The Linguist and his Style: A Stylistic Study of Nwanolue Emananjo's Inaugural Lecture

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Abstract

Inaugural lecture, as a genre of academic discourse, basically provides a platform for a new professor to account for stewardship of his academic exploits. In this regard, he deploys linguistic resources at his disposal to illuminate his message. Thus, his distinctive language use becomes his style and invariably, "the style is the man". This paper is a stylistic analysis of Nwanolue Emananjo's inaugural lecture. Particularly, the study investigates distinctive resources of language utilised by him to build up his multi-thematic text. The analysis reveals that the graphological feature of pictorial devices are foregrounded in the text to concisely describe different dimensions of linguistics as a sub-theme in the text. Morphological processes of compounding and coinages are creatively used to denounce and lampoon the Euro-American worldview of associating the lexical item "black" with evil in their lexicon. Syntactic parallelism is used as a rhetorical device to project and lament the deplorable socio-economic state of affairs in Nigeria. Anaphora assumes a stylistic significance in the text to ridicule Nigerians who resort to all kinds of manipulations, linguistic and otherwise, to substitute their indigenous names for names from other climes. At the lexico-semantic level, literary resources of sarcasm, symbolism, irony, oxymoron, metaphor, pun and proverbs are skilfully used to depict the dysfunctionality that is pervasive in the Nigerian polity. The study concludes that Emananjo is a versatile and resourceful Nigerian linguist who artistically and creatively deployed linguistic resources of language for persuasion and meaning reinforcement in other to project different thematic concerns in his inaugural lecture.

Introduction

Inaugural lectures are traditional to universities across the globe. Just like every society has different practices that constitute its culture, so also are inaugural lectures an index of any university system. Emananjo (1988:3) hints that "the institution of inaugural lectures requires a professor to give, at some time, a formal lecture in which he is expected to tell the world what he professes". Similarly, Nwala (n.d) explains that it is the tradition for an academic, at some point in his career, to let the world know what contribution he has made to the world of knowledge and to human civilization. He stresses that an academic is expected to present an inaugural lecture when he becomes a professor, which is the pinnacle of his career as a university teacher or scholar.

Emphasising the significance of inaugural lectures, Rivers (2015) submits that inaugural lectures showcase and celebrate a university's new professors. Accordingly, each lecture provides an opportunity for them to share their achievements in research, innovation, engagement and teaching activities before an audience of members of the university community and the general public. He highlights four benefits of giving an inaugural lecture. One, the new professor can celebrate an important personal milestone with family, friends, and colleagues, old and new. Two, it is an opportunity for the university to recognise and showcase the academic achievements of its staff. Three, colleagues can hear about a research that is going on around the university. And lastly, it represents an essential component of the university's public event programme, helping to create wider awareness of the latest developments in science, engineering, arts and humanities, medicine, law and social sciences.

Central to inaugural lecture presentation is the message and the medium; or what is otherwise called matter and manner; or content and form. The message is the subject-matter or the issues that the presenter seeks to intimate his/her audience with. The medium and manner point to the role of language especially the way it is used to enact and express the message.

To put it differently, the message is what the presenter has to say, while the manner is how the message is presented. For these two components, one cannot be divorced from the other. The two have to be effectively utilised for communication to be successful. A good text therefore is nothing but a studied and well-wrought integration of form and content in what exists between these two is a dialectical relationship in which form shapes content and content in turn illuminates form (Osundare, 2003:10). To this end, this study seeks to investigate how Professor Nwanolue Emananjo deployed linguistic forms to project the content of his inaugural lecture.

Stylistics

Stylistics has its roots in classical rhetoric, the ancient art of persuasive speech (Hough, 1969). Barry (2002) points out that stylistics is the modern version of the ancient discipline known as *rhetoric* which taught students how to structure an argument, how to make effective use of figures of speech, and generally, how to pattern and vary a speech or a piece of writing so as to produce maximum impact. Corroborating these claims, Norgaard, Busse and Montoro (2010:2) affirm that "stylistics dates back to classical Aristotelian Rhetoric which focused on the style of oral expression." The real flourishing of stylistics, as Norgaard, Busse and Montoro observe, started in the 1960s which was predicated on the fundamental works done in the field by scholars of Russian Formalism such as Roman Jakobson and Vicktor Shklovsky. According to them, the Russian Formalists sought to subject literary analysis to scientific scrutiny by studying formal linguistic features such as phonological, lexical and grammatical forms and patterns that constitute literary texts with the overall aim of arriving at a more objective and verifiable interpretation as against impressionistic and unverifiable claims of literary critics.

