate narration of the basic requirements for marriage in contrast to that of the western world.

The story revolves around Bale Baroka (who is the village chief and is used to depicting nobility and corruption, as well as the Lion in the text), Lakunle (the village school teacher) and Sidi (the village belle). The Bale is represented as a polygamous man who is never tired of getting new wives and also as a man that has gathered lots of luxury and authority. His cleverness is unveiled by his interactions with and about Lakunle, the school teacher, as well as other casts in the play. Lakunle, however, portrays a brainwashed African, who seems to be the first person (from the village) to attend a school in the city, comes back to the village advertising civilization. He falls in love with Sidi, the village belle and works unstoppably to convert this village girl into a city girl. He expresses his love in somewhat strange ways, including the speaking of confusing English words to her. This confuses her most of the time even though she secretly loves him and his funny ways. She, however, has problems with his persistent refusal to pay her bride price if truly he is serious about marrying her. This disagreement about the significance of bride price becomes a big challenge to them, to which advantage the Bale seizes to eventually marry Sidi.[40]

The text demonstrates Wole Soyinka's profound expertise and knowledge of the African culture with a view at the several ways in which the African mind is controlled or guided by the modern world. The Lion and the Jewel is the simplest of all Soyinka's texts, this is exhibited by means of abstract signs and symbols.[109] The story shows the conflict that exists between the western and traditional culture, both of which are related to language and its speakers.

### 2.3.4 Related Literature on Soyinka's *The Lion and the Jewel*

Review of related literature to this study takes two angles: linguistic study on Wole Soyinka's The Lion and the Jewel and studies on scholarly writings using English Translated Texts into French. This text, being written by a first generation writer, has attracted critics from scholars both from literary and linguistic perspective, but we review only the linguistic aspects as that concerns our work most.

The lion and then jewel was studied from linguistic-oriented perspective using a Systemic Functional Grammar and Critical Discourse Analysis to analyse the way male and female characters are represented through lexicogrammatical means with a special focus on its transitivity system as suggested by Halliday. Their study reveals that Soyinka has consciously or unconsciously represented male characters as strong, powerful and metaphorically as lions, a symbol of irresistible power, also as initiators, doers of something and commander in chief and the king, while the females (Sidi and Sadiku) are represented as goals and/or beneficiaries of men's actions and are also associated with processes of sensing and of emotions. Therefore, while this study analyses meaning in the text in the light of transitivity and critical discourse analysis, the present study takes conversational implicature analyses of inherent meanings to identify the text's themes and ideology.[110]

Another scholar, in a study, A Relevance Theoretical Reading of Wole Soyinka's The Lion and the Jewel, analyses discourses in the text using Sperber and Wilson Relevance Theory. The researcher examines how explicatures are recovered by the hearers.[112] The author demonstrates that speakers and writers often mean much more than they say or write and expects their hearers or readers to understand them. The study finally concludes that "the assumptions, however, is based on their shared environment, values, social conventions, words or grammatical structure". However, while Igwedibia's work concentrates on the relevance theory analysis of explicatures in the text, this study moves researches on pragmatics further by attempting a conversational implicature theory analyses of the text to identify the themes and ideology of the characters. Another study, make a contrastive exploration of Hallidayan Systemic Functional Linguistic theory (SFL) and the Morrisian, Gricean and neogricean pragmatic theories using data generated from Wole Soyinka's The Lion and the Jewel.[110]

The study, according to these researchers, is meant to underpin and orient their decision as to the validity or not of the above-stated postulation and eventually highlighting multifarious stakes of pragmatics. The study demonstrates that "from the linguistic perspective, pragmatics is very much operational in breaking the allegorical shell of literary language". Thus, "pragmatics ranks much higher and more powerful above the Hallidayan SFL in terms of operative potential inasmuch it helps to provenly {sic} scavenge for much finer or atomic details about languages built-in and ad hoc meaning with a view to unfolding user's hidden intents". This study does a contrastive study of SFL theory and Gricean and neo-gricean theories using the text in order to ascertain which of them has the highest propensity in breaking the allegorical shell of literary texts. This present study aims to identify the ideology and thematic foci in the text using on conversational implicature theory. Thus, the gap the study stands to fill in scholarship.

On the theory of conversational implicature, the implicit meanings in the fictional conflict discourses using Adichie's two fictional works were examined. He investigates the types of conflict that emerge in the texts to determine how they implicitly facilitate access to conflict related thematic orientation of Adichie.[113] The researcher avers that the analysis reveals three broad types of conflict namely; domestic, religious and ethnic conflicts and that pragmatic inference aims in the recovery of the additional meaning both in the figurative and non-figurative expressions, thus, flouting the maxims to give off implicitly thermalized conflicts. While this study concentrates on implicit meaning in a conflict discourses from a fictional text by a third generation writer, this study focuses on the implicit meaning in marriage discourses in drama text by a first generation writer to ascertain the character's ideology and the thematic foci of the text.

In another study on the theory, Guo and Li analyse the implicature of dialogue in Nirvaana in Fire, a famous Chinese TV play. They analyse this play in the light of Grice's conversational maxims in order to present the art of conversation in it. They assert that the study enables people to better understand the plot and of the play and concludes that the characters' implied intention helps the audience to better understand the plot of the play and others.This work founds it roots in the intrinsic role that characters play in the unfolding story of a literary fiction viz in plays. The American author, William Faulkner and quoted in proves it well when he says: [The story] begins with a character, usually, and once he stands up on his feet and begins to move, all I do is trot along behind him with a paper and a pencil trying to keep up long enough to put down what he says and does.[114]

One could conclude that it is possible to get into the characters' inner/outer world by analyzing what they say or do thereof. In so doing, it is to adopt the Whorfian hypothesis about language. This hypothesis states that "one's thoughts about the real world are influenced by and influence one's language.[115] In other words, humans construct reality using thoughts and express these thoughts through language. Halliday is, among others, the linguist who has theorized a lot about this issue. His experiential meaning depicted in texts through the transitivity analysis posits that people will make a particular linguistic choice according to the way they conceive the world.

Of course, many articles/books have been devoted to pinpoint gender issues in works of fiction or in specialized discourses. Many have also dealt with gender issues and female representation in Soyinka's *The Lion and the Jewel*. But not many from a linguistics-oriented framework, let alone with Systemic Functional Linguistics and Critical Discourse Analysis. Yet, some are of core importance as regards the depth of their analysis. However, it is important to review them in the course of the current work. A quick glance at the content of the existing works in that perspective shows that different approaches have been adopted in their attempt to underscore elements related to women's identity in the society. Three works that have adopted the same perspective as the one put forward in the current study are worth reviewing. The first and the second one is developed in the framework of SFL and the third one within that of CDA.

Barbara Cristina Gallardo has presented part of her doctoral thesis in the article entitled 'Analysis of a literary work using Systemic-Functional Grammar'. Ignited by Cameron's remark that Pygmalion (the play she has studied) can also be classified as one about gender, her work focuses on examining the language used by the main male character (Henry Higgins) and female character (Eliza Doolittle) in that play by Bernard Shaw through a transitivity analysis. The results of this work show that the playwright portrays the male character as a strong creature with rational matters, while the female character represented a woman as being more concerned with the emotional side in their relationships.

Still in the framework of gender studies mainly in literary linguistics, exploring ideational metafunction in Helon Habila's *Oil on Water:* A re-evaluation and redefinition of African women's personality and identity through literature.[116] is also for useful interest for the present study as regards the methodological approach adopted and the different conclusions they arrived at. The analyses have proved that Helon Habila, unlike other male writers, is aware of the burning issue of the gender approach so much so that he actively creates in his artwork a gender-balanced universe wherein physical, concrete, and tangible actions are performed by social actors that include male and female equally.

In the same context, another author in her article entitled 'Interdiscursivity, gender identity, and the politics of literacy in Brasil.[117] which represents her contribution to Feminist Critical Discourse Analysis: Gender Power and Ideology, has analysed women identities as they are represented in three different genres: newsletters (covering aspects such as editorials, opinions, life stories, interviews, religion-based text, poetry, jokes and messages) advertisements, and interviews. She has come to invaluable findings that are, by and large, similar to those found in our analysis of The Lion and the Jewel though it is a literary fiction. In "exploring those three genres in the light of Feminist Critical Discourse Analysis", four women identities was observed and it was noticed that women and men take part equally in text production. Those texts represent women as workers and writers. In class discussion (Adult Literacy Programme in Brasil) and in interviews with learners of Catholic Church University, women are seen having the traditional identities as mother/housewives. In advertisement, she sees a global discourse that constructs women's representation as bodies with a market price. As regards the above-mentioned women identities, she opined that for women to be valued as citizens with the right to a position in political life, they must have their own social place and their own voice in public domain, which have both prestige and power.[117]

Eventually, in revising recent annals of literature, some other remarkable studies have been conducted in SFL, Rhetoric and CDA to lexicogrammatically and semantically dissect various texts and discourses in much different vein and to discern multiple tools exploited by orators and authors in political, scientific, religious etc. texts to make the texts persuasive, significant, and appealing and obscure as well.

