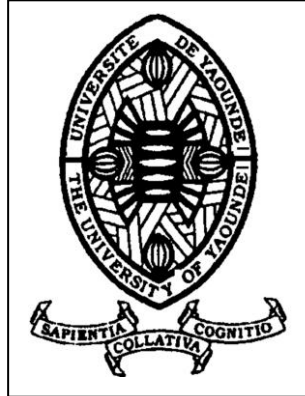


UNIVERSITY OF YAOUNDE 1
FACULTY OF ART, LETTERS AND
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UNIVERSITE DE YAOUNDE 1
FACULTE DES ARTS, LETTRES
ET SCIENCES HUMAINES

CENTRE DE RECHERCHE
ET FORMATION DOCTORALE

UNITE DE RECHERCHE ET DE
FORMATION DOCTORALE

LANGUES ET LITERATURES

LANGUAGE USED ON WOMEN IN CAMEROON LITERARY TEXTS: A LINGUISTIC ANALYSIS OF SELECTED TEXTS

**A Dissertation Presented and defended on December 20th 2024 in Partial Fulfillment of
the Requirements for the Award of a Master's Degree in English**

Specialization: Sociolinguistics

BY:

Kevine Laure KOMGUEM JUOEGO

B.A ENGLISH

Matricule: 17Q376

JURY:

President: Valentin UBANAKO (Pr) University of Yaounde 1

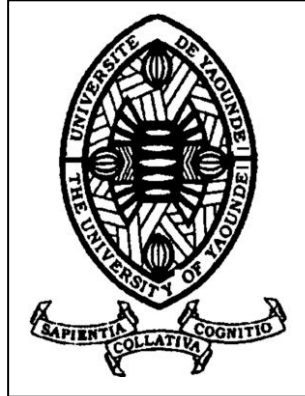
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Academic Year: December 2024



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DEDICATION

TO

MY MOTHER, MAWASSU JEANNE D'ARC

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My sincere gratitude goes to my supervisor, Professor Mforteh Stephen Ambe, who dedicated his precious time to tirelessly supervise my work. His expertise comments, suggestions and words of encouragement greatly improved the quality of this work.

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ABSTRACT

This work entitled **Language Used on Women in Modern Cameroun Literary Texts: A Linguistic Analysis of Selected Texts** had as problem the fact that some writers use an insulting kind of language to address women, which downgrades them. This study was guided by the following research questions: who are the authors who address women in their texts?, how are the women in those texts addressed?, what are the reactions of these women towards this use of language? And what are some of the themes where denigration is made visible in those texts? This work gleaned from the literary texts the various ways of addressing women. This study had as aim to demonstrate the use of language which demeans women. The data for the study was composed of three selected literary texts by three different authors of two genres; drama and prose by Bole Butake, Manga Therese and Alobwed'Epie. The texts were published between the years 2005 and 2022. The study concluded that some writers use a derogatory form of language on women. The analysis was done using the Speech Act Theory, propounded by John Searl, and Radical Feminism by Shulamith Firestone et al. The results revealed that to a great extent, literary writers used an offensive, denigrating and derogatory form of language to address and represent female characters. The recommendation that could be made from this study could be to do a comparative study of literary language that talks to and about women, using two or three authors from different countries. We could as well propose the use of the discursive psychology method to discuss and analyze language used on women in literary texts.

RESUME

Le présent travail, intitulé « Le langage utilisé pour s'adresser aux femmes dans les textes littéraires modernes du Cameroun : une analyse linguistique », était guidé par la problématique suivante : le langage inapproprié utilisé par les écrivains pour s'adresser aux femmes, les dégradant et les dévalorisant. Ce travail était guidé par les questions de recherche suivantes : Qui sont les auteurs qui s'adressent aux femmes dans leurs textes ? Comment les femmes sont-elles adressées dans ces textes ? Quelles sont les réactions des personnages féminins face à cet usage du langage ? Quels thèmes mettent en évidence la dénigrassions des femmes ?

Ce travail analysait les différentes façons dont les femmes sont adressées dans les textes littéraires. L'objectif était de démontrer l'usage du langage qui dévalorise les femmes.

Les données pour cette étude étaient composées de trois œuvres littéraires, de trois auteurs et de deux genres : le roman et le théâtre, par Bole Butake, Manga Therese et Alobwed'Epie. Ces œuvres ont été publiées entre 2005 et 2022. L'étude a montré que la plupart des écrivains utilisent un langage dérogatoire pour s'adresser aux femmes et même pour les présenter.

Cette analyse a été réalisée en utilisant les théories suivantes : la théorie des actes de parole de John Searl, l'analyse critique du discours de Max Webber et le féminisme radical de Shulamith Firestone et al. Les résultats ont révélé que les écrivains littéraires utilisent largement un langage dérogatoire pour s'adresser aux personnages féminins et les représenter, perpétuant ainsi la dénigrassions et la dégradation.

LIST OF ABBREVIATIONS

MT: Mother Tongue

SAT: Speech Act Theory

CL: Critical Linguistics

CDS: Critical Discourse Studies

SA: Speech Act

TERF: Trans-Radica Exclusive Feminists

RF: Radical Feminism

PCL: Prague Linguistic Circle

ROS: Rate of Speech

CALL: Computer Aided Language Learning

UK: United Kingdom

LP: Language Power

BWL: Betrothal without Libation

UMR: Under my Roof

TLWB: The Lady with a Beard

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CHAPTER ONE

PRELIMINARY CONSIDERATIONS

1.0 Introduction

This chapter gives preliminary information about the research. This chapter focuses on the background of the study, the research problem, the research questions, the purpose of the study, the motivations, the significance of the study, and the definition of some key terms as used in the study. This chapter will equally give general information on the research topic, the scope and the structure as well.

1.1 Background to the study

The notion of language dates as far back as the human race. Humans and even animals have a means through which they pass across messages; it can be through signs, words or sound as done by animals. Animals utter mutually comprehensible sounds whereas humans have a more developed means of communication. They communicate either by uttering words in the form of dialogue, through drawing, signs or through writing which is our main concern in this study. Theories about the origin of language vary according to the basic assumptions of what language is. This is because according to some theorists, language is too complex and cannot be imagined as simply appearing from nothing in its final form. It is rather believed to have evolved from an earlier pre-linguistic system among our pre-human ancestors.

According to theories on the generative view of language pioneered by Noam Chomsky (Generative Grammar 1950s-1960s), language is innate and genetically encoded (Chomsky, **Aspects of the Theory of Syntax, 1965**). To functionalists, language is a cultural system learnt by interacting with people around us. A psychologist, Steven Pinker, holds that language originated from animals (**The Language Instinct; How the Mind Creates Language, 1994, P.12**). Another psychologist known as Michael Tomasello, sees language as a socially learnt tool for communication that developed from animal communication primates; either gestural or vocal communication to assist in cooperation (**Origins of Human Communication, 2008**). According to Jean Jacques Rousseau, Herder, Humboldt, and Charles Darwin, language developed from music. Another prominent proponent of this view is the archaeologist, Steven Mithen. To

Stephen Anderson, the age of spoken language is estimated to 60,000 to 100,000 years. To him, researchers who talk about the evolutionary origin of language find it right to suggest that language was invented only once and that all the modern spoken languages are in one way or the other related even though that relation cannot be traced anymore, because of the limitation that exist in the available reconstruction method. This is because language emerged when there was no means to keep any record of it and consequently its early development has left no traces and that no comparable process can be observed today. Theories that trace on language continuity most of the times look at animals to see if they display any trait that can be analyzed and associated to pre-human language. They correspondingly inspect human fossils to see if they bear any trace of physical adaptation to language use or any other pre-linguistic form of symbolic behavior. Some signs in human fossils that can display linguistic behaviors include; the relativity of the size of the brain to the body mass, the presence of the larynx capable of producing advanced sounds and the nature tools and other produced artifacts. It was unarguably said that the early pre-human australopithecines' communication systems were not quite different from those found in big apes in general though a recent 2017 study on *Ardipithecus ramidus* challenges this belief. (Anderson, S. Doctor Diolittle's Delusion; Animals and the Uniquely Human Capacity for Language.)

Chomsky, a prominent proponent of the discontinuity-based theory of human language origin proposes that perhaps "some random mutation took place (...) and it recognized the brain, implanting a language organ in an otherwise primate brain.". He cautions against taking this issue literally and rather insists on the fact that "it may be closer to reality than many other fairy tales that are told about evolutionary processes, including language.

Leonard Bloomfield, (1933) who lays more emphasis on sign language, adopts a behavioristic slant to the study of language, disdaining all references to mental or conceptual categories in the name of scientific subjectivity. In his book titled "Language" (1933) he adopted a behavioristic theory of meaning according to which he defines the meaning of a linguistic form as 'the situation in which the speaker utters it and the response which it calls forth in the hearer'. In one of his books titled '**An Introduction to the Study of Language**', he argues that in man as well as other lower animals, the intensity of the emotional elements primarily appears in the expressive movements. If the intensity is too high or more violent, the expressive movements extend to the facial muscle, then to the hands and arms and finally to the legs and feet thus embracing a series of common actions well known to common observation.

The more the emotion intensifies the more these movements grow energetic. So, to him sign language depends on the intensity of human emotions

Language is considered the most important means of communication developed by humans. It permits people to transmit complex ideas as well as personal expression. Language is used for numerous purposes such as providing information, expressing personal points of view and giving instructions, which are the three main functions of language.

Language could also be considered as a structured system of communication consisting of grammar and vocabulary. It is the primary way through which humans communicate both in spoken and written forms and it may also convey sign language. According to the philosophical perspective, language refers to the cognitive ability to learn a language and use it to describe the set of rules that makes up these systems, use systems of complex communication or describe the set of utterances that can be produced from the rules of language. Language relies on the process of semiosis in order to relate sounds to particular meanings. All forms of language, be they manual, tactile or oral have a phonological, morphological, syntactic and semantic systems that govern the use of symbols to form sequences known as Morphemes. It also has a syntactic system that shows how morphemes are combined to form utterances and phrases. When studying the ways in which words and sounds are used, it is often the case that words have different meanings, depending on the social context of use and consequently different effects on the users and even the listeners. An important example of this process is known as Deixis, which describe the way in which certain words refer to certain entities through their relation between the time and space when the word is uttered. Example of such words include 'I', 'now' and 'here', which designate the person speaking, the moment of the speaking and the position of speaking respectively. Signs change their meanings over time as the conventions governing their usage also change. The study of how meaning in linguistic expressions change depending on context is known as Pragmatics. It is concerned with how language is divided into patterns and how these patterns contribute to making meaning. For instance, in all languages linguistic expressions could be used both to transmit information and to perform acts even though certain actions are only performed through language and they have tangible effects. For example, the act of 'naming' creates a new name for some entity and this type of act is called Speech act, although they could be carried out through writing or singing.

Language has developed over years right from the spoken stage to what we have today as the written stage. The invention of the first writing system is contemporary with the beginning of

the Bronze age in the late 14th millennium BC. The Sumerian archaic Cuneiform script and the Egyptian Hieroglyphs are considered the earliest writing systems both emerging out of their ancestral proto-literate symbol systems from 3400 to 3200 BC. Languages change though considered by some people as ‘decay’ or a sign of sleeping norm, is natural and inevitable.

When we talk about language, a linguist considers it a human form of communication which includes phonetics, phonology, morphology, syntax, semantics, and discourse contexts, as presented by a particular speech community. This language changes overtime and across speech communities. When we talk about language use, we refer to the meaning conveyed by language during the process of communication. The communication could be written or in any other form but the focus of this study is on written language and most especially the language of literature. As aforementioned, written language have three main functions;

Language is used to inform. This function permits to transmit information to an audience. The information must either be true or false, unspeculative or based on personal opinion. Informative language sometimes could be phrased in the form of questions which often bring attention to a piece of information the reader is already familiar with in order to frame the information that will follow.

Language is also used for an expressive intention. That is, people use language to express their ideas, opinions, emotions, personal experiences and even their viewpoint. It does not necessarily communicate factual information, for it could be imperative, for example, someone taken by surprise may likely exclaim using an expression like ‘**oh my goodness**’ whereas someone who just stubbed the toe might shout ‘**ow, that really hurts**’. Someone experiencing heartbreak or a breakup might say, ‘**I just can’t believe this just happened to me**’. These are examples of different individuals using language differently to express their emotions be it good or bad. As concerns the expressive as well as the informative uses of language, they tend to be relatively straightforward contrarily to directive language.

Language could be used for a directive intention. This language is more of instructive that is, it is used to give orders or to make suggestions. So, it could express a need or even a command. For example, a director who instructs the secretary in these words; ‘I need those reports on my desk by Monday morning’.

In this work, the language styles in the selected Cameroonian texts: «**The Lady with a Beard**” by Alobwed’Epie, “**Betrothal Without Libation**” by Bole Butake and “**Under My**

Roof” by Manga Therese, the term ‘**language** use’ will be used to talk about the different ways of using language to address women such as how these writers use language to talk to and about women through their characters as well as its impact on the female characters. Emphasis will be laid on the type of language used in these texts by characters to talk to and about women. This will take us to the language of literature and its characteristics. When we talk about the language of literature, we mean to talk about the different styles used. In the text titled ‘Linguistics and Poetics’ by Roman Jakobson, edited by Krystyna Pomorska and Stephen Rudy (1987) they talk about the language in literature. It tells us about what makes a verbal message a work of art. This is because the language of arts or literature is completely different in style as compared to ordinary language used in our day-to-day conversations. Poetics deals with the problem of verbal structure that is; there is a particular style to be adopted in all works of art. This is because it makes use of so many devices not always used in ordinary spoken language. The language of literature has numerous functions. In an act of verbal communication, the addresser sends a message to the addressee and for the message to be operative, it needs to be contextualized. This context is usually referred to as the ‘referent’. The context of this message sent must be comprehensible by the addressee and must be capable of being verbalized. That is, the message must bear a code that can be at least partially, not to say totally comprehensible to both parties. There should equally be a contact that is a physical channel and even a psychological link between the addresser and the addressee; enabling them to enter and stay in communication.

Each of these six factors has a different language function as one will hardly find a verbal message that would fulfill only one of these functions. They equally are aspects that make up a process of general communication though they operate differently as far as literary communication is concerned as can be seen below.

The addresser or the user is the agent that generates emotions or stimulates the imagination, a more sensorial message in relation to the emitter of the communication that focuses on content.

The receiver on his part is the person who receives the message. This receiver is just a hypothesis demanded by the text itself (Gonzalez, 2010, pg. 51) Since literary language is an expression of artistic communication, without the assumption that ‘someone’ will receive the message that the author is wishing to convey, the text will lose its meaning.

Another element involved here is the channel or contact, which is the means through which a literary message is communicated. It is normally written even though it can be verbal. The

verbal nature will apply directly to poems if they are recited or a monologue that is recited or sung.

Another element here is the context. It generally refers to time, space and the socio-cultural circumstances in which a message is confined. But in the case of literary language, the writer is free to give rein to his imagination causing the context of his work to be real as well as the work itself (Gonzalez, 2010,P.52)

A last element in this list is the code which has to do with the various sounds to be used in order to pass across a message. But in this case, code will not be used in the same way because there is no univocal interpretation of the text but rather an explained meaning.

Literary language is an artistic way of expression in which the writer conveys an idea in an aesthetically more beautiful and stylish way in order to capture the reader's attention. It can be applicable to prose and poetry, to verbal and used in daily communication. Literary language gives priority to the manner of transmitting a message than the message itself. If the form of a literary text is stripped, it eventually loses or changes its meaning, its connotative potential and of course its literary character (Sotomayor 2000, 29) This form of language used was very popular in the Middle Ages and had as function to create dramatic effects (English Oxford Living Dictionaries, 2017) But nowadays, it is very present in poetry, prose and drama and because of its dramatic effect, it is very present in liturgical scriptures. Literary language does not limit itself to literary texts because it is used in other non-literary texts like memoirs, placards, publicities and journal pieces just to name a few. It could also be found in the lyrical, narrative, dramatic and didactic-essayistic genres, depending on its structure and content. The literary language has its characteristics; originality, artistic will, special communicative intention, connotative or subjective language, the use of fiction, importance of form, poetic function, use of rhetorical or literary figure, appearance in prose or verse.

When talking about the originality of a text, it refers to the act of conscious creation (Gonzalez, 2010, P.49) in which the writer has the freedom to write in an original way, while taking into consideration the proper meaning he gives to words and how it differs from the common language.

For the artistic will, privilege is given to the way of conveying the message than the message. This is simply because the intention behind the writing is creating a beautiful work of art

Talking about the special communicative intention of a literary text, one needs to understand that it is self-communicative. The self-communicativeness is what gives it meaning. As such, one can say that literary language has an intention which is to communicate the literary beauty of a text (Gonzalez, 2010)

When we talk about the subjectivity of the literary language, or the connotative language of a text, this deals with the ability of the writer to give meaning to words as he desires thereby giving his discourse a multipurpose and multiple meanings as contrasted to a non-literary text. These multiple meanings given to a text give the reader the opportunity to have a different assimilation of the text.

A literary text equally uses a little bit of fiction. The message in a text is transmitted in a fictitious way such that it does not correspond to external reality. The writer can be very nifty, thus taking the reader to other dimensions which are almost identical in real life, but which are unreal in the end. The use of fiction depends on the writer's view of reality but which in turn generates in the receiver some of his own life experiences that express in the reading the horizon of expectations with which a text approaches (Sotomayor, 2000, p. 28-29)

Form is very important in a literary text. This is because it leads the writer to take much care of the 'texture' of the language thereby carefully selecting words, their order in a text, the musical effects they create, their syntactic as well as lexical construction, just to name a few.

A literary language could be said to possess a poetic function. This means that the language takes advantage of all expressive possibilities like; phonic, morphosyntactic, and lexical possibilities in order to awaken curiosity and call on the attention of the reader.

Furthermore, literary languages make use of rhetorical figures or literary figures. When we talk about figure, we mean any kind of language manipulation that aims at achieving persuasive or aesthetic purposes (Garcia, 2007, p.10)

According to Herreros and Garcia, (2017), appearance plays a major role in the language of a text as it is chosen based on the needs of the writer and the genre chosen too. Literary language can be present in prose or verse form. The prose form is the natural structure that a language takes as seen in fables, stories and novels. It helps to add more weight to the description of the texts. Whereas with the verse form, the composition is more demanding and carefully selected since it should have a lyrical effect, should be syllabified or measured and should show a clear

relationship between the verses and stanzas. This form is seen in poems, songs, odes, elegies or sonnets.

This study is out to explore the nature of language used to talk to and about women in modern Cameroon literary texts. So, the concern here is to do a linguistic analysis of some selected Cameroonian texts;

“Under my Roof “by Manga Therese

“Betrothal without Libation" by Bole Butake

“The Lady with a Beard" by Alobwed' Epie

Therese Bekombo Manga is a Cameroonian writer who was born in 1985 in the North West Region of Cameroon where she grew up. She obtained her General Certificate of Education (GCE) Ordinary Level in Trinity College Widiokum and her General Certificate of Education (GCE) Advanced Level in Cameroon College of Arts Sciences and Technology (CCAAT) Bamili. After her A level, she studied English Modern Letters in the University of Yaoundé 1 and Linguistics at the Ecole Normale Supérieure (ENS), Yaoundé. As an option, she studied Theater Arts in the University of Yaoundé 1. She was the president of the UNESCO club at Lycée General Leclerc, a school in the Centre Region of Cameroon, in Yaoundé. She was equally a member of so many other associations. She is a member of 'The Round of poets of Cameroon, and is presently following her studies in Political Sciences in the University of Yaoundé II, Soa, situated in Yaoundé, Cameroon. She equally is a trainee at the Faculty of Political and Legal Sciences. She is married, and a mother of three.

Bole Butake, an Emeritus professor of Drama and Theatre, was born on the 28th of July 1947 at Nkor in the North West Region of Cameroon, in the Noni sub-division. He attained primary education in a local school, and secondary education in Sacred Heart College in Mankon and the College of Arts, Sciences and Technology (CCAAT), Bamili. Butake attained the University of Yaoundé where he obtains a degree in English Modern Letters. He is a famous playwright and dramatist. He began his teaching career in 1972 when he was still a student at the University as a secondary school teacher of English Language to Francophone students of the university of Yaoundé and later on senior lecturer in 1974. He lost both his parents within a week when he was only 4. He later rose to the rank of lecturer and became a professor of Performing Arts and African Lecture in the year 2000. He later was appointed Vice Dean of the Faculty of Arts Letters and Social Sciences and then Head of the Department of Arts and

Archeology. He got married on September 29th 1980 to Jane Bole Butake and they had 6 children.