On the strength of this account, two salient issues can be identified. In the first place, stylistics traditionally has literary texts as its object of study. Secondly, stylistics is a reaction to

impressionistic approach of literary criticism to the study of literature. However, with respect to the former, Leech & Short (1981), Simpson (1993), Verdonk (2002) and Ogum (2017) argue that stylistics applies to texts other than those included in the established literary canon. In precise terms, Norgaard, Busse & Montoro (2010:1) states that "the range of discourses that stylisticians are currently engaged with has expanded considerably to include non-fictional forms such as advertising, academic writing, news reports as well as non-printed forms such as TV and pictorial advertising, film, and multimodal publications. For the latter, Leech & Short (1981) explain that linguistic stylistics and literary criticism play complementary roles in literary texts interpretation. In other words, the two disciplines are interdependent since literary criticism direct attention to the message, messenger and the significance of what is represented in verbal art, whereas linguistic stylistics focuses on how the message and the significance can be related to specific features of language that constitute the linguistic texture of the literary text (Vendork, 2002). Osundare (2003:36) contends that "linguistic stylistic cannot replace literary criticism". For him, it would be more rewarding to view the relationship between the two as complementary as both disciplines have a common goal of boosting comprehension "by promoting the text as a rich and enriching activity" (ibid). Osundare warns that "literary criticism and linguistic stylistics have more to gain by working together and a considerable lot to lose when they reach for each other's throat" (ibid). In sum, both approaches aim to investigate by detailed analysis of literary text in order to generate interpretation through which an evaluation can be carried out. In this direction, both are partners in progress in elucidating and illuminating texts (Adepoju, 2016).

Style and Stylistics

Like language and linguistics, style and stylistics are related and inseparable terms, though each has its distinct delineation. The reality of the former necessitates the operation of the latter.

From linguistic point of view, style refers to manner of language use either in spoken or written form while stylistics is the linguistic study of style (Chapman 1973, Widdowson 1975, Leech & Short 1981, Verdonk 2002). Thus, style is about language use, whereas stylistics has to do with analysis of how language is used in a text. However, the concept of these terms is not as simple as it has just been presented. Style in particular is not a uniform concept in language. Leech & Short (1981:10) conceive style as "the way in which language is used in a given context, by a given person, for a given purpose, and so on." Malmkjar & Carter (2002:510) explains that style is "a consistent occurrence in the text of certain items and structures, or types of items and structure among those offered by language as a whole." Verdonk (2002:3) describes style "as distinctive linguistic expression." For Norgaard, Busse & Montoro (2010:156), "style is motivated choice from the set of language or register conventions or other social, political, cultural and contextual parameters." Lawal (2012) defines style as a feature of language that deals with choice of diction, phrases, sentences and linguistic materials within a text. According to Njemanze (2012), style does not only have to do with language use, it also concerns interpretations of the individual or group language habit that make the users unique. Fabb (2017) adds that style is used in linguistics to describe the choices which language makes available to a user, above and beyond those choices necessary for the simple expression of meaning. Common to these varied descriptions of style is the salient fact that style is a linguistic phenomenon that has to do with deliberate utilisation of linguistic features to construct a text in a particular context to suit communicative purposes.

Stylistics, on the other hand, is described as a branch of linguistics which studies the characteristics of situational distinctive use of language with particular references to literal language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in the use of language (Allan, 1988). Similarly, Crystal

(1999:323) asserts that "stylistics is the study of any situationally distinctive use of language and choices made by individuals and social groups in their usage in all linguistic domains." While Allan narrows stylistics studies to literary language, Crystal rightly gives it a wider outlook. Stylistics is not a mere criticism of language or an exercise in linguistic study; rather, it involves a critical approach which uses the methods and findings of linguistics in the analysis of texts (Barry, 2002). Verdonk (2002:3) simply states that stylistics "is concerned with the study of style in language" and defines it as "the analysis of distinctive expression in language and description of its purpose and effect". He explains that stylistics is concerned with the possible significance of linguistic features in texts, how they can be interpreted as representing an event or situation from a particular perspective or point of view.