### 2.3.5 Related Literature on French Translated Text(s)

There cannot be any global communication without translation.[118] This suggests that translation is very necessary for cross-cultural communication. It is a medium through which works produced in one language and culture are made available and disseminated to readers in another language and culture. Translation does not only play a prominent role in bringing human groups together and contributing to the respect for linguistic and cultural diversity but also, helps in the creation and renewal of literature or shaping and restructuring of a literary genre at a particular moment in history.[119]

The term translation has several meanings: the general subject field, the translated text or the act of producing the translation.[96] The act of reproducing a translation which involves a translator changing an original text from one language into another language is termed as inter-lingual translation.[120] The author defines it as an interpretation of verbal signs by means of some other language which he distinguishes from intralingual and intersemiotic translations. It is important to say that this type of translation is defined in different ways from different theoretical standpoints in the literature on translation. Translation was initially defined based on formal equivalence by linguists. A scholar defines translation as the replacement of textual material in one language by equivalent textual material in another language.[121] Another scholar defines it as rendering the meaning of a text into another language in the way that the author intended the text.[46] These suggest that textual equivalence and the author's intended meaning are crucial in translating. A scholar of the interprétative school also posits that : La traduction est une opération des équivalences entre deux textes exprimés en des langues différentes, ces équivalences étant toujours et nécessairement fonction de la nature des deux textes, de leur destination, des rapports existants entre la culture des deux peuples, leur climat moral, intellectuel, affectif, fonction de toutes les contingences propres à l'époque et au lieu de départ et d'arrivée.[122] This means that the equivalence depends essentially on the nature and the destination of the two texts, the culture in which they are produced, their moral, intellectual and affective conditions as well as all other circumstances prevailing at the time and place of their production. This implies that the focus is not only on the textual equivalence but also the context in which the source text and the target text are produced.

Nida and Taber define translation based on functional equivalence. They consider translation as consisting of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style. This shows that the natural equivalence in meaning and style of the text is what the translator is concerned with during the act of translating. From the Skopos theoretical framework, Vermeer and Reiss consider translation as a more functional and sociocultural oriented concept. Translation is viewed not as a process of transcoding but as a specific form of human action with a purpose. It is a purposeful activity that aims at the target culture.[123] Based on the considerations above, translation can be defined as a process that consists of reproducing the natural equivalence in terms of the contextual meaning and the style of a text or a message in one particular language into another language to achieve a particular communicative purpose. This process involves as well many actors including the commissioner, the translator and the editors who guarantee the correct transfer of the information into a specific language. Translation was categorized under four headings: technical translation, business translation, interpreting and literary translation. One major issue regarding literary translation remains how to achieve an equivalent translation in the target language both in function and style.

In literary texts, words are known to carry special energy and load than that found in non-literary texts and if the translator is not extra meticulous with language use, the translation will not be a good representation of the original. A scholar explains that there is implicit information which constitute the contextual aspects of the text; that there are notional and emotional contents of the words which can hardly be perceived when they are translated literally and these can only be revealed to a translator who is sensitive to words. It goes without saying that there is no doubt among scholars of translation that literary translation presents serious challenges to translators. The challenges of translation may be due to the structural differences between the source and target texts or the behavioral patterns of the source and target cultures, or even due to cross-linguistic challenges of the two languages.[123] Literary translation becomes more difficult due to cultural and linguistic differences between various languages. Owing to the lexical, syntactic, semantic and cultural divergences between languages and the way languages express realities differently, some critics of translation maintain that literary translation is not possible.

The differences at the level of lexical structures, including most obviously lexical gaps, make translation between languages difficult and at times impossible. He observes that this could lead to cultural and linguistic untranslatability. Cultural untranslatability is ascribed to the non-existence in the target text culture of a relevant situational feature for the source language text whereas the linguistic untranslatability refers to the absence of a syntactic or lexical substitute in the target text for a source text. This implies that cultural and lexical gaps can pose serious obstacles to translators. Lexical Gaps from cross-linguistic perspective, maintain that lexical gaps occur whenever a language expresses a concept with a lexical unit whereas another language expresses the same concept with a free combination of words. This means that where one language uses a single word for instance to express a concept, another language has a phrase or more than one word to translate or express the same concept.

It is possible to say that lexical gaps occur when the translator realizes that there is lack of equivalence of a concept in the target language which exists in the source language. The translation of Achebe's novel reveals a good number of lexical gaps. While cultural terms like "blacksmith" and "jigida or waist-beads" are rendered in the target language with their equivalents as "forgeron", "perles" respectively, others like "goatskin bag" and "snuff-bottle" are translated with a combination of words as "peau de chèvre" and "bouteille de tabac à priser" respectively. Any gap either in the form of one-to-zero or one-to-many equivalents must be compensated by the translator's skill. There could be loss of information if lexical gaps are not well compensated for during translating and this can have serious impact not only on the quality of the text but also on the ideologies carried by the text.

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# Chapter Three
# Methodology

## 3.1 Research Design

This is the strategy chosen to ensure that the research problem is effectively addressed. The study is a descriptive study; as such, a content analysis research design was adopted so as to identify the linguistic features that are inherent in the chosen texts with a view to drawing conclusions.

## 3.2 Population of study

The population for this study comprises the total number of books written by Wole Soyinka and the ones written by Philippe Laburthe-Tolra. Wole Soyinka has written 63 books (30 plays, 3 novels, 3 short stories, 5 memoirs, 8 poetry and 14 essays). [1] Philippe Laburthe-Tolra, on the other hand, has written 18 books, from which 17 are directly attributed to him and one under a pseudonym.[2] Therefore, the population of the data for this study is 81 literary texts.

## 3.3 Sample Size

The sample size for this study is two literary texts from the total population. Wole Soyinka`s *The Lion and the Jewel* and Philippe Laburthe-Tolra's *Le Lion et la Perle* were chosen.

## 3.4 Sampling Technique

Purposive sampling technique was adopted for this study. The texts were purposively selected because Philippe Laburthe-Tolra's *Le Lion et la Perle* is a French version of Wole Soyinka's *The Lion and the Jewel*.

## Endnote

1. https://fr.m.wikipidea.org/wiki/Wole_Soyinka
2. https://fr.m.wikipidea.org/wiki/Philippe_Laburthe-Tolra

## Chapter Four

## Results and Discussion of Findings

### 4.1 Discussion of Findings

This chapter presents data and analysis of Wole Soyinka's *The Lion and the Jewel*, and Phillipe Laburthe-Tolra's *Le Lion et la Perle*. It will be done under subheadings. The data illustrate cases of linguistic stylistics focusing on linguistic elements with some insights in FOREGROUNDING, and DEVIATION in the chosen texts- Wole Soyinka's *The Lion and the Jewel*, and French version by Phillipe Laburthe-Tolra's *Le Lion et la Perle*. The data are organized according to the linguistic levels they represent; graphological, lexical, syntactic and semantic and pragmatic levels. It should be noted that features at one level may reinforce or explain features at another level. By 'features', is meant those words, lines, or structures in the text that immediately set apart a particular style. Such features are said to be stylistically significant features of the text. All the data are analyzed descriptively and contextually.

Data are presented by writing down deviant lexical items and structures present in the dramatic texts; and they are analyzed using some aspects of Niazi & Gautam's framework, as well as concept of foregrounded irregularities at the lexical, syntactic and semantic levels discussed in the preceding chapters. The French version of *The Lion and the Jewel*, which is *Le Lion et le perle* is a direct translation of the source version. Yet, we are not unaware of the slight difference that exist between the two texts but such differences will be discussed at the level of comparison using the Eugene's theory. So, at the level of stylistic where we are focusing on the linguistic elements, we will just do all possible to place the two text side-by-side and engage them in analysis. However, if differences are spotted, we will do everything possible to discuss them in detail.

**4.2 The data presentation at each level are followed by an analysis**

**1. Phonological Features:** the most noticeable and frequent phonological feature identified in the plays is the repetition of initial consonant popularly known as alliteration. Alliteration is the repetition of the initial or any median position consonant in two or more words.[1] In the following instances, alliterations are highlighted in bold for illustration:

(1) '**W**ell, go there. Go to these places **w**here **w**omen **w**ill understand you' (p.5) The speech sound /w/ appearing in **w**ell, **w**here, **w**omen and **w**ill.

(2) 'If the **s**nail finds **s**plinters in his shell, he changes house' (p.6) The speech sound /s/ appearing in snail, and splinters.

(3) 'An **i**gnoble custo**m**, **i**nfa**m**ous, **i**gno**m**inious sha**m**ing our heritage before the world." (p.7) The speech sound /m/ appearing in custom, infamous, ignominious and shaming

(4) '**W**ith the lo**w**est of the low. **W**ith the dug-out village latrine!' (p12) The speech sound /w/ appearing in with, lowest and low

(5) 'Yes, yes…it is **f**ive **f**ull months since last. I took a wife…**f**ive **f**ull months…" (p.18) The speech sound /f/ appearing in five, full and wife

(6) '**H**im? Pay no more **h**eed to that than you would a eunuch' (p.19) The speech sound /h/ appearing in him and heed (7) 'Have you **n**o shame that at your age, You **n**either read **n**or write **n**or think? You spend your days as a senior wife, collecting brides for Baroka' (p.37) The speech sound /n/ appearing in no, nor, neither and senior; and the speech sound /r/ appea**r**ing in nor, **r**ead, w**r**ite, b**r**ides The above examples share some phonological features that are highlighted in italics. Phonological features such as alliteration are used to create rhythmic speech sounds that

stress the rhetorical structure of the plays for the purpose of attracting readers' attention to the deep messages being conveyed.