He is the author of so many books among which the famous “Lake God and other plays ”, an allegory of the deadly 1986 lake Nyos gas leak. In 1984, he published his first novel entitled **The Rape of Michelle**. In the year 1993, he publishes **Shoes and The Four Men in Arm** another which is later translated into German under the title ‘**Vier Man in Uniform Und Ein Berg Schuhe**’. Apart from his literary works, he equally engaged in cinema between 1995 and 2003, where he discussed on female genital mutilation, human rights, corruption, HIV Aids just to name a few. He later served about a year with the Protestant University in Bali, in the North West Region of Cameroon, but could not continue because of health failure. Some of his works include; *And Palm-Wine Will Flow*, a drama text in 1990, **Cameroon Anthology of Poetry** in 2013, **The Survivors in 1989, Family Saga**, a drama text written in 2004, **Dance of the Vampires in 2013, Betrothal Without Libation** in 2005, **Zingraff and the Battle of Mankon** in 2013. In the year 1976, he creates **The Mould**, a magazine on creative works for Anglophone Cameroonians in which he published so many poems. The magazine stops its publications in 1981. He won so many prizes from so many organizations such as the **US Embassy in Cameroon, the British Council, Goethe Institute and HELVETAS** just to name a few. He dies on the 1st of October 2016 at the Yaounde1 University Teaching Hospital, Melen, at 5am at the age of 69 and was buried in his native village in Nkor, in the North West Region of Cameroon, on November 12, 2016.

Alobwed’ Epie was born at Ngomboku, Kupe-Muanenguba Division, Tombel Sub-Division in the South West Region of Cameroon. He studied at the University of Yaounde 1 where he obtained a Bachelor’s Degree in English and a DES in English; University of Leeds in England where he obtained a Master’s Degree in Folkloristic and Dialectology. He obtained a Doctorate Degree in English Language studies. He teaches Pragmatics and creative writing in the English Department, Sociolinguistics, and the Structure of English at the University of Yaounde 1. He is a writer and has written books such as; **The Dead Certificate, She Seized the Balls, Crying in Hiccoughs, Hat a Next of Kin, The Lady with the Sting, The Bad Samaritan, The Day God Blinkd, The Lady with a Beard**.

This work will give both a linguistic, sociolinguistic and a thematic analysis of these three selected Cameroonian texts not forgetting the effects of language use on women. A lot has been done in the domain of Linguistics and Language use as a domain, the way language is used to

pass across a message or the way language is thought, how to use language to teach, how it is used in both formal and informal contexts. It also researches on language use and communicative function. Writers in Sociolinguistics unravel writers' words in a bit to explain what they really mean to convey as message by means of writing or through their writing, their various types of content /context analysis. But the analysis of language as used by Cameroonian writers is a domain that has received little attention. Style and form matter a lot in writing. Beer and Lands Beer, (2004) illustrate that language styles affect meaning which contributes to some desires that are not intended. This work aims at illustrating the possible instance of the use of derogatory language on women by some Cameroonian writers. Language is an essential tool for communication; be it verbal, written or sign language. Language has an intended meaning even though the language style may arouse unintended desires and meaning also known as Inference. This work thus presents an analysis of the language used in the texts of Alobwed' Epie, Manga Thérèse and Bole Butake in the texts, "Betrothal without Libation", "Under my Roof" and "The Lady with a Beard» respectively. The aim of this analysis is to demonstrate how they use language to address Women and how their use of language affects the female gender as a whole

1.2 Motivation

The motivation for study came from the desire to demonstrate the fact that language plays a crucial role in human life and that language used equally has an impact on the readers of the literary texts written and presented to the audience. Writers use language in different ways; to pass across a message, share their experiences, unveil an ill plaguing the society and condemn an attitude. It desires to know why writers use language on women as they do. According to Mazrui (1975), language is a very important point of entry into habits and thoughts of people. Humans act at the mercy of a particular language which has become the medium of communication for their society. Literature has its grounds from language for they are inter connected. Language has a very powerful effect on the users while language in itself is never innocent. The interest to carry out research on this topic stemmed from the reading of some Cameroonian texts. Upon reading these texts for example " **Agatha Moudio's Son**", by Francis Bebey just to name this one, came to realize the harsh use of language on Agatha Moudio, a character in the text. In fact, she is condemned for what she is and what she does but no one tries to find out what causes her to behave the way she does. People rather talk about her promiscuity but no attention is paid to the men with whom she commits the act. Because of this, the research finds it worthy to do an analysis of some selected Cameroonian literary texts

like that of Manga Thérèse, "**Under My Roof**", Alobwed' Epie's "**The Lady with a Beard**" and Bole Butake's "**Bethrodal Without Libation**" and to support the idea that they don't necessarily use language appropriately on women. These texts turn to diminish the woman there by frustrating them. It equally does not give them the opportunity to express themselves, showcase their knowledge and knowhow thus limiting them to a specific field and level in the society.

1.3 The statement of the problem

Some writers in their works of art use a form of insulting and denigrating language to address women. The choice of words to represent the female gender devalorizes them. This is made evident in the Cameroonian texts that have been chosen for this study. The study focuses on a comparative study of selected literary texts to prove this fact, which has been done by very few writers. This study thus concentrates on this existing gap.

1.4 Research questions

The study is guided by the following research questions

1. Who are the writers who address women in their texts?
2. How are the women in those texts addressed?
3. What are the reactions of these characters toward this use of language?
4. What are some of the themes where denigration is made visible in those texts?

1.5 Objectives of the study

This work focuses on the language used to address and represent women by Cameroonian writers. It explains the derogatory use of language by these writers on Women. These forms of language used are carefully selected and analyzed. This work has other objectives which include:

- Illustrate that the selected literary texts make use of some derogatory forms of language to an extent.
- Show that Cameroonian writers through their use of language don't measure the effect of their language on the female gender

This case study shows that to a certain extent, Cameroonian writers use some derogatory forms of language through their characters to talk to and about women since they already have some

kind of prejudice about this gender. Writers usually commit a fallacy which philosophy calls Hasty Generalization. According to this fallacy, a thing is generalized or extended to a particular group of persons simply because a person from that community has done something and consequently the rest suffers because if one. Through this vulgar language, they turn to condemn all the women thereby inflicting a kind of torture; more of mental but which they don't know. They already have a prejudice on these women and so intentionally select their language of expression which does not necessarily favor this gender. So, this study presents the various elements or words used by these writers to denigrate women or to downgrade them.

1.6 Aims of the study

1. Do a Linguistic Analysis of the selected literary texts
2. Do a sociolinguistic analysis of the selected literary texts
3. Present the insulting type of language used on women by some Cameroonian writers in their works or arts. This is because it has a negative impact not only on the female characters, who are imaginary characters, but also on female readers. This language which the women are sensitive to, turn to affect them psychologically.

1.7 The choice of the topic

The reason for the choice of my topic or my motivation came from the reading of some literary texts in which we realized that the way women were addressed, was not good enough to my liking. The authors would use some kind of vulgar languages to address women through their various characters. So, after a good reflection, I thought I could coin a topic which could help deplore such a habit which some of our Cameroonian writers have to address women anyhow. The researcher thought they should point out this problem if it could help them rethink on the way they use language on this particular gender and use a politer one to address and represent them in their texts through their characters. So, an equal use of language on both genders according to me, would be good as it will not make a particular gender to feel maltreated or even disrespected when it comes to addressing them.

1.8 The scope of the study

This study is limited to three selected literary texts by three different Cameroonian writers; Bole Butake in his text "Betrothal without Libation", Manga Thérèse in her text "Under my

Roof", and Alobwed' Epie in his text titled "The Lady with a Beard". The study is limited to one selected text of each of these writers.

1.9 Significance of the study

This work seeks to do a sociolinguistic and a thematic analysis of the three selected literary texts. The study will investigate on how these authors use language in their selected texts represent and address women. It will equally investigate on the social aspects of language in the texts. This work shows how writers use language to express their thoughts and how they cause others to follow them in their way of addressing and presenting women negatively.

The world of literature is fast growing and writers are developing new writing styles and genres. This work equally calls on these writers to improve on their language use. They should equally develop a new language style or a new way of addressing women. They should stop stigmatizing women through their language. Where this language style is favorable, life is restored and everybody lives peacefully, harmoniously and without any stigma.

Moreover, this enables the audience or readers to engage in conscious actions, paying keen attention to popular utterances when reading these literary texts. This will bring progress in the world. Since the Woman will be valorized and she will in return express her talent and point of view, it will thus contribute to world development and even increase the desire of people to read more literary texts as women will be more excited to read texts which upgrade and revalorize them. A hope for change is what drives this study for it is said that hope only makes sense when it does not make sense to be hopeful. This is our area and we should abandon old ways of doing, of writing, of addressing women and adopt new ways in relation to the present reality and world we live in.

1.10 Important notes on related terms

This section provides us with brief definitions of some important keywords which are used in this work. They are: speech act theory, feminism, radical feminism, language style, reference, sociolinguistics, linguistics and themes such as patriarchy, domination, emancipation, and marginalization.

1.10.4 Communication.

Shannon and Weaver, (1977) define communication as "all the procedures by which one mind may affect another". This implies that communication could take so many forms; oral, written,

through music, sign language, pictorial arts and even all human behavior. From the above, we clearly understand that communication is a process involving the transmission of a message from a sender to a recipient through a medium which is thus the objective or goal of provoking a reaction or series of reactions. These reactions could be referred to as feedback. The following turns to summarize what communication is all about:

- 1- It is a process
- 2- Communication takes place between two or more people
- 3- There must be a message that is sent from one party to the other
- 4- The message is sent through a medium
- 5- The received message will provoke appropriate reactions
- 6- Communication is the background of every society.

In this context, communication will be a process of sharing and exchanging information or transmitting one's idea through writing. This implies that we have a writer and a reader who can only read and accept the writer's point of view but who cannot give his or her opinion on the subject matter. Whenever it is possible to have a communication situation between both parties, there is no way to exchange views, perceptions, stereotypes, attitudes and assumptions since there is no direct communication. As a result, this written medium can often affect the reader or cause some reactions in the reader. So, written communication is a powerful means of causing or avoiding a clash if the writer realizes.

1.10.5 Reference

The Collins English Dictionary, the 4th edition, defines reference as the act of talking about something or someone or mentioning them. The Oxford Learners Dictionary defines reference as a thing one says or writes that mentions someone or something else. A reference could also be a relationship between objects in which one object connects to another object. In this relationship, the first object refers to the second object and it is called "the referent" of the first object. References could take on many forms: a sensory perception that is audible, visual (text) a thought, emotional state, symbolic or a physical object. Ref features in many spheres of human activity and knowledge. The term adopts varied meanings based on the context of use. Reference in this context will refer to the writer using language to refer a person to another person or thing based on his background or his way of apprehending things. The person referred here is a character in the text but who represents in real life situation an existing person and the referent here could be based on an existing person or happening. This referent

sometimes turns to be generalized by some writers. This means that if a character does something which a person once did or which resembles what someone once did, he or she will be compared to the person most of the time. For instance, a person who has some bad manners or unfair attitudes will turn to be referred to as "the creature of the devil" (Agatha Moudio in the text "Agatha Moidio's Son" by Mbenda's mother). In this context, the woman who is our main concern here turns to be referred to with all sorts of attributes which could be positive or negative.

1.10.6 Language Styles

In Sociolinguistics, it is believed that society greatly influences language. This is because language use can vary. It could be based on social status, socio-economic background, gender, where and how one is brought up, educational background, occupation and even the social setting. Variation in language style can be achieved syntactically, lexically and phonologically. Each person may have and use many different language styles as they may match style to their geographical location. For example, a writer from the Northern part of the country will adopt a language style which will be completely different from that used in other regions of the same country. So, language styles vary from one region to the other, from one setting to the other and even writing style too. According to Mc Crimmon (1963: 135- 142) there exist three language styles:

- 1- The formal style: the language used here is very formal, the sentences are relatively long, the language does not use abbreviations, colloquial expressions and slangs. The second is;
- 2- The informal style: the language style here is not too formal. This is because it contains sine colloquial expressions. The last one is;
- 3- The colloquial style: with this language style, sentences are short, simple, often grammatically incomplete, uses a lot of contractions, omits relative pronouns, has a simplified grammatical structure and a familiar tone which creates an impression of Intimacy to the reader.

1.11 Structure of the work

This research work is divided into six chapters. Chapter one comprises of a general introduction, chapter two comprises of a theoretical framework and a literature review, chapter three consists of the methodology, chapter four contains data collection and analysis, chapter five contains the analysis of the texts using various frameworks, a thematic analysis of the

selected literary texts while chapter six consists of discussion of findings and a general conclusion.

1.12 Conclusion

This section focuses on the preliminary considerations of the study. Different trends in language been demonstrated, key terms related to the subject were discussed to show how this particular research work will be done in subsequent paragraphs. In the forthcoming chapter, the researcher will focus on theoretical framework and review related literature.

CHAPTER TWO

2.0 THEORETICAL FRAME AND REVIEW OF LITERATURE

2.1. Introduction

This chapter presents the theoretical framework used for this study and reviews of related literature. This work begins with a theoretical framework with emphasis on its proponents, universal characteristics. Here we talk about language use, the effects of the language use and the speakers meaning. The review is classified under subtopics that indicate the focus of each point. This is done in a bit to justify among the existing theories only critical discourse analysis, the speech act theory and radical feminism have been chosen for this work. The other part of the chapter presents a relevant literature applicable for this study. The objective here is to show how the work is similar and or different from those of previous researchers.

2.1.2 The Speech Act Theory

The speech act theory (S.A.T) is concerned with the manner in which language is being used. It was put forth by J. Austin and later developed by Searle. Speaking a language is synonymous to performing a speech act; it could be by making a statement, giving commands, asking questions, making remarks or even making a request. In an abstract way, it could include acts such as referring and predicating. These acts are often made possible by and are performed according to certain rules of language or linguistic elements. All speech communications involve linguistic acts and the unit of linguistic communication is not a symbol, a word or a sentence. Rather, it is the production of the symbol, word or sentence of speech act. Speech acts are the basic units of linguistic communication. The meaning of a sentence is in general obtained through the speech act performed in the utterance, even though the meaning of all sentences may not determine what speech act is performed in a given utterance of the sentence. This is simply because, the speaker may mean more than what was actually said or made as utterance though it is always possible for him to say what he/she means. The speech act theory among others arouses probably the widest interest because it orients scientific endeavors towards the study of the function of language in human communication. The hypothesis that the speech act (S.A) is the basic unit of communication together with the idea of speech acts, what the speaker means, what the sentence uttered means, what the speaker intends, what a hearer understands, and what the rules governing the elements of language are. To some psychologists, the acquisition of the concepts underlying speech acts could be a prerequisite for

acquiring language in general. Linguists see the notion of the S.A.T as variously applicable to problems in syntax, semantics and second language learning. Other fields like Anthropology and philosophy have applied this theory in one way or the other. In linguistic pragmatics, S. As remain one of the central phenomena that any general theory must account for, alongside presupposition and implicature particularly.

Historically, speech act studies originate in the philosophy of language. The basic insights offered by the works of Austin, Searle, Grice and Bierwisch, as philosophers, are based on the assumption that the minimal unit of human communication are non-linguistic expressions. They are rather, the performance of certain acts such as apologizing and thanking, just to name these two. Since 1930, when the doctrine of logical positivism flourished, issues of truth and falsity have been of central interest. One of the central tenets of this doctrine stipulates that unless a sentence can be varied, that is tested and approved to be either true or false, it was meaningless. It equally came out that most ethical, aesthetical and literary discourses, including everyday utterances, were just meaningless. This conclusion was seen by proponents of logical positivism as a delightful result. This movement was attacked with the slogan "meaning is use" by Wittgenstein (philosophical Investigations. Oxford: Blackwell, 1958). He equally insisted on the fact that utterances are only explicable in relation to the activities in which they play a role. So, during this period, the British philosopher, J. Austin, launched the S. A. T. There exists a parallel between Austin's insistence that the total speech act situation is the only actual phenomenon, which is the last resort in which we are engaged in elucidating and the later, Wittgenstein's emphasis on language usage and language games. In J. Austin's text "How to do Things with Words" which was published after his death in 1992, he sets about destroying the view of language that places truth conditions as central to language understanding. He has a method which was: He noted that some ordinary declarative sentences, contrary to the assumption of logical positivism, are not apparently used with any intention of making false or true statements which seem to form a speech class which can be illustrated below.

_ I bet you sixpence it will rain tomorrow

_ I hereby christen this ship "Queen Elizabeth"

_ I declare war on Zambia

_ I apologize

_ I dub thee sir Walter

- _ I object
- _ I sentence you to 10 years of hard labor
- _ I bequeath you my property
- _ I give you my word
- _ I warn you that trespassers will be prosecuted.

The peculiarity of these sentences, and according to Austin, is that they are not just used to say things but rather actively to do things. This is because after you have for instance declared war on Zambia, dubbed sir Walter, or raised an objection, the world has changed substantially in one way or the other. Also, one cannot confirm a statement as true or false if illustrated by the bizarre nature of these exchanges:

I-A: I second the motion

B: That's false

II- A: I dub three sir Walter

B: too true

Austin termed these special and peculiar sentences and the utterances realized in them as "Performatives". He contrasted them to statements, assertions and utterances which he called "Constatives". Austin suggests that unlike Constatives, performatives can neither be true nor false, yet they can go wrong. He sets a catalogue of all the ways in which performatives could go wrong, for example in the sentence "I name this Child Odelis". I may not succeed in naming the child if, for instance, I am not the mother of the child, she is already named otherwise, I am not the appointed namer. Naming a child requires a kind of arrangement between the appointed namer and the parents of the child without which the action that the utterance attempts to perform is simply null and ineffective. Based on such different ways of failure of performatives, Austin came out with a typology of conditions which performatives must meet in order to succeed or be happy; which he named Felicity Conditions. He distinguished three main categories of these conditions:

- a) There must be a conventional procedure having a conventional effect. The circumstances and persons must be appropriate as specified in the procedure.

- b) The procedure must be executed correctly and completely
- c) Often, the person must have the requisite thoughts, feelings and intentions as specified in the procedure, and if consequent conduct is specified, then the relevant parties must do so.

As evidence of the existence of such conditions, consider what happens when some of the conditions are not fulfilled. For instance, a student in a classroom, in the presence of a lecturer who without authorization from the lecturer asks another student like him to walk out of the class. This will not be achieved simply because the student has no authority over another student in the presence of the lecturer, unless appointed. Whereas the lecturer needs not repeat himself before a student walk out of his class when he orders him to do so.

2.1.2.1 Identifying Speech Acts.

If speakers were often clear about the illocutionary force of their utterances or if they were more explicit about what they were doing, then the speech act theory would render powerful account of communication. Instead, speakers are often unclear about their deeds; they are always indirect, multifunctional and vague about the aim of their utterance. Speakers' utterances lack clear indicators of what their functions could be and even the use of the performative verbs does not guarantee illocutionary forces of utterances. Illocutionary forces of speech acts are easier to identify in conventional contexts like wedding ceremonies, courts of law and games. Illocutionary acts have been classified by most scholars in terms of recognizable intention of the speaker. This reorganization intent turns to be an effective criterion since illocutionary force is obtained when a listener recognizes the intended message of the speaker. The listener does not necessarily need to understand, agree with or affected by the utterance since the listener simply needs to understand the purpose of the speaker in uttering the message. Bach and Hamish in the book titled *Linguistic Communication of Speech Acts* (Cambridge, 1979), argue for the communicative nature of the speech act and they suggested a set a speech acts according to which the speaker expresses his or her intents in a bit to influence the listener in some way and also to express an attitude towards the subject matter of the utterance. They then proposed four communicative categories of illocutionary acts:

1) **Constatives:** this has to do with acts that reveal or express the beliefs of the speaker and that bring the listener to accept these beliefs or knowledge states as a main intention. Some examples of Constatives include: describing, suggesting, predicting and informing. In each of these cases, the speaker tries to put the listener into the same state of knowledge as him/herself.

2) **Directive:** this refers to a situation where the speaker introduces the hearer to action while providing motivation for the action. Some examples of directives are: advice, prohibitions and even suggestions. Here, the speaker wants the hearer to do something so, he provides reasons, information and even a motivation for the action.

3) **Commissive:** This category occurs when the speaker agrees or obliges himself to do something for the hearer in the future. Some common examples of Commissive are promises and offers. By uttering the utterance, the speaker commits himself to some future action.

4) **Acknowledgements:** This occurs when the speaker expresses emotions or feelings, he/she wants the hearer to understand. Some examples of acknowledgements could include thanking, apologizing and congratulating.

Searle (1969) tries to identify the criteria involved in the identification of a S. A including the situation in which an act counts as performing an action. To him, normal communication must first occur, meaning that the speaker and the listener must share a common language, mutual understanding and so on. He came out with what he termed Constitutive Rules for the Performance of a Speech Act. The following is presented as necessary conditions for the act of warning.

1) **Preparatory condition.** Here the listener has some reasons to believe that the event will take place and it is not in the interest of the listener. This is so if it is not obvious to both parties that the event will occur.

2) **Sincerity Condition.** At this level, the speaker believes that the event will take place but will not be in the best interest of the listener.

3) **Essential Condition.** Here it is counted as an undertaking that the event is not in the listener's interest. An example of a situation fulfilling these three conditions could be a statement from the speaker that runs thus: "If you don't study hard, then you will fail your exams". This utterance counts as a warning because it meets the above stated conditions. The hearer believes that he/she will likely fail the exam and this is undesirable. Both the speaker and the listener recognize that failure in the exam is not obvious and can be avoided, thus fulfilling the preparatory condition. The speaker believes that the failure at the exam is not at the listener's best interest thus fulfilling the sincerity condition. If the failure at the exam is not in the listener's best interest, then the utterance counts as a warning to the hearer thereby fulfilling the last condition which is the Essential condition. The essential condition is the most

important because to draw a clear cut between an advice and a warning. An event in which the hearer has no interest is a warning but if the event is in the best interest of the hearer, then, the speech act here counts as an advice.

