Critical Discourse Analysis of Stanley Okonkwo's "The Mad Prophet"

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Abstract: *Discourse is as universal as language itself and language is as weird in character as humans. And just as human nature is complex, so is man's use of language. It is this reason that guides literary writers in their imaginative recreation of life in texts. Different writers write in accordance with the complexities of life that surround their environment physically, psychologically and otherwise. This then requires a critical ability in the way language works to understand the literary writer's creation. One of such writers is Stanley Okonkwo a legal practitioner from Imo State who happens to repackage life as he saw it, in his drama text, "The Mad Prophet". This study sets out to critically examine this drama text to underscore some phenomenological concerns embedded in the text which are reflections of the happenings in the society. The study employed some Critical Discourse Analysis tools as propounded by Fairclough which include textual analysis tools such as interactional control, wording, connectives and lexical cohesion; it also delved into sociolinguistic and sociopolitical analysis. The findings of this study reveal different levels of social inequalities, some form of resistance to old long traditions, and political subjugation and oppression in the society caused by dishonest and corrupt politicians.*
Keywords: *Discourse, CDA, Discourse features, Discourse and social practice*

I. Introduction

Critical Discourse Analysis has to do with the examination of spoken words or written text in order to disclose the discursive sources of dominance, power, inequality, prejudice and bias. Critical discourse analysis shows how these discursive sources are brought about, sustained, reproduced and changed within specific economic, social, historical and political perspectives.

One of the main aims of Critical Discourse analysis is to disclose how dominance and social inequality are projected in a given discourse. It also helps impact the ability to discover, describe and deconstruct vectors and how they affect texts. Critical discourse analysts take overt positions in order to have a better understanding of social inequalities reflected in the structure of utterances and to expose and highlight ways of resistance to any form of social inequality.

CDA is concerned with what we do with language and how we do it. Celce-Murcia and Olshtain (2000) assert that the primary interest of critical discourse analysis is to deconstruct and expose social inequality as expressed, constituted and legitimised through language use. In this sense, discourse is never neutral. It must thus be analysed in terms of the political ideology, social history, and power structures that it embodies and expresses, explicitly or indirectly. Some of the systems where critical discourse analysis pays attention include among other things, the grammatical structure, the choice of words, sentence elements as well as discourse patterns that express or signal the perspectives and ethnic biases, political dominations and manipulations, racism, inequality and ideology, by a group or an individual. Thus, (Schegloff, 2002:107) asserts that:

The target of critical inquiry stands where talk amounts to action, where action projects consequences in a structure and texture of interaction which the talk itself is progressively embodying and realizing, and where the particulars of the talk inform what actions are being done and what sort of social scene is being constituted.

Critical discourse analysis can be described as a tool for social change. Social inequality is a major feature of most societies and this most times, is unchallenged due to various reasons. Such reasons may include among other things: some people feel indifferent towards the subject, some cannot even identify the elements, while some who can identify them do not know how to resist them. Authors most times embed their works with these elements in their attempt to mirror the society. They portray characters with different levels of social importance and how these characters are dominated by those with plus higher role**.**

Language can be used as a means to control people and to influence what they think and do (Bolinger, 1990). This is another bottleneck to the powerless in the society where they come to accept the conditions meted on them as normal or natural thereby, lacking the will even to see or understand that the structure of society is simply the product of man which has over the years been sustained by language use. It is such concerns as these,

found in Stanley's "The Mad Prophet" that calls for a critical discourse approach to the text in order to enlighten the society more on the accepted practices of some societies which have kept some people subordinated to the so called powerful. According to Van Lier (2004), language awareness develops through social interaction. He asserts that focusing on certain linguistic elements in the environment is required to raise critical language awareness.

Similarly, the text "The Mad Prophet" is a masterpiece that provides, through the interactions of the characters in the text, appropriate instances of the relational patterns of power in the present day societies and the ideologies that sustain them. It went further to provide an opening into a new world order which could be regarded as an escapist from the so called natural way of things.

II.   Discourse

Discourse can be referred to any form of speech, utterance, expression, language , language use or a piece of writing on a particular subject, event or situation. It is an instrument of social construction of reality as perceived by the discourse participants i.e., language use shows language user's perception of a society. Thus, in the text "the Mad Prophet" Stanley portrays a dialectical relationship with social identities, social relationships and systems of knowledge and belief which this study is to examine using Fairclough's CDA tools of analysis. Embedded in the language use of his characters are social practices, defined as rules and structures that limit human actions and interaction within contexts.

Functions of Discourse
Discourse functions are the purposes we have for communicating. A few of them are:

Informative function: This covers the aspect of giving details or ideas about something or a subject matter which may or may not be beneficial to other individuals.
Declarative function: This has to do with statements, either verbally communicated or   not, that is more direct in description and establishment of facts.