**2. Lexical Variation:** The schemes identified in the selected plays concern repetitions and parallelism that the writers use to foreground some ideas. Repetitions are used in the three parts of the selected play (Morning, noon and night). In the illustrations below, repetitions are highlighted in bold:

TLJ: ‘And **look at that! Look, look at that’** (p.2)

LLP: *Mais regardez-moi ca! Regardez, regardez- moi ca!*

Looking at the conversation above, in the Wole Soyinka version, the speaker says, ‘…look at that’ while Philippe Laburthe-Tolra uses *moi* which means *me* in English. This brings variance to the message as the choice of word by Laburthe shifts the meaning from what the demonstrative pronoun *that* represents to the objective case of the personal pronoun for the speaker which is *me*.

An instance like this is also found in the conversation below

TLJ: **‘Now, now**, Sidi…’ (p.4)

LLP: *Allons, allons, Sidi (Semantic divergence exists between the two texts)*

The use of *allons* is not a direct lexical equivalence of *now* that Wole Soyinka uses in *The Lion and the Jewel*. Although *allons* is an adverb in French while *now* is also an adverb, they do not the same thing.

TLJ: **‘Wasted! Wasted!** Sidi, my heart bursts into flowers with my love' (p.6)

LLP: *En pure perte! En pure perte! O Sidi l’amour change mon Coeur en parterre fleuri; mais toi, toi, ainsi que ce viilage de mort, tu le pietines avec les pieds de l’ignorance.*

(6) '**Bush-girl you** are, **bush-girl you'll** always be; Uncivilized and primitive **bush girl!**' (p.9)

LLP: *Fille de brousse tu es, fille de brousse tu resteras, broussarde savage et primitive*

(7) **'You** are dressed **like him**. **You** look **like him**. **You** speak his tongue.

**You** think **like him**. You're just as clumsy in your ways.

You'll do for him!" (p.14)

LLP: *Tu t'habilles comme lui, E tu lui ressembles. Tu parles comme lui. Et comme lui tu penses. Empote comme lui, a la mode de Lagos. T'es juste celui qu'il faut!*

The lexical scheme 'Look at that has been used repeatedly to denounce Western cultural influence on African traditional culture. In the same sense, the lexical schemes 'You…..him' have been used repeatedly to depict modernity as clumsy.

**3. Parallelism** is known as a device common in rhetoric that depends on the principle of equivalence or on the repetition of the same structural pattern.[1] In the illustrations below, parallelisms are well captured:

TLJ: 'If the snail finds splinters in his shell, he changes house.' (p.6)

LLP: *Si l'escargot trouve des echardes dans sa coquille, il demenage,*

TLJ: 'A savage custom, barbaric, outdated, rejected, denounced, accursed, Excommunicated,

archaic, degrading. Humiliating. Unspeakable, redundant. Retrogressive, remarkable, unpalatable.' (p.7)

LLP: *coutume sauvage, barbare, demodee, rejetee, denoncee, Maudite, excommuniee, archaique, degradante, humiliante, innommable, inutile, retrograde, aberrante, imbuvable!*

TLJ “Sidi, I do not seek a wife to fetch and carry, to cook and scrub, to bring forth children by the gross...’ (pp.7, 8)

LLP: *Sidi, si je cherche une epouse, ce n’est pas pour la voir peiner a mon service, faire la cuisine, frotte par terre, et ponder des enfants a la douzaine …..*

TLJ: ‘Beauty beyond the dreams of a goddess (p.10)

LLP: *Cette beaute superieure aux reves d’une deesse?*

TLJ: ‘No Bale, but words are beetles boring at my ears,

And my head becomes a jumping bean. Perhaps after all,

As the school teacher tells me often, I have a simple mind.’ (p.53)

LLP: *Non, Bale, mais sont des bourdonnant a mes oreilles, et ma tete deiant comme un hochet. Peut – etre, apre tout, comme I’institutuer me le repete souent, ( avec accablement) ai-je l’espirit simplet.*

From the above examples, parallelisms are used to stress equivalences in the use of specific expressions.

**4. Lexical Deviation**

Deviations at the different levels of the linguistic organization were selected, these selections which form the framework of this study are as follows: Lexical level- Lexis deals with the words/vocabulary of a language. Syntactic level: Syntax is the study of the structure of phrases, clauses and sentences. Grammatical (syntactical) deviation is a phrase containing a word whose grammatical class violates the expectations created by the surrounding words. Put simply, they are deviant sentences and structures, that is, sentences and structures that do not conform to the normal syntactic rules of their constructions in a particular language. As stated, category rule violation and collocational violation or selectional restriction rule are instances of syntactic deviation. Linguistic items are meant to function in their categories in a sentence. Category rule violation occurs when a word in a particular category (example, a noun or a verb) begins to function as a word belonging to another entirely different category (example, a pronoun or a noun). Collocation is used "to refer to the habitual co-occurrence of individual lexical items". Some lexical items exhibit a natural tendency to co-occur. When this habitual company is broken, we have collocational violation. For instance, when a lexical item that is [+animate], [+human] co-occurs with a lexical item that is [-animate], a breach of collocation rule has taken place.

TLJ**:** If the lesson is over, may I have the pail? (p. 2)

LLP: *Si la lecon est terminee, puis-je recuperer mon seau?*

TLJ: But must you throw away your neck on that account? (p. 2)

LLP*: Mais est-ce la une raison pour sacifier ton cou?*

TLJ: And look at that! (p. 2)

LLP: *Mais regardez-moi ca!*

TLJ: A savage custom, barbaric, out-dated, Excommunicated, Unspeakable, redundant, Retrogressive, remarkable, unpalatable. (p.7)

LLP: *coutume sauvage, barbare, demodee, rejetee, denoncee, Maudite, excommuniee, archaique, degradante, humiliante, innommable, inutile, retrograde, aberrante, imbuvable!*

TLJ: And the man shall take the woman (p.8)

LLP: Et l'homme s'attachera a la femme.

TLJ: And the two shall be together (p.8)

LLP: *Et le deux ne feront plus qu'une seule chair.*

TLJ: To pay the price would be to buy a heifer off the market stall. (p. 8)

LLP: Payer la dot, ce serait acheter une genisse a l'etat du marche

TLJ: You and your talk. (p. 10)

LLP: Toi et tes discours

TLJ: The book? (p. 10)

LLP: Son livre? (le livre)

TLJ: And devil among women (p. 11)

LLP: Et en diable parmi les femmes

**5. Stylistic Inversion**

Inversion as a term used in grammatical analysis to refer to the process of or result of syntactic change in which a specific sequence of constituents is seen as the reverse of another. Word order is a crucial syntactic feature in many languages. In English and French, it has peculiarities or unusual features that have been caused by the concrete and specific way the language has develop. Some linguists such as Noam Chomsky who write the following effect have confirmed this. This means by tolerably fixed word order the S+V+O. He further mentions a statistical investigation of word order made on the basis of a series of representative 19th century writers. It was found that the word order (S-V-O) was used in from 82% to 97%of all sentences containing all three members. The dominance of S-V-O word order makes any change conspicuous in the structure of the sentence and inevitably calls forth a modification in the intonation design.

Examples:

i. Is over (VP), may (aux) I (S) have (V) the pail? (O) (p. 2)

ii. But(Conj.) must (aux) you (S) throw (V) away your neck (O) on that account? (pp) (p. 2)

iii. And (Conj.) look (V) at that! (pp) (p. 2)

iv. A savage custom (S), barbaric (Adj), outdated (Adj), Excommunicated (Adj), Unspeakable (Adj), redundant (Adj), Retrogressive (Adj), remarkable (Adj), unpalatable (S). (p.7)

v. And (Conj.) the man (S) shall take (V) the woman (O) (p.8)

vi. And (Conj.) the two (S) shall be (V) together (Adj) (p.8)

vii. To pay the price (Sub) would be (V) /To buy a heifer off the market stall (O). (p. 8)

viii. You and your talk (S). (p. 10)

ix. The book? (NP) (p. 10)

x. And (Conj.) devil among women (NP) (p. 11)

xi. A present from Sidi (MP), (p. 63)

xii. Nor (Conj.) ever (Adv). (p.62)

**xiii.** The musician (NP)?

**4.4. Colloquial/ informal Construction**

As one knows that there are some constructions which bear emotional feelings in the very arrangement of words whether they are stylistically coloured or neutral. These constructions are used in lively colloquial intercourse. The emotional elements are supported by emphatic intonation which is an indispensable component of emotional utterance in the spoken form of communication. Similarly, the emotional feelings can be expressed clearly in dramatic texts although they are deprived of the intonation. The men of letters make the emotional state of mind prominent not by the intonation pattern but by the syntactical pattern.

i) For now, it is this village I shall turn (p.5)

ii) Shall I take the pail or not? (p.5)

iii) No, no, I have fallen for that trick before (p.4).