To Austin there are three basic senses in which in saying something, one is performing an act and so three kinds of acts are simultaneously performed:

1) **The Locutionary act.** This has to do with the actual words uttered by the speaker. It equally is the utterance of a sentence that has a determinate sense of reference. An example of a Locutionary act is found in the sentence "It is hot in here" or "My bag is in the car"

2) **The illocutionary act.** This act deals with the intention or force behind the speaker's words. Here, a statement, an offer or a promise is made through the uttering of a sentence, by virtue of the conventional force attached to it. An example of an illocutionary act could be the direct intention behind the sentence uttered by the locutionary act " it is hot in here", which could mean "I want some fresh water" or "I need my bag from the car" respectively.

3) **Perlocutionary act.** This act has to do with the effect of the illocution on the hearer. So, it is in concrete terms, the effects that an utterance can have on the audience after a sentence has been made. Such effects are very special to the circumstances of the utterance. For instance, from the illocutionary statements " I want some fresh water" and " I need my bag from the car", the perlocutionary effects may be that someone opens the window or that someone collects the bag from the car and bring it back respectively.

Generally, there exists a close and predictable link between locution and perlocutionary effects. There equally exist situations where listeners wrongly interpret the Intention of utterances, sometimes due to the fact that the same locution could have a different illocutionary force in another context. For example, a couple goes to the supermarket to do some purchase. The man enters the supermarket empty handed to find out what they could buy for that day while the wife is following with a handbag at hand and the security guard calls on her

Security guard: Would you like to leave your bag out here?

Woman: Oh no! Thank you so much but it's not heavy

Security guard: Only... We have had...we had a theft here yesterday you see.

The illocutionary force of the man's utterance requires the woman to drop her bag out before getting into the store but she interprets it as an offer. This example thus illustrates a situation where the intention or the illocutionary act is misinterpreted. The second example indicates a situation where the illocutionary act could be interpreted based on the context. For example, the question "What is the time?", depending on the context of utterance mean any of the following:

- 1) The speaker might want the hearer to tell the time.
- 2) The speaker is angry because the listener is late
- 3) The speaker thinks it is high time the listener went home.
- 4) The speaker thinks the listener is delaying.

J. Austin used the term "speech act" to refer to an utterance and the total situation in which the utterance is made. But today, the term speech act is used to mean the same as illocutionary act.

Propositional acts

Talking about Propositional acts, we start by defining what a proposition is. A proposition is different from an assertion or statement. Assertive are acts while propositions are not acts. This is simply because a proposition is what is asserted in the act of asserting, what is stated in the act of stating. So, the expression of a proposition becomes a propositional act and not an illocutionary act. Not all illocutionary acts have propositional contents. For example, an utterance of "Hurrah" does not nor does "Ouch"

Performative Utterances

The uttering of certain words by appropriate people in appropriate situations constitute the performing of certain conventional acts. The question we ask ourselves is "What features make utterances as performatives?". In all examples used by J. Austin, we discover that he makes use of verbs in the simple present and active form with a first-person singular pronoun and this is very significant. There also exist some performative utterances bearing verbs in the passive form, for instance, "people are requested to leave the hall". Some utterances have no subject or no verb at all. For example, the statement; "guilty pronounced" or "out" "seat". Faced with this situation, Austin reluctantly concludes that there is no Linguistic features which unambiguously distinguished performative from non-performative utterances. In one sense, these performatives could be considered idioms since the meaning of the individual words are not too important and

synonyms cannot be used. This is because performative utterances contain predetermined words placed in a fixe sequence in a few highly conventionalized and often ritual situations, constituting the performing of the action. He noticed that the concept of the performative utterance, of doing by saying, had a general application because in saying for instance, I apologize, I promise, I warn you, one actually performs the acts of promising, apologizing, and warning thereby making the utterances performatives even though there are no rule-govern conventions restricting their use. Anyone can make any promise to any one at any moment or place. Performatives are more explicit and much likely to be primary.

To Strawson (1964), there exist cases in which to utter the words " the ice over there is thin to a skater is a warning... without its being the case that there is a stable convention at all". This makes us question ourselves on how to identify an utterance as performative, since there also are problems with utterances bearing performative verbs. To cut it short, Austin declares that any utterance which is in fact performative should be reducible or expandable or analyzable into a form with a verb in the first person singular present indicative active. Thus, "Out" is equivalent to "I declare, promise, deem you to be guilty". In the table below, we will give some examples of explicit performatives in column A, and C will contain constatives while the statuses of those in B are still doubtful.

PERFORMATIVES		CONSTATIVES
I thank you	I am grateful	I feel grateful
I bid you welcome	I welcome you	-
I apologize	I am sorry	I repent

Table 1: Table representing Performatives

Concerning utterances in the middle column, Austin suggests four tests for deciding which way they are being used.

1) Does the saying of the words constitute the performing of the act? This can be tested by asking the question "Did he really?" of particular utterance. It is not possible to argue whether a person welcomed another since the uttering of words constitute an action. But following the utterance " I welcome you", one could still ask "did he really welcome him?". This answer and classification of the utterance will likely depend on circumstances.

2) Could the action be performed without uttering words? One could repent or be sorry without uttering any word but one cannot apologize without uttering any word.

3) Is the action something that can be done deliberately or voluntarily? One could be willing to apologize but not willing to say, one could be either sorry or not, though one could be ready to say one is sorry.

4) Can the utterance be literally false? To Austin, there is a crucial distinction between constatives which can be true or false and performatives which could only either be happy or unhappy. Even though one says "I am sorry", it must not be true that one is really sorry, but if someone says "I apologize", then it cannot be false that one has apologized though the apology could be sincere or not. Based on the above criteria, it is possible to assign utterances of the form I + Simple present active verb, to the class of explicit performatives with one being a test of happiness and the other subjected to truth. Austin ends up saying that whenever we say something, we are one way or the other performing a kind of act.

2.1.2.2 Reference as a S.A

A referring expression is any expression which serves to identify a thing, a process, an event, an action or any other kind of individual. They point to things in particular and answer the "who" "what" and "which" questions. Reference is a speech act and S.A are utterances made by producing words by speakers. Examples of singular definite referring expressions are: you, our copy of yesterday's assignment. A characteristic of these expressions is that each utterance help pick out one thing or a particular thing a part from other objects. The speaker then goes on to say something or ask questions. The speech act is referring and is done by making use of paradigmatic referring expressions, by explaining the function of utterances in these expressions in a complete speech act. It is also done by contrasting the use of these expressions with others. Paradigmatic expressions fall under three classes as far as the surface structure of English sentences is concerned: proper nouns, nouns beginning with a definite article or possessive pronoun or noun and followed by a singular pronoun or noun. Uttering a referring expression helps pick out the particular object from other objects. The S. A. T suggests that the production of words and symbols constitute the basic units of communication. This is contrary to the popular belief according to which words, symbols and sentences are the basic units of communication. The production of these symbols happens during the process of performance of S. A. To Greig E. Henderson and Christopher Brown, "a theory of language is a theory of action". This theory points out that utterances have different meanings to its user and listener

which has nothing to do with the meaning which language gives. To Austin, utterances have specific meanings in relation to or depending on a specific context.

Searle suggests that speech act is the basic unit of linguistic communication. A.S. A could be a sentence, phrase, word or sound and should express the intention of the speaker. This is because understanding a speaker's intention leads to a complete understanding of the speech act. So, one can say that the context of a S. A is in the context of a situation than explanation. The S. A. T borrows knowledge from the theory of structuralism.

2.1.2.3 Strengths of S.A.T

The role of discourse analysis cannot be ignored in the teaching and learning of language. Among the approaches to discourse, text and interaction, speech act theory is found to be an important approach to discourse analysis. To Schiffrin (1994: 7), “Although speech act theory was not first developed as a means of analyzing discourse, particular issues in speech act theory (e.g. the problems of indirect speech acts, multifunctionality and context dependence) lead to discourse analysis.” From a personal experience it has been noticed that speech acts are used widely in language teaching and learning. According to Paltridge (2000: 16), “A speech act is an utterance which has both a literal meaning and a particular illocutionary force.”

Cook (1989: 35) defines speech act theory as “an approach which tries to formulate how such knowledge is brought into play.” This is believed to be true from three strong points of speech acts.

To start with, strength is that “There are several typical ways of expressing certain speech acts from a linguistic point of view.” (Paltridge 2000: 18). interrogative forms are sometimes used to find something out or elicit information, a declarative form to make a statement or convey information and an imperative form to tell someone to do something. An illustration, when students do not have any ideas about the new topic of pollution, the teacher can ask “Does dirty water affect our environment?” to elicit students about that topic. Another example is that teachers usually use imperatives to give instructions in activities (e.g. “Work in groups of four, answer the questions and then write your answers on the board.”). In group working, students also use imperatives. We thus find out that language learners can hear and use speech acts every day, making it easy for them to create speech acts from a linguistic view point.

Moreover, the notion of speech acts helps understand unspoken aspects of what people say and mean. We know that there are direct and indirect speech acts. The speakers often perform

speech acts indirectly. Schiffrin (1994: 59) claims that “Hearers are able to interpret indirect speech acts by relying upon their knowledge of speech acts.” Meaning that we can understand the unspoken aspects of what people say and mean when we have notion of speech acts. For instance, when a boy says “I’m thirsty.”, we know that we bring him a glass of water though he does not say “Bring me a glass of water, please.”

Furthermore, speech act theory helps know much about “what people might mean by what they say in both mono-language and multilanguage situations”. All languages have directives, commissive, and utterances that can be classified as having an expressive function. (Hatch 1992: 123-125). So, we can know what people might mean by what they say in both mono-language and multilanguage. “A speaker transfers the procedure and linguistic means of realizing a speech act from their first language to the second _ such as the use of an imperative to give advice in Polish being used in exactly the same way in English.” (Paltridge 2000: 31)

2.1.2.4 Weaknesses of the speech Act Theory

Not only does the speech act theory have strengths, it equally has some weaknesses as seen below.

To begin with, it is not always an easy task for the hearers to identify the illocutionary force of a speech act. The illocutionary act or force is the second act which occurs with any utterance or sentence. It is “the act performed “in saying” the locution” (Schiffrin 1994: 53) or it refers to “the speaker’s intention in uttering the words” (Paltridge 2000: 16). Because of the fact that a speech act often has more than one illocutionary force, when the hearers want to understand it, they have to pay attention to its form, content and the context in which the utterance has been made. Flowerdew (1990) points out the utterance “It’s cold in here.” might be “both a statement of fact, a request for someone to close the window, and a warning to someone to put warmer clothing on or else they might catch a cold” (Paltridge 2000:17). Here, it is not easy for the listeners to understand the illocutionary force. “A speaker intent and sentence meaning are not the same. Speaker intent may be more or less, or actually the opposite, of sentence meaning.” (Hatch 1991: 121). Hatch (1992: 135) states that “Speech act functions may overlap or speaker may have several intentions in mind, and as such, a single utterance can have more than one function.” Let’s see the look at the following example. “If I’m looking through a file drawer and mutter, “I wonder where I put that paper,” the function may be an expressive (Oh no, I’ve lost it again!) or it may be a directive to another person (Help me find it!).” (Hatch 1992: 135). “The unstated assumption is that each locution has only one illocutionary force, but

as Searle (1965) argued persuasively, primary performatives are not only potentially ambiguous but often deliberately.” (Coulthard 1985: 20). This means that an utterance often has more than one illocutionary act. For instance, at the party the wife says “It’s really quite late.” “That utterance might be at one level a statement of fact; to her interlocutor, who has just remarked on how early it was, it may be an objection; to her husband, it may be a suggestion or even a request (‘Let’s go home.’) as well as a warning (‘You’ll feel rotten in the morning if we don’t.’). (Coulthard 1985: 20). From the quotations and examples above, we find that understanding the illocutionary force is a little complex.

Furthermore, another weakness of speech acts is that “Indirect speech acts are often difficult for second language learners to recognize as they may not necessarily know that in English.” (Paltridge 2000: 21). An indirect speech act is an utterance which the speaker means something is different from the literal meaning of what he or she says. It often has more than one illocutionary force or more than one intention, making it not easy for second language learners to understand indirect speech acts. For example, in the classroom the English teacher says “It’s hot today.” Vietnamese students may only think that sentence is a statement about Vietnam weather. They may not see that as a request (“Help me turn on the fan.” or “Open the window, please.”). Another example is that the utterance “Can you bring my bags?” is a request to the listener to bring the bag, not a question about the listener’s ability to bring the bag _ the literal meaning of the sentence. So, second language learners can misunderstand indirect speech acts easily. For instance, “Would you mind ...?” construction is further complicated. The learners usually misunderstand its answer because a “No” response means “Yes, I’ll do It.” and “Yes” means “No, you cannot.”

Also, one weakness of speech acts is that sometimes speech act analysis fails to help understand the structure of discourse. For instance, “if somebody directs us to wash the dishes, that directive does not stand alone in discourse. Our response may be nonverbal, but some response (e.g. “not my job,” “I don’t usually wash dishes until evening,” “they look pretty clean to me,” etc.) is required.” (Hatch 1992: 135). The speech act analysis in this form does not allow us to see “how speech act units combine to form a system”. In this case we cannot understand discourse structure due to speech act analysis.

2.1.3 Radical Feminism

It is a theory in the writing of women’s lives and the political analysis of women’s oppression. It creates a new political and social theory of women’s oppression, and the various

strategies to end the oppression, which comes from the experiences lived by the women radical feminist frequently combine creative writing and theory, such as the prose and poetry of writers like Adrienne Rich Audre Lordre , Robin Morgan, Susan Griffin and Judy Grahm through them, the passion of radical feminism is fully expressed since it is a theory of the emotional and rational intellect , Anne Koedt , Judith Leuine and Anita Rapone in their introduction to radical feminism in 1973 wrote ‘‘the purpose In selection and organizing this anthology was to present primary source material not so much about as from the radical feminism movement’’ (P.VIII). radical feminism looks at roots of women’s oppression.

The term ‘‘radical’’ signifies pertaining/belonging to a root. Etymologically, the word ‘‘radical’’ refers to ‘one who goes to the roots. Oppression is considered the root of sexism which unless it is uprooted will continues giving birth to other ills like racism, class hatred, ageism, competition ecological disaster and economic exploitation. Radical feminism’s intention is first and foremost is expressed in its woman-centeredness. the interests and experiences of the women are at the Centre of the theory and practice. this theory names women as part of an oppressed group and which stresses that no woman can walk down the street or live in her home safely without the fear of being violated by men. The French feminist Christine Delphy points out that like all people who are being oppressed, so many women don’t want to accept their belonging to the oppressed group there by developing various forms of denial so as to avoid being identified as one. Feminism marginalizes radical feminism and stresses individualism rather than collective responsibility. Radical feminism makes evident male control or patriarchy as exercised in every sphere of women’s lives, both private and public. Robin Morgan catches the excitement the radical feminism in her definition in the text titled *Going too far*. (1978, P13). To her,

‘‘It wasn’t... a wing or arm or toe of the left – or right – or any other mal-defined, male controlled group. it was something quite else, something in itself o whole new politics, an entirely different and astoundingly radical way of perceiving society, sentient matter, life itself, the universe. It was a philosophy. It was immense. It was also most decidedly a real, autonomous movement, this feminism, will all the strength that that applied. And with all the evils too – the familiar internecine squabbles’’

Radical feminism is a theory created by women for women. Christine Delphy (1984, p.146) points out that some people are fighting on behalf of others and she equally said:

" The contradicts which result from this situation are foreign to feminism. We are not fighting for others, but for ourselves. We and no other people are the victims of the oppression which we denounce and fight against. And when we speak, it is not in the name or in the place of others, but in our own name in our own place."

Radical feminism thinks that the term emancipation or equality of men is not enough. It is fighting for the total eradication of patriarchy. The British writer Gail Chester in her book titled ' I call Myself a Radical Feminist ' clearly gives her position on the subject matter, and defines herself as ' active in, and believing in the need for, a strong, autonomous, revolutionary movement for the liberation of women '(p. 12). To her, radical feminism is socialist both in its intent and revolutionary.

Mary Daly defines this theory ' in terms of the selfhood of women. She calls on women to take back their true selves by reclaiming and remaking language. She calls on them to become self-acting and self-respecting. In her book titled ' Gyn/ Ecology (1978), she calls radical feminism 'a journey if women to becoming' (p.1). She has a unique style with which she reworks language for radical feminists' purposes. She sees the radical feminist task to be changing consciousness, rediscovering the past and creating the future through women's "radical" otherness. Her work is poetic and deals with the spiritual dimension. To her, " Radical Feminism is not reconciliation with the father. Rather it is affirming our original birth, our original source, movement, surge of living. This finding of our original integrity is remembering ourselves".

In 1974, Ti-Grace Atkinson wrote: " the analysis begins with the feminist *raison d'être* that women are a class, that this class is political in nature, and that this political class is oppressed." From this point onwards, radical feminism separates from traditional feminism (p. 4). She sees the "male/female" system as "the first and most fundamental instance of human oppression" and equally that "all other class systems are built on top of it." From this she equally said:

Women will not be free until all oppressed classes are free. I am not suggesting that women work to free other classes. However, in the case of women oppressing other women, the exercise of class privilege by identification in effect locks the sex class into place. In identifying one's interest with those of any power class, one thereby maintains the position of that class. As long as any class system is left standing, it stands on the back of women." (P. 73)

Since the theory is based on women's lives experiences, it is part of the value system of radical feminism that "the personal is political". To Gail Chester (1979, p. 13), "Radical Feminist theory follows from practice and is impossible to develop in the absence of practice, because our theory is that practicing our practice in our theory"

Some critics claim that radical feminism has rejected theory and this brings about a lot of misunderstandings. But this theory has always maintained that we need theory to understand women's experiences, to evaluate the causes of women's oppression, too inaccessible to the majority of women whom feminism is supposed to serve. Chester in the same light claims that radical feminist theory has not been recognized as a theory since it has not been written down (p. 14): " If your theory is embodied in your practice, then the way you act politically has as much right to be taken as a serious statement on your theoretical position as writing it down in a book which hardly anybody will read anyhow".

2.1.3.1 Introduction

Radical Feminism developed during the second wave of feminism from the 1960s in France, England, and Canada and most especially in the US. It was influenced by various left-wing social movements like the Civil Rights Movement, the Student Movement or the Hippy Movement. Within these movements, women are still considered second class activists. Radical Feminism is opposed to Liberal Feminism; that was demanding for equal rights and Marxist Feminism that confines itself to the economic analysis of women's oppression and believes that the abolition of capitalism will be enough to liberate them. R.F seeks to address the root cause of patriarchal oppression unlike Liberal Feminism which focuses on individual. RF sees women as a collective group that has been and is still being oppressed.

The Origin of Women's oppression

RF argues that women's oppression stems from patriarchal appropriation. Patriarchy is a system in which males hold the economic and political power in the family, within the society, and have control over the female's bodies, work and even their sexuality, just to name a few, thereby leading to total subordination of women to men. So, patriarchy is the main cause of women's domination and oppression and not the lack of civil and political rights as thought by Liberal Feminist or the Capitalist economic system as thought by the Marxist Feminists. If as thought by RF, if women's oppression is synthetic in nature, it implies that patriarchy is a system of oppression, found in all societies and at all times.

This theory is termed RF because it addresses the root cause of the problem faced by women; patriarchy, the system and does not deal with its manifestations. The fact that radical feminists go to the roots of the problems faced by women represents a structural problem which requires a global change of the whole system. They bring about new ways to deal with the men/women relationship.

The Big Ideas of Radical Feminism

Radical feminist treats some main ideas such as;

The appropriation of women: within the framework of patriarchy, appropriation is manifested in the Control over the bodies, sexualities and even over their motherhood. A radical feminist will define marriage as a patriarchal institution since it assimilates women and makes them men's private property. It reinforces men's control over women's bodies and their reproductive rights. Marriage is an institution perpetuating inequalities through for instance, unpaid domestic work, most of which are still done and will still be done by women. As such, radical Feminists demand a lot of freedom of women when it comes to love and sex. Radical feminists claim the rights not to have children, which stands a great contrast with a society that mounts pressure on women to achieve their fulfillment only through motherhood. Consequently, women who refuse to put to birth are denigrated, considered selfish or are discredited meanwhile we equally have men who refuse to have children but who do not encounter any similar type of reaction. The state as an institution also has a control of women's bodies through restrictive laws on abortion or contraception for instance. Traditionally, the church equally restricts women to their material role and rejects the idea of non-reproductive sexuality or women's freedom to choose for their bodies. The medical field is as well under attack, maybe because of their refusal to commit abortion, or because of their development of dangerous contraceptives by pharmaceutical companies. Despite all these controls, we discover that women are dispossessed of their own bodies, health and even their sexuality whereas a slogan came during the second wave of RF stating: "My body belongs to me." This reflects women's desire to take over control of their body in a patriarchal society that dispossesses them. To take control of one's body is to take control over one's personal life and regain one's power.