Addressing the place of meaning explication in stylistics engagement, Norgaard, Busse & Montoro (2010:1) claim that "stylistics is the study of the ways in which meaning is created through language in literature as well as other types of text." According to them, "stylisticians use linguistic models, theories and frameworks as their analytical tools in order to describe and explain how and why a text works, as it does, and how we come from the words on the page to its meanings." In the same vein, Lawal (2012:25) points out that "stylistics has special bias for both a descriptive and analytical approach to the factor of language use.. For him,, "stylistics deals with the analysis and description of the linguistic features of texts in relation to their meaning." In the light of this, stylistics is therefore a field of enquiry into the role of language in any kind of text with the aim of exploring meaning potential as encoded in the linguistic items deployed in the text. The centrality of meaning explication in stylistic analysis accentuates the fact that stylistics is not just interested in identifying linguistic features and patterns in a text, but it goes further to describe how the linguistic features are utilised as resources for meaning construction in the text. Hence, stylistics subsumes language style of speech, writing and other

communication forms and their uses either intra-textual or extra-textual. In other words, stylistics serves as an instrument for measuring language use and language effectiveness (Ogum, 2017).

Stylistic Analysis

The goal of stylistic analysis is to describe the formal features of text and particularly to demonstrate their functional significance for the interpretation of the text (Wales, 2001). Doing this entails identifying, describing and explaining whatever is striking and recurrent in the written text (Olajide 2003). That is, in stylistic analysis, distinctive items and structures are isolated for examination. These identified features are described by using terminology and descriptive tools which are drawn from any particular tradition of descriptive linguistics (Adepoju, 2017). Therefore, stylistic analysis attempts to provide a commentary which is objective and scientific based on concrete linguistic quantifiable data and analysed in a systematic way. The overall aim as Nawaz (2015) notes is to explicate the communicative purpose of the text. However, Verdork (2002) guides that in doing stylistic analysis "we are not much focused on every form and structure in a text, but those which stand out in it." In other words, it is those conspicuous elements that rouse the reader's interest and emotions that hold a promise of stylistic relevance. This means it is only linguistic elements that draw attention to itself that should be accounted for in stylistic analysis. And linguistic elements are deemed stylistically relevant on account of being foregrounded. Stylistic analysis can be carried out at different levels of linguistic description such as phonology, graphology, lexical category, syntax and semantics.

On account of the foregoing, we shall undertake a stylistic analysis of Professor Nwanolue Emananjo's inaugural lecture, a non-literary text delivered in 1988, at the University of Port Harcourt. Specifically, our analysis will be at the level of graphology, morphology, syntax and lexico-semantics.

Graphological Level of Analysis

This basically entails stylistic analysis of prominent orthographic features of a piece of writing. Crystal & Davy (1969:18) explain graphology as "the analogous study of a language writing system or orthography as seen in the various kinds of handling or topography."

Giving graphology a concise description, Salman (2013: 115) generally describes it as "the visual features and orthographic design" in a text. Simpson (1997), cited in Chikogu & Ogo (2014:88) broadens the scope of graphological devices when he asserts that "it can also be extended to incorporate any significant pictorial and conic devices which supplement the system". This view sufficiently accounts for the dominant graphological device used by Emananjo. In the text, there are three instances of the use of italics but their stylistic effect is of little significance because they only serve conventional purposes. However, the prominent graphological device that foregrounds the text is the ingenious use of pictorial mathematical tools of "universal set" and "venn diagram" as utilised in the lecture:

