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## A LINGUISTIC EXAMINATION OF DIFFERENT NARRATIVE STRUCTURES

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### Abstract:

*This paper looks at the changed account structures utilized by the prevalent Nigerian abstract craftsman, Wole Soyinka in his novel 'The Interpreters'. The decision of this theme is incited by the feeling of numerous pundits that Wole Soyinka is a troublesome essayist and that this specific novel is hard to comprehend because of its dialect. In this manner the paper using a varied etymological approach chosen a few writings for examination. The outcome demonstrates that the writer utilizes account structures that task the semantic learning of the perusers. It finds that Soyinka's experience as an artist and writer impacts much on the story structure of his novel. The paper along these lines infers that the three scholarly types: story fiction, dramatization and verse can discover articulations in each other inside the hands of a dexterous author. It hence prescribes that perusers and faultfinders alike ought not race into passing judgments on scholars without debilitating the phonetic foundations that offered ascend to such artistic manifestations.*

### KEYWORDS—

Linguistics, Examination, Narrative, Structures.

### INTRODUCTION

Dialect is the rotate on which writing spins. It has been said ( Person2001referred to inKhattak,Mehnaz andKhattak2012) that there could be dialect without writing however unquestionably, there can be no writing without dialect. This advises the assessment of Okonkwo (1990) who places that all writing exists as dialect: either as talked articulation or in composing. Dialect is along these lines the most essential component of fiction, since it is dialect which offers presence to the various anecdotal components topic, plot, setting and portrayal. An author's first assignment, in any scholarly work, is to make himself comprehended by his target group with the goal that he may invigorate and rouse them into scholarly, social or political activity. To do this, the author must be focused regarding his matter of talk to the degree of creating writing that is locks in. Soyinka's The Interpreters fires the creative ability both mentally and politically by

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uncovering the socio-social drainage, the pioneer wantonness and the post-pilgrim moral rot in current Nigeria. His exposition style mirrors the developing break between the over a wide span of time, amongst activity and inaction, between surrender of social obligations and duty to advance and change at long last amongst independence and gathering solidarity, (Goddard 1997). A talk of the account procedure of an artistic item like Soyinka's *The Interpreters* will include an examination of the phonetic and elaborate ramifications of the whole work. This is the thing that advises the sentiment of Maduakor (1986) who announced that *The Interpreters* has gained a notoriety for being a troublesome work. It was presumably the main innovator novel distributed in English by a West African writer. Osundare (1983) alludes to Soyinka as a "rough scribe" whose produce throws words with mysterious hardness stuffed into sentences whose minimization strikes like a jolt." Soyinka's control of dialect demonstrates the pliability of dialect and shows how best the author can utilize dialect to disentangle and uncover his most profound riddles and most private rationality, (Goddard 1997). Soyinka's tests with time, his inclination for a nonlinear account approach, the incessant interferences in the storyline, all review the adjustments in British fiction in the principal many years of the present century... the structure of the novel bit by bit experienced a change: from the structure of a stepping stool to the structure of a spider web, (Agu, 2008) The structure of any work can't be talked about outside the specific phonetic hypothesis that brought forth it. As Abrams (1981) puts it: '... every abstract scholar since Aristotle have accentuated the importance of structure, considered in differing ways'. In like manner, Abrams (1981) contends that structuralist feedback assigns the act of faultfinders who dissect writing on the express model of present day etymological hypothesis. In any case, a ton of pundits prominently Chinweizu, Jamie and Madubuike (1980) have scrutinized Soyinka of utilizing what they alluded to as 'Soyinka's obscurantism' which deliberately embarks to bewilder his perusers and which 'would appear to be all the more promptly logical as far as his constancy to Hopkins butchery of English grammar and semantics, and to his consider decision of Shakespearean and different obsolescences as models for his wonderful lingual authority.' When defied with the feedback of his utilization of dialect, Soyinka (2001) has this to state: Language is a device and along these lines I control dialect at any rate I like, at any rate that appears to me fitting to the plain subject which I am focusing on that specific minute. Indeed, I concur that I utilize dialect intricately now and again. I concur that I utilize it unpredictably as, similarly, it is self-evident, that in specific compositions, I utilize it in an undeniably clear way. It relies upon the weight which that dialect should convey at any given time. This paper, along these lines, analyzes a portion of the account strategies which Soyinka has utilized as a part of the novel with a view to influencing dialect to tolerate a specific weight. Along these lines the accompanying writings have been picked under the suitable and relating sub-topics with the end goal of investigation