**6. Ellipsis**

Ellipsis refers to the leaving out of words or phrases from sentences where they are unnecessary because they have already been referred to or mentioned. The reader is supposed to understand the omitted part of an utterance or grammatical structure from the context because such information is already given or understood from the context. Ellipsis helps the reader to focus on the new and important information. The writer presupposes that what is left out can be apprehended by the reader from the context. For example

TLJ: Sidi, that a grown-up girl must cover her, her …. shoulders? (p.2)

LLP: Sidi, qu'une grand fille comme toi doit se courir les ….. les…. epaules?

TLJ: I can see quite …quite (p.2)

LLP: Je peux voir clairement , clairement. (lexical divergence)

TLJ: Does it not worry you ….. (p.3)

LLP: Est-ce que cela t'est egal (lexical divergence)

TLJ: Twelve miles from here… (p.5)

LLP: A moins de douze miles d'ici.

TLJ: I seek a life-companion …(p.8)

LLP: Si je cherche une epouse. (Lexical divergence)

TLJ: Of course I do not. I only mean … (p.8)

LLP: Bien sur que non, je voulais seulement dire ……

Rhetorical Question: As one knows that the transference of lexical meaning means that some words are used other than in their primary logical sense. Similarly, syntactical structures may also be used in meaning other than their primary ones. It is also acknowledged that every syntactical structure has its own particular function which is sometimes called its structural meaning. But, when a structure is used in some other function, it may be said to suppose a new meaning which is similar to lexical transferred meaning. Two main stylistic are mentioned in which this transference of structural meaning can be seen. They are rhetorical questions and litotes. A rhetorical question is a syntactical stylistic device, which is based on the reshaping of the grammatical meaning of the interrogative sentence, that is, the question in no longer a question but an utterance expressed in the form of interrogative sentence. Therefore, there is interplay of two structural meanings; the first is the question and the second is the statement. Both the meanings are materialized and understood simultaneously. For examples:

> Lakunle: Nonsense? Nonsense? Do you hear? Does anybody listen? Can the stone bear to listen to this? Do you call this nonsense that I poured the waters of my soul to wash your feet? Sidi: You did what! (p.6).

No; on the whole I do not of course, if one makes comparison between pronouncements expressed as a statement with the same pronouncement expressed as a rhetorical question by means of transformational analysis, one will find oneself compelled to assert that the interrogative form makes the pronouncement more categorical. Description is logically prior to the evaluation, in that a reasoned evaluation is not possible without description. This regard focuses on the descriptive one, which divides the style into two main kinds, namely; nominal style and verbal style. A nominal style or rather nominalization refers to the tendency to use nouns in preference to use verbs. But verbal style or verbalization means the author 's preference to use verbs rather than nouns. In English language, the nominal sentences are longer in letters, syllables and words than verbal sentences. That is why some writers prefer using verbal style. In the following two examples, one can notify the differences between verbal style and nominal style.

TLJ: My **love** will open your mind like a chaste leaf
in the morning, when the sun first touches (p.6)
LLP: Mon amour t'ourira l'espirit comme la chaste
corolla au matin, des que les rayons du soleil l'ont
effleuree.

(Nominal style)

TLJ: Of course I do not. I only mean…, Oh Sidi, I
want to wed because I **love**, (p.8).
LLP: Bien sur que non, je voulais seulement dire …… oh Sidi, je desire
me marier par amour

(Verbal style)

If one compares the two examples above, one will find that the second one which is verbal has a few letters, syllables and words than the first one which is a nominal style. However, the preference of verbal style does not mean the ignorance of the nominal one. Some writers judge a nominal style good and others judge it bad.

**Code-switching**

When one speaker uses one language and the other answers in a different language or when a person begins speaking one language and in the middle of his/her speech or in the middle of the sentence shifts to another language, this process is called code – switching. This device takes place in conversation, especially, among bilinguals. The writer uses this device to show that there are variables that exert considerable pressure on the speaker for the use of this code. Code switching can be used as a rhetorical device. The notion of language as a special code is practiced in the analysis of the functions of language units. Some linguists see a kind of code-switching when stylistic device is employed. There are two-fold applications of the language code. Examples:

> *Akowe.* Teacher wa, Misita Lakunle/All we get from alakowe/Right on cue. It makes me feel as if I was Chief *Baseje* (p. 16)

**Semantic level:** semantics is the study of the meaning of morphemes, words, phrases and sentences. Meaning gets foregrounded through the selection of lexical items that do not usually go together in a context. Semantic deviations occur when the meaning of words violates the expectations created by the surrounding words. Semantic deviations are the figures of speech that abound in the language of literature like; a. Personification, b. Simile c. Oxymoron- oxymoron etc.

Here, we want to quickly examine the stock of words that are semantically invaluable in the analysis and understanding of the texts. We shall briefly consider some word categories as follow:

Nouns: a noun is a member of a syntactic class that includes words that refer to people, places, things, ideas, phenomenon, substance or concepts, whose members may act as any of the following: subjects of the verb, objects of the verb, indirect object of the verb, or object of a preposition (or postposition), and most of whose members have inherently determined grammatical gender (in languages which inflect for gender). A noun can be abstract (e.g., noun referring to events, perceptions, processes, moral qualities, social qualities); concrete, proper or collectives. Shame, age, stories, (illiterate goat), stubborn, my look, licking my bottom (p.2), idlers, shameless men, run about naked, lewd jokes, tongue-licking noises, common talk, dragging your feet, jewel to pigs, ragged books, madman of *Illujinle*, bad names, lustful eyes, good-for-nothing, (p. 3), smaller brain, weaker sex, (p.4), crafty rogue, future wonders, dream of them, city of magic (p. 5), marry me, my love, chaste leaf, mind, flowers, faith, undying love, bush minds, marry, bride-price (p. 7), ignorant girl, equal partner, race of life, life-companion, child-bearing, a wife, lawful wedded wife, children, (p.8)



**Table 4.1 Distribution of Nouns within two Basic Semantic Classes**

| NOUNS RELATED TO ROMANCE/EMOTION | NOUNS RELATED TO HUMANS |
|---|---|
| Love, manhood, bride-price, faithful one, wives, dog, sunlight, leaves, flowers, concubine, married men, earth, sky, trees, miracle, world, jewel | houses, lord, pride, ballad—mongers, father, civilization, eyes, people, smiles, faces, streets, fox, honour, dreams |
| *amour, virilité, prix de la mariée, fidèle, épouses, chien, lumière du soleil, feuilles, seigneur, fleurs, concubine, homme marié, terre, ciel, arbres, miracle, monde, perle* | *maisons, seigneur, fierté, marchands de ballades, père, civilisation, yeux, gens, sourires, visages, rues, renard, honneur, rêves* |

The mixture in the texts of nouns belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between romantic and non-romantic concerns of man.

My initial impression of the texts was that there was some kind of conflict between these two elements and this is explained in part by the above table. The two abstract nouns, *dreams* and *miracle*, could belong to either category and might be seen to connect the two semantic classes. If we now look at the verbs in the poem we can see that they create a sense of immediacy as we read it. They also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple verbs such as 'repeat' (p.2), 'throw' (p.2) and 'makes' (p.3), ‘glistens’ (p. 22), ‘deceive’ (p.23) and present progressive forms such as 'are (remain/ing), (p.30 beam/ing' (p.22), ‘rant/ing' (p.32), ‘runn/ing’ (p.34). In addition to helping to establish the sense of immediacy, the progressive present participles ('running' and 'ranting') indicate the ongoing ('stretched') nature of the actions. This contributes to the idea of the inevitability of time. This is also reinforced by the four adverbs of manner, which convey a sense of speed (*quickly, p.41*), excitement (*helplessly (35), tearfully, p. 29*) and inevitability (*irrevocably*).

The sense we get of the texts being an address to another person is achieved through the use of *directive* verbs. 12 of the verbs in the poem take this form (*listen, look, come*, *run*, *made, shout, laugh, dance, open, listen, poured, changes, touches, marry, prepare, arise, draw, sing*). Directives can be used for commanding (*Do your essay!*), inviting (*Come in*), warning (*Mind your head*) etc. In the texts they appear to be used (1) to plead with, and to urge the addressee to join in with, the speaker's appealing for love, and (2) to share in, and contribute to, his feelings of happiness (for example, in the lines 'run run/with me now'. Note, too, that there is a second person pronoun ('you') and that this addressee is referred to as 'my cherished wife' (p.60), ‘my love is selfless’ (p.60) suggesting a romantic relationship between the speaker and Sidi is addressing.

There are no unusual words in the poem - no neologisms, for example, and no unconventional affixation, which writers often use in these texts. However, some of the words are arranged on the page in a seemingly strange way. *Box-guitar*, for example, appears in both text and as a consequence is highly foregrounded. Dividing the word across the morphemes (*box* and *guitar*) allows us to have two interpretative effects. We first read the word as a single noun box, and then as the compound noun ‘box-guitar’. The graphological deviation here foregrounds the word and creates a density of meaning. Since deviation is such an apparent feature in the two texts, it is worth examining it in more detail. We can also consider parallelism and the foregrounding effects that this creates.