The Wheel of Linguistics (p.6)
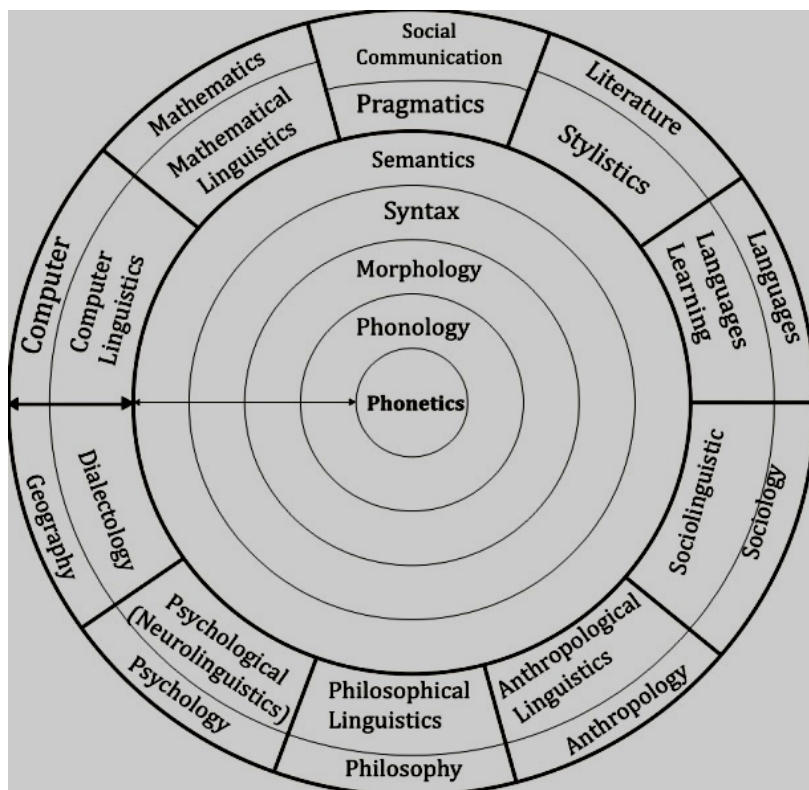
The pictorial device described as "the wheel of linguistics" by Emananjo is known as "universal set" in Mathematics. Through this graphical device, he accounts for linguistics at both micro and macro levels. In other words through this device, he pictorially presents a comprehensive overview of different dimensions of linguistics. The "set" is made up of seven rings. The first five inner rings capture linguistics at the micro level. That is, theoretical linguistics which subsumes: phonetics, phonology, morphology, syntax and semantics. The last two rings project linguistics at the macro level, that is, the interface between theoretical linguistics and other disciplines

which leads to the notion of Applied Linguistics. Furthermore, the two types of arrows that cut across the rings in a sequential manner indicate diachronic and synchronic approaches to linguistic studies. The use of this graphological device is a stylistic strategy to say so much about the discipline of linguistics using as little a space as possible and presenting the subject matter in a clear, organised, orderly, vivid and memorable manner.

Modular View of Linguistics (p.8)

Acoustics

Physiology

Psychology

Linguistics

Information Theory

Literature

Sociology
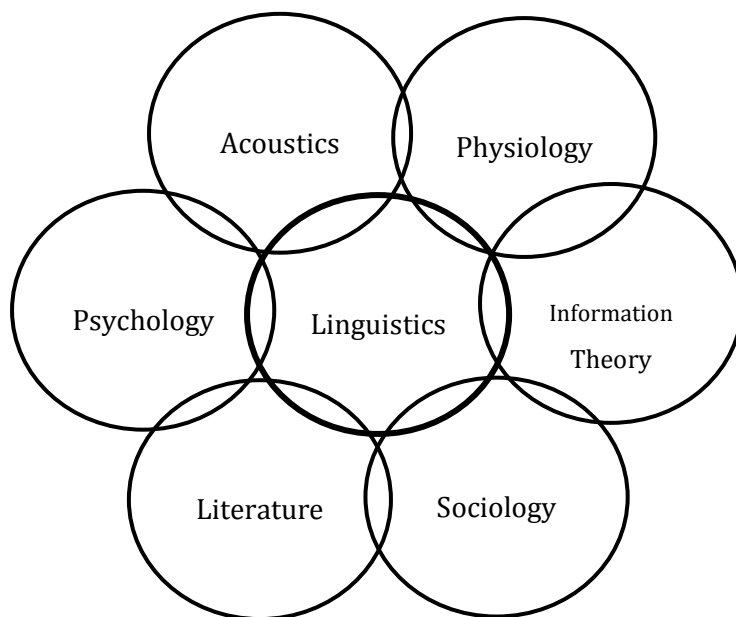
The second pictorial device is captioned as "a modular view of linguistics" by Emananjo, whereas it is called "venn diagram" in Mathematics. This device concisely portrays linguistics as an interdisciplinary body of knowledge that has gainfully borrowed insights from other fields of knowledge such as: acoustics, physiology, psychology, literature, information theory and sociology. Just as linguistics borrows insights from them, so also are they influenced by linguistics and all adjoining fields are invariably interconnected through the phenomenon