According to radical feminists, men wage war on women through domestic violence, sexual violence, pornography and prostitution. Violence, which are all ways through which men control, dominate and perpetrate women's subordination. Radical feminists thus fight against

such sexual and gender- based violence not forgetting domestic violence as well, which they help render more visible. They equally believe that violence is not a harmless individual phenomenon of a man against a woman, but rather is a collective problem which is enabled and encouraged by a patriarchal society.

The private sphere is political: this slogan is born from the second wave of feminism and it insists on the political dimension of problems created by sexism, previously shifted to a private sphere. These issues are not only private in nature and even individual, but also affect all women since they are all victims of a patriarchal society. What happens in the family or within a couple is thus political and should be talked about publicly. The body is considered a political subject and consequently needs to be given a lot of freedom of contraception, abortion and fight against sexual violence and rape culture. RF equally focuses on domestic violence which is seen as a systemic societal problem and not as a private one like “family drama” or “honor killing” as often presented in the media. Things such as sexuality, love, motherhood, marital relationship, just to name a few, that belong to the private sphere, must be considered public and systemic problems.

The objectification of women

To radical feminists, sexual violence, cultural industry, sexist advertising, prostitution, and pornography all play a role in the objectification of women. Pornography for instance objectifies and humiliates women as it represents sexualities which are considered degrading, patriarchal and reproduces male/female power relations. Prostitution amongst other things, considered trividiness rate in return for payment and those prostitutes are sexually exploited.

The criticisms of prostitution and pornography as forms of exploitation arise debates within feminist movements and are rejected by pro-sex feminists as they consider prostitution a sex work. They consider it a job like any other and it is as a result of choice.

Solution Proposed by Radical Feminism.

The main objective here is the eradication of patriarchy. Radical feminists lay more emphasis on the body as a theme, re appropriation of the body by women and freedom of choice.

They demand freedom of sex and reproduction, including free access to abortion and contraception.

Women should be allowed to choose what they think is good for their bodies such as freedom of non-reproductive or non-heterosexual sex. This criticism of pornography and prostitution, sounds paradoxical.

To radical feminists, women have the right to get angry. This anger could be expressed through various forms of strategies and activism like producing shelter for abused women, health centers, education on sex so as to raise awareness of consent, demonstrations against pornography as well as other things.

Strengths and weaknesses of Radical Feminism

2.1.3.2 Strengths of Radical Feminism.

RF is very analytical as it seeks to understand and dismantle the root of women's oppression. It has greatly contributed to the second wave of feminism, especially when it regards women's relationship with their bodies and violence against them. Thanks to this activism and struggles, sexual violence like rape and domestic are now considered crimes in most Western worlds. The society is now aware that cases of violence are not isolated, rather a social and gender- related phenomenon.

2.1.3.3 Weaknesses of Radical Feminism.

This theory has greatly been criticized for its lack of intersectionality; seeing women as a homogeneous group, collectively oppressed by men, without taking into consideration different experiences of oppression suffered by racialized women, disabled women, imprisoned ones and even the migrant group.

Radical feminism is less inclusive than liberal feminism who was in line with dominant societal values. It is extremely radical in its questioning of patriarchal and heterosexual society.

It is highly paradoxical on its criticism of prostitution. They consider all sex workers as oppressed people, failing to understand or to recognize the fact that a good number use prostitution to re appropriate their body. Their critics on prostitution has rather further caused more stigmatization of sex workers, thereby contradicting their slogan: " My body, my choice."

R F has given rise to a controversial and transphobic sub movement known as the Trans Radical Exclusive Feminists (TERFs). This movement excludes trans women from feminist and genderless circles. TERFs claim that Trans women are men who infiltrate to undermine

feminism and consequently are not women. They Link womanhood to bearing a vagina, biologically one and not simply feeling as a woman.

So, RF does not only attempt to understand women's oppression and victimization, it also focuses on celebrating womanhood and sisterhood, raising consciousness to negotiate with patriarchal and structural inequalities. RF continues to be and is a very influential movement that has given rise to many intersectional sub- movements like Queer feminism.

2.2 Review of Related Literature

Languages have several components. In order to achieve a successful communication, one must learn the various components of language

2.2.1 Language and language use.

Humans, more than any other species on earth, have the capacity to use complex language. Language is often used for the purpose of communication and cooperation with one another. It is used to construct and maintain the social world. The notion of language use and human society are two inseparable parts of the human nature. Language is an essential tool that enable humans live the kind of life they desire. It is used in everyday life. Every human group has a language; human infants learn at least a language without necessarily being taught explicitly. Even children who lack enough language to begin with are, if brought together, able to develop and use their language. In this language, they communicate freely and they understand each other. There exist cases where children with little vocabulary grow together, develop and use their own language. The vocabulary with which they use to form theirs is partly from those they take from adults. For instance deaf children or deaf in general, have developed a kind of sign language which they use for communication and it is mutually intelligible to them (Kegl, Senghas, & Coppola, 1999). People tend to exhibit similar accents in the course of conversation and rate of speech which is often associated with their social identity (Giles, Coupland, &

Coupland, 1991). Language is found everywhere at the same time and humans are born to make use of it.

2.2.1 Uses of Language

The primary form of language is interpersonal, though some people use it to write diaries and poetry. The interpersonal nature of language explains how we learn language and how we use it. Humans exchange words to communicate with one another. An example is taken from Clark (1996); an exchange between two people, Ben and Adam. For them to communicate, they must keep track of common ground. A common ground is a set of knowledge that the speaker and the listener share and they think, assume or take for granted what they share. So, when Adam says: "Gary bought a ring". He assumes that Ben knows the meaning of the words he is using and consequently, takes for granted. He also assumes Ben knows who Gary is and what buying a ring means. This then forms part of their common ground. The common ground helps people coordinate their language use in conversation. Common ground often shifts and changes as participants bring in new ideas or information and cooperate to help one another understand as their conversation progress. Under such circumstances, the listener's utterance serves as evidence that he has understood the speaker's utterance. For example, when Adam presents the information about Gary's purchase of a ring, Ben responds by presenting his inference about who the recipient of the ring might be, namely Mary. So, in conversational terms, Ben's utterance shows that he understood that Gary has bought a ring and Adam's nod indicates that he has equally understood what Ben said. " Yes, I understand that you understand that Gary has bought a ring for Mary". This new information adds to the initial common ground and as a result, the pair of utterances made by Ben together with Adam's affirmative nod, completes one proposition; Gary bought a ring for Mary, thereby adding the information to their common ground. From this conversation, we realize that the common ground changes: as we talk, we gather new information upon which we agree and have evidence that we all share with our listener. Common ground evolves as people take turns to assume the roles of speaker and listener while engaging actively in the exchange of meaning.

Common ground helps coordinate language use. This is so because, when a speaker says something for instance, he/she takes into consideration his/her common ground with the listener. That is, he thinks about what the listener knows concerning his subject matter. From the aforementioned example, we realize that Adam said what he said simply because he knew Ben knew who Gary was. He would have all the same said: " A friend of mine is getting married" to another colleague who would not know Gary and this is known as Audience Design

(Fussell & Krauss, 1992). Speakers choose their utterances while taking into account the type of audience present in front of them and the audience's knowledge. If the audience has a greater knowledge concerning the subject matter, the speaker then turns to use a brief label of the object. As well, for a less knowledgeable audience, the speaker uses a more descriptive language so as to ease the understanding of his utterance.

So, one can say that language use is a cooperative activity, but the question is how we coordinate our language use in a conversational setting? In order to hold a conversation in small groups, some researchers opine that the number of people who engage in a conversation is hardly more than four. (Dunbar, Duncan, & Nettle, 1995; James, 1953). To them, more than ninety percent (90%) of conversation is between a group of four or less. For sure, coordinating a conversation of ten people is not as easy as a group of four. But even among a group of four, everyday conversation is almost always a miraculous achievement. A conversation takes place by a rapid exchange of words and utterances in real time in a noisy environment. For example, let's think about our morning conversation at home, at the bus stop, in a shopping mall, in class or in church. Under such circumstances, it is not always easy to keep track of our common ground.

To Pickering and Garrod (2004), humans achieve their conversational coordination through their ability to align each other's actions at different language levels interactively. That is, by combining the elements of lexicons, syntax, speech rate as well as accent. People tend to exhibit similar accents in a conversation including speech rates while associating social identity. (Giles, Coupland, & Coupland, 1991). In this case, human accent differs depending on where he/she finds himself/herself. For example, someone interacting with Americans will automatically adopt the American accent and that same person interacting with the Britons, will adopt the British accent, so as to ease communication. To these researchers again, the interpersonal alignments at language levels could create a similar topic for discussion in the minds of those engaged in the conversation. According to their theory, talking about a particular subject matter using language, other people in the conversation begin to use similar words and grammar including other aspects of language thereby building similar situation models in everyone's mind through priming. Priming here is a situation where one thinks about a concept and at the same time, the process of thinking reminds him/her about other related concepts. For instance, if in the conversation stated above everyone in the conversation knows about Gary, Mary and events associated with a ring; engagement, wedding, marriage, then everyone is

likely to build a shared situation model about Gary and Mary. This will lead to a high use of highly developed interpersonal ability to imitate.

2.2.3 Consequences of language use

Psychological

- Language use shapes thoughts and feelings. The way users use language tends to shape profoundly or considerably their thought pattern and feelings through the linguistic representation they produce. (Holtgraves & Kishima, 2008).
- Improves the psychological well-being of the user. This is done by verbalizing our emotional experience which in turn constructs a linguistic representation of another person's emotion that affects the speaker's. That is, the person's emotion with whom we discuss, turns to affect our own emotion and hence our psyche. So, if we verbalize negative emotions, the brain, which is the active part involved in processing knowledge, will process it just as it has been verbalized and this negative processing of emotions or the negative life events could have some therapeutic effects on those who suffer from the traumatic experience. (Pennebaker & Seagal, 1999). Lyubomirsky, Sousa, & Dickerhoof (2006) found out that thinking and even writing out about our negative past life experiences turn to our psychological well-being. But thinking simply about them turns to worsen the situation.
- Language use affects thought and action. If a certain language use or a certain linguistic practice is repeated by a group of people in a community, it can potentially affect their thought and action. This notion is often referred to as the Sapire Whorf hypothesis (Sapire, 1921; Whorf, 1956; Box3). The way we use language influences our cognition. For instance, if we are presented a person with all sorts of adjectives, it will not be possible to remember all the terms employed after a number of days. But if we summarize them in a single adjective, it will remain in our mind forever, thus influencing our cognition. Some people claim that language use influences thought, but actually what influences our habit of thought and action is our habitual use of language. Language and language use play a greater role in human psychology for language is an essential tool that permits us to live the life we live.

2.2.4 Components of language

From a linguistic point of view, all languages are equal; they all have a sound system and even sounds, words and word meanings not forgetting the grammatical pattern. All languages are

dynamic as well. No language is superior to the other. Languages have components which some are universal like phonology, semantics, syntax, and pragmatics. They equally have other components that are only limited to a particular language and are not universal as a result.

a- **Phonology.** Phonology deals with the study of sounds. The sounds of a language, say English language, has nothing to do with the letters. For instance, English language has 26 letters but so many sounds divided into monophthongs, diphthongs and triphthongs. Some letters turn to produce so many sounds when it comes to pronunciation. For example, the "th", which could be voiced as in the word "This" or silent as in the word "both». The variation depends on the word you have in front of you. In English we have barely 5 vowels, but these 5 vowels produce about 16 sounds. Some examples include: heat, hit, pay, pet, hat, look, foot, hut, the, father, pot, slow, say, house, hope and light. The learners of a language need to learn more than just the vocabulary of the language. They have to learn about things like sounds, and most fundamentally the ones they are not familiar with. It should be noted that our native languages have a greater influence on a new language we often learn. For example, there are some sounds in our mother tongue (MT) that doesn't exist in English and vice versa. This difference will then turn to affect our English language as it may contain sounds, we are not acquainted to. Phonology equally studies the speech structure of a language including the patterns of basic speech units as well as accepted rules for punctuation. Phonemes are the smallest sound units that make up a language. For example, the word "man" contains three phonemes; the "m», the "a", which in this case is a short sound and the "n" phonemes. In sum, one can say that each word is a combination of a number of phonemes.

b- Morphology.

Morphology deals with the study of meaning. It studies the internal structure of words. Morphemes are the smallest meaningful units of language. They are mostly base words and when added to or when any other thing is added to it, the extension becomes another morpheme on its own. Morphemes contain base words such as man, bad, small, etc and affixes like "un", "in", "Im", "re", "able", "ly". They as well include plural markers which act as morphemes such as "s", or "es" and past tense indicators like "ed". Morphology contributes a lot to the vocabulary development of a language. A word could contain just a single morpheme; sheep, beat, bee, goat. It could contain two morphemes; sheep + dog = sheepdog

Black + board = blackboard

Sky + scraper = skyscraper

Table + spoon = tablespoon etc. A word could in the same light contain three morphemes; sheep +dog+ s = sheepdogs.

Table+ spoon +s = tablespoons.

The individual morphemes in the above words have individual meanings before being combined to produce a completely different meaning and sometimes perform totally different functions, depending on the words to which they are attached. For example, the Suffixe "Ly" that is generally used to obtain adverbs doesn't work only with adverbs because some adjectives equally have the "Ly "endings. Example friendly, lonely, and lovely, are all examples of adjectives. There exist many types of morphemes: grammatical, lexical, bound and free morphemes.

1- Lexical morphemes.

These are morphemes that can stand on their own and have a full meaning. Some examples include man, play, go, girl. They sometimes act like root words because other morphemes could be added to it to form another word with a different meaning.

2- Grammatical morphemes.

These types of morphemes are often used to show a relationship between or to specify a relationship between two lexical morphemes, or modify one lexical morpheme. Examples of grammatical morphemes are: at, in, on, ion, ed, and s. This is equally the smallest unit of meaning that contains practical and useful words in a language like prepositions, conjunctions, pronouns and determiners. Some examples include; but, and, at, are, above, into, that, the etc. The difference that exists between a morpheme and a word is that words always stand on their own and make sense, but it is not always the case with morphemes. Grammatical morphemes reflect language categories such as time, number, gender, and aspect. Each language category has one or more functions like the past, present, and future tense functions, unity and plurality which make up number functions.

Grammatical morphemes and their examples

Grammatical morphemes	Examples
Present continuous Ing	Thom is eating

Preposition on	The pot is on the table
Ion	The intention was a bad one
Preposition at	The man standing at the door
Preposition in	The pen is in the bag
Regular plural s	The student has books
Past irregular	The children ate the food
Possessive 's	The bag's mine
Used as a main verb	This is Paul
Article a,	A big man
Past regular	He slept late
Third person singular s	Paul sleeps late
The article the	The big boy

Table 2: Table representing grammatical morphemes

3- Bound morphemes:

they include lexical or grammatical morphemes but they cannot stand on their own. There exist two types of bound morphemes; derivational and inflectional bound morphemes.

a- **Derivational morphemes.**

Just as the name suggests, derivational morphemes derive, form or create other words from the words to which they are added. Generally, they give a different grammatical category or class to the word from the base. Some examples of derivational morphemes are:

- * Good (adjective)+ ness = goodness (noun)
- * Bad (adjective) + ly= badly(adverb)
- * Care (noun/verb) +ful or less = careful/ careless (adjectives)

Derivational morphemes are only constituted of open class words like nouns, verbs, adjectives, and adverbs. New words can be added to it at any point in time. Nouns can derive new words which are adjectives, and vice versa. Adverbs can derive adjectives and vice versa, while nouns can derive verbs and vice versa. So, with this form of morpheme, affixes are very important.

b- Inflectional morphemes.

They are used to indicate aspects of the grammatical function of words. They do not change the meaning of words to which they are added. Neither do they change their words class, for they carry grammatical information and as such, maintain the initial state of the word they inflect. There exist several levels of inflection:

Nouns could be inflected to form possessives or genitive cases.

Examples: I bought Thomas' car

Mum sold Paul's bike

The teacher published students' results.

Nouns could be inflected to mark plurality.

Examples: pen/ pens, bag/bags, book/books, tomato/ tomatoes, thief/thieves,

Nouns bearing the same form both in singular and plural have zero or unmarked morpheme.

Examples: sheep+ z1= sheep

- Fish + Z1= Fish

- Deer + Z1 = deer

- species+Z1 = species.

-Adverbs can be inflected when used in the 3rd person singular, progressive tense and aspect.

-Adjectives could be inflected to mark the comparatives and superlatives.

N/B Not all inflectional morphemes are suffixes.

Morpheme symbols

symbols	Inflection	Examples
Z1	plurality	Boy +z1 =boys
Z2	Possessive or genitive	John +z2 = John's
Z3	3 rd person singular	Go +z3 = goes
	Simple present tense of a verb	Eat + z3 =eats
		Come +z3 = comes
Ing	Progressive/continuous aspect form of the verb	Bring +Ing = bringing
		Dance + Ing =dancing
D1	Past tense form of the verb	Do +d1
D2	Past participle/perfective form of the verb	Do +d2 = done
		Expect +d2 = expected
Er	Comparative form of adjective	Small +er = smaller
Est	Superlative form of adjective	Small +est =smallest

Table3: Table representing morpheme symbols

Bound morphemes, which are also known as affixes in the English language include both derivational and inflectional morphemes. The affixes are added to the root base words, either at the beginning as prefixes, in the middle as infixes, or at the end as suffixes.

3- Free morphemes.

They are those types of morphemes that can stand alone as a word on its own and communicate without the help of another word. They're examples of lexical morphemes and they include nouns, adjectives, verbs, prepositions, and adverbs. Free morphemes carry more of the semantic content of utterances. Example: man, car, cat, table, cute, woman, under,

majestically, in, on, at, boat, rat, sin. When Free morphemes are used with bound morphemes, the basic word forms are known as the terms.

Examples: majestically= majestic + ally («majestic" is the stem, and free while "ally" is the Suffix, bound. There exist two types of free morphemes:

4.1 Lexical free morphemes.

It includes a set of ordinary nouns, adjectives and verbs which carry content of the message passed across. Examples include girl, house, Land, sad, sincere, look, open, close. They belong or are treated as open class words because new words could be added to them at any given time.

4.2 Functional Free Morphemes.

This category is made up of functional words like prepositions, conjunctions, and pronouns. They are considered closed class because new words cannot be added to this category. Examples include in, on, but, because, near, above, that, it, he, them etc.

In English, there are some words for in which the elements are treated as stem but which in real fact are not free morphemes. This is because the elements considered stems are not free morphemes since they rely on the Suffix to make sense. Some examples include words such as repeat, receive, and reduce.

Repeat = re (bound prefix) + peat (bound stem)

Receive = re (bound prefix) + cieve (bound stem)

Reduce= re (bound prefix) + duce (bound stem).

From the above examples, we realize that the other part of the word that is supposed to act as a stem rather becomes a bound stem because the Morphemes carries no meaning and are different from free stems, which they carry meaning.

C- Semantics.

This is a branch of language that refers to meaning. It is a branch of linguistics that studies meaning. Richard Nordquist defines it as a study of how language organizes and expresses meaning. Some words have so many meanings depending on their context of use. This polysemy turns to create confusion to some people who do not know a language so well.

For instance, the word ground could mean a solid surface, a variety of topics could mean reason. So, language could at times be ambiguous there by affecting meaning and comprehension. For example, in the sentence;

- I saw the French History teacher.

From this statement one cannot really understand whether the sentence talks about the fact that professor teaches French History or whether he is simply from France.

D- Syntax.

This is a study of the combination of individual morphemes and words to form sentences. It is mostly related to grammar and deals with sentence structure. In order to create a useful language, the English language has a certain word order to follow. They exist many in number; the

- Subject Verb structure. Example: I go, I do, I eat, I sleep
- Subject Verb Object structure. Example: I eat brunch
- Subject Verb Compliment. Example: Mary is beautiful
- Subject Verb Object Object. Example: Mary has bought a new car
- Subject Verb Object Adverbial. Example: Paul fell from the tree yesterday.

This component of language is complex because the basic sentence structure becomes part of a complex sentence which must be formed correctly in order to make sense. In English we have word classes like noun, verb, adverb, adjective, article, and determiners etc. They also have phrasal categories like noun phrases, verb phrases, Adverbial phrases, adjectival phases etc. A sentence always often contains many of these different parts of speech. A sentence in the English language could be simple, compound, complex, or compound -complex in structure. Many languages follow different sentence structure. English use the SVO but other languages could use VSO.

E-Pragmatics:

pragmatics deals with language use. It focuses on how language can be affected by context. Speakers of a language know what to say depending on the situation and person to whom they are speaking. Speakers could equally modify their speech base on what the listener knows. At times, what we say can be implied or indirect thus making this component really complex.

2.2.5 The uses of language in literary texts.

In the past years, scholars came to acknowledge the fact that there exists a language that is common to literature alone. Aestheticians, critics, scholars and even writers opine that the language of literature contains a significant aspect of human experience. It has a pattern of verbal structure which is carefully modified than that of ordinary everyday language. This carefully modified language expresses the real meaning of literature. Indian aestheticians hold that literary beauty emanates from formal and structural features of a composition. To them again, it is a literary linguistic presentation that possesses some elements of art and presents an object as it figures in the literary imagination.