Interrogative function: This is the aspect of discourse that has to do with eliciting response from someone or a group of people. It could be used in various forms and in different situations. It is majorly aimed at getting information.

Imperative function: This is the form of discourse that covers instructing or telling someone of certain procedures to follow in order to achieve a desired result. It can as well involve control.

Discourse Features
Some of the discourse features which are also relevant to this study include:

Conversation: This occurs when at least, two individuals are interacting. To achieve this, the two individuals must take turns. There also has to be some form of acknowledgement of a person's utterance. This response could be verbal or non-verbal. For it to be called a conversation there must be at least two turns.

Discourse Participants: These are the individuals involved in the conversation. They could be active or passive participants but they still contribute to the conversation with either verbal or non-verbal expressions.

Discourse Opening and Closing: This refers to that preliminary exchange, no matter how brief, designed to start off a conversation. This opening exchange can come in form of greeting or summon. The closing exchange brings the conversation to an end. This could consist of paired utterances such as question and answer.

Turn and Turn-taking: Turn taking is one of the basic facts of conversation. Speakers and listeners change their roles in order to begin their speeches. Turn Taking mechanism may vary between cultures and between languages

Role Sharing: This is concerned with how speakers are allocated turns in a conversation based on factors like; social status, age, sex, occupation, educational attainment and achievements. There are basically two recognized roles in a conversation and they are; plus higher role and minus higher role.

6. Adjacency Pairs: These are exchange structures in pairs. They are reciprocal and complimentary. They often feature as; Greeting/Greeting, Question/Answer, Offer/Response, Challenge/Reaction, Complaint/Apology, Complaint/Justification.

Discourse Analysis

The term discourse analysis is very ambiguous. It refers to "attempts to study the organisation of language above the sentence and above the clause, to the study larger linguistic units, such as conversational exchanges or written texts" Stubbs (1995:1). It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers.

Discourse analysis is the study of the ways in which language is used in texts and contexts. The need to understand the use of language in a given discourse gave rise to discourse analysis (DA). Developed in the 1970s, discourse analysis "concerns itself with the use of language in a running discourse, continued over a number of sentences, and involving the interaction of a speaker or writer and a listener or reader in a specific situational context, and within a framework of social and cultural conventions" (M.H. Abrams and G.G. Harpham, 2005). There are different ways of conducting a discourse analysis. The following are some of the specific theoretical perspectives and analytical approaches used in linguistic discourse analysis: conversational analysis, critical discourse analysis, discursive psychology and response based therapy to name a few.

Discourse and Social Practice

Norman Fairclough is a British sociolinguist. In <u>Language and Power</u> (1989), Norman Fairclough calls his approach Critical Language Study and considers the first aim of his approach as helping to correct the vast negligence in relation to the significance of language in creating, maintaining and changing the social relations of power. Fairclough's perspective of CDA is a method for examining social and cultural modifications that could be employed in protesting against the power and control of an elite group on other people.

Text and Discourse

Fairclough considers language as a form of social practice. This way of thinking implies the following notions:

(i) That language is a part of the society and not somehow external to it.

(ii) That language is a social process.

(iii) That language is a socially conditioned process, that is, by other parts of society.

He opines that the actual nature of discourse and text analysis must consider three elements for discourse, namely;

(a) Text

(b) Interaction

(c) Social context

In comparison to the three aspects of discourse, Fairclough identifies three dimensions for critical discourse analysis which are in accord with the three elements mentioned above.

Description- This aspect has to do with the formal properties of the text.

Interpretation- it has to do with the relationship between text and interaction by seeing the text as the product of the process of production and as a resource in the process of interpretation.

Explanation- This aspect has to do with the relationship between interaction and social context, with the social determination of the process of production and interpretation of their social effects.

The analysis can take different stages. Analysis in the first stage does not go beyond labeling the formal properties of the text as it regards the text as an object. In the second stage, CDA goes through the analysis of the mental process of the participants and their interactions. Finally, the third stage aims to explain the relationship between social events and social structures that affect these events and also are affected by them.

Some Fairclough's features for text analysis.

(a) **Interactional control:** This is concerned with turn taking, which is the way participants take turns in a conversation, topic change and negotiation, how the participants change topic and ways of changing topics.

(b) **Wording:** This refers to the various ways meaning can be worded. The same experience or object might have different meaning to different persons. It will be worded differently from the perspectives of different people. For example, a person's "terrorist" is another person's "freedom fighter".