called linguistics. Since discussion on linguistics is the thesis of Emananjo's inaugural discourse, he masterfully deployed these devices to foreground linguistics, as a multidisciplinary endeavour and a polyvalent undertaking with holistic implications and applications (Emananjo, 1988). Besides, by means of these pictorial devices, he clearly portrays himself as a versatile scholar who can skilfully use ideas from other disciplines to explicate concepts in the domain of his engagement.

Morphological Level of Analysis
Compounding

The author in his clarion call to sensitize other Nigerian linguists to address the prejudice of associating the word "black" variously with something evil in English lexicon, used the lexical item "black" to form thirteen noun-compounds (p.22) to foreground how pervasive the use of "black" attracts negative connotations in Euro-American world-view. These compounds are presented in the table below, to identify their grammatical category and highlight their meaning implication:

Compound	Grammatical category	Meaning
Black mail	noun + noun	Act of threatening someone to make him do what he does not want.
Black leg	noun + noun	A person who works when others are on strike.
Black list	noun + noun	A list of names of those considered unacceptable and that must be avoided.
Black spot	noun + noun	Something that causes a lot of problem.
Black maria	noun + noun	A police van for transporting prisoners.
Black book	noun + noun	A book kept for registering persons to be punished.

Black sheep	noun + noun	A bad person in a family or a group.
Black hole	noun + noun	Unprofitability
Black magic	noun + noun	Use of supernatural power for evil.
Black bomb	noun + noun	Poisons that are only lethal to black people.
Black september	noun + noun	A terrorist organisation
Black friday	noun + noun	A day of stock market catastrophe

In the context of the author's argument, the word "black" is syntagmatically a free collocate (Cruse, 2000) that can co-occur with other lexical items. In doing this, the morphological process of this compounding attracts an idiomatic meaning and becomes an easy linguistic tool to portray the black race in bad light by Euro-Americans. For the author, Nigerian linguists should strive to expunge this racist-inclined compounding from Nigerian English.

Coinages

This is a word formation process in which new words are invented or where existing words acquire new meanings. This is often done to meet the specific need of a writer or speaker. In the text, there are four instances of coinages:

> white spot
> white mail
> white listed
> white leg   (p.23)

These words do not exist in the English lexicon as used in the text. They were invented by the author from existing English lexical items and coined through the process of compounding. The author in his quest to denounce the use of "black" for

negativity, coined the words: *white spot*, *white mail*, *white listed* and *white leg.* It should be noted that the word white in each of these four coinages by Emananjo is a replacement for the word black. In the context of their usage, the meaning of "black spot" is replaced with whites pot"; white mail replaces "black mail; blacklisted is substituted with "white listed and "blackleg" becomes "white leg". With this coinages, Emananjo confirms that linguistic forms are not made in heaven; rather, they are arbitrary elements that can be manipulated by language users to project their ideology and used to suit their communication intentions. This bold attempt to decolonize the use of "black" portrays Emananjo as a Pan-Africanist and a linguistic activist who strongly advocates the discontinuation of further spread of Euro-American stereotypical view of relating "black" to evil.