Krishnamoorthy holds that: " The whole field of Sanskrit poetics may be regarded as one continued attempt to unravel the mystery of beauty of poetic language". The language of literature is very innovative and creative. It presents the most delightful and unique expression of the human soul. To Abrams, the language of literature is a " conspicuous departure from what competent users of a language apprehend as the standard meaning of the words, or else the standard order of words, in order to achieve some special meaning or effect (197). It is this very language that enables writers to transform basic concepts into a meaningful and effective message. This very language equally enables the reader to understand the meaning of literary works. The language of literature requires assiduous use of linguistics elements to express the sensibility or the sense of the language. The language of literature is composed of phonological, Morphological, syntactical, and semantic components of language including all the additional linguistic aspects such as plot, characterization, setting, theme, motifs and imagery.

Aristotle in his book titled "Poetics" talks about language as being distinguished and out of the ordinary when it makes use of exotic expressions. Such exotic expressions include: nonstandard words, metaphor, lengthening, and anything contrary to the current language usage. To him, any deviation from ordinary language or use of ordinary words, give non-prosaic appearance. In the first chapter of this book, Aristotle defines tragedy as:

Tragedy is an imitation of an action, that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action not of narrative; through pity and fear affecting the proper catharsis, or purgation of these emotions (Butcher, 23). When he talks about 'language embellished ', he means language that contains rhythm and melody. The 'action' comprises all human activity including deeds, thoughts and feelings, in non-verbal expressions.

The other part of the definition that makes mention of "serious, complete and of a certain magnitude; the several kinds being found in separate parts of the play " and the use of emotions could also be included in the creative language use.

William Wordsworth in his book titled "**Preface to Lyrical Ballads**" talks about the nature of the language of literature most especially. To him, a poet should write poetry in " a selection of language really used by men, at the same time, to throw over them a certain coloring of imagination whereby ordinary things should be presented to the mind in an unusual aspect"(164). In a bid to praise Wordsworth's poetry, Coleridge refers to the poet's ability "to combine the child's sense of wonder and novelty with the appearances, which every day for perhaps forty years has been rendered familiar" (Coleridge, 81). To him again, poetry "produces the strongest impressions of novelty" and "rescues the most admitted truths from the impotence caused by the very circumstances of their universal admission "(82). Coleridge is well known for his definition of poetic imagination in his book titled " Bibliographia Literaria" according to which it " dissolves, diffuses, dissipates, in order to recreate"("Xci). This definition of poetic imagination seems to underline the "two cardinal points of literature " which include the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by modifying the colors of the imagination (190).

In describing the language of literature, Percy B. Shelley in the book titled "**A Defense of poetry**", opines that it "lifts the veil from the hidden beauty of the world, and make familiar objects to be as if they were not familiar..." (233). In other words, the language of literature according to him overcomes the barriers of customary perception, and enables us to see some other aspects of the world freshly or for the first time. I.A Richards in a bid to conceptualize Shelley's view about the language of literature, observes that:" metaphor is something special and exceptional in the use of language, a deviation from its normal mode of working, instead of the omniscient principle of all its free action... a grace or ornament or added power of language, not its constitutive form" (89).

Russian formalism views literature as a specialized mode of language which is self-focused and lacks intrinsic references. According to Shklovsky, poetry is attenuated, tortuous speech. To him, poetic speech is a kind of formed speech while prose is ordinary speech, economical, easy proper. According to him, the artistic devices or foregrounding, are deviations from ordinary language. These devices include patterns of speech sounds or alliteration, rhythm, rhyme,

grammatical constitutions, words and images. Victor Shklovsky in his essay "Art as Technique" looks into the techniques of writing and says:

"The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object: the object is not important... (2)"

Basing himself on familiarization theory, Jakobson writes on poetry and says:

"Poeticity is present when a word is felt as a word and not a mere representation of the object being named or an outburst of emotion, when words and their composition, their meaning, their external and internal form, acquire a weight and value of their own instead of referring indifferently to reality (145)".

In regard to Jakobson's ideas in poetry, Elmar Holenstein opines that:

"A poetic sequence is characterized on all levels of language by the reiteration of the same and similar elements (alliteration, rhythm, homonymy, synonymy) by their contrastive variations (rhythm, antonymy, negative parallelism). In the case of contrast, the antecedent link of combination is repeated in an implicit (i.e. negative manner) (145).

To Jan Mukarovsky, a member of the Prague Linguistic Circle (PLC), the function of the language of literature consists in the foregrounding of the utterance. To him:

"In poetic language, foregrounding achieves maximum intensity to the extent of pushing communication into the background as the object of expression and of being used for its own sake: it is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself (43-44).

His concern was to draw a clear line between literary and non-literary writing while noting that the language of literature deviates from what he called the "standard language". According to him, the fact that language is deviated brings a consequence which is the creation of a defamiliarizing effect for the reader. He claims that this consequence is one of the hallmarks of the language of literature. Bakhtin in his book titled "Dialogic Immagination", while focusing on the language of literature, brings out a list of stylistic features into which the unity of the novel is usually divided. He characterizes them as "Stylization of everyday speech" and "various

types of extra artistic speech". To him, each of these "heterogenous stylistic unites" come together in the novel to "form a structured artistic system". The way he sees a novel depends on a broader view of the nature of language as "dialogic" and as comprised of "heteroglossia". In his dialogic imagination, he explains the language of literature as:

The language in a poetic work realizes itself as something about which there can be no doubt, something that cannot be disputed, something all encompassed, everything that the poet sees, understands and thinks, he does through the eye of a given language, in its inner forms, and there is nothing that might require, for its expression, the help of any other or alien language. The language of the poetic genre is a unitary and singular ptolemaic world outside of which nothing else exists and nothing else is needed. The concept of many worlds of language, all equal in their ability to conceptualize and to be expressive, is organically denied to poetic style. (286)

There exist a series of assumptions to language according to which

- Writers or speakers and readers or listeners share a larger body of non- linguistic knowledge and experience.
- Writers use intentional and purposive language that walks according to their linguistic and cultural convention.
- There exists a shared knowledge of the complex ways in which the meaning of the text varies according to the particular situation in which it takes place.

In a nutshell, the language of literature has been classified under various levels by contemporary theories; the segmental, the supra-segmental and the syntactic level

1) **The segmental level.** This particular level of language bears the following features:

- At the phonemic level of organization, we have patterns of speech sounds like alliteration, onomatopoeia, meter and rhyme
- At the morphemic level of organization, we have aspects like words and their affixes.
- The lexical level of organization is made up of the dictional aspects of language.

2) **The supra-segmental level.** This level contains features of language such as stress, juncture, and intonation.

3) **The syntactic level.** This level of language bears features such as:

- The combination of words, phrases, clauses and finally sentences
- Also, it contains paradigmatic relations; which is the vertical relation between a single word in a sentence and other words that are phonologically, syntactically and semantically related or similar but which could be substituted.
- With the syntagmatic relations, there is a horizontal link which determines possibilities of putting words in sequences in order to produce a well-formed syntactic unit.
- Also, we have the surface and deep structures of 'kernel sentences '. This spectrum embodies significant aspects of human experiences. It makes the language of literature much creative and structured than every day or ordinary language while carving the pattern of the language.

So, in conclusion one can say that literary language is a form of language used in literary writing. The language of literature has nothing to do with ordinary language, for it has its own accepted pattern which is only applicable to literary texts or literature as a whole. Literature is created by language and so there will be no literature is no language. Literature transforms ordinary language into a creative one, making literature deviate systematically from everyday language to a figurative one. Literature and language can never be separated because one cannot do without the other since they are like two sides of the same coin.

2.2.6 The use of language

Language is one of the most important means of communication developed by humans. It permits them to express or transmit complex ideas and personal expressions or points of view. Language is used for so many purposes: provides information, expresses personal points of view, and giving instructions. There equally exist different types of written language which could be; directive, expressive, and informative. Though the primary purpose of language is to communicate, the language could be used in so many ways in order to pass across a specific message. Language helps to:

1) Pass across information.

Many people think of the informative use of language by considering the impact of writing as a whole. Language permits to communicate information and ideas to people. The information passed across could be true or false, non-speculative, or simply subjective. For example; " My mother is a wonderful hardworking woman" is more of informative while the sentence " It is hot today" is more of subjective even though it may not be totally false. Some examples of

informative language could include the language used by a teacher to explain a notion, it may include the language used in summarizing a novel. This is because it gives the reader facts about what has happened in the text without too much details. It could as well include language of science textbooks and newspapers since they also strongly focus on informing. Informative language could be phrased in a question form. This question draws attention in a piece of information the reader is familiar with so as to frame the information coming.

Informative questions are also used for emphasis. For instance, if someone were to say: " Let's go to Kribi and relax". A friend may decide to ask the question " Isn't this Wednesday? Do we not have work? These questions are simply meant to remind the listeners of what they already know, thus emphasizing its importance.

2) Language as a means of expression.

Expressing their ideas is one of the most important and powerful uses of language. People use language to express their ideas, opinions, points of view, emotions or even personal experiences. This form of language is imperative since it doesn't communicate factual information. People use expressive language to; express their surprise. For example: Om my God! to express pain after stubbing their toe For instance; "Aw, that really hurts!" ; it could be used by someone to express breakup as in " I can't believe this just happens to me!". All these are examples of cases where different people use language to express their personal experiences, be it good or bad. This is usually straight forward.

3) The directive use of language.

This use of language has a specific way of speaking and or writing that gives instructions on how to act. It is used to give instructions, orders and suggestions. A parent could use directive language to give instructions to the child; " go to your room and bring your school bag". While a teacher might say to a student: "Get out of my class!" These two examples both serve a directive motive; they both command.

So, one can say that literature is termed creative and imaginative because it makes use of language in a very special way as its medium of communication or passes across its information to a targeted audience. Language cannot be separated from literature just like literature cannot be separated from language; they are two sides of the same coin.

2.2.7 The power of language

Language power is the ability to communicate properly in a language that is not the speaker's native language. Language power comprises two measure components; an ability to speak and understand and the ability to listen and understand. When a non-native speaker uses a language, a native speaker immediately detects that it is not a native speaker. When a non-native speaker listens to a secondary language, he/she must be capable to interpret and process words that are spoken at the same rate at which the native speaker is speaking. Language power does not need a book or any presumption of the ability to read in order to develop. This has to do with exactly the way we learn our MTs. Users learn a language just by listening exactly as children do to learn their MT. Through this method, in most cases, individuals come to master fully their native language, but only a few percentages succeed to obtain a high level of language power (L.p) when it comes to learning a second language using the traditional method of just listening to others using the language.

L.P also known as Language Power Theory (L.P.T) studies the actual communication ability of language users. That is, it studies the competence to speak to be understood and listening to understand. L. P. T supports and equally borrows ideas from language knowledge, where understanding is the pragmatic and social structure that needs to be in place in order to learn a language successfully. This is because conversation is considered the most important means to conducting human affairs. LPT considers speaking to be understood, as a simple send and receive process in which the speaker makes an oral sound that will be understood by a native speaker of the spoken language. It equally calls on the learning of a language so as to improve the speaker's oral speaking skills there by achieving a certain degree of nativeness. Nativeness is seen here as a result of sufficient quality of pronunciation, fluency, rhythm and intonation. So, LP calls on the speakers of a language to as well learn the language through other means apart from listening, so as to achieve a considerable level of proficiency in the language. Research has found that intonation of speech like pitch, speed, and volume is an essential factor in learning conversational language. It is one of the primary measures of LP, since it accesses the speaker's ability to transmit his message in a comprehensible way as could be understood by a native speaker.

Another important element in LP which is a subset of fluency is the rate of speech (R.O.S). R.O.S is often measured in words per minute or in phonemes per second, as adapted recently. Measuring the ability to speak a language and be understood is very challenging because it is always measured orally during a live interaction. This method of measuring L.P is subjective,

requires a high budget, thus making its validity and reliability doubtful. Yet, until recently, oral tests had been the ultimate means to test students' proficiency in a language. But for some years now, some countries have begun to use the computer-Aided Language Learning (CALL) system to assist students in learning English. Research has demonstrated that CALL programs are engaging in primary and secondary education as it assists children in cognitive activities and can be made to meet the needs of the learner. CALL has been employed to improve on the speech of learners of English as a second language. Qualitative computer- based study programs have been proven a potent motivator in language learning. The lack of language power has a great effect on competent understanding. Adult learners of non-native languages rely on their lexical knowledge from their M.T so as to learn a new language.

Characteristics of literacy language

The language of literature is flexible enough to interfere with other non-literary writings like a piece of journal and memoirs. Literary language can be found in the lyrical, narrative, dramatic and even didactic essayistic genres but will largely depend on content and structure.

- The language of literature is characterized by its originality. According to Gonzalez Serna Sanchez (2010, 49). Literary language is an act of conscious creation in which the writer has the freedom to write in an original and unpublished way, taking into account the proper meaning he attributes to words; which has nothing to do with the common language.
- This language is characterized by an artistic will. The main aim or the end of a piece of writing is to create a work of art through the words that convey beauty. It gives prominence to style and the manner of passing across the message than it does with content.
- The literary language has a special communicative intention. Language is self-communicative and this is what gives it meaning. Consequently, literary language has a communicative intention which is to communicate literary beauty over a practical purpose (Gonzalez Serna Sanchez, 2010).
- Literary language makes use of subjective/ connotative language. Since the language of literature is characterized by originality and fiction, writers become sovereign in giving meaning to words they desire and also give their discourse multiple purposes, and also varied meanings, causing different receivers to have different assimilation of the same text.

- The use of fiction. The message of a literary language creates a lot of fictitious realities that do not, in any way, correspond to the external reality. Through the literary language, the writer is versatile and brings the reader to other realms almost similar to real life; but which is not real in the end. Fiction results from the author's view or vision of reality, but which in return revives some of his personal experiences expressed in the reading of the horizon of expectations the text is approaching (Sotomayor, 2000; P.28-29)
- Literary language gives great importance to form. In literary language, form is very important because it causes the writer to carefully select his words, the word order, its musicality, the syntactic and even the lexical construction. With the aim of achieving an aesthetic aim, the literary language makes use of all expressive possibilities like; the phonic, morph syntactic, and lexical, to provoke curiosity and attention of the reader.
- The literary language could appear in prose or verse form. The form of a literary text is chosen based on the author's needs (Herrero& Gracia, 2017). Literary language can be presented in prose or verse language forms.

1) Prose, which is the natural structure that takes the language, is appreciated in fables, stories and novels and it helps enrich the description of the text.

2) While with verse, the language here is more demanding in terms of composition since the lyrical work takes into account the number of syllables, the rhythm and the stanzas. This form is best seen in poems, poetry, hymens, songs, odes, elegies or sonnets.

So, in conclusion one can say that literary language is very complex and subjective. The way the author passes across a piece of information depends on his target and the effect he wants to create.

2.2.8 The Effects of Language Use

The father of social anthropology, Malinowski, says language " is an indispensable instrument for creating the toes of the moment without which unified social action is impossible". Language is the core that could eliminate the misunderstanding in the society and permit men to grow because; man is considered a social animal (Aristotle), who lives in a community where misunderstandings are common. Language evolves as man evolves. Written language appeared around 3200Bc. What differentiates man from other animals is his ability to reason. Reasoning without language is impossible and the sound man produces bears meaning and

makes use of man's rational power. These sounds are constructed using man's psychological organs. Language encompasses the feeling of self, and is bound by nationality and religion. It is used by every man; the rich, the poor, the educated, the uneducated, the savage, the civilized. Some of the effects of language include:

Language reflects reality while helping man perceive and understand the world in which he lives thus creating a questioning mind thus developing critical thinking. Critical thinking improves the way of expressing ideas, can bring about a positive change in the user's life. This is done by imposing one's quality thought and decisions.

Chomsky believes that "humans acquire language through an instinctive knowledge". But even if man acquires language instinctively, man still has to learn to speak the language including how to write. Added to this, one cannot know a language if he/she cannot read, understand and these are skills which need to be acquired. For example, a child who is born isolated from the society will learn all skills like walking, eating, running, but will never learn how to talk. The child will only learn in case it hears a language being spoken around it. From there, the child will be able to develop the required skills to imbibe it. This can only be possible in a society we live in.

The social structure influences or determines the structure of a language or a Linguistic behavior. This means that our environment in which we live greatly affects our language. For example, a child born and grown in America will learn and eventually speak American English even if he is a Cameroonian and not his MT because American English was exposed to him. Another example states that it is evident that the way young children speak a language is totally different from the way old children do, and old children in turn speak differently from mature adults. This variety in language use reflects their regional, social or ethnic origin and sometimes, gender. Diction, ways of speaking and rules of conversing are determined by some social requirements.

2.2.9 Language as a Reflection of the Society

The belief and value of a society is reflected in its language. This happens through taboo words, which is concerned with words forbidden or seen as immoral. Every language has taboo words and if the rules regarding the use of these words are not adhered to, it can lead to punishment or public shame. However, taboo words equally evolve as language evolves. As a result, what was once considered taboo may no longer be considered one, as social changes occur. Through the eye of language as a mirror to the society, one can see social changes arriving from time to

time. For instance, nowadays, SMS and WhatsApp languages reflect the present social change. The present generation has adapted itself to this new language (abbreviation) which has revolutionized the process of communication.

Language evolves and the vocabulary and phrases used depend on factors like; age, educational level, place of residence, and social status, just to name a few. Humans' interaction permits new words phrases picked, to be integrated into human speech. However, a man's evolution depends on understanding his past. This is simply because language helps in forming ideas and storing them. The ideas stored will be used in the future. Hence the basic function of language is to communicate information of some kind. Language is a multipurpose too that is put to use when acquired. For example, there is a language for political prayers, journalism, advertising and worship.

Language is a social product. Language comes as a result of the existence of a community, develops according to the needs of culture and civilization. This same language dies as soon as the society disappears. Hence, language is an index of social progression; the longer a society exists, the richer the language grows.

Language is considered a social institution because it carries culture and culture carried language through art and literature. Duranti, an American Anthropologist, defines culture as "something learned, transmitted, and passed down from one generation to the next, through human action, often in the form of communication. To David Crystal, an English linguist, "Language the respiratory organ of the history of the people. It is their identity. Oral testimony, in form of epics, folktales, rituals, Proverbs and many other practices, which provide us with unique view of our world and a unique canon of literature". So, language plays a vital role in transmitting culture.

Language use preserves culture in different forms like architecture, painting, and music, just to name a few. Language is very dynamic than the above cultural forms and as such, an outcome of evolution and convention. Man became man through language because as a social animal, man too has a language, which animal do have as well but man's language has rules and evolves over time. Thereby making him different from an animal as he and his thinking evolve together with the language.

Language develops our culture. One cannot separate culture and communication because culture dictates who to whom, about what and how the communication should proceed. It helps

determine how people encode messages, the meaning derived from the encoded message, including the condition and circumstances under which the message may or may not be sent, noticed or understood. From this, one can say that culture is the foundation for communication.

Language is a gift to man and its evolution shows man's perseverance to survive and evolve. It can build and destroy a society depending on how it is being used. It is the origin of man's empowerment. Without it, man would not be able to take a decision, manage conflict and arguments; ills that can eradicate the human race.

Language helps persuade man. Persuasion change attitude, motivates, help comply, behave and help develop a positive outlook towards life. This is only possible through critical thinking, a faculty owned by man alone. Language is a powerful means through which development at all levels is possible. Language gives that power to communicate. Communication is vital for mankind's community just as water, air and food are necessary for man's survival. Language thus, is the prerogative of man and makes him different from other animals. Thanks to it, man evolves as opposed to apes that do mimicry.

2.3.1 Domination

The word domination comes from the Latin word Dominus which means a master: masters usually have a total control over those they dominate or rule. The relationship between the master and slave is treated as an obvious case of domination.

Domination refers to a situation where a person, a group of persons or entities exercises power and control over another. It is mostly done through exploitation or through oppressive manners. It often results in an equal power dynamic.

According to the Stanford Encyclopedia of philosophy published on November 8th, 2018, domination is a kind of uncertain, unjust balance of power enabling agents to have control over others. There exist several forms of domination.

1) Political Domination

This is the act of exercising power and control by a group, a party on an individual over another in a political realm. It manifests in the form of totalitarianism, colonialism, electoral manipulation, propaganda and political repression, just to name a few. This type of dominion has effects such as marginalization of a group, corruption, abuse of power, political instability etc. In order to challenge patriarchal dominance, it is important to advocate for human rights

and the rule of law, encourage political participation and engagement and promoting democratic values and institutions.

2) Physical Domination

This refers to the use of force or violence in order to subjugate a person or a group. It can manifest in the form of intimidation, violence, sexual violence, bullying and harassment. This form of domination often results to emotional trauma and distress, physical injury, long-term psychological damage, post-traumatic stress disorder and loss of autonomy and control etc. In order to challenge this, it is required to create safe spaces and communities, holding perpetrators accountable, support for survivors and victims, encourage empathy and understanding and educating people about consent and boundaries.

3) Social Domination

It is the exercise of power and control by a group of individuals or a single individual over another in social relationships, institutions and cultural norms. It manifests in the form of discrimination, social exclusion, linguistic and cultural dominance. Social dominance has consequences such as loss of identity, marginalization, social conflict, linguistic and cultural loss. Some examples of social dominance are racism and sexism and in a bit to challenge this, we could promote adversity and inclusion, educate people on social justice and equality, and promote solidarity and advocating for policies and laws protecting the marginalized group.