### USE OF HYPER-POETIC NARRATIVE STRUCTURE

Occasions which customarily are viewed as basic in the regular daily existence of a character are described in such an idyllic way, to the point that they accept different measurements. For example, rather than expressing that Egbo's instructor beat him endlessly, Soyinka states: "The School-educator, his first gatekeeper, destroyed sticks on him" (P. 16). The same could be said of articulations like: "Bandle fitted himself, well-gecko, into a corner" (P 16) "The lager turned around heading and Lasunwon's nostrils were twin spouts of a fire fighter's nose" (P. 15). Sekoni, rather than essentially energizing Ijioha, would rather bathe Ijioha ladies on neon sparkle' (P. 26). Nothing shows this detailed periphrasis superior to Soyinka's depiction of the principal sexual experience amongst Egbo and Simi: And a solitary unit walked the baobab on the decreasing thigh, leaf-shorn, and high fogs twirl him, haze splitting storms, yet the stalk stayed him... separating low fogs in a dim give in... in dimness let me lie, in obscurity cry... (P. 60). Passing by the situation of Jones (1976), Soyinka enjoys this ambiguous hightalk keeping in mind the end goal to stay away from 'conspicuousness or lasciviousness. This is Soyinka's style and it must be considered all things considered. The fact of the matter is that each masterpiece must have a level of multifaceted nature showed in the significance of the dialect and the uniqueness of the

style (Sule 2006). This paper is in complete concurrence with the above proposition. Therefore it can be seen from the above concentrate that the main lexical thing that specifically alludes to sex in the above section is 'thigh'. The peruser needs to sweat and potentially figure his way through the others: "a solitary unit" might allude to the penis, while the 'baobab... leaf-shorn' stands for Simi's exposed body. Soyinka moves starting with one level of allegory then onto the next. The virgina currently turns into a 'dull give in' with 'low fog'.

### FRAGMENTED SYNTACTIC STRUCTURE

The darkness that portrays Soyinka's lexical things normally influences his language structure: the structure in which those lexical things are requested and masterminded. Soyinka applies incredible economy on structure, Osundare (1983) opines that a portion of his sentences are graphological instead of syntactic, a gadget he imparts to a decent number of current essayists. The run of the mill Soyinka sentences help one to remember a dry unit whose seeds are so firmly stuffed that they can't shake or move about. One of his procedures for accomplishing such snugness of structure is the thing that might be called account ellipsis. This is most unmistakable in the exchange areas of the story. a.) Sagoe was groaning: 'I should rests level on, my tummy.' Dehinwa tediously: 'Goodness Sagoe... ? (P. 21) b.) Kola snickered, "You need him to do that at the present time?" And Bandele, "when we leave here we'll go to the workplace... " (P. 208). In the two illustrations, the illocutionary – account prompt 'Said' has been discarded, supplanted by a cataphoric colon in (an) and the expectant comma in (b). The outcome is a lexico – syntactic pressure that depicts Soyinka as an essayist who is as parsimonious with words as he is with structure. In various spots, Soyinka notices the names of speakers toward the start of a discourse and discards them in ensuing trades: Egbo moved his head tenderly... as though he intended to clear it I am befuddled, he conceded. 'Why?' 'I can't acknowledge this perspective of life... ' 'I think it is exceptionally astute' 'I didn't say anything in regards to that' 'It works ... ' (PP. 232-3) Narrative economy makes understanding somewhat troublesome here. Towards the finish of the exchange, the peruser does not know who says what. He needs to flip back the pages to recover the speakers so to speak, and this puts a strain on his perusing consideration. On account of the way words and thoughts appear to crowd Soyinka's cognizance; he now and again heaps up a progression of sentence parts (the sort alluded to above as graphological sentences). It appears that writers who turned authors never isolate themselves totally from the dreams that motivate their lovely classification. Or maybe they discover methods for intertwining the idyllic syntactic structure into their accounts to deliver exceptionally minimal story styles. Here two writings are inspected: one from Kofi Awoonor, an incredible artist who has likewise composed a novel that is fundamentally the same as Soyinka's, at that point the second from.