Syntactic Level of Analysis
Syntactic Parallelism

When syntactic structure in two or more sentences or in parts of a sentence is similar or identical, it is called syntactic parallelism. Wales (2001:335) describes parallelism "as a device common in rhetoric which depends on the principle of equivalence or on the repetition of the same structural pattern: commonly between phrases and clauses." There is usually some obvious connection in meaning between the repeated units which reinforces the equivalence, but they need not be synonymous. This means that the necessary condition in parallelism is the uniformity or similarity of the syntactic structure in two or more sentences or parts of a sentence in a close sequence. It also means that parallelism, as the usage of similar grammatical construction can be used to express similar content and function. Explaining the stylistic effect of parallelism, Short (1996:14) emphasises that "what is interesting about parallel structures, in addition to their perceptual prominence, is that they invite the reader to search for meaning connections between the parallel structures, in particular in terms of the parts which are varied".

Thus, the use of parallelism in stylistics is a great way to make connections between ideas and claims in order to advance an argument. Accordingly, it allows speakers or writers to maintain consistency within their work and creates a balanced flow of ideas. Therefore, syntactic parallelism can be employed as a tool for persuasion because of its use of repetition. Let us consider some syntactically parallel structures as used in the text:

a.i. **Prep.   Verb   Art.   Adj.   Noun Pron.   Modal**
Without   being   a   political   historian   he should
Verb   Conj.   Noun   Verb   Art.   Adj. Conj.
know   that   Nigeria   is   a   fledging   and
Adj.   Adj.   Noun
fragile   nation   state.

ii. **Prep.   Verb   Art.   Adj.   Noun Pron.**
Without being   a   social   anthropologist he
Modal Verb   Conj.   Noun   Verb Art.   Adj. Noun
Should know   that   Nigeria is   a   pre-industrial society.

iii. **Prep.   Verb   Art.   Adj.   Noun   Pron. Modal**
Without being   a   Sabre-rattling socialist   he   should
Verb   Conj. Noun   Verb   Art. Adj.   Conj.   Adj.
Know   that   Nigeria runs   a   ruthless and   unrepentant
Adj.   Noun
capitalist   economy

iv. **Prep.   Noun   Art.   Adj. Noun   Det. Adj.**
Without   being   a   social anthropologist the   Nigerian
Noun   Verb   Conj.   Noun Verb   Art. Adj.
Linguist   knows   that   Nigeria is   a   complex

Adj.	**Noun**
Paralinguist	country… (P. 16 – 17)

b. Prep.	**Adj.**	**Noun**
i. with	post-literate	society
ii. with	pre-literate	society (P. 7)

c. Prep.	**Noun**
i. with	literature
ii. with	neurology
iii. with	computer science
iv. with	psychology (P. 7)

d. Prep.	**Art.**	**Noun**	**Prep.**	**Noun**
at	the	level	of	phonetics
at	the	level	of	morphology
at	the	level	of	syntax and semantics (P.7)

The use of syntactic parallelism, as identified above, provides emphasis on and stresses issues the author raises. Besides, these repetitive parallel structures make the presentation persuasive and emotionally appealing to the listeners or the readers.

Anaphora

Anaphora is the repetition of a certain word or phrase at the beginning of successive lines of a writing or speech. Corbett (1971) in Alabi (1999:176) explains that "the repetition of the words helps to establish a marked rhythm in sequence of clauses; this scheme is usually reserved for those passages where the author wants to produce a strong emotional effect". As a rhetorical device, it is used to make emphasis and in order to create effect on the audience on a particular subject matter. In the text, an instance of anaphora is observed:

> If a tiger likes to please its political masters and linguistic midwives it can change its name through swearing to an affidavit. <u>Or</u> it can translate its

name into another language. <u>Or</u> it can re-interpret into another language. <u>Or</u> it can re-spell it by adding archaic affixes. <u>Or</u> spell it in such a way that it will no longer be recognizable except to the initiates. (P. 14).

A tiger in the text is a symbol for any Nigerian who attempts to change his/her indigenous name for any reason. The significance of this symbolism lies in the fact that there is no form of modification or manipulation that a tiger can undertake that will change its tigritude.

Likewise, no effort by any Nigerian to denounce, alter or modify his indigenous name will remove the Nigerian in him or her. The author articulated four ways by which a Nigerian can attempt changing his or her indigenous name. These four ways as pointed out by the author are captured in four sentences, one sentence for each. Each sentence starts with the item "or" which means four successive sentences starting with the same linguistic item. This is a case of anaphora. The item "or" is a conjunction which, according to Morley (1985:81), functions to provide alternatives. It means the author uses anaphora as a stylistic device to emphasise and draw attention to different alternative ways in which a Nigerian may seek to change his or her indigenous name, which in the opinion of Emananjo, is an exercise in futility.