4) Psychological Domination

This form of dominion refers to the use of manipulation to control, exploit or influence a person's thought, feelings or behavior. It manifests in the form of psychological abuse, emotional manipulation, and emotional blackmail, just to name a few. This form of dominion has severe consequences such as loss of self-esteem, self-confidence, difficulty in trusting others, difficulty in forming good relationship, anxiety, depression, feelings of hopelessness, helplessness and entrapment. Challenging psychological dominance will require self-awareness and recognizing manipulation strategies, seeking support from trusted relatives, learning healthy communication as well as practicing stress management.

2.3.2 Patriarchy.

Patriarchy can literally mean the rule of the father. This term has been used historically to refer to the autocratic rule by male especially as family heads. Since the late 20th century however, this term has been used to refer to social systems in which power is held by adult men. This term was used by writers such as Kate Millet during the second wave of feminism. This concept was coined in order to explain male dominance as a social phenomenon rather than biological.

The sociologist Sylvia Walby defines patriarchy as " a system of social structures and practices in which men dominate, oppress and exploit women. In a patriarchal society, men are considered superior to women. This ideology is transmitted from generation to generation and children learn about when they grow up, causing the cycle of patriarchy to continue.

According to standard sociological theory, patriarchy results from sociological constructions transmitted from generation to generation. This is mostly common in societies with traditional cultures and less economic development. It is true that even in modern societies, gender messages conveyed by family and mass media greatly favor patriarchy. Women are biologically classified thereby limiting them. This can be seen during pregnancy and child-bearing, which is an extended period. This causes a pause in their activities. Some people argue that women cannot take rational decisions during their menstrual period. These natural traits are often used against women as attributes of weakness.

Walby has composed six points that define patriarchy and the various forms it takes in different cultures at different times.

- 1) The household. Women are most likely to have their labor expropriated by their husbands such as through housework and raising children.
- 2) Paid work. Women are likely to be paid less and face exclusion from paid work.
- 3) The state. Women are unlikely to have formal power and representation.
- 4) Violence. Women are more prone to be abused.
- 5) Sexuality. Women's sexuality is more likely to be treated negatively.
- 6) culture. Representation of women in the media and popular culture is "within a patriarchal gaze."

Many sociologists argue that patriarchy evolves as a result of historical conditions. Feminist theories consider patriarchy either a primary cause of women's oppression or as part of an interactive system.

Shulamith Firestone, a radical-libertarian feminist defines patriarchy as a system of oppression of women. Firestone equally believes that it is caused by biological inequalities between men and women. To him, patriarchal ideologies support women's oppression. He thinks that women must gain control over reproduction so as to free themselves from this oppression.

Lerner Gerda, a feminist historical believes that the control that men have over women's sexuality and reproductive functions is a main cause and result of patriarchy.

To Alison Jagger, patriarchy oppresses women and alienates them from their own bodies.

Iris Morion Young and Heidi Hartmann, all interactive systems theorists, opine that capitalism and patriarchy interact together so as to oppress women. This is why they, together with some socialists and Marxist Feminists coin the term patriarchal capitalism or capitalist patriarchy to describe the interactive relationship between patriarchy and capitalism in the production and reproduction of women's oppression.

Lerner in her book published in 1986 titled "The Creation of Patriarchy" talks about the origin of patriarchy in a series of arguments and finally concludes that it is socially constructed and seen as natural and invisible.

Sara Riddick who wrote about "Good Mothers" in the context of maternal ethics talks about the challenges facing contemporary mothers. They must train their children within a patriarchal society. She asks herself whether a good mother trains her son to be competitive, individualistic and comfortable with the hierarchy of the system, knowing that he may likely be economically successful, but a mean person, or whether she should resist patriarchal ideologies and socialize her son to be cooperative and communal but economically unsuccessful (38). Some feminist theorists believe patriarchy is harmful to both men and women and since it is a social construction, it can be overcome by revealing and critically analyzing its manifestations.

Many feminists, most especially scholars and activists have called for a reconstruction of the cultural concept of the society because of the excess use of the term patriarchy, early feminists turned to use the terms male chauvinism and sexism to refer to the same

phenomenon. The extent of male domination however varies greatly across different primate species. Basing the argument on Freud's psychoanalytic theory, it is believed that the act of oppression of women is an unconscious act. This act of oppressing women has effects on them such as:

- Women turn to be sexual objects and are reduced only to their physical appearance.
- Women are marginalized, ignored and their voices silenced
- They have limited autonomy as they face restrictions on their choices and decisions.
- Women turn to be economically dependent because they rely on men for financial support
- They are equally underrepresented in leadership position and when it comes and when it comes to decisions making.

In order to fight against this system, feminist movements have to be formed so as to challenge patriarchal norms and call for gender equality.

- People have to be educated and be aware about the great harm caused by patriarchy and also promote gender sensitive education
- There should be an implementation of new policies that will promote gender equality as well as challenge patriarchal norms.
- The community as whole has to be encouraged to involve in challenging patriarchal attitudes and behaviors.
- At personal level, individuals should make conscious choices so as to challenge patriarchal norms in our daily life and in personal relationship.

It should be noted that in order to dismantle patriarchy, a collective effort and a great commitment is required so as to create a balanced society.

2.3.4 Tolerance: this has to do with willingness or desire to accept or accommodate differences, perspectives or behaviors that do not necessarily align with one's own. Tolerance deals with the acceptance of diverse social groups, appreciating different cultures, respect for various or diverse religious beliefs, openness to difference in political views and the ability to manage stressful emotions. The key components of tolerance are acceptance, understanding, empathy, open-mindedness and patience. Tolerance can be influenced by factors such as education and upbringing, cultural and social norms, personal experiences, social media, economic and political climate. However, it is important to be tolerant because it promotes social cohesion, facilitates inclusion and diversity, promotes critical thinking, helps reduce prejudices and discrimination and as well enhances emotional well-being.

2.3.5 Prostitution: it is a complex topic full of controversy with many perspectives and implication. It could be defined as the exchange of sexual services for a compensation generally money. There exist so many types of prostitution such as : street prostitution, which is a situation where people walk on the street soliciting clients; brothel prostitution, which deals with operating from a particular establishment; escort prostitution, which includes people operating on appointments through agencies.

2.3.6 Victimization: It refers to a situation where someone is being subjected to physical, emotional or psychological harm, exploitation, helplessness and vulnerability. They exist on various forms such as child abuse, intimate partner violence, bullying, human trafficking, hate crimes exploitation and harassment, to name a few. It is often characterized by power imbalance, anxiety fear, trauma, shame, lack of control, self-blame and helplessness. It equally has various consequences among which include depression, post-traumatic stress disorder (PTSD), physical health problems, social isolation, economic instability, substance abuse and victimization. Victimization exists on various forms such as physical victimization, which deals with injury or harm on the body; emotional victimization which deals with economic exploitation; social victimization which has mostly to do with marginalization, social exclusion or stigma and sexual victimization which has to do with unwanted sexual contact.

2.3.7 Female oppression: Also known as sexism or misogyny, it could be defined as the systematic and structural discrimination and marginalization faced by women and girls as a whole. It exists in various forms such as patriarchy; which is a situation where males dominate over women; sexism which has to do with discrimination based on gender; misogyny which is hatred for women; objectification which deals with reducing women to their physical appearance and gender- biased violence which is domestic violence. There exist so many types of oppression such as social oppression, economic oppression which is a situation where there is inequality in job opportunities. There also exist political oppression which deals with limited representation and unequal rights. So we also have cultural oppression which deals with objectification and marginalization through culture and physical oppression, which has to do with violence, harassment and assault on women.

Assertives: they have to do with what the author actually says. Assertives are achieved when users of language are able to show things exactly as they are in the actual world. Here, the speaker or writer makes use of statements in order to describe a situation while ensuring that the content of his proposition is true and livable.

Commissives: they are achieved when people commit themselves to doing things or something. In other words, commissives are statements that oblige a speaker to take a kind of future actions. Commissives occur through promises, offers, threats or vows.

Directives: they are achieved when one is able to make the hearers do something. That is, what they say should be able to cause the listeners to take action. They are used to give orders and cause the listener to carry out an action such as by demanding, commanding or advising.

Declaratives: this is achieved when they do things in the world at the moment of the utterance, simply by virtue of saying that they do. One could also say that declarative statements express a situation or say something. It could be a sentence or statement pronouncing guilt, Innocence or a declaration of war.

Expressives: they are achieved when they express their attitudes about objects and facts of the world (Vanderke Ven & Kubo, 2002). These could equally be statements used to express sincerity of speech acts. It occurs through notions like sympathy and excuses and may likely include greetings, thanks and compliments.

2.4 Conclusion

This chapter has handled the theoretical frame work and the review of literature related to the study. The theories of the speech act theory and radical feminism are used as frame. For a better understanding, literature review section is subdivided into sections such language and language use, components of language, the use of language in literary texts, the role of language in literature, the power of language, the characteristics of literary language, the effects of language use, the interaction between language and culture. Through our review, it came to our notice that most of the works were reviewed using radical feminism and the speech act theory. Majority discussed language use in general and the language of literature. But this study aims at examining the language used in the literary texts: **Under My Roof**, by Manga Therese; **Betrothal without Libation**, by Bole Butake and **The lady with a Beard** by Alobwed Epie to talk to and about women.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The focus of this chapter is to describing the methodology used in collecting and analyzing data in this study. It describes the research design, method of data collection used, and the method of analyzing the collected data. This data comprises extracts from the three selected literary texts. Research methods are the various techniques used for carrying out research (Kothari, 2005). Approaching discourse within a particular domain demands a different kind of analysis (text, processing and analysis), Halliday (1985) and Fairclough (1989/1995). We only attain meaning by distinguishing the various features of a text. This chapter will show how these elements will be used in analyzing the language used by Cameroonian writers; Bole Butake, Alobwed Epie and Manga Therese.

3.1 Research Design

The theoretical frame works chosen for this study and even on which the analysis will be based, on the five illocutionary points by John Searl and a patriarchal analysis as proposed by radical feminists, for a better analysis of language used... It is in this light that the analysis for this work be attained; using assertives, commissives, directives, declaratives and expressives as

proposed by John Searl. we shall as well do a patriarchal analysis focusing on elements such as identifying how the text challenges or reinforces patriarchal Power, how male characters exercise power and control over female characters, how those women who accept the system treat those who try to fight the system in place and how the text portrays the experiences of those women and their perspectives as proposed by radical feminists in general. We shall also do a thematic analysis of the various text. So, we shall see how these points raised by radical feminists seek to abolish patriarchy by challenging existing social norms and institutions, and the belief that patriarchy will liberate people from an unjust society. There are also crucial elements in the theories. This work bears the pattern of a qualitative descriptive approach which has to do with qualifying and analyzing variables so as to obtain sure and reliable outcomes. It includes the use and analysis of numerical data using given statistical techniques to answer the following questions; how often, when, why and where, in order to arrive at a validity in the study. The various literary texts chosen for this work are a selection of Cameroonian texts and hence gotten from a single continent (African) and country as well (Cameroon). These texts all contain aspects of language use and all use language to achieve a communicative purpose.

3.2 Method of Data Collection

A popular scholar, Burgoyne (1994), once said that everyone who wished to carry out research must take into consideration the following fundamental questions:

- What research questions are to be answered?
- What analysis will provide a useful response to the questions?
- What does one need to conclude research?
- What are the practical steps to obtain and record this data?

This work titled *The Analysis of Language Used on Women in Modern Cameroon Literary Texts*, answers questions one and two while this chapter under study provides answers to question three while focusing on the principal concern of this chapter, which extends to chapter four and five of this work.

The data for this work is gotten from literary texts by three Cameroonian writers; Bole Butake's *Betrothal Without Libation*, Alobwed Epie's *The Lady with a Beard* and Manga Therese' *Under My Roof*. These literary texts were published between 2005 and 2022. In the writing process,

the research has made sure of the use of the literary texts that deal with the use of language on women by Cameroonian writers.

3.3 Data Sources.

The data used in this study consists of a selection of three literary texts by three different Cameroonian writers between the years 2005 and 2022. One of the texts is by Bole Butake, the other by Alobwed Epie and the last one by Manga Therese. All of them handle the main idea of language use and all their texts contain instances of language use in representing women. They are three independent writers of the same century, twenty first century, from different backgrounds, who wrote at three different times, to achieve the same objective. That is, creating awareness and educating the readers. They faced the same realities at each time. All these texts are written at different moments, published in three different years; 2005, 2007 and 2022. Their choice is due to the vast accessibility to knowledge and information relating to the nature of language used on or in representing women. Through these texts, some themes will be derived, which will be very crucial in our analysis.

3.3.1 A Classification of the Selected Literary Texts

Below is the classification of Bole Butake's text, date of publication, the place of publication, the title of the text and the targeted audience.

Number	Text title	Place of publication	Year of publication	Targeted audience	Text type
1	Betrothal Without Libation	Yaounde, Cameroon	2005	Worldwide audience	drama

Table 4: Classification of Bole Butake's text

Number	Text title	Place of publication	Year of publication	Targeted audience	Text type
1	Under My Roof	Yaoundé	2022	World wide audience	prose

Table 5: Classification of Manga Therese's text

Number	Text title	Place of publication	Year of publication	Targeted audience	Text type
1	The Lady with A Beard	Yaoundé	2007	World wide audience	prose

Table 6: Classification of Alobwed'Epie's text

The tables above represent the classification of various texts according to the text title, the place of publication, year of publication, the targeted audience and text type. All these texts make use of language as a means of communication. They equally all present the same ill, that is, female marginalization. This marginalization will be seen in the way they use language to represent this gender. All these texts have a series of instances where language is used either positively or negatively to represent women. The various instances are collected for analysis in this work.

3.4 The Choice of Authors

The choice of these various authors is s due to their great achievements in the domain of writing or in the world of art as a whole, due to their popularity, experience and success in the domain. It is also due to the desire for new discoveries that the text " Under My Roof" by Manga Therese was chosen. Bole Butake is a great and well known, successful Cameroonian writer. He is well known for his varied works and achievements and even his great contributions to the literary world. Alobwed Epie too is known for his great contributions, works and achievements and he is not ignored by any good reader. Manga Therese has some achievements, though not as great as the previous stated renowned authors. All of them are Cameroonians though they all have the ability to manipulate language excellently at will so as to achieve a great audience, thus extending their great impacts.

3.5: Methods of Data Analysis and Interpretation.

The analysis of the data is done using John Searl's five illocutionary points, Max Webber's Interpretative Policy Method propounded in 1922, and a patriarchal analysis paying attention to the elements that identify, in the text, the challenges or reinforcement of patriarchal Power, the

exercise of male power and control over women, the fight by women who accept patriarchy over those who want emancipation and the experience of those marginalized women including their perspectives. Searl's five illocutionary points include assertives, commissives, directives, declaratives and expressives. Max Webber's Interpretative Policy Method contains the storyline, discourse coalition, argumentation, narrative, meaning, and Interpretation and framing. These points will permit us to demonstrate how effective the various authors use language both to talk to and about women so as to vehiculate their messages. Given that this work makes use of a qualitative descriptive approach, the data here will be interpreted using extracts from the three selected literary texts. The data will be analyzed in four different parts, using three different frames: Using the five illocutionary points, elements proposed by the interpretative policy method, a patriarchal analysis and lastly, a thematic analysis of the various literary texts.

John Searl's five illocutionary points (illocutionary acts are acts performed simply by saying something) are:

Assertives: they have to do with what the author actually says. Assertives are achieved when users of language are able to show things exactly as they are in the actual world. Here, the speaker or writer makes use of statements in order to describe a situation while ensuring that the content of his proposition is true and livable.

Commissives: they are achieved when people commit themselves to doing things or something. In other words, commissives are statements that oblige a speaker to take a kind of future actions. Commissives occur through promises, offers, threats or vows.

Directives: they are achieved when one is able to make the hearers do something. That is, what they say should be able to cause the listeners to take action. They are used to give orders and cause the listener to carry out an action such as by demanding, commanding or advising.

Declaratives: this is achieved when they do things in the world at the moment of the utterance, simply by virtue of saying that they do. One could also say that declarative statements express a situation or say something. It could be a sentence or statement pronouncing guilt, Innocence or a declaration of war.

Expressives: they are achieved when they express their attitudes about objects and facts of the world (Vanderke Ven & Kubo, 2002). These could equally be statements used to express

sincerity of speech acts. It occurs through notions like sympathy and excuses and may likely include greetings, thanks and compliments.

3.7 Conclusion

This chapter has discussed issues on the methodology adopted for the study. Firstly, it has identified the source of data, the method of data collection, the method of data analysis, and Interpretation. This helps in the contextualization of the reader while giving the researcher a point of focus for the analysis. The texts used for this study which include **Betrothal Without Libation** by Bole Butake, **The Lady With a Beard** by Alobbwed'Epie and **Under My Roof by Manga Therese**, will be summarized in the following chapter. The next chapter will as well focus on analyzing and presenting the analyzed data using the various frames selected; Searl's five illocutionary points, under which we shall classify the speech acts under assertives, directives, commissives and expressives, we shall do a patriarchal analysis paying attention to how thy text promotes patriarchy, how male characters promote patriarch, how male characters exercise power and authority over women as well as women's experiences and perspectives that is, how women react towards their marginalization by men and the steps they take to liberate themselves from this marginalization and exploitation on behalf of men and lastly we shall do a thematic analysis of the three selected literary texts by Bole Butake in his text **Betrothal Without Libation**, Alobwed Epie in his book titled **The Lady With a Beard** and Manga Therese in her text **Under My Roof** while focusing on themes that promote denigration such as; tribalism, power exercise and abuse, love and relationship. Family dynamics and relationship, tolerance, prostitution, victimization, inhumanity, power and exercise, exploitation, female emancipation, challenges of womanhood, self-acceptance, gender identity and expression, appearance versus reality and finally oppression.

CHAPTER FOUR

A LINGUSTIC ANALYSIS OF THE SELECTED TEXTS

4.0 Introduction

This chapter focuses the analysis of language as used to represent women in the three selected literary texts by Bole Butake, Alobwed'Epie and MangaTherese. The analysis will be done in three different parts; the use of language in Bole Butake's **Betrothal Without Libation** first, the use of language in the text **Under My Roof** by Manga Therese and lastly, a linguistic analysis of Alobwed'Epie's the **Lady with a Beard**. Their works are analyzed using the five illocutionary points of assertives, commissives, directives, declaratives, and expressives. The other part will be concerned with a patriarchal analysis, paying attention to women's oppression, the exercise of power control over them, the attitudes of entrapped women towards the emancipated ones, the intentions and perspectives of the emancipated ones respectively.

4.1: An Analysis of Language as Used in the Representation of Women in the Selected Literary Texts.

Language has a great communicative function which aims at achieving a particular purpose. The goal achieved by language in the process of communication is the main objective and even, the main reason why most writers write, just to name a few. We will equally do a thematic analysis based on language use on the female gender. The analysis of these texts using the above-mentioned points will permit us to understand the message contained the various writers' works. The various frames selected as propounded by Max Webber, John Searl's and Radical Feminists as a whole stated above, present a clear message to the audience, while taking pain to present the various evidence to reach at their conclusion. The evidence are presented using illustration from the various literary texts. The analysis contains three different literary texts with various extracts from those texts examined using the aforementioned points.

4.6 A summary of Alobwed'Epie's **The Lady with a Beard**.

Below is a summary of Alobwed'Epie's **The Lady with a Beard**, the date of publication, and nature of the text. The story is about Emade, a woman who lives in a patriarchal society, she is a widow, and lives with her only daughter, Ntube. We are told she has a son called Ewang-Ename. Her husband died twelve years ago, while Ntube was only 4 months old. Emade is

ostracized by the whole village women except for Mboke because she sent them away from her compound after a minute incident that occurred to her daughter. She is annoyed because they make mounds of the small incident. It gets to a point where Emade's son kills a buffalo and offers to the village but his offer is rejected. The fin later causes them to accept it. Ahone, Emade's sister takes her away from the storm a while to Ekenzu. From there they go to visit Mechane, Emade's half-sister who was almost dying. They take good care of her but she dies sometimes later leaving her only daughter Wobe. Emade beats the drum in the announcement of the great loss but her sister asks her to stop. Ahone meets the old man and pleads with him to assume the responsibility of Emade's act of beating the drum. Emade, Ahone and Wobe make the necessary arrangements for Mechane's burial.