(c) **Connectives and Argumentation:** These are related to cohesion. Fairclough points out that text types differ in the way their clause relate to one another. Reference, which is using personal pronouns, demonstratives and so on to refer to something earlier or later in a text. Lexical Cohesion refers to devices

such as repetition, use of synonyms and collocations (i.e. words that are associated with each other in common usage).

Background of the Author

Chidiebere Stanley Okonkwo is a Nigerian writer who hails from Imo state. He was born in Lagos state and has spent a bulk of his life time there. He is from a family of three and is currently in his mid-twenties. From a tender age, he has been a poet, song writer and dramatist. He has also participated consistently in stage plays. These activities won him prizes, accolades and admiration. He had his first degree from Obafemi Awolowo University, Ile-Ife, Osun state where he studied law and graduated in 2012.

His passion for drama and writing gave birth to this for-long conceived baby; The Mad Prophet. His ability to create phenomenal reflections through fictive characters on contemporary happenings, makes this book unique. Stanley Okonkwo can be described from this book; The Mad Prophet, as a promising writer with great potentials. He is currently practicing his legal career.

The Book: The Mad Prophet By Stanley Okonkwo

The Mad Prophet is a tragic play with its figurative setting, style and narration. The plot focuses on Onike community which is made up of four smaller communities; Gboma, Mezi, Aska and Kara. These smaller communities, despite their relation to one another by boundary, have their peculiar diversities as most communities of the real world. The people of Onike suffer different kinds of oppression and social injustice of inequality from tradition and from politicians with sugar-coated tongues who are thirsty for power.

However, four young men rose as agents of change to save their people from the bondage of slavery and corruption. These young men were seen and treated as lesser individuals by members of their communities. These men were captured by the political tyrant in whose hands they almost met their death but luck was on their side. They made radical decisions and did not allow what had earlier happened to them make them abandon their fight against corruption. In the end, they succeeded in bringing their oppressor to his knees.

Data presentation/ Analysis
Textual Analysis of Okonkwo Stanley's The Mad Prophet

In this analysis, our points of interest are the different features of the text that contribute to our understanding of how language is used in particular situations in the text. The selected features for this analysis are turn taking and topic change, wording, reference and collocation. In regards to the social aspects, the social and political issues in the text will be examined.

Interactional Control

Turn Taking- In discourse, this term refers to the rotation of speaking turns between the participants in a conversation. For this to be possible there has to be at least two participants. Each participant knows when it is his/her turn to speak in a conversation. Turns can be interrupted as one self selects him/herself to speak.
Examples of turn taking can be seen in the following conversations:
Papa: [Alarmingly] My pride! My pride! Where are you?
HUNTER: She made a chase down the pathway, old man. [PAPA quivers slightly, halts and then speaks]
Papa: Who are you?
Hunter: A passerby. A hunter, I greet you, old man.
Papa: My ancestors bless you, my son. You work so hard to sustain your home.
Hunters: By hunting innocent preys? I wish it were so. But I have decided to cease from my brutality.
Papa: It is well, my son. It is well. [Slight grin] Today, the sun is going on a voyage. Did you see it?
Hunter: I don't understand, old man...

From the above conversation, the Hunter takes his turn in the conversation when he has to reply PAPA's question. This is one of the many ways of indicating speaker change and is mostly seen in question - answer and offer - response exchange structures.

Certain factors that influence turn taking include personality, gender, occupation, sex, culture and age. From the conversation, we see the age factor playing a prominent role in determining the turn taking process and the structure of the conversation. PAPA who is an elderly man is seen as the dominant participant in the conversation. He asks the questions in the conversation, thus, playing a plus higher role. HUNTER sees PAPA as a character of higher role due to his age. This is seen in HUNTER's frequent use of 'old man' in his responses to PAPA's questions. Another proof of the HUNTER's minus higher role in the turn-taking process is when PAPA refers to him as 'my son'. It is quite clear that they are not related by blood, so PAPA calling the HUNTER 'my son' means he perceives him to be a young person.

The conversation shows the power relation between the two participants. Papa is superior in the conversation as indicated by the Hunter's use of 'old man' at the end of his responses to Papa. It is used here to show a sign of respect to the older participant. Papa's question "who are you" presupposes interruption because the voice that he was expecting to take the next turn was not what he heard. In addition, Papa's use of proverb shows he is vested with more knowledge than the hunter which places the hunter at the mercy of his explanation to understand certain situations in his environment otherwise he will be lost as indicated in the hunter's response, "I don't understand".

Voice B: Maku! Will you eat bread?
Maku: Leave me in my silence. Can't you see I am discussing with my pregnant wife? [Wraps his arms around himself as if hugging someone].
Voice D: [Laughs hysterically] Maku! Where is your wife?
Maku: [Laughs hysterically] Blind parents! Blind children! So you can't see my beloved seated queenly before me?