### USE OF ENJAMBENTS

One other wonderful gadget which appears to cloud the smooth stream of Soyinka's syntactic structure is the run-on nature of huge numbers of his sentences. A significant number of the sentences are somewhat mental. They stream straightforwardly from the feelings of the writer, here and there not guided by what Osundare (1983) calls "... The language structure book's rubric on accentuation with its inflexible commas and full stops, however coordinated by the beats of the psyche and the rhythms of awareness." The accompanying sentence serves for outline:

### THE USE OF OFFICIALESE

It has been brought up before in this investigation that Sekoni's dissatisfactions radiate from the unbending nature of the common administration organization. This inflexibility and disappointments could be followed to the phonetic segments of that establishment. An examination of the enroll of the common administration, particularly as it concerns Sekoni uncovers a portion of the exhausting idea of the framework. The accompanying are cases of the

assortment.

I.) Letters for signature sir, ... - If you would simply investigate these applications for leave and set up a list... - Bicycles propel... bikes propel... let me see now, that ought to be document c/s 429. I'll - Check among the B.U's in the S.M.E.K's office. Meanwhile will you additionally assume responsibility of... - Can I have your commitment Sir,... ? If it's not too much trouble join a fundamental board of five to deal with application for the post of a second rate class representative (P.27)

ii.) ii.) Interdict him might we? Bring me shape S2/7 prohibition of Senior Civil Servants and Confidential File, Sekoni Chief Engineer responsible for Ijioha (P. 28) Linguistically, two highlights are unmistakably observable in the dialect assortment of the common administration (officialese). These are the utilization of acronyms and basic sentences. Be that as it may, at that point the lexical things that check out the above concentrates as officialese include: File, office, primer, committee, applications, bans, secret, roaster, and mark.

Use of Acronyms In the common administration the utilization of acronyms is the request of the day. This makes correspondence simple and encourages them to manage the official promise of mystery as non-individuals barely would translate these acronyms. A portion of the acronyms utilized above incorporate

- C/S 429
- OPD
- NASA
- CC

## CONCLUSION

To start at that point, it has been built up that dialect is a multi-reason instrument in the public eye and that its essential capacity is bearing a methods for correspondence among the individuals from that social element. Dialect likewise furnishes a gathering with a character and a feeling of solidarity. Individuals who don't have a place with a specific phonetic network, however who procure its discourse, pick up acknowledgment and can work without any difficulty. These individuals are said to have the 'normal touch.' Language is arranged by its use, by etymologists and others, as standard, lingo, idiolect, enroll, slang, indecent, everyday, local, neighborhood, universal, and the characterization goes on. Dialect is additionally used to recognize social class, status and even racial and social foundations. The essayist's decision of dialect for his compositions makes a circumstance for an intriguing examination. At any given point in his/her vocation, the essayist may utilize a few or the greater part of the above types of dialect. Nonetheless, regardless of what etymological shape is appropriated in a bit of composing, the author has a dedication and a social duty to encourage the perception of his/her works, (Kenneth 1983). The investigation of semantic story structures of Soyinka's *The Interpreters* done above is only one case of the employments of dialect. It is in this manner suggested that perusers and pundits should set aside opportunity to think about the dialect of a scholarly work before passing judgments on such artistic items.

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