**7. Deviation and Parallelism**

Perhaps the most striking aspect of deviation in Wole Soyinka’s *The Lion and the Jewel*, and Phillipe Laburthe-Tolra's *Le Lion et la Perle* is the almost constant use of upper case letters where we would normally expect lower cases. This though is typical of Soyinka's dramaturgy and so we cannot attribute any great significance to it, other than his desire to break with normal convention. However, one of the effects of this graphological deviation is to foreground any instances where Soyinka *does* use lower case. Because of this we can infer that the word in the texts are important concepts in the texts especially at the initial position of the lines, since these words are the first word we come across with initial capitalisation. Likewise, towards the end of the text specifically page 62, we see a twist of fate in the presentation. Sidiku is seeing speaking and beginning her utterances in lower cases contrary to what we have all seen afore.

> “Sadiku: Just what I said but she only laughed at me called me a…a… what was it now… a bra… braba… brabararian. It serves you right. It all comes from your teaching. I said what about the asking and the other ceremonies? And she looked at me and said, leave all that nonsense to savages and brabararian.”

This seems to be the only prose rendition in the text and is heavily foregrounded by each word beginning with a lower case letter. This emphasizes the idea being expressed here; namely that nothing and nobody is done to be able to save Lakunle of the agonizing defeat. In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through Soyinka's tendency to use punctuation where it would not normally be necessary. So, for instance, we get phrases being punctuated with a terminal full –stop where there is no grammatical need, in order to express the notion of urgency and disapproval at the same time. An example would be on:

Sidi: A present from Sidi", (p. 63)

Lakunle: Nor ever. (p.62)

Once more, this helps us to recognize how vibrant and lively the texts are. Soyinka defies grammar rules in an effort to convey the concept of numerous thoughts occurring at once. The variations do, in fact, have a systematic nature, and when we look at them attentively, we can see that they add to the meaning. Texts are a good example of this. Here, Cummings divides the word *bird ling* (p.2 8) that the progressive morpheme *-ing* appears as a single word in compound form but without a hyphenated compound marker. This foregrounds the verb and also creates a homological effect, or what stylisticians refer to as a 'graphology-symbolic' effect. This is where a word or a piece of text actually looks like the concept that it represents - for example, if I were to write the word bird-ling like this. Since the verb appears to be "bird" in texts, we understand that the term has lost the meaning of a verbal action to be a crucial notion. Similar to this, writers sometimes divide or connect two words to form compound words in writing. Once more, this draws attention to the noun and produces the homological effect that the word ballad monger truly has. Keep in mind that the hyphen also implies that a mocking, amusing, lengthy process is about to begin.

The dynamic verbs, adjectives, and nouns are frequently highlighted in the poem when there are instances of graphological deviation; an example of this would be verbs that imply some form of activity. The texts consist of a single verb in the imperative mood that is either joined to an affix or is foregrounded by hyphens on each side of it. Different approaches exist for other words to be highlighted. We see word recurrence in the texts, and the terms appear in lists with and without punctuation. Texts are emphasized on a variety of levels, including graphology (which we have already described), grammar (by an inversion of the typical subject-verb-object word order, which has the effect of putting the clause's emphasis on the action, to be covered in depth under the heading: (SYNTACTIC LEVEL) and semantics - by having an inanimate abstract noun ('love' for instance) functioning as the subject of a dynamic verb. All these deviations focus our attention on the actions in the texts and contribute to the sense we have of the texts being very dynamic. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the plays.

In addition to the graphological deviation in the poem, there is also some degree of graphological parallelism in the arrangement of the texts. There are several possible ways of describing the graphological organisation of the texts. It may be seen as a three act-like play in an unconventional plot structure (MORNING, NOON, NIGHT). It is not as disordered graphologically as it first seems. However, it is unclear what the parallel structure of the texts means, and it would be a shaky interpretation if we attempted to connect it to our original impression of the plays. Theoretically, graphological parallelism is an important stylistic element in African theatrical writings, according to one researcher who has analyzed a number of these texts. A study was conducted a thorough analysis of a corpus of texts and came to the conclusion that the plays are indeed consistently deviant, as opposed to being random occurrences of deviation. She clarifies “when the texts choose to talk about romance, the plays display a regular cyclic structure like that of the romance themselves. Naturally, Soyinka and Labote did not build the writings in this manner by mistake, and the aforementioned is one theory as to why.

**7. Pragmatic analysis**

In this section, speech acts and pragmatics are analyzed in regard to how characters relate to modern vs traditional living necessities. As a result, extracts are produced at the start of each analytical focal point.

Lakunle: [first indignant, then recovers composure.] For that, what is a jewel for pigs? If now I am misunderstood by you and your race of savages, I rise above taunts and remain unruffled.

LLP: *(d’abord indigne, reprend ensuite contenance.) As – tu entendu parler de ce que c’est qu’une perle jetee aux pourceaux? Si je suis maintenant incompris par ta race de sauvages et toi, je plane au-dessus des persiflages et n’en demeure pas moins impassable.*

*As – tu entendu parler de ce que c’est qu’une perle jetee aux pourceaux?*

Sidi: [furious, shakes both fists at him.] O…oh, you make me pulp your brain.

LLP: *(furieuse, lui montrant les deux poings) Oh! ….. oh, tu me donnes envie de te mettre la cervelle en bouillie!*

Lakunle: [retreats a little, but puts her aside with a very lofty gesture.] A natural feeling, arising out of envy; for, as a woman, you have a smaller brain than mine.

LLP: *(bat un peu en retraite, mais de cote la designe avec un geste tres condescendant) Sentiment bien naturel, inspire en effet* *par l'envie, car en tant que femme, tu as un cerveau plus petit que le mien ……*

Sidi: [madder still.] Again! I'd like to know just what gives you these thoughts of manly conceit.

LLP: *(toujour plus furieuse) Encore! J'aimerais bien savoir au juste ce qui t'inspire ces idees de vanite masculine.*

Lakunle: [very, patronizing.] No, no. I have fallen for that trick before. You can no longer draw me into arguments which go above your head. (Soyinka, 1963, P. 3-4)

LLP: *(tres, tres, paternaliste) Non, non. Je suis tombe dans ce piege deja. Tu peux ne pas m'engager advantage dans des discussions qui te passent au- dessus de la tete.*

First, we notice indirect addressing in the excerpt above. That is to say, Lakunle did not ask a question that could only have a yes or no response when he asked what a gem was for pigs. Although the sentence's grammatical structure makes it seem that it is an interrogative, in reality it is a declarative statement that compares the Sidi race to that of pigs. Lakunle uses this to convey his opinion of Sidi's people. Additionally, it is implied by the speech patterns of these characters that Lakunle, the schoolteacher, views himself as a man of great significance in contrast to Sidi and her people, whom he refers to as "pigs." Consequently, it is feasible to. As a result, it is possible to comprehend that the above given extract shows the life style of the characters due to what they attribute to each other using speech acts as tool.

He describes Sidi's people in an indirect manner before calling them a "savage race" in the passage that follows. As a result, these characters' conversational behavior is incredibly blatant and unrepentant. Additionally, there is a propensity to assume that such behavior does not exist in many settings where teacher and student interactions occur. There are social and professional barriers between teachers and students. In addition, Sidi's response vividly demonstrates her control over her teacher to the point where she threatened him; specifically, it is helpful to see of this situation as a giver-receiver connection where the receiver must eagerly yield to the giver in order to effect the desired change.

In addition to what has been said, her warning to him is uncommon to be witnessed in such speech scenario. Even Lakunle's moving away tells us that he presupposes something we, readers/audience do not exactly know that makes us ask what happens next. In the last question and answer, Lakunle gets her easily angered by using direct speech act which is extremely baldy; and in consequence, it is hard to find politeness in the quoted dialogue.

After gradually changing the felicity condition through his tender and malleable explanation, Lakunle and Sidi exchange the following dialogue that shows us how particular speech act function is comprehended.

Sidi: [throws him off.] The weaker sex, is it? Is it a weaker breed who pounds yam or bends all day to plant the millet with a child strapped to her back?

LLP: *[le repousse violemment] Et ca? C'est le sexe faible? Est – ce un etre faible qui pile l'igname et qui se baisse pour planter le mil, toute la journee un enfant attache sur le dos?*

Lakunle: That is all part of what I say. But don't you worry. In a year or two you will have machine which will do your pounding, which will grind your pepper without it getting in your eyes.

LLP: *Tu apportes de l'eau a mon moulin. Mais ne t'en fais pas. Dans un an ou deux tu auras des machines qui pileront a ta place, qui moudront ton poivre sans te l'envoyer dans les yeux.*

Sidi: O-oh. You really mean to turn the world upside down.

LLP: *O – oh! Tu pretends reellement mettre le monde entire a l'envers.*

Lakunle: The world? Oh, that. Well, may be later. Charity, they say, begins at home. For now, it is this village I shall turn inside out. Beginning with that crafty rogue, your past master of self-indulgence—Baroka. Sidi: Are you still on about the Bale? What has he done to you?