In the above excerpt, the technique used in effecting the speaker change can be referred to as selecting the next speaker. The other participants have questions for MAKU and show that they expect or select him to speak next by mentioning his name while directing the questions at him.

From the example above, the author portrays MAKU as a character with more knowledge which the other participants do not possess. MAKU is also given ultimate importance as the playwright belittles the other participants by not giving them a definite name. It shows that MAKU is the only relevant speaker in the conversation as the other speakers play minor roles in the text.

Fera: [With a slight bow] Good morning Papa. Good morning Ma...
Mama: [Interrupts agitatedly] Any luck, my son?
Fera: [With corresponding gesticulation] Mama! Hmn!... We saw him... we grabbed him, we grabbed him tightly and carried him along. But [calmly] when I looked into his face, it was no more Tori's face, it was Maku's. So we let him go.

The term that could best be used to interpret the above type of turn-taking is overlapping. Overlapping is when another speaker cuts in before a speaker finishes his turn. From the example above, the interruption of FERA by MAMA is as a result of anxious state about her son's whereabouts. MAMA violates the rotation of turns in the exchange. It could be said to be because she is older than FERA the speaker or because of her current state of mind.

With the two reasons stated above, she assumes a superior role in the conversation and this goes unquestioned by FERA because he is given a minor role in the exchange structure.

Topic Change: This is the initiation of a new topic in the course of a conversation. The participants sometimes accept the new topic being introduced or reject it for different reasons. Examples from the text are:
Araka: [Sighs] Oh! What a day?!
GORDFADA: [Regains comportment] Anyway, my friend, this is one of those things we come across in the course of life. This is a trivial issue, we'll resolve it later. Let us discuss business...
Araka: [Surprised] Business? GORDFADA! In the midst of all these wondrous uncertainties?!
Gordfada: [retorts] Will you brood all day over this healing wound..., and at my own detriment?

It is seen from the conversation that GORDFADA tries to initiate a new topic to his own favour. ARAKA on the other hand is displeased by this as he feels the matter on ground should not be taken for granted. ARAKA is even surprised that GORDFADA could bring up business talk at that point in time. The surprise also led to his interrupting GORDFADA by repeating or taking the word "business" from his utterance without allowing him finish what he had to say. This move by GORDFADA portrays him to be a rather self-oriented person.

Mama: [Brief silence. Soberly] The psychiatrist never allowed me to see my son. He said my Tori is violent and could be dangerous. [Sobs quietly. IDE embraces her]
IDE: [Aggressively] MAMA! This is not a morning to mourn, but for action. We will go and see TORI today. My cousin cannot be kept in that place without our knowledge of his welfare. I came here to see TORI and so must I, before I rest.

Mama: [Wiping her tears] IDE, my daughter [pauses for a while] Don't you think you should soft-pedal on your activism. The atmosphere is chaotic, the land is dangerous. More so, women are not made to use power, but

influence. Our place is the home, not a war front. [Pauses again] Your mother told me you came here to ignite Tori to fight for his right and for the emancipation of our people...

Here, the initial conversation is based on IDE and MAMA going to visit TORI in the psychiatric hospital. MAMA then decides to use the opportunity to advise her niece IDE on her current path of activism. She believes, since they were already having a conversation which was close to that topic, it was the best time to initiate the new topic. This move is actually effective and well-timed as it still goes in line with the conversation and does not completely deviate from it.

MAMA plays a superior role by advising IDE because she feels she is more knowledgeable. IDE does not interrupt her but instead, she welcomes the new topic.

Wording: People have different ways of viewing things. This is also evident in their expressions and choice of words. People's ways of expression are based on their perspectives. Wording is the act or manner of expressing in words.

On page 5, HUNTER refers to his palm wine as liquid spirit. This is because he needs the palm wine to talk through him or rather he needs a new spirit in him in order to face his wife and children to tell them he is no longer interested in hunting innocent preys.

On page 9, MAMA refers to western education as 'white man's knowledge'. She uses this expression because the formal education which Tori her son had acquired was introduced and controlled by the Whites.

BILO: …Now that they have come an hour and half after the last gunshot which marked the departure of the criminals was heard, they will raid and arrest innocent people to be released only with "ransoms"…no matter how little. And you want to go…and do what?

Examining the above expression made by BILO, we see a different representation of the word "ransom". Basically "ransom" is money demanded or paid for the release of someone or something from captivity. The police force is meant to be performing their duty of protecting the freedom of the people but from BILO's expression the police demanding ransom before those arrested would be released portrays the police officers more as captors than protectors.