Emade digs the grave, aided by some youths. Mechane is buried; people eat and drink to stupor. Emade together with two young men from the neighboring village bear the drum. Early in the morning, Emade makes them take an oath never to reveal her identity as the drummer. It is later on revealed that she was the one since the village was eager to listen and enjoy the sweet melody again. She beats the drum again and people enjoy it while others speak of it on their way home. After the burial, Emade remains at Mechane's compound for a period of one month ten days to blacken her grave. She later attends to Ahone's daughter's daughter's naming ceremony. Back to the village, Emade goes to church and upon return is visited by Nange with whom she shares a meal. After that they go to visit Mbole where Emade helps reconcile the crying baby with his mother. She equally cures Mbole's near fallen nipples. In appreciation she receives a cock and some money. Later on, Ahone pays a visit to Emade at Mechane's compound. There they practice the last rite of closing the door and throwing the keys in the presence of the village people. But Emade refuses to throw the keys into the bush, rather she throws in front of the house in case the daughter ever returns. Ahone and Emade get ready for the marriage of Ahone's daughter, whom she was the godmother. A ceremony is organized to receive Emade back in Atiege after a long stay out at Ekemzut, on exile. During the ceremony, Ntube falls into the brook- of -the-serpent where other children have been falling. She is obliged by the village to carry out a sacrifice to cleanse her daughter and appease the serpent, which she does. After the ceremony she decided to send Ntube to the mission to live with Mr. and Mrs. George who had asked for her as a maid. Seeing it as a sign of defeat, twenty-two days later she decides to take back her daughter so they can fortify themselves against any ill fate. She finally does not go anymore because on her way, she stubbed her right leg which was

considered a sign of bad omen. She decides to meet a soothsayer to find out what is coming her way.

She tries for two years to no avail to meet them. She finally meets Nyango Nneh who had just returned from Tombel. She sends Emade to a male diviner but she refuses because she wants to be consulted by a woman. She continues walking from one village to the other until she finally hears about a new prophetess at Nzom village. She decides to go meet this new prophetess and on her way to that village, she meets a taper who reveals to her what she has to do, but Emade is determined to complete her journey to the prophetess. When she gets to the prophetess, she asks her to go back to Atiege and do just what the taper said. She goes back to the village, does a cleansing rite and the following morning, Eduke and two other women are the first to cross where she did the cleansing. They first amongst them was to Carry the ill luck that Emade cleansed herself from. After the cleansing, she has a sound sleep and the following morning, hearing Eduke's voice who is about to carry back the ill luck, Emade is marvelled at the revenge god has made on her behalf.

4.7 A Radical Feminist Analysis of the Lady with a Beard Using Patriarchy as Frame.

As earlier mentioned, Radical Feminism is a movement that was brought up during the second phase of feminism in the 1960s. This movement had as objective to dismantle Patriarchy, fight for the liberation of the female gender, fight against the appropriation and objectification of women, promote women autonomy and denounce all forms of violence especially sexual. This theory makes use of many frames in the process of analysis but our main focus is on a Patriarchal analysis. This frame calls on us to identify how the text promotes or challenges patriarchy, analyze how male characters exercise power and control over women, and lastly how the text portrays women's experiences and perspectives.

After a meticulous reading of this text, we come to discover that Alobwed'Epie is much concerned by women oppression for example when Emade is referred to the lad with a beard in a pejorative way. We see how through his text he uses language to talk to and about women. Almost, not to say the whole text represents a real-life story because oppression is a major problem to women even in our present-day society. So, this is still a contemporary problem. The way he presents this story, names of places and characters give more credit to the story, making it appear real.

4.6.1. Analysis of the Lady with a Bead Using a Patriarchal Lens

a- How the text promotes patriarchy

In this text we discover that male characters in general practice a lot of domination over women. Some of the women in return have been entrapped and they simply accept their fate. Looking at how the text promotes patriarchy; we shall see at various levels.

At the traditional level, we realize that there are some rules that govern the society in this text. Looking at the traditional rules, they all turn to oppress and marginalize women. For instance, women are not according to tradition, supposed to live at the entrance of the village. This is why after the death of the Up-Stream-Python, Emade's husband, the Chief and other notables impose on her to leave her compound to settle in the village. According to tradition, women are not supposed to dig graves, build grave, beat drums. According to tradition, women are relegated to a second class and considered useless, weak, and powerless. These norms are all put in place by men in disfavor of women. In this situation, women's talents are hidden and wasted since they cannot exercise them freely and willingly. They fail to understand that being a woman does not mean she has not got power, knowledge about certain things. This society encourages patriarchy to the extent where Emade beats the drum so well, more than the village men all put together, considered as lacking the ability to do those things. This is the reason why when Ahone discovers she is afraid of the sanctions. But since it could not remain a secret, it is discovered and Emade has to pay a huge fine for that.

Also, when Emade decides, seeing the reluctance of Muabag people to do anything concerning Mechane's burial, to dig her sister's grave. The men of that village are aware of this fact and they land at the compound. They start insulting Emade, saying that she has defied their authority in their own village, that where she has dug the grave is not appropriate. According to their tradition, a woman cannot be buried in front of her own house because village men can invade the deceased compound at any moment

- ... But does an early morning burial warrant the digging of a grave in the middle of the courtyard... if people are buried in the middle of courtyards at Atieg, this is not Atieg. This is Muabag, and you should have known that before you came. Furthermore, it is women who dig graves in Atieg. **(Chp6 P. 44)**

In this abstract we realize the language style used to address Emade does not dignify her though she is doing something good but which cannot be acknowledged because of her gender.

- ...the singing ended abruptly when the two boys who were supposed to dig the grave saw what a woman was doing. If they allowed her to go on, it would deprive them of the grave-digging entertainment; furthermore, it would be a challenge to Muabag manhood. **(Chp6 P. 45)**

In this extract we see the Muabag men discriminating upon Emade who has decided to dig her sister's grave. To them she is depriving them of their authority as well as disrupting their god entertainment moments.

Another instance of promotion of patriarchy is seen at the social level. In this patriarchal society, even if women know anything, they have to keep it for themselves even though they can do better. For instance when Emade hits her leg on her way to the mission to take her, she spends two years nine months moving from one soothsayer to the other. Let's note that she had as intention to let the women understand that what a man can do, a woman can best do it. She visits so many female soothsayers who have an interpretation of her omen but they keep referring, her to male soothsayers. At the end even when she embarks on a last journey in a faraway land to meet another lady in that same domain, she asks Emade to go back and just what the taper has told her to do without repeating any of the things. This shows that those women have accepted their social classification, their places as good-for-nothing people in favor of male empowerment. she has no choice other than to execute it this time around, showing at the end of the text that, despite her desire to challenge the patriarchal system in place, she finally has no choice other than to give up and accept her place as other women have already done.

From the above instances, we see that the men under the blanket of tradition do everything to oppress women. Those like Emade who try to emancipate are constantly punished, tortured and fined so they can serve as examples to other women who have the intention to follow their steps.

b- How characters challenge patriarchy

If we are talking about characters who try to challenge patriarchy, the only courageous woman is Emade. She is highly hated by both men and women most especially for trying to

impose respect for her gender. There are various situations where she challenges patriarchy. An instance is seen in the fact that she refused to resettle into the village interior after her husband's death. Even though the chief and his notables mount pressure on her, threaten her, she refuses to leave until they are obliged to displace the Muankum and send into the village. It was like their sacred grove and according to them a woman cannot watch over a whole village. So, when she refuses to resettle, she is hated and insulted by all.

Another instance where she challenges patriarchal rule, is when she owns, and makes use of the totem cloth. It is believed that only men are supposed to be in possession of such things, only they are supposed to make use of such things. So, when she uses it at her sister's burial, she is highly criticized for that.

- ... Let the lady with the beard herself come and settle here... let's do as they want....
(Chp7 P. 51)

The term used by Muabag men to represent Emade as The Lady with a Beard is used in a pejorative sense. This surname given to Emade is not a way to appreciate her strength but rather an insult on her path simply because she has decided to express her know-how in a highly patriarchal society where anything a woman does is considered a challenge on the part of men.

Furthermore, from the above excerpt we realize Emade is given the name "the Lady with a Beard" because of her constant challenge of patriarchy. When she digs her sister's grave, something according to tradition, to be done by men, she says she will dig and see if she will remain into it. When the men come to discover, they want to change the place where she has been digging the grave. They say that a woman cannot be buried in front of her house. Emade tells them that if they want to take over with the digging, they should continue what she has started and if they want to change site, she will continue her own and bury her sister into the one she has prepared for the occasion. They finally have no choice other than to continue what a woman has started, though they are grumbling while digging it.

- Before we go back, I have something to say. Mechane daughter- of –the- deities-of-kupe-Muanenguba will be buried where I have chosen... Secondly; a grave is not frightening in a crowd. A grave is a permanent thing. This is Wobe. She is married in Nigeria. She may never come here again. What will keep watch over this compound what will keep away grabbers of land If we bury Mechane behind the compound, in

less than five years, one of those opposing burial in the courtyard will come and build in this strategic compound and own it by creating new genealogies and new folktales.... Thank you but we would have abandoned this burial to that woman. How can a woman hold us by our noses in our village if there is a bite, give us, let it revamp us. We shall show her how graves are dug. Said Esong (**Chp6 P. 47-48**)

In this extract we realize the term woman is used pejoratively as to them a woman is insignificant, useless and invisible and worthless.

In addition, a situation where Emade challenges patriarchy is when she beats the drum. When Mechane dies, she goes and beats the drum to announce the great lost. For this first act, she is sanctioned but the sanctions are bettered after Ahome pleads with the old man. During Mechane's wake keep again all the men have eaten and drank to their stupor. They don't know what is happening around them. So, to animate her sister's funeral ceremony, she calls on two young men who are passing by mechane's compound and together they beat the drums. The men though drunk enjoy the sweet melodies of the expert that Emade is but they are too drunk to identify the beaters.

The beautiful melody of the drum has gone to nearby villages and they want to know who the author of such an expertise was. Emade had told the two young men not to reveal to anybody the identity of the drum beaters. The same day their identities are being revealed. The two young men are called upon to come and act now openly and officially with Emade. They do so and she is highly appreciated and glorified. Even though some hard-core traditionalists and deep rooted in the oppressive system find a fault in Emade's exhibition.

C) How Male Characters Exercise Power and Control over Women

All the women in the text are victims of dominance from their husband and at the level of the society as a whole. Women have no right to decision taking in the village and even in their marital homes. A situation where power is exercised is first seen when the fon and his notables all assemble and decide, without Emade's opinion, that she has to the interior of the village. Emade, the wife of the Up-Stream Python, the guidan of the village and her traditions, is obliged by these men to abandon her house but she refuses. They try all possible means; ranging between sanctions, ostracizing her, yet it does not work. All this power exercise was

simply because she was a defenseless woman. They knew she had no protection, no backup and thought they could just impose anything on her. Unfortunately for them, Emade is not easily oppressed or challenged and consequently she wins the case. In the midst of this they are obliged to displace the Muankoum from her compound.

Another occasion of men exercising power is seen when Emade embarks on digging her sister's grave. They insult her, call her all sorts of names such as the manly woman, the lady with a beard, where the title of the text. They try to exercise their power over her but they fail. They finally agreed to continue digging the grave she started and was ready to finish and use if they didn't want to follow her where the words ‘ ‘ let's do as they want’’. **(P. 51)** So Mechane is finally buried where Emade had wanted. This shows another situation where men exercise power over weak women, who cannot defend themselves, but Emade proven them wrong and as usual they fail.

The power exercise only fails with Emade, to a certain extent but fully succeeds in other village women. All of them have accepted to be ruled, oppressed, manipulated and controlled by men, their lords. Thus, his power exercise and control succeed to a greater extent and equally fails to a very lesser extent.

One other instance of power exercise is seen when Ntube, Emade's daughter falls into the serpent pit. Many people including the village parish priest, many village children have been playing around and falling into the pit and it had never been a problem until Emade's turn. Since Emade is a stone in their shoes all the time, the village women who bear a grudge against her because they consider her arrogant and proud. They report the case to the palace where the men see it as the best opportunity to take revenge against Emade and oppress her. After a long argument, Emade finally offers the sacrifice. The men once more feel satisfied for oppressing a poor widow.

Even when the taper that Emade meets on her way to the last female soothsayer exercises a kind of mental power against Emade. Knowing the difficult character of Emade, know the patriarchal society in which they live where prominence is always given to men, he asks her to abandon her journey, to go back to where she hit her leg many years back, to do some incantations and all will be well after she has explained her problem to him. He tells her what to do in order to get rid of the situation troubling her mind for a very long time now. He does not argue with her when she says she wants to complete her journey, because he knew the soothsayer would not say anything different from what he just said. She continued and later on

finds out that what the taper said was right. The woman did not take pain to repeat whatever the taper said, she just sent her back home to go and do what she was told on her way to the grove.

d) **Women's Experiences and Perspectives**

A perspective is a way of thinking about something that is unique to an individual. It has a mental framework or attitude that shapes our perception, interpretation and understanding of the world in which we live. Perspectives are often influenced by factors such as the social environment, personal experiences, beliefs and values, just to name these few.

Talking about perspective here, the aforementioned points largely show Emade's experiences in a patriarchal society. In the midst of this oppression, has her perspective in mind. She intends to emancipate herself at all costs, even if other women refuse to follow her. In the quest for her autonomy, she was stigmatized, insulted, both by men and even the women for whom she suffered all the torture and humiliations. Her fight is to liberate women from this marginalized society so as to better their lives. She embarks on this delicate journey and is left alone, abandoned by all. Even Ahone, her elder sister often convinces her to abandon the fight, to accept her position as a second-class citizen and her natural classification. She refuses categorically. Even though at the end she does not succeed, unlike other women, she is much feared by some people both men and women and highly respected by others. Consequently, no matter the case, knowing how difficult she is, she will never be totally marginalized like other women even though she is one. This is due to the fact that she has shown to those men that she has hidden talents which are at last acknowledged and praised by most people at the end of the day.

4.2: A summary of Bole Butake's Betrothal Without Libation.

Below is a summary of Bole Butake's **Betrothal Without Libation**, the date of publication, and the nature of the text.

The play was first published in 1982 as a short story and later on written in drama form, which is our main concern, and finally published in the year 2005. That is, more than two decades later. The text is divided into three acts. Act one contains five scenes; act two contains four while act three contains five scenes. The text is about Fointam Ngong, a final year student in the higher institute of education and Elisa Eyong, a final year student in high school. Both have been together for close to seven years and Fointam, because of the reciprocal love they share, he decides to present himself to Elisa's family as her fiancé. There, he proposes to take

her to his village so he can present his future wife to his parents. Elisa's parents are okay but they think that Fointam's parents will not accept their daughter simply because they are not from the same tribe (he is from Njinikom while Elisa is from Mankon) and might have chosen a wife for him already. After the reception at Elisa's home, Fointam goes back home and is joined by Elisa. They are discussing their stand about intertribal marriages; they share their love vows and part from each other.

Fointam meets his best friend Sama Ngam with whom he shares a drink at Pauline's Liquor Bar. Then he announces his readiness and his desire to court Elisa at last. They equally discuss about this future prospect; about Fointam's fear regarding his parents' reaction, since people from Mankon are known for their notoriousness. As such, he pleads his friend to come along with them to the village for a moral support. Sama tells his friend to be morally prepared for a rejection on the part of his parents since they are very conservative and tribalistic. But he tells his friend that in case his choice is rejected, he will marry 'o one else but Elisa. To Sama, it is easy to conceive the idea of him marrying Elisa but to their parents, it will not be the same because they are still living with old mindsets and prejudice, added to their illiteracy. Sama as well ensures his friend that his friend's Parents would be a hard nut to crack. On the Saturday as they have planned to go to the village, they stop at Mankon and buy provisions for the family; wrapa, blanket, savons, and bonbons. After that, they go to the car park and get a car to the village. Fointam's father, Bobe Ngong, and his mother Nandoh Bih, are seen discussing about their child's visit, questioning themselves about Elisa's background, while hoping she is a lady from the Land. They think about the disrespectful manners of nowadays children who, instead of accepting their parents' choice of partner rather come and present their choice to parents. They are equally worried because Bobe Ngong has promised his best friend, Bobe Waindim, that his son will get married to their daughter. After a long discussion, he tells the wife to make sure there is enough food for the visitors, but that she should not touch his cock until he finds the lady worthy to eat it. To him, he does not want a prostitute to come and eat his precious meat.

While the women are preparing to receive the guests, Bobe Ngong goes to Wallang Yisa, a soothsayer, to know more about the origin of Elissa. When they arrive, they are welcomed, but the joy fades away when he announces that Elissa is not from their tribe. The women soon abandon them and go back to their homes regretting the time and energy wasted for the preparation. The guests seat drinking palm wine while waiting the father. On the other side of the compound, the 15 women are seen discussing about the curse that has just befallen them.

Nandoh Bih, Fointam's mother is lamenting on the disappointment she has just received from her only son while cursing the day she became a mother. She wishes she were barren than taking such a shame from her only son. The 5th wife tries to assure her that a woman is not her tribe but Nandoh continues denigrating Bayangi women. The insults continue until Bobe return from the soothsayer, disappointed by what he has heard. He calls the son, who confirms his doubt about Elissa. Just as the wife he curses the son saying that Elissa has bewitched his son to accepting her. He announces that his friend's daughter is ready to go with him back to town and that Elissa should disappear from his compound; he doesn't want to see her again or hear anything about her.

After a long disagreement, Fointam takes Elissa and Sama out of the compound vowing to never return again. As they get back to town, Elissa rushes to her mother's lap and starts crying, saying she has been refused by her family-in-law. Fointam and Sama join and after a long discussion, Mr and Mrs Eyong, Elissa's parents, find out from their daughter if she truly loves Fointam and if she still wishes to marry him. When she accepts, her parents give her hand out to her now husband, bless their couple and authorize them to live together as husband and wife henceforth. Sometimes later, they organize their wedding. They inform Fointam's parents about their marriage and we see his mother feeling guilty for rejecting the son without giving him room to express himself. She talks about the dream she had in which she is carrying her grandson. Her husband is still confident about the fact that this marriage will not go far as Elissa will soon disappoint Fointam. Four years later in Mbengwi, Elissa and Fointam are all teachers; she is heavily pregnant and has had two children already. Through Elissa, we discover that Fointam's father has asked for forgiveness and she proposes they to the village so they can present the children to the family. Two years later, a delegation from the village come to the couple's house, led by Bobe Chia, Fointam's father's friend. He once more begs for forgiveness on behalf of his friend. Fointam presents his four children to them; three boys, one girl. He forgives them and they plan a visit to the village the coming Christmas vacation. They dance all in joy and feast.

4.3 The use of the illocutionary points by Bole Butake's Betrothal Without Libation.

The five illocutionary points present Bole Butake's ability to use language to present things as they turn to appear in the actual world or in our day-to-day life, to an audience (part of the audience to be women) that is undergoing an unfair treatment because of its gender and most

importantly because of its origins. The extracts will be classified under assertives, commissives, directives, declaratives, and expressives.

Bole Butake is one of the most influential writers when it comes to writing, for his works have achieved greater success, have wonderful qualities and a great way of enhancing language. This unbelievable quality makes his work to be highly admired and loved by people who love reading, who are in search of knowledge. This is because his works express facts as they are in actual life without the need to embellish the thoughts of the characters. His work uses language exactly as it is employed in day to day life situations, conversation and arguments be it cruel, harsh or soft. This natural way of presenting permits him to achieve his goals as a writer who wants to expose certain societal ills, thus calling for change. This quality makes him loved, by those who love reading, who are objective in reading and who take reading as a way of creating awareness; getting informed about things happening around them, and not those who read without any objective and objectivity, that is those who read for simple entertainment.

4.3.1 Analysis of Assertives in Bole Butake's Betrothal without Libation.

a) Assertives:

Here, we will present the various situations where the author uses assertives as a communication skill. We realize that, in the text, Bole Butake makes a great use of assertives. The content of these utterances broadens the mind of the audience in the fact that what happens or what they live in their lives is not peculiar only to them, rather that there are other people elsewhere suffering from the same ill, living the same life like them. So what happens in a particular community, region, and village happens as well in other communities, regions, and villages. This is actually because the subject matter, that is, female dominant and marginalization as a result of patriarchy, is not a strange topic to the audience. Some instances in the text include the following plus those who make the statements or speech.

- Mr Eyong: help her in the kitchen? We will soon make these women ride us (P.16-17)

In this extract we see Mr Eyong in his words who consider women as slaves whose places are in the kitchen and who deserve any male assistance.

- Well, the sooner you people get married the better. I am tired of seeing a full grown woman around the house. (P.17)

Here we see Mrs Eyong who claims she is "tired" to see her daughter in her house. She also believes that a woman's place is in her husband's house. So when she gets to a certain age she has no right to her parents' home anymore until she has to leave.

- ...There is nothing as annoying as a home being run by two women. The sooner she leaves this house, the better for me.... (P.17)
- Sama to Fointam: ... As for the women, they can grumble. But their opinion does not really count for much.... (P.28)

Here we see a man who gives no importance to women's feelings. To him when it comes to decision taking, they have no voice and they are not okay with the decision taken by men, then they can "grumble" as their opinion does not count.

- Bobe Ngong to Nandoh: Which me? Sometimes you talk as if there is wine in your head... I don't really understand what happens to you that sometimes you speak nonsense. (P.38)

We see here the way a woman is addressed in an uncouth way. The husband uses a kind of insulting language to talk to her simply because he does not agree with her views. In this case he rather prefers to tell that "there is wine in her head" and that she speaks only "nonsense"

- Nandoh Bih about Elissa: When they start going around and meet some loose girls they can't think straight anymore? (P.39)

In this extract we see a woman denigrating others by calling them "loose girls" simply because her son has brought back a woman from a different tribe and has decided to marry her.