LLP: *Le monde? Oh, pour ca …. Qui, peut –etre plus tard. Mais charite bien ordonnee, dit – on, commence par soi – meme. Pour l'instant, c'est ce village que je veux retourner comme une chaussette. A commencer par cet habile farceur, ton antique docteur es – complaisance envers soi – meme, Baroka.*

Lakunle: He'll find out. Soon enough, I will let him know. (Soyinka, 1963, P. 4-5)

LLP: *il va le savoir: avant qu'il soit longtemp, je lui ferai connaitre.*

As we can see from the excerpt above, Sidi employs a speech act that resembles a rhetorical question. She doesn't want to hear Lakunle's reaction. It can therefore be considered a type of statement that expresses what one believes to be true. Additionally, it demonstrates the power of speech to convey what characters think to be true. As a result, we can see in this exchange the kind of speech act Sidi does to convey her beliefs. In other words, Sidi made use of a model speech act to express her opinion regarding the rationale behind Lakunle's statements. Lakunle responds to Sidi with a sympathetic speech performance in which he promises to improve the problem. That implies. Moreover, Lakunle uses reference to Baroka which is linguistically called cataphora. The essence of this is to make Sidi immediately understand whom he referred to and asked a question to confirm it before responding to it.

This perspective can be strengthened by the ideas advanced by academics. In other words, after a student asks a teacher a question, the teacher will answer and then evaluate the student's response before moving on to the next question. Because of this, it is feasible to analyze turn-taking patterns in literary works in the same way that we do in everyday conversation. On the basis of the language inputs outlined above, it is also possible to examine the goals and preconceptions of characters. From the onset, Lakunle wishes to establish a contemporary way of living that lessens the pressure on women to complete demanding responsibilities. As was said in the previous discussion, Lakunle's speech act was more of a promise to bring about the reforms he briefed Sidi on. Sidi, in contrast to Lakunle, adheres to traditional ways of living, which she values more than agreeing to Lakunle's brilliant plan. As a result, the interaction between these characters' modern and traditional lifestyles can be seen vividly.

The pragmatics problem and the concept of face can also be inferred. The following excerpt is used to highlight the point at hand.

Sidi: These thoughts of future wonders—do you buy them or merely go mad and dream of them?

TLJ: A prophet has honor except in his own home. Wise men have been called mad before me and after, many more shall be so abused. But to answer you, the measure is not entirely of my own coinage. What I boast is known in Lagos, the city of magic, in Badagry where Saro women bathe in gold, even in smaller towns less than twelve miles from here…

LLP: *Nul n'est prophete en son pays. Bien des sage avant moi ont ete traites de fous, et par la suite il viendra beaucoup d'autres qu'on insultera tout autant. Mais sache que cette facon de voir n'est pas entierement de mon invention. Ce que je prone est admis a Lagos, cette cite magique, a Badagry, ou les femmes Sao se baignent dans de l'or, et meme au sein de plus petites villes a moins de douze miles d'ici.*

TLJ: Well go there. Go to these places where women would understand you if you told them of your plans with which you oppress me daily. Do you not know what name they give you here? Have you lost shame completely that jeers pass you over?

LLP: *Et bien, vas-y. Va ou les femmes te comprendront si tu leur racontes les plans dont tu me rabats chaque jour les oreilles. Ne sais – tu pas comment on t'appelle ici? As – tu perdu toute honte pour que les moqueries te laissent froid?*

TLJ: No. I have told you no. shame belongs only to the ignorant.

LLP: *Non, je t'ai dit que non. Il n'y a que les ignorants pour avoir honte.*

TLJ: Well, I am going, shall I take the pail or not? (Soyinka, 1963, P. 4)

LLP: *Non, je t'ai dit que non. Il n'y a que les ignorants pour avoir honte.*

One of Sidi's clear presumptions about Lakunle is that she doubts his courage to carry out his parallel dream commitment because of his fragility. We can tell that Sidi is not being kind to him by her inquiry, "Do you not know what name they give you here?" The proximity of the interlocutors and their level of regard for one another are examples of these rude behaviors. As shown in the last section, this has caused the relationship between Sidi and Lakunle to transform from one of teacher and pupil to one of lovers. On the basis of this, we can infer that Sidi's rude behavior is a result of their proximity.

Everyone knows that being nice and using many different pronouns while speaking to individuals. As a result, one could say that there is reason to extrapolate the aforementioned potential politeness breaches. The sample reveals that Sidi appears to hold a little advantage over Lakunle in the power dynamic. It is reasonable to assume that Sidi controls Lakule. Lakunle wants Sidi to follow his modern, Christian example, so he presents as submissive. It is therefore feasible to distinguish between the contemporary (Christian) style of life and the traditional Yoruba way of life.

However, it may be argued that the idea of a face is universal across all cultures. Regardless of the disparities between people, all humans deserve to be respected and treated well. In this piece, Sidi the village belle continues to pursue Lakunle with ruthlessness. In a situation like this, we can argue that Sidi does not take into account Lakunle's needs, who she has frequently abused since the play's inception. Proverbs like "A prophet has dignity except in his own family" are among Lakunle's favorites. He uses biblical passages to position himself on the opposing side of Sidi's life. As was previously established, proverbs are indirect speech acts that test the listener to elicit the underlying meaning while also occasionally being utilized to strengthen.

One may argue that Lakunle is subtly instructing Sidi to treat him with respect. The majority of Lakunle's speeches contain oblique language, which indicates that he is trying to convince Sidi that she and other people are illiterate and disrespectful to him. And we might argue that the golden rule of behavior has been disregarded. When viewed from a different angle, Lakunle would have considered politely addressing Sidi. But it is evident that Sidi is criticizing Lakunle incomprehensibly in a speaking situation when Lakunle understands what Sidi says and believes. Lakunle is thus violating the precept of manner, which emphasizes the avoidance of needless prolixity, obscurity of speech, and ambiguity, as well as being ordered. Lakunle has been disobeying rules of thumb and using subterfuge to emphasize his superiority. Consequently, it is possible to infer that both participants in the extract above believed their representation made them better than their opponents. This demonstrates the prospect of looking at the ways in which characters' speech acts allude to their relationship and perspective.

Lakunle: Wasted! Wasted! SIDI, my heart bursts into flowers with my love. But, you and the dead of this village trample it with feet of ignorance.

LLP: *En pure perte! En pure perte! O Sidi l'amour change mon Coeur en parterre fleuri; mais toi, toi, ainsi que ce viilage de mort, tu le pietines avec les pieds de l'ignorance.*

TLJ: [Shakes her head in bafflement.] If the snail finds splinters in his shell, he changes house. Why do you stay?

LLP: *[deroutee, secoue la tete] Si l'escargot trouve des echardes dans sa coquille, il demenage. Pourquoi t'incruster?*

Lakunle: Faith. Because I have faith. Oh SIDI, vow to me your own undying love and I will scorn the jibes of these bush minds who know no better. Swear, Sidi, swear you will be my wife and I will stand against earth, heaven, and the nine hells….

LLP: *La Foi. Parce que j'ai la foi. O sidi, voue – moi ton immortel amour et je dedaignerai les sarcasmes de ces esprits de brousse qui ne savent pas ce qu'ils font. Jure, jure que tu seras ma femme, et je ferai face a la terre, au ciel, et aux neufs cercles des enfers ……*

As was previously observed as being against talking to persons in conversation, Lakunle is still referring to the person who is not there in the aforementioned passage. The person Lakunle believes to be deceased is Baroka, who the locals revere the greatest. This explanation allows for a comparison between Lakunle's urban-learned modern way of life and the traditional ways of the Yoruba people. Therefore, the speech acts that these characters undertake can highlight the differences in their schemata that, in one way or another, may harm their relationships. Lakunle's statement, "But, you and the dead of this hamlet trample it with feet of death," demonstrates his desperation to wed Sidi.

When we examine Lakunle's state, it becomes clear that his anger is a result of Sidi's reaction to his speech act, which caused him to act more baldly and exposedly. Sidi's usage of the proverb "If the snail finds splinters in his shell, he switches house" added to her confusion. Lakunle is signaled to go if he does not find her custom pleasant by the question, "Why do you stay?" Sidi's speech act performance is distinctive in that she alternates between polite and unpleasant conversational behavior while using indirect and direct speech acts. She plays a part, for instance, in the proverb "If the snail finds splinters in his shell, he transforms. What came after the phrase turned it into a very jeering request that sent him out, even though the sentence alone doesn't fulfill that purpose. Additionally, we can judge Lakunle's statements based on the kinds of speech acts he engages in.

Lakunle uses a lot of words to express his desire to meet future demands. And when viewed from Lakunle's perspective, such language use is referred to theoretically as the commissive speech act. However, one can speculate when looking at the situation from Sidi's perspective that Lakunle is forcing her to make a commitment to him. Since this type of speech act is directive, we can conclude that it is difficult to classify speech acts unless they are considered as part of a speech event or context. This leads us to the conclusion that, despite occasional variations, Sidi's indirect speech is an expression of her regard for Lakunle, her instructor and lover. After telling Lakunle the overall assumption of her people, the following initial sentences opens the following extract.