BILO: [Jestingly] They must sustain their families you know? [Seriously] But that is definitely not with dependence on the peanuts they earn. [Shrugs] Some of them are reputable men though.

From the above example, BILO calls the salary the policemen receive, 'peanuts'. When one eats peanuts, he is hardly satisfied. This is to describe how little the government pays the policemen. It also shows that it is definitely not the kind of salary the police officers can use to sustain their families.

On page 26, MOLUMBA exclaims "Vi-gbegble!" which is a Togolese word that means "bad children". MOLUMBA uses this to describe the young lovers he meets on his way during the Valentine's day celebration. This is because the lovers are involved in amorous activities which they do not look matured enough for.

Molumba: [Switches into a serious mood spontaneously] That aside, my friend. I have seen a dune of teenagers moving in pairs: Billy-nanny, Cock-hen. Clinging to each other like Siamese twins, rubbing and squeezing, soaked in lustful passion.

Molumba's use of the words 'billy-nanny', 'cock-hen' is to describe how the teenagers moves in pairs of male and female. Also, his use of the word 'Siamese twins' which in the real world is used to describe a set of twins which are born physically attached to each other and are almost inseparable, brings a clearer description of how closely these teenagers clung to one another in their display of affection.

GUY 1: [Boisterously] Give us the usual!

Attendant: [Smiling] Oh yeah! [Walks in and back with four bottles of beer] Money bag! You are the happening guy.

GUY 1 use of the word 'usual' can only be understood in the context his previous interactions with the attendant. The ATTENDANT referring to GUY 1 as 'money bag' could indicate that GUY 1 is a very rich individual or that GUY 1 goes around with a lot of cash on him.

Molumba: Je m'appelle MOLUMBA a.k.a. bouteilles. Well, I shed tears from my nose that you are educated… [Shakes his head] but slaves to mere bottles of beer effortlessly and afterwards foment trouble.

MOLUMBA refers to himself as 'bouteilles' which is the French word for 'bottle'. This is because that is what people who know him choose to call him as he is always seen with a bottle of beer and this makes them conclude that he is always drunk. He has come to accept this label placed on him by the society as a part of him. His use of the French version shows his multilingual nature as he also possesses knowledge of other languages.

Jakao: [Mockingly] ABA! King of the blind. You and your anthem again. [smiling provocatively] Well! I bless the Creator with ABA

ABA: [Angrily]. Thank you, overfed boar. ABA may today be a poor herdsman, but surely, ABA, the one-eyed would be king.

Jakao: [Hysterical laughter] What a tall-pipe dream? [shrugs] Well, I pray so since you are my friend. [Mischievous grin] but wishes are not horses...plebeians and beggars like ABA can't ride - or can they...? Oh! King over your herd? [Jakao turns to go wearing a triumphant expression]

In the above conversation, Jakao uses the expression 'king of the blind' as a qualifier for ABA. This is because ABA has only one eye. JAKAO also refers to ABA's vision of becoming a king one day as 'a tall-pipe dream'. He sees it more like an unattainable or fanciful hope that ABA has. This is a good instance of how the social structure of inequality is expressed in language which can also limit the recipient.

ABA doesn't beg for alms but JAKAO chooses to refer to him as 'a beggar' and 'plebeian'. This is because he sees ABA as an inferior person compared to himself. ABA is not opportune to enjoy certain privileges in the society and could even pass for a destitute, so this label by JAKAO is not completely his fault.

Jakao: [Angry exclamation] Shut your stinking mouth, ABA! You need to be dealt with. You will hear from my Uncle who you insult.

ABA: [Mockingly] Remember to tell him that my subjects; my bulls and cows know about his mischief, only that they can't utter audible words.

ABA sees himself as a wiser individual, more like a herdsman, while the other people in Mezi town are bulls and cows. The 'bulls' represent the men of Mezi, while the 'cows' being the female version represent the women of the town. ABA insinuates that the men and women of Mezi are aware of the activities of JAKAO's uncle who is a corrupt and dishonest politician but have refused to speak out on the matter. This is due to oppression from these corrupt politicians as implied in JAKAO's treat to ABA in "You need to be dealt with".

On page 51, MAMA refers to TORI as 'the apple of her eyes'. This is because TORI is her only child and she holds him dearly in her heart. The importance of the eye cannot be overemphasized as it means a lot to every human being. So MAMA likens her only son to a very important part of her life.

On page 54, the supporters choose to use the expression 'the son of the soil' to describe Araka who is a politician from Gboma community. The people of Gboma chose this because that is Araka's hometown. The expression 'son of the soil' emphasizes the fact that Araka is a known person to them, he is one of them, so, he will definitely not forget his people when he is in a position of power.