Lexico-Semantic Level of Analysis
Sarcasm

As an eminent Nigerian who is well abreast of socio-political realities in the country, Emananjo deployed sarcastic expressions to depict the deplorable state of affairs in Nigeria. The pervasive use of sarcastic expressions as foregrounded in the text seems to suggest that the writer is not just an academic who is oblivious of social conditions of his environment or who pretends not to be concerned by them. Rather, his use of sarcasm indicates a well-rounded academic who is well informed about

development around him and who seizes the occasion of his inaugural lecture to implicitly satirize the myriad of problems bedevilling Nigeria. Some sarcastic expressions in the text are highlighted below:

a. ...giant of Africa is a nation in search of her nationals.
b. It is an evergreen wasteland peopled by hollow men.
c. In the land of the giant, there is perpetual movement and yet no motion, continuous change and yet no continuity.
d. The land of the giant has all sorts of directorates yet there is no direction in the horizon.
e. In that land the blind and the deaf have always led the lame and the dumb.
f. There, umpires end up as vampires and rulers always believe they are leaders.
g. The giant of Africa is the best example of how Africa has under-developed and continues to under-develop Africa.
h. In this wonderland of farce, the best lack all conviction, the worst are full of passionate intensity and all of them are perennially engaged in the hopeful mirage of building domes of pleasure with blocks of buffoonery and wishful thinking.
i. In that land, people are continuously trying to reinvent the wheel fully believing that history begins and ends with them (P. 16)

It is interesting to note that within the verbal context of these sarcastic expressions, the writer displayed high linguistic competence in his artistic use of figures of speech to project his sarcastic onslaught. This is succinctly presented thus in a table below:

	Symbolism	Irony	Oxymoron	Metaphor	Pun
1.	Giant of Africa				
2.			Evergreen wasteland	hollow men	
3.	In the land of the giant				Perpetual movement... yet no motion Continuous change... yet no continuity
4.	The land of the giant				All sorts of directorates ... no direction
	In that land			The blind The deaf The lame The dumb	
					Umpires... vampires ruler... leaders
		...the best example of how African has under developed...			
	Wonderland of farce		Hopeful mirage	Domes of pleasure blocks of buffoonery	

	In that land			Re-invent the wheel	

Proverbs and Idioms

Aware of the mutual contextual beliefs that exist between him and his audience, Emananjo exploits the use of proverbs and idioms as a rhetorical device to make his message attractive and to deepen the meaning of his presentation. The use of these language resources in the text foregrounds them as motivated prominence in the text. It is observed that each proverb or idiom is used under a different subject matter. This underscores the fact that its use is a deliberate attempt to achieve clarity of expression and to enhance meaning. The following proverbs and idioms (mostly Igbo) are identified in the text:

1. ...one does not praise one's parent in the open.   (P.4)
2. ...the greatest masquerade or the master performer comes out last in any performance.   (P.4)
3. ...linguistics has been a rolling stone which has continued to gather moss. (P.8)
4. If one buries oneself, one hand will be found uncovered.   (P.14)
5. The tiger cannot do anything about its tigritude.   (P.17)
6. ...there is a time limit for doing anything or everything.   (P.28)

The use of these proverbs portrays Emananjo as a scholar who is not only deeply rooted in his Igbo culture but also as a true African linguist who has communicative competence to garnish his text with rich indigenous proverbs as occasion demands.

Allusion

Allusion is another lexico-semantic feature found in the text:

1. ...the falcon no longer hears the falconer (**literary allusion**) (P.10)
2. ...in the morning of creation day. (**biblical allusion**) (P.3)
3. ... the best lack all conviction; the worst are full of passionate intensity (**literary allusion**). (P.4)
4. ...Calibian's heritage (**literary allusion**) (P.22)
5. ...to continue this crusade (**historical allusion**) (P.24)
6. ...we agree with the Stalin-Lenin dictum... (**political allusion**) (P.25)
7. ...the mad men and the specialist (**literary allusion**) (P.23)
8. ...fetish use of symbols. (**traditional/cultural allusion**) (P.10)

This trans-directional use of allusion attests to the versatility of Emananjo as a scholar who relates well with other fields of human knowledge.