Lakunle: On my head let fall their scorn.

LLP: *Que leurs crachats retombent sur ma tete!* (deviation in semantics)

Sidi: They will say I was no virgin that I was forced to sell my shame and marry you without price.

LLP: *ils diront que je n'etais pas vierge, que j'etais force de vendre ma honte en t'epousant sans dot.*

Lakunle: A savage custom, barbaric, outdated, rejected, denounced, accursed, excommunicated, archaic, degrading, humiliating, unspeakable, redundant. Retrogressive, remarkable, unpalatable.
Sidi: Is the bag empty? Why did you stop?

LLP: *coutume sauvage, barbare, demodee, rejetee, denoncee, Maudite, excommuniee, archaique, degradante, humiliante, innommable, inutile, retrograde, aberrante, imbuvable!*

Lakunle: I own only the Shorter Companion Dictionary, but I have ordered the Longer One – you wait! Sidi: Just pay the price.

LLP: *Pour le moment je n'ai que le Petit Larousse de poche. Mais j'ai commande le Grand. Attends et tu verras.*

Lakunle: [with a sudden shout.] An ignoble custom, infamous, ignominious, shaming our sheritage before the world. SIDI, I do not seek a wife to fetch and carry, to cook and scrub, to bring forth children by the gross…

LLP: *[ dans un cri] ignoble, infame, ignominieuse coutume, couvrant notre passe de honte aux yeux de l'univers. Sidi, si je cherche une epouse, ce n'est pas pour la voir peiner a mon service, faire la cuisine, frotte par terre, et pondre des enfants a la douzaine……*

Sidi: Heaven forgive you! Do you now scorn child-bearing in a wife? Lakunle: Ofcourse I do not. I only mean…Oh SIDI, I want to wed because I love you, I seek a life companion… [pulpit declamatory.] And the man shall take the woman and the two shall be together as one flesh. Sidi, I seek a friend in need.an equal partner in my race of life.

LLP: *Dieu te pardonne! Est – ce que tut e mettras a bafouer la maternite chez la femme?*

Sidi: [attentive no more. Deeply engrossed in counting the beads on her neck.] and then pay the price. (Soyinka, 1963, P. 6-8).

LLP: *(san plus prete attention, profondement occupee a compter les grains du collier de son cou.) alors, paye la dot.*

A clear intersection of pragmatics, presumptions, assumptions, and meaning inference from what is said can all be seen in the sentence above. For instance, readers may easily discern the pragmatics of Sidi's speech act when Lakunle exclaims, "On my head let fall their scorn." based on the dramatic dialogue. Sidi is depicted as a "traditionalist" who is zealous about opposing her people's traditions. Lakunle's speaking act, in the meantime, leads us to believe that he is not particularly concerned with social protocol. We may say specifically that Lakunle does not consider what Sidi assumes to be a serious concern. Then, we might claim that Lakunle's presumption caused him to leave.

With these and other words from the dialogue mentioned above, we may analyze how the required components of speech act and pragmatics interact to reveal the relationships between the characters. Sidi puts up a topic that appears to be hidden from Lakunle when it is her turn to speak. Here, Sidi's assumptions and the inhabitants of Ilujinle's mental model show the play's audience how to follow the plot. Preconditions for the successful development of speech acts frequently include presuppositions.

Formal Equivalence: Formal equivalence focuses on the need to pay attention to the form and content contained in the message. The so-called formal equivalence means that the message in the target language should be in accordance with the different parts in the original language. Formal equivalence intends to achieve equivalence between original text and translation text, and to some extent reflect the linguistic features such as vocabulary, grammar, syntax and structure of the original language which has great impact on the accuracy and correctness. One of the most typical translation is "Gloss translations", which is closest to the original structure, and with attached comments to give readers a better understanding of the culture and custom.

New Focus - Response of Receptor: The aforementioned constraints and limits of Formal Correspondence ushered Nida to proclaim the focus shift to the response of the receptor, an approach which Nida refers to as Dynamic Equivalence. The translation process and focus are diagrammatically represented as follows:

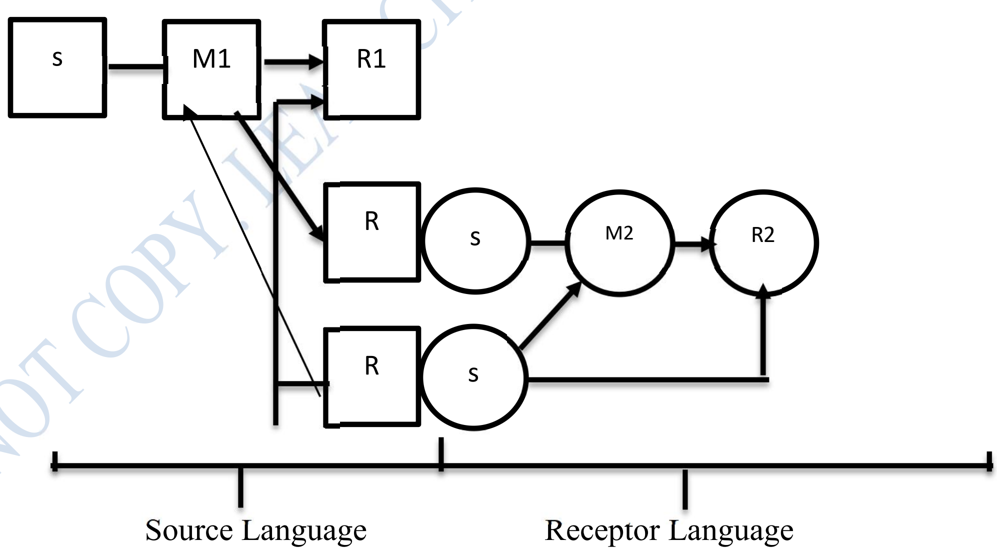


Fig 4.2 Adapted from Nida (1969)

The above diagram illustrates the new focus on the receptors—the responses of R1 and R2, to be precise. The translation critic does not only compare M1 and M2; he is also concerned with the total dynamic characters of communication in which attention should also be paid to the receptors. The essence of the new focus is summarized in the statement below.

> Dynamic Equivalence is to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language.

Nida insists upon the need to guarantee a substantial degree of equivalent responses between R1 and R2. Consequently, for the sake of the equivalence at the level of the receptor response. Dynamic Equivalence allows the translator to alter idioms, vernaculars, slangs, colloquialism, and onomatopoeic expressions in accordance with the culture of the target language; it also requires the translator to pay attention to contemporary expressions because lexical expressions change as time passes.[5]. Such emphasis on the response of the receptor is based on Nida's insight that translation is a multifunctional communication, which also performs expressive and imperative functions, as well as an informative one. Nida places special emphasis on the expressive function: "one of the most essential, and yet often neglected, elements are the expressive factor, for people must also feel as well as understand what is said".

### 4.3 Analysis of Translation of Yoruba Songs and proverbs in the texts

In drama text, songs are not just presented on a written form, they are meant to be sung and performed. The beauty of song is to bring out the message and the melody that can go in line with the intrigue of the drama. The majority of individuals would believe that translating dramatic tunes is occasionally that easy. The translator has the freedom to make the song in the target language sound pleasant and natural when dealing with texts that are supposed to be sung. However, because of pre-existing grammatical patterns, Soyinka's translators struggle while trying to translate the song below into French. Similar to when translating, something is lost in the transfer of the song below, and the outcome is not "true" to the intended audience. The target language distorts the original chant's meaning. For the purpose of this work extracts will be selected from both source text and target text. The use of abbreviation will be employed to differentiate the two texts.

TLJ : *Mo te' ni. Mo te' ni.*

*Mo te' ni. Mo te' ni*

*Sun mo mi, we mo mi*

*Sun mo mi, fa mo mi*

*Yarabi lo m'eyi t'o le d'omo (64)*

LLP : *Mo te' ni. Mo te' ni.*

*Mo te' ni. Mo te' ni*

*Sun mo mi, we mo mi*

*Sun mo mi, fa mo mi*

*Yarabi lo m'eyi t'o le d'omo (64)*

TLJ: *Tolani Tolani*

*T'emi ni T'emi ni Sun mo mi, we mo mi*

*Sun mo mi, fa mo mi*

*Yarabi lo m'eyi t'o le d'omo. (64)*

LLP: *Tolani Tolani*

*T'emi ni T'emi ni Sun mo mi, we mo mi*

*Sun mo mi, fa mo mi*

*Yarabi lo m'eyi t'o le d'omo. (64)*

TLJ: *Yokolu yokolu*

*Ko han tan bi*

*Iyawo gb'oko san 'le*

*Oko yo ke …….*

LLP: *Yokolou yokolou*

*Ko han tan bi*

*Iyawo gb'oko san 'le*

*Oko yo ke …….*

The translator did not translate the songs in the target text, however they were borrowed into the target text with explanations in the footnotes. The translation of song is technical, technical in the sense that the tempo or rhythmicity of the song might be lost having a French actor/actress sing a Yoruba song would amount to nothing but misinterpretation.