On page 56, KEPE calls ARAKA 'their Excellency' to indicate that he does not recognize him as someone who possesses more political importance. KEPE's label for ARAKA shows that he has chosen not to be a subject or subordinate to ARAKA. He does not dispute the fact that ARAKA has value; he only chooses not to acknowledge ARAKA's position in the society.

Gordfada: [Mockingly, pointing to KEPE] My people, this thing here talking, is obviously mad...

SAN: And constituting public nuisance. Evacuate him from here. [SID and GODO go after KEPE and struggle with him] If a plebeian schemes to be famous, it shouldn't be by casting aspersions on men of mahogany stature like us...

SAN sees himself and his political cohorts as men of great importance and a superior breed. He chooses to use the expression 'men of mahogany stature '. This gives us a clear meaning of the opinion he has about himself and his party members. He considers himself and his people to be of high quality since the mahogany is a reliable source of good wood for making things like cabinets, doors and basically furniture. This is why they are never to be challenged by any one, more to it, a plebeian.

On page 61, GORDFADA refers to ARAKA as 'the mouthpiece of Onike' In order to explain his newly attained position. ARAKA has now been elected as the new representative for ONIKE community and he is the one saddled with the responsibility of communicating the views and needs of the people. This places him in a superior position above the people he speaks on their behalf.

Connectives and Argumentations: Connectives are linguistic forms that connect words or word groups. Argumentation refers to the act or process of forming reasons and of drawing conclusions and applying them to a case in discussion.

These two are related to cohesion, because they have to do with unity between clauses or sentences. The elements to be used for analysis would be limited.

Reference: Reference has to do with retrieval of information for referential meaning. It has the semantic property of definiteness.

Examples of instances of reference from the text are:

Mama: The doctor said that TORI possesses supernatural powers which confounds his mystical experience.

Papa: [Curiously] Did you see him?
' Him' in PAPA's utterance refers to 'TORI' which was used by MAMA in her own utterance. The 'him' is the anaphoric reference. 'The doctor' serves as the antecedent for 'his' which is also anaphoric.
Mama: [Disappointedly, tears streaming] You never saw Tori. He is in Ofida's custody. The apple of my eyes... [Bursts into tears]
'Tori' here serves as the antecedent for 'he' which is anaphoric reference.

Araka: Yes! That Kepe in Gboma will be the first to go. [Calmly] But I still wonder if that man is mad...
'Kepe' serves as the antecedent for 'that man' which is anaphoric.
Araka: ODISA, the wisest! There is a fly perching on my scrotum. If I hit it, I will cause serious damage to my manhood. And if I leave it, it will suck me dry. I crave your hand...
'It' is the anaphoric reference for the fly perching on ARAKA's scrotum.

Lexical Cohesion
This involves the use of lexical devices to achieve cohesion. There are two main types:

i) **Reiteration:** This has to do with saying or doing something several times. Under this we will take a look at repetition. Examples of this from the text:

Araka: [with a slow wave]. Thank you. Thank you. [Pauses] Blessed sons and daughters of Gboma, your dance today shall be remembered, and the song you chant shall count. Our detractors cannot get us. We are invincible. We have been there, we know what it takes…, we know how it works…[pauses again]. Come Election Day, just thumbprint our party – the symbol …
The constant repetition of 'we' by ARAKA is used to show unity. Also, the repetition of 'thank you' is used to emphasize his appreciation for the support shown to him by the people.

ABA: Don't go too soon JAKAO…ABA is a king [JAKAO turns back with a spiteful smile] Yes! [Nods his head severally in quick succession and an exceptional confidence reflects in his tone]. ABA is not one of the numerous sycophants who sit at your master's gate, chanting praises for crumbs of bread. ABA is self-sufficient. ABA may be optically disabled but is mentally enabled…I am not one of those feeble-minded hopeless vagabonds who…
Why does ABA constantly use his name when referring to himself? Why not a pronoun instead? The repetition of his name 'ABA' helps him achieve a kind of self-importance. He believes that the constant repetition of his name would help his message sink deeper into the receiver's mind.