Metaphoric Expressions

Though an academic text, the author embellishes his text with rich metaphoric expressions to add aesthetic elegance to his presentation. One of the metaphoric expressions borders on the significance of an inaugural lecture: "An inaugural lecture... is ... the outing by a new masquerade" (p.3). In this expression, the writer tries to equate the uniqueness of inaugural lecture in the academic tradition with the significance of a new masquerade in traditional African society. Other similar expressions identified in the text paint different pictures of Nigeria's national life and relate to five different issues:

Metaphor of Political Instability
Nigeria is a fledging and fragile nation state
Metaphor of Economic Exploitation
Nigeria runs a ruthless and unrepentant capitalist economy

Metaphor of Technological Backwardness
Nigeria is a pre-industrial society
Metaphor of Linguistic Fanaticism
Nigeria is a complex pluralistic country in which language loyalty is an article of faith (P.16 – 17).

Code Switching
Akindele & Adegbite (2004) consider code switching as a means of communication which involves a speaker alternating between one language and another in communicative events. Emananjo's use of code-switching as a style in the text is in tandem with Oloruntoba-Oju's (1999:137) assertion that "code switching is often a conscious or deliberate act." Justifying the necessity of metaphoric type of code switching, Olaoye (2002:132) explains that metaphorical code-switching is occasioned by change of topic or subject matter. The situation may remain the same but the topic of discussion changes. According to him, a discussion on cultural issues, domestic matters etc. is better carried out in one's native language than in a second language. The switch may also occur when one wants to introduce metaphors, proverbs, idioms and figurative expressions in one's mother tongue to enrich the discussion.

The code-switching from English to Igbo language by Emananjo goes thus:

> Mr. Vice-Chancellor, permit us to say that *mmadu weli na anu na-aso uso liba ya, o bulu na o lisho anu mmadu o lia nke udene. Wa weli ka agwo si so ogonogo fuba ya oku, wag a-afu ya ogonogo oge. Nwaanyi nebe oyinyo okuku anya, o sia nni uchichi. Wa kwochata okuku ugbene ya, wa ekwo chapu ya onya. Okuku sin a ife kpata oji amaba ula abusuho maka na afo ejugea ya. O bu maka na chi ejigea.* (P.28)

If one likes to eat meat without restraint because of its sweetness, one will soon eat human flesh and vulture. If one roast snake based on its length, he will roast it for a long time. If a woman continues to look at fowl's shadow, she will cook late into the night. When one continues to remove dirt from the duck, one will give it a wound. The fowl said that the reason it has gone to sleep was not that it is satisfied with food, rather it is because it is night.

The basic interpretation of these proverbs in the context of their usage according to Emananjo is that "one can not really say all there is to say about any topic as there is a time limit for doing anything and everything" (p.28). Indeed, Olaoye's submission accounts for the writer's use of code switching. In the first place, this reveals the obvious that Emananjo is at least a bilingual. This also indicates that he largely shares the same linguistic background with his immediate audience. More importantly, this code switching portrays him as an individual who has a rich repertoire of his mother tongue and who can easily switch codes when English translation cannot bear the full cultural and semantic weight of indigenous proverbs he considers necessary to achieve his communicative intention. This code-switching in Igbo language is a battery of proverbs. Being used at the concluding part of his discourse proves to be a stylistic strategy to culturally connect with his audience as he brings his inaugural lecture to a close.

Conclusion
So far, we have subjected Nwanolue Emananjo's inaugural lecture to rigorous stylistic analysis at the level of graphology, morphology, syntax and lexico-semantics. The inaugural text is made up of five sections, , it is interesting to observe that in each section of the text there is the use of distinctive language features that are stylistically significant. As a formal discourse,

manipulation of the rules of language is rare; rather an artistic skilful and creative use of language is pervasive. This portrays Emananjo as an outstanding scholar who is not only imbued with knowledge and theory of his profession but also as a distinguished linguist who can marshal his language repertoire for effective communication.

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