Every language has a link to the culture of the people that speak it. For literary text, it is always embedded in the culture of the author. Wole Soyinka being a typical Yoruba man, although he writes in English language, his work is imbedded in Yoruba cultural elements. Wole Soyinka's plays offer numerous examples of automatic translation of the linguistic habits of the Yorubas[6]. This saying reveals that he often does translate some Yoruba sayings directly into English in his works, this is also typical of *The Lion and the Jewel*. Therefore, a translator faced with this type of literary text will be challenged with the Yoruba expressions which have been literally translated by the author into English language. The translator does have recourse to word for word translation, which might not be the equivalent in the target language/culture. The translation of Yoruba proverbs is part of the auto-translation approaches of Wole Soyinka. Below is an example of a proverb that was transposed from Yoruba into English in the text and the translators had to translate it directly:

TLJ: The monkey sweats, it is only the hair upon his back which still deceives the world… (54)[7]

LLP: *Le singe sue et seul le pelage sur son dos fait illusion au monde… (67)*[8]

The Yoruba expression is « *obo nlagun, irun eyin re niko je kayemo* », but the standard signifies "It takes time for good deeds to be recognized." Sometimes, Soyinka's use of this direct Yoruba to English translation of expressions is determined by the level of education of the speaker involved. The expression above was said by Baroka in the text. There are other examples of proverbial expressions in the text, and the translators were able to render the equivalence in the target language. They are:

TLJ: Charity, they say, begins at home. (5)[7]

LLP: *Mais charité bien ordonnée, dit-on, commence par soi-même. (11)*[8]

The translation of this proverb by the translators reveals the linguistic and cultural knowledge of Yoruba language by the translators.

Though the meaning of this proverb is not lost in the target text but the French interpretation says "charity starts from you – yourself as against begins at home in the source text". The translator must have researched well into the language and culture before embarking on the work. Here is another example of an idiomatic expression found in the text;

TLJ: If the snail finds splinters in his shell he changes house. (6)[7]

LLP: *Si l'escargot trouve des échardes dans sa coquille, il déménage. (13)*[8]

In this proverb, there is semantic expansion on snail/escargot. Snail is a gastropod molluscs while escargot is the edible snail, especially as an item on a menu. While in French escargot means snail either edible or not.

Another culture related issue that can be challenging in the literary text generally is allusion or reference. Allusions are often the real untranslatables in translation.

Allusions usually involve some kind of cultural 'shorthand', and with a word or phrase, which can evoke a situation that is symbolic for an emotion or state of affairs.[9] Translators find allusions challenging because they are linked with culture. Soyinka's works often reflect his religious inclinations, like Christianity and the traditional religious background. Often times, his characters make reference to biblical sayings and Yoruba traditional gods. Here is an example of a biblical reference made by Lakunle in the text;

TLJ: A prophet has honour except in his own home. (5)

LLP: *Nul n'est prophète en son pays. (12)*

This allusion is not rendered well in the translated version; the biblical allusion is found in Luke 4:24 when Jesus was speaking to his people. The French King James version gave this statement as *"aucun prophète n'est bien reçu dans sa patrie."* This could have been used instead of the translation given by the translators.

As said earlier, there is a distinction between instances when translation is linguistically impossible and culturally impossible. Cultural and linguistic untranslatability both refer to the absence of the source language's cultural components in the target language's culture. Linguistic untranslatability derives from the absence of equivalents in the target language. After analysis, a scholar links culturally incomprehensible to linguistically incomprehensible that: cultural untranslatability may be just another way of talking about colloquial untranslatability: the impossibility of finding an equivalent collocation in the TL. And this would be a type of linguistic untranslatability.[10]

Because it places too much emphasis on the linguistic system as opposed to its usage, this translation theory has had the least amount of success of any linguistic theory. Despite the contrast that the scholar draws between formal correspondence and textual equivalence, he misses the fact that this divergence results from the tight relationship between language and culture, and that translation cannot thus be reduced to a merely linguistic transfer. Instead of being a theory that can be applied to the translating process, "translation shifts" are a description of the outcomes of the process. The theories represented by this scholar method have a linguistic vision and a mechanistic approach to translation that not only do not match to practice, but also frequently make translation across languages impossible.

Drama translations from one language to another can have issues that are unique from other translations. The translators faced a variety of difficulties while translating The Lion and the Jewel into French, from linguistic to cultural issues. The unusual nature of the author's text presents difficulties for the translators as well.

This chapter describes some of the linguistic and cultural difficulties that were encountered, as well as how the translators overcame some of these difficulties. The analysis showed that, for the most part, the translators did a good job. All things considered, theatrical translators should always take into account the unique qualities of theatre texts, their performability when translating, as well as the target audience's culture. According to the findings of this study, linguistic and cultural issues that are based on information that the original author and readers already know about one another are the most difficult to translate and typically require the translator to conduct extensive research to gather the necessary background information. If not, the translator must make this information available to readers of the target language through translations, expansions, and explanations.

The definition of literary language's form is not always straightforward. Literary language frequently oscillates between two extremes: on one, there are literary works that employ vocabulary that is no longer commonly used in daily conversation; on the other hand, there are literary works that use common language as their medium of expression. Regardless of the language employed, literature is a discourse of natural language use that cannot be divorced from the context in which it occurs. If the author's intent is to be understood, it is essential to research their writing style. This chapter was specifically written to address this. The overall study's result is presented in the following chapter.

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## Chapter Five

## Conclusion

### 5.1 Summary of Findings

This work researched into the Stylistic analysis of analysis of Wole Soyinka's *The Lion and the Jewel*, and Phillipe Laburthe-Tolra's *Le Lion et la Perle* with the insight from linguistic elements and Nida equivalence theory. The study reveals that more is said and need to be known in terms of message and content than what obtains when a piece of writing is merely being written and read by the writer and the reader alike. It was discovered that literary writers make use of certain strategies in their conversation with the aim of impressing meanings to their listener(s) or reader(s). Soyinka's *The Lion and the Jewel* is much more presented like a poetic rendition reflecting the nature and literary enigma of the writer, Laburthe-Tolra's *Le Lion et la Perle* is more of a prosaic rendition.

The objectives of this study have been to:

i. identify areas of divergences in the use of linguistic features in the source and target drama texts

ii. examine language variations as embedded in the chosen texts

iii. identify the possible sources of such language variation in the texts.

So far, objective 1 which was to identify areas of divergences in the use of linguistic features in the source and target drama texts has been accomplished. Analysis revealed that while both texts are very much alike as the translator of the French version demonstrates a high level of fidelity to the source text. Yet, a few instances of divergence can be identified especially at the graphological level. For instance, why Soyinka's *The Lion and the Jewel* is much more presented in a poetic rendition, Laburthe-Tolra's *Le Lion et la Perle* is more of a prosaic rendition.

*Objective 2 sets to* examine language variations as embedded in the chosen texts. This objective has also been accomplished and analysis revealed that linguistic variation exists at the syntactic level. For instance, why requests are made politely in English, requests are made imperatively in French. For instance:

Lakunle: Let me take it (*The Lion and the Jewel*, p.1)

Lakounle: Donnez-moi cette chose (*Le Lion et la Perle, P.1).* The word “Donnez” means Give. While Lakunle in Soyinka is making a polite request from Sidi to allow him to take the bucket of water, Lakounle in Laburthe is commanding Sidi to give him the bucket of water.

Objective number 3 was to identify the possible sources of such language variation in the texts. No doubt language is a vehicle that transmits culture. So, peoples ‘cultures are contained in their languages. Language explains a people’s world-view. The variations in the two texts is easy to explain when considered the languages in operation. So, the variation is the two texts is due to the differences in the languages used in crafting the two texts.

In this context, the message also bothers on building a relationship between the interlocutors in the discourse.

**5.2 Conclusion**

The stylistic analysis plays very dominant role in the discourse in terms of the meaning. It can help the reader or the hearer understand the intention and the message the writer or speaker is trying to pass across. Stylistics as adopted in this study has shown that there is more to what is said than what the actual words convey.

**5.3 Contribution to Knowledge**

Many literatures have been writing on stylistic study of language in literary texts for instance research into ‘Discoursive Pragmatics of Wole Soyinka’s *The Interpreter* but none to the researcher’s knowledge has specifically focused on stylistic analysis of Wole Soyinka’s *The Lion* *and the Jewel*, and Phillipe Laburthe-Tolra's *Le Lion et la Perle*. This is what makes the study unique. The study has therefore contributed to the scholarship in the field of linguistics.

**5.4 Suggestions for Further Study**

It has been observed that there is no study that can comprehensively discuss every aspect of the research. This is the reasons scholars focus their studies to a range of specific level that can easily be handled effectively. With reference to this study, it is hereby suggested that further work be done on the following:

1. The pragmatic study of politeness and cooperative principles in Wole Soyinka's *The Lion and the Jewel*, and Phillipe Laburthe-Tolra's *Le Lion et la Perle*.;

2. A Sociolinguistic study of Wole Soyinka's *The Lion and the Jewel*, and Phillipe Laburthe-Tolra's *Le Lion et la Perle*.

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