ii) **Collocation:** In collocation, some words appear to move very closely together in discourse. The mention of one brings to mind the other one or members of their group. Under this we have: complementaries, converses, links and so on. Examples:
Molumba: [Switches into a serious mood spontaneously] That aside, my friend. I have seen a dune of teenagers moving in pairs: Billy-nanny, Cock-hen. Clinging to each other like Siamese twins, rubbing and squeezing, soaked in lustful passion.
From the above example we can see the following: 'Billy-nanny', 'Cock-hen'. These are collocates as they are related to one another. They are examples of complementaries as the 'billy' is the male goat or rather, 'he-goat'. 'Cock' is also a complementary for 'hen' because 'cock' is the male chicken and the female chicken is 'hen'.
ABA: [Clears his throat] Mezi! Loving mother of many, Fattest of Onike's four wives, Teacher of contentment and holiness, Where no son shuts his door against another. Even though few wayward ones dwell, I continually bless the Creator…[JAKAO emerges in-between ABA's panegyrics and interferes suddenly. A man in his early thirties, robustly dressed and exudes luxury].
The mention of 'loving mother of many' brings to mind that there are children which she loves. This is because for someone to be referred to as a 'mother', it gives the notion that there are 'children'. The mention of 'wives' also brings to mind the word 'husband'. The use of the word 'teacher' brings to mind the existence of 'students'.

Sociocultural Analysis
This deals with the habits, value systems, beliefs, cultural heritage and religious beliefs of a people. In order to have a better understanding of some texts, the sociocultural context must be put into consideration. This is because, what is socially acceptable in one society might not be acceptable in another society.
Molumba: [Talking to himself, aloud] My eyes itch [Rubs his right palm over his eyes. A drove of teenagers emerge in couples strolling down the path chatting passionately; boy and girl - pausing intervals to play hanky-panky]. "Vi-gbegble!" [BOYO emerges. in his late teen-age. He swaggers self-assuredly along the pathway with

beams of bliss evident on his face. He is lavishly kitted in party outfits and seems to be in haste. MOLUMBA beckons him to come, he does] "Bonsoir petit ami".

Boyo: What do you mean?

Molumba: Oh! [Smiles] Good evening, little friend. That's French.

Boyo: I should have been the first to greet you

Molumba: [Still smiling] Oh! Doesn't matter. [Discards the idea with a wave] Anyone could say 'hi' first. Nothing wrong.

In African societies, some cultures demand that the younger individual greets an older one first when they meet. MOLUMBA receives a point of order from BOYO who reminds him of the traditional requirement of a younger one greeting first the older person in any greeting exchange. This is mostly a way of according respect in African societies. But it seems that this concept does not apply to MOLUMBA as he has been exposed to other cultures which do not really give much importance to such ways of showing respect. Stanley portrays here a case of   conflict of cultural values where two Africans living in the same community share different views about what constitutes respect and what does not.

Papa: [Billows from afar angrily] Not my son. Tori, my dear son, does not forment trouble, he torments trouble! [MAMA and FERA quivers, but FERA was quick to regain his composure]

Fera: PAPA...! It is more serious than you think, people say he will not return from this sojourn.

Ide: [Angrily] Stop it Fera, nothing will ever happen to an innocent man [she paces up and down angrily] Nothing will happen to Tori!

Fera: [Spitefully] You are ignorant. What can you do to salvage the prevailing situation? A woman's place is in the kitchen, not interrupting men when they speak. No matter how macho you think you are, you are weak. Meditate on that.

Papa: [Mildly]Silence, Fera, is a virtue, but fear is a vice.

From the above conversation, we can see that the society is patriarchal as women are not welcomed to make any contributions in the goings-on in the society as is the case with IDE who decides to take a courageous stand on what men are afraid of. FERA's stern rebuke to IDE's interruption illustrates that women are not just treated as unequals but as ignorant in this society. Unfortunately, FERA fails to understand that his life depends on the ignorant who mans the kitchen from where the food that sustains him comes from. The society views women from the domestic duties and attaches no values to domestic duties. The elderly man's lack of rebuke to the stern words from FERA shows they are in it together. This is one societal injustice that has continued to play down the value of women in many African societies.

Fera: Papa, now, is not the best time to keep silent, it could mean betrayal. Papa, the atmosphere is chaotic. It is exactly two weeks now since Maku was shot dead by unknown gunmen from an unknown car in the midst of on-lookers. And we all know that Tori was the target.

Ide: [Furiously retorts] Who cares! Fera, the truth is that you are a woman [Laughs suddenly, claps spitefully] You are a coward. [Points to FERA's groin] Check very well, are you sure you are carrying a man's thing? [Erupts in hysterical laughter. PAPA loses attention, gazes into thin air and smiles amiably].

Fera: [Angrily] Papa, Mama. Can you hear her? I don't tolerate insults from mere nannies.

Here there is a strong resistance to the patriarchal ideology which humiliates women as IDE challenges FERA and reminds him of the fact that his position in the matter shows cowardice which is the attitude they claim to be the characteristic of women. Hence she refers to him as a woman since FERA was being fainthearted in a matter that a woman sees as nothing. This means, in their society, a woman is seen as a weak figure while a man is expected to be brave but the reverse was the case here. It is not by mistake that these characters were created this way rather, their creation and utterances are to portray the fact that there is a change in social order.

FERA goes on to exhibit his ignorance in an attempt to defend his manhood as he resolves to name calling. He calls IDE a 'mere nanny' at a point in time when she has become an activist in the society. A nanny is a caregiver paid to take care of a young child. Since FERA sees IDE is a nanny, it is obvious that she must have been the one that gave FERA care when he was younger which invariably exposes men's ignorance in those societies that view women as nothing, even when their entire life had depended women.

Political Dominance and Subjugation

Here we examine few excerpts on political situation as portrayed in the text by looking at the linguistic elements that convey political activities in the text.

ABA: [Retorts] ABA has nothing to lose, but plenty to give – the reason I pray for Mezi and Onike every morning for our Creator's good countenance, but I sorrow because of the existence of dishonest people, like you and your master, who you revere as King.

JAKAO: [Furiously, with a stern expression] ABA! Don't go there, don't seek trouble.
ABA: [Retorts] As for you, a core instrument of corruption, you will end up used and dumped. Your works of wickedness will build castles for your master but you will always live in a hut.
JAKAO: You are only jealous, my friend…
ABA: Reason. His children are overseas, schooling, but you remain here, a local champion…staking your life to protect his sour throne.

ABA's first speech above gives us a glimpse into the nature of the society. Here dishonest people are revered as kings and those who serve them are described as instruments of corruption. These instruments of corruption are used as pawns in the society by the political class to achieve their political goals. Unfortunately, these ones that serve as pawns are ignorant of what they are doing to themselves as they stake their lives for their so called master's ambitions as is evident in JAKAO's response to ABA.
Also on page 57, KEPE decries, 'the tears of your brothers and sisters, you drink as wine.'
He goes further to lament on the conditions of the society even after they have voted the politician thus:
…'today, fishes are barren, lizards attend classes in our schools, and the cocoyams are cursing. We see you today because you need Gboma's thumb.
There is obvious neglect of the people by the politicians who remembers that such people exist only when they need their votes. KEPE accuses the politicians of making the people face hardship while they enjoy themselves. Thus the ruling class oppresses those they govern. Above all KEPE laments that even when they refuse to vote, they bribe their ways through.
All these instances show that the political situation in the text involves corrupt politicians and gullible masses that were ready to hand out their votes for the little things politicians entice them with during their campaigns.

III. Discussion
The textual analysis used turn taking, wording, topic change, reference, reiteration and collocation to highlight the different approaches to analysis of discourse. In the analysis, turn taking was used to exhibit social relations between the older and younger persons in the society in a way that shows respect. In another instance, it made use of interruption; one that was acceptable as exemplified by the interaction between PAPA and the hunter. The unacceptable interruption was between IDE and FERA. Topic change can as well be acceptable or rejected. In this case, GORDFADA's topic change was rejected as it was on selfish ground while MAMA's topic change was deemed proper and acceptable by IDE. The choice of words revealed plus higher role and minus higher role between the different characters in the play. In this wise, some characters saw themselves as superior to others with reference to age, sex, position etc.
The sociocultural analysis reveals conflict of cultural values between the traditionalist and the travelled who has been exposed to other cultures outside his own. From FERA's words to IDE's interruption, the texts gives us an understanding of the society as a patriarchal society . On the other hand IDE's interruption and insistence in challenging FERA brings about a change in the social order where women insist on making their voices heard as against the patriarchal oppressions.
Lastly, Stanley portrays his society as a place where political dominance and subjugation is the order of the day. In addition, politics seem to be synonymous with corruption as those who are revered as kings are dishonest and those they use to achieve their political ambitions are referred to as instrument of corruption. This is a portrayal of a society without moral values. And just as it is in Nigerian political system, many ignorant people stake their lives for these corrupt politicians but after the politicians achieve their goals, they do not remember the pawns any longer. Consequent upon their means of gaining power, these corrupt politicians through their corrupt activities leave the people in dejected and destitute conditions.

IV. Conclusion
The presence of the linguistic elements that project social dominance and inequality in this text makes the text a reflection of the society. These elements have also made the text a tool for social change as it helps effectively communicate what is meant to be and what is not meant to be in society. These linguistic elements also project that language can be used as a tool for social change instead of bearing arms to accomplish equality. Language with its various functions, can be used to effect certain positive changes in a society.

Recommendation
Discourse analysts should focus more on critical aspects of texts that reveal more what language users do when they use language. In this way, people will become aware of certain language use which they may think is natural. This will help to create awareness between the language users and the recipients of such

language use in a way that they can resist such and bring about a society where everybody's right and dignity is respected.

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