- Bobe Ngong: I don't want some prostitute to come and eat my cock... It is I to tell him 'This is the woman I bought for you'... (P.40)

Here we see a man calling a woman "prostitute" because his son brought her to his compound against his will. This term turns to treat his lady as an easy going woman without any value and who gives out herself to any man who comes her way without a second thought. Worse of it is that the story is not even true at all.

- Nandoh about Elissa: Where did you pick her my son? ... How can I not lament when I have been bitten by a deadly snake... (P.48)

Here Nandoh calls Elissa a "deadly snake" who has been "picked" by her son. This way of referring to a person is too heartening and they demean this gender.

- First woman about Elissa: We are even lucky that he had already built this ramshackle of a thing he calls a house before he met the she-devil. (P.50)

Here a woman calls Elissa a "she-devil" who has been "met" by their son. This way of referring to a person is too heartening and they demean this gender

- Nandoh: Yes, she has. Even now, her mother, the Bakweri witch, is making fire under the pot. (P.53)

- Bobe Ngong: If I give you wine in the sacred horn and die tomorrow, the ancestors will sanction me for allowing you to marry a Bayangi prostitute... You take my son and throw into the claws of that harlot? (P.54-55).

Here we see a man calling a woman ‘prostitute’ and ‘harlot’ because his son brought her to his compound against his will. This term turns to treat his lady as an easy going woman without any value and who gives out herself to any man who comes her way without a second thought. Worse of it is that the story is not even true at all.

From the utterances stated above, we discover that the writer properly uses language to illustrate the lack of consideration men have for women and equally, the lack consideration that other women have for their fellow gender, women too. From these happening around him and consequently, he knows what he is talking about, he might have certainly witnessed such a situation. This thus makes the audience believe and react to a certain extent to what he says or what other characters say about other.

From our analysis, the author makes use of 12 utterances corresponding to assertives. Assertives deal with how a writer turns to present things as they happen in actual life situations. This makes the readers consider what he is trying to convey as a message. The constant appearances of these utterances or assertives make the story believable. Above are some instances of utterances representing assertives in the text produced by some characters, at times to others as seen above.

b) Expressive:

The following are some of the instances where Bole Butake makes use of expressives in his work. From the reading and analysis of the text, we realize that the author makes use of expressives. They permit him to express his feelings towards the subject matter in the text, thus making the piece look real while making the audience feel the same emotions like he writing. We can identify some utterances from the text B.W.L, Editions Cle, published in Yaounde in 2007. The content of these utterances evoke some feeling of realness, inspire the reader's perception of the text. This thereby indicates that they have a particular knowledge of what the text is talking about. Some of them include:

- Mr Eyong: Of course, she can look smart without all the fuss. If he were coming to take her out I wouldn't quarrel. Now you want me to make the table ready for supper just because you want her to make her hair. Alright, go and see the fufu.(P.11)

- Elissa to Fointam: Are you different? Why didn't you get up to welcome me when I came in if you are not as withdrawn as myself? (P.18)

The writer through Elissa presents women as quarrelsome as seen in the way she quarrels Fointam for describing her exactly as she is ‘withdrawn’. She picks offence of it and speaks to him in an unmannerly way.

- **Nandoh: ... How can people be saying that I should not cry? My only support has done this terrible thing; and people say I shouldn't weep? The kite has flown away with my only chick; and people say I shouldn't lament? Oh! Woe is me! ... Mother, mother, mother. How can you do this to your daughter? Oh! Woe is me! Woe is me! Woe is me! ... Wherever she comes from, please, my sisters, tell her to leave my only support alone. Whether it is Mayangi or Bayangi, let her leave him alone. Tell her to leave him, my only support, alone. Woe is me! Woe is me! Woe is....(P.47)**

Here we see Nandoh, Fointam's mother crying seriously and calling Elissa all sorts of names like ‘a kite’. This is a wild bird that roams around carrying chicks to devour them. So Elissa is considered a great danger to her husband even without the people having to know anything about her. She is treated with a lot of cruelty and tribalism.

- First woman: I'm surprised; I am really surprised you don't know the Nyangis. The Nyangis? The Nyangis? Those people who turn themselves into all kinds of animals - elephants, monkeys, boars- to destroy people's farms? Every Nyangi woman lives in the bush in the form of some animal. And all of them without exception go around with frogs in their arses. (P.149)

Through the first woman we come to see another instance of the insulting nature of women. We see her calling Elissa a person who transforms into ‘all forms of animals’ to destroy farms, meaning she is extremely wicked and above all goes about even with ‘frogs in her arse’.

- Eyong Fointam (shouting): Mama! Mama! There is someone here with a big goat and another with very many fowls in a basket.
- Fointam: I... I am very sorry, sir, for what happened. (P.58)

Since the words of the writer are mostly considered true all the times, his words here express his thoughts and ideas, thus expressing his point of view to the audience. His words are given privilege because writers are considered as all-knowing and best judge why not as the eye of the society.

c) Commissives:

After reading and analyzing the text, we come across five utterances which could be classified under commissives. They have to do with utterances that cause the listener to take action. They occur through promises, threats, or vows just to name a few. Some of the instances in the text include:

- Bobe Ngong: I will rather die than bless such a marriage. (P.54)
- ... Ancestors will sanction me for allowing you to marry a Bayangi prostitute. P. 55
- ...Get out before my blood trembles. Or your father will pick you from here in pieces. Get out, I say! (P.55)
- Fointam: I will marry without your Libation... If I ever step into this compound again, call me a dog. Goodbye. (P.55)
- I will marry her and no other woman. And I know that if you don't pour wine into the sacred horn and give us to drink it will be the death of you. I will abandon this compound and, when you die, there will be no son to fire the gun and no heir to slaughter the sacrificial goat. (P.54)

The use of these expressions by the writer makes the work appear to be more realistic as it makes use of current social happenings. A good writer is he who can convince his audience and appeal to their emotions. Bole Butake succeeds here to show his quality, once more, as a good writer.

d) Directives:

From our reading and understanding of the text, we have been able to identify three utterances representing directives. Being a situation where a speech makes someone take an action, it could be in the form of an order or a demand as seen below.

- Come out here at once
- Come in, dear (Fointam to Elissa) (P.18)
- Hello! Young man, come right in. (Mr Eyong to Fointam) (P.13)

The above utterances show Bole Butake's ability to use language to cause someone perform an action. He uses it here appropriately.

After a general analysis of the text, one can say that Bole Butake, in his book titled *Betrothal Without Libation*, makes use of some, not all of the five illocutionary points appropriately. This

good use makes the reading, analysis and understanding of his text essay, hence the text is a successful one which passes across the message as intended by the writer.

4.4 A summary of Manga Therese's Under My Roof.

Manga Therese, just like Bole Butake and Alobwed Epie has a text in this selection for analysis. She is able to use language in her work to represent women. She represents the attitudes of women towards other women and even the attitudes of some men towards women. Below is the summary of the text, the publication date, and the nature of the text and type.

The novel "Under My Roof" is a Cameroonian text written by Manga Therese, Cameroonian writer. The text was published in Cameroon in the year 2022. It is made up of sixteen (16) chapters. The story in the novel is about a young girl called Denisa, who goes to visit her grandfather, Papa Onana, and a heavy rain blocks her at his house. She is terrified by the heavy rain and ceaseless thunder, a strong type. She thinks about her mother she left back home alone. The heavy rainfall unfortunately results in a landslide. It kills so many people, including Mballa, Denisa's only parent and the most precious thing she has ever had. She is later sent to live with Sylvia, her mother's lone sister together with her two children; Dada and Mbombo. Sylvia had caused Bell to divorce from his wife and was now married to him. But because of her extravagance, laziness, nagging and troublesome attitude, Bell abandons her with the children, jobless. She would use flimsy excuses to abandon any job she could have so that she can stay back home and sleep. She is very incompetent, rude, and ungrateful to a greater extent, violent and highly materialistic.

They have been married for close to thirteen years but as time goes on, she becomes Bill's greatest nightmare. Unable to cause her change despite his attempts, he abandons her, just as he has once done with his first wife, Celia, with whom he built his wealth including his children. 13 years after he had abandoned Celia and his children, he starts regretting because he has realized that Sylvia is all except a loving and caring woman. So, he tries to reconcile with Celia to no avail. After several unfruitful attempts to fix things with Sylvia, unable to support her constant insults, accusations, and fight, Bell decides to give up and go away. He leaves a cheque which Sylvia squanders in a very short while. Out of loneliness and despair, she dedicates her life to God. Having no positive feedback to her two months prayer, she abandons the church and decides to meet a witch doctor for a faster solution to her problems (Bell's return back home). She has realized her mistakes and is, for the very first time in her life, ready to say "sorry" but it was too late, for Bell was gone forever. She couldn't turn to any member of her

family because she had abandoned them all in her good moments, so she couldn't share the bad ones with anybody. When she gets to the witch doctor for help, he rather rapes her. After a very long period of reflection, she finally makes up her mind and funds a job which permits her to cater for herself and the three children.

Denisa becomes a full-time slave in Sylvia's house; washing everybody's dresses, cooking and doing all house chores while others are watching television. She is being beaten for the least mistake, unjustly accused by Mbombo and is being trashed. She always goes to school late and the last without eating sometimes. She hardly has snacks, pocket allowances, and transportation fare as her sisters. She is at times aided by Dada which she helps in return with her studies. Mbombo is abandoned by her friends; she starts taking narcotic drugs and finally develops some disease. Sylvia beats Denisa one Sunday to near dead because Mbombo has accused her for certainly being the one who has stolen the money Sylvia had been looking for. Denisa, though seriously sick when being beaten cannot rescue her and it's only thanks to Dada that she leaves the hands of Sylvia alive. She sees dead that day and cannot stand the maltreatment any longer. So she escapes from the house, barefoot and is rescued by Anderson, who is coming back home very late in the night, from a night club, dead drunk. He proposes to take her to his house seeing the time and her condition. Together with Aunty Mado, they take great care of her, she is sent to a good school. She lives happily with them. Just as Denisa, Anderson had lost his mother. She was a very loving, caring woman, who took care of the needy throughout her life. After her death, Aunty Mado, the then maid continues taking care of him. After his Advanced level, he obtains a scholarship and goes to the United Kingdom (UK). On one occasion, he visits Switzerland so as to look for his father, Klaus Anderson, who works in a hospital there per the address taken from his mother's belongings. Unfortunately, his father no longer works there again. He pays a visit to his aunt and the daughter Deborah. Both lived a promiscuous life.

After a month of staying in the house, he succeeds in positively impacting the life of Deborah. She accepts to stop prostitution and return to school and her mother, to look for a decent job. After his PhD, he worked in the UK for three years. He finally decides to go back to Cameroon after applying as the head of cooperation. He is highly welcomed and lived by all, he visits his mother's needy family and feasts with them. So, he meets Denisa after six months of stay in Cameroon. Together with Denisa, Aunty Mado and his bird Sisi, they live a happy life. Aunty Mado advises him to get married and have children but to him, he has not yet found the right woman. He meets and falls in love, for the first time in his life, of Eyenga, his senior colleague

with whom he starts a relationship. But the lady turns out to be aggressive, arrogant, invasive, ill-mannered. The household turns to hate her and she becomes a nuisance to them. Aunt Mado is ready to send her out of Anderson's house and life. She finally succeeds and Anderson vows not to date anymore. As time goes on, he is getting old and his mind goes back to Deborah, the good moments they had shared in Switzerland. To his greatest surprise, he hears that she had gone back to school and had been admitted in high school, his aunt had found a job in a supermarket. She thanks him a lot. He asks Deborah's number from his aunt and she gives. He starts nursing some feelings for Denisa but does not know how to talk to her and even to Aunt Mado. Denisa completes her thesis and defends her PhD. That same night, after all the guests had gone back to their houses, he finally tells Denisa how much he loves her, after a hard trial. They share their feelings, kiss one another and spend their first night together.

Aunt Mado feels satisfied and happy the following morning when she discovers what had happened. She blesses them. They make and realize their projects; building a clinic, a chapel, and new houses for the needy. One day Papa Onana, Denisa's grandfather she has long been looking for, is brought to her clinic. Two weeks later, she realizes it is her grandfather but does not disclose her identity neither to him nor to Sylvia who has come to watch on her father. He is put in a special room and taken adequate care of by the best specialists. Anderson often takes him out on a wheelchair for sightseeing and he appreciates this a lot. Papa Onana is discharged from the hospital and taken directly to Denisa's house while Anderson gives their visit card to Sylvia, in case she wants to see her father. Denisa is very angry at him for this act but soon let go. When Sylvia gets back to her house, Bell comes to pay a visit and they share their joy of meeting again. The joy soon fades out when she announces the death of Mbombo five months earlier. He gives her enough money which she uses to cure herself from the disease she contracted from the witch doctor and paid all her debts. Denisa and Anderson organize a party and promise Papa Onana that his granddaughter will be present at the party. He waits impatiently and anxiously but later comes to discover that he has had her by him for close to two months now. He is very happy with the news, very happy to take her into his arms again. Anderson asks Denisa's hand out in marriage during the ceremony, Papa Onana blesses them. A month later, he courts her and they become husband and wife officially, to the joy of the grandfather. Two months later, Denisa feels uneasy, is taken to the hospital, and conducts a pregnancy test which comes out positive. They are very happy and Anderson ceases the opportunity again to search for his father. Together with his wife, they go out one morning to the address he got from the hospital and he meets his father; introduces himself and his wife.

After spending three weeks with his father, they buy enough material for the clinic and provisions for the unborn baby. They then go back to Cameroon, he asks Aunty Mado to prepare food for them and his friends he had invited for the occasion. During the occasion, he presents his father to everyone and they eat and enjoy the happy moments. His father, Klaus Anderson integrates himself quickly and starts working as a gynecologist in his son's clinic. Denisa gives birth to her daughter two weeks before due date.

The family is very happy to receive the baby, she is named Klaus Mballa. The baby grows pretty well with time. They are in the house one evening enjoying their barbecue prepared for them by Dr Klaus when Sylvia comes in followed by her daughter, Dada. Everywhere becomes quiet and tensed; Sylvia greets Denisa but she does not respond. Dada suddenly recognizes Denisa and shouts her name. Sylvia is confused at that, kneels down, asks for forgiveness from Denisa but she ignores her and rather takes Dada into her arms as she is happy to see her again

4.6 The use of the illocutionary points in Manga Therese's Under My Roof.

The five illocutionary points present Manga Thérèse's ability to use language to present things as they appear in real life situations, or in our day to day life to an audience; part of it being women that is undergoing an unfair treatment because of its gender and social situation and position. The extracts will be classified under assertives, commissives, directives, declaratives and expressives.

From the analysis of this text, we discover how Manga Thérèse uses language to represent women. Some of the utterances, experiences as well as characters used in such a realistic way, make it almost impossible to doubt the story. The language used is not embellished as some of the expressions are harsh, thus enabling the writer to achieve her goal; which the aim of causing an amelioration. The fact that that she represents language as a passion, she succeeds to raise awareness about things happening in other areas.

An analysis of assertive, as used in Manga Therese's Under My Roof.

a- Assertives

We will present here the various situations where the author uses assertives as a communication skill. We realize that in this text, Thérèse makes use of a great number of assertives. The content of these assertives broadens the mind of the audience about particular happenings and various people's experiences in other areas, since what she is talking about is not quite strange to the readers. Some of the assertives used by her include the following:

- **Narrator:** ...She was drinking on and on and smoking from one cigarette to another (p.9143).

From the above extract we see a lady being represented as an alcoholic and cigarette addict and in the other extract she accepts and continues the intake of both substances without any problem in the name of she already 'addicted'.

- **Eyenga:** I'm already addicted (p.9143)
- **Narrator:** ...She spoke louder and louder, as the alcoholic intake increased. She

Drank, smoked, and spoke non-stop (about Eyenga, p.9143)

- **Denisa:** I will never go back to her house...I will refuse to go with her (p.99)
- **Denisa:** I am Denisa ... My aunt almost killed me. I escaped ... No sir. I will not go back there (p.90)

We see ladies here represented as murderers beside their wickedness. They are presented as a real danger to others as portrays the above extract'' ... killed''

- **Sylvia:** Give me that money before I kill you. I will kill you. I will kill you... She shouted as she punched, hit, and smashed Denisa everywhere (p.84). She hit her so furiously and did not give even herself pause. That was the most unmerciful beating anyone could ever receive.

We see a woman here presented as a real beast because of the way she treats an innocent child. We are told that she 'punched' 'hit' 'smashed' 'unmerciful' and promises to 'kill' this child she hates, discriminates, tortures and maltreats because it's not her daughter.

- **Sylvia:** "She always pretends to be ill whenever she does not want to work". Sylvia said and went without going to see what was happening to Denisa (p.76)

The mercilessness is further seen here when Sylvia is in the house maltreating her niece until when she falls sick she refuses to attend to her in the name of 'she always does so when she refuses to work'.

- **Narrator:** Sylvia was a woman of wrong choices and priorities and mistakes for her were in born. She was now fully engaged in her job, but after work, she would sit slipping through T.V channels or reading magazines for hours on end. She never took the trouble to know what was happening around her and hardly sat down to cook... (P.77-78).
- **Sylvia:** Denisa. Come. Check the wall, and kill their mosquitoes. How I wish they could bite and go away quietly without making noise to wake me up. (p.972)
- **Narrator:** Sylvia welcomed her with a slap that went across her body like lightning, and she twisted like a snake (p.969)

From the three extracts above we see Sylvia's inhumanity as she tortures Denisa; wakes her up late at night to chase mosquitoes on her while her children and her are sleeping, for the least misunderstanding and mistakes she beats this child who knows not great thing because of her age.

- **Aunt Mado:** Anderson, that girl is not so well. I am worried about her situation. She needs immediate medical attention," she told him, a bit panicked (p.95)
- **Narrator:** (About Anderson's mum: ... she had been kind and compassionate to all of them. They all went into total a gong, as they saw life fading away gradually from their own edition of Mother Theresa... (p.104). Aunt Mado assisted and mothered him affectionately, although the closeness could never really be the same to Anderson (p.106)

From the two extracts above we see some few instances where women are represented in a positive way. We see Anderson's mother presented as; 'kind', 'compassionate', 'affectionate', 'caring' and loving.

- **Anderson's Aunt:** ... " Anderson, don't allow yourself to be misled by any of these women" (... she was like preventing her nephew from falling into the hands of a prostitute)(p.122)
- **Eyenga:** I had tried to do so. When my father and I came back to Cameroon, many people found it strange for a woman to be smoking and many of them seemed to consider me a source of irritation. I found myself excluded and lonely. I have tried to stop smoking and drinking on several occasions, but each time I made up my mind to

stop, I found myself smoking my last cigarette and drinking my last beer blessed day, year in year out. (p.151)

From this narrative we come to discover that Eyenga is simply a victim of circumstances and misunderstood because she grew in a society where it was normal for a lady to drink, smoke and for whom everything was done by a maid. She now goes back to the African society where all of those are forbidden, so she finds herself 'excluded', 'lonely' and is considered a source of 'irritation' for most people.

- **Denisa:** ... I also saw my aunt. How I wish I hadn't seen her. She so brutally beat the love out of me. She almost killed me... (about Sylvia) (p.191)
- **Narrator:** ... The women wore sophisticated makeup. Some looked like angels and a few looked like owls in theirs... (p.203)

Women are presented with a lot of artificial which is part of their nature but the adjectives used to describe them 'owls' possess a real problem.

- **Narrator:** She produces nothing as a person and was nobody without bell... Sylvia asked everything but didn't seem to give anything in return, not even a "thank you"

They are further portrayed as 'lazy', 'ungrateful' and 'fruitless' which are all negative connotations amongst others which does not really valorize this gender.

- ... She remained nagging, fault-finding and easily irritable. The only emotion she showed Bell was anger, as she was constantly uptight nervous... (p.37)

They are presented again with negative connotations as being 'nagging', 'fault-finding' and 'irritable' as well.

- ... Sylvia, who was still to master the etiquette of having to say "I'm sorry" seemed to legalize her behavior. Words pushed out from her lips as if a dam had burst... (p.43)
- ... In her vulgar and barbaric nature, she seized Bell up to his feet and slapped him... (aggressive) (p.50)

Another negative connotation to represent women is seen here as they are presented as 'barbaric', 'vulgar' and 'talkative'. In very few circumstances do we see this particular writer giving a positive connotation of this particular character, Sylvia.

- **Sylvia:** You tittle witch, why do you want to break everything in my house? ... Did anyone send you here to kill me?
- **Narrator:** Till then, Sylvia had never thought of Mballa who had sacrificed her future to enable her to succeed in life.
- **Narrator:**...This was what usually happened on days Sylvia went shopping without purpose. She went it for all and sometimes expensive rubbish... (Loves wastage and not ready to bring home money).
- **Narrator:**... For four years, she shuffled from one job to another, for one reason or the other. The boss was too severe for her liking, the working conditions were not the best..., she would complain each time she abandoned a job... Her excuses were utterly flimsy... Some of her bosses could not put up with her in competence and rudeness (p.28)

From the utterances stated above, we discover that the writer properly uses language to illustrate the lack of consideration men have for women and equally, the lack consideration that other women have for their fellow gender, women too. From these happening around her and consequently, she knows what she is talking about, she might have certainly witnessed such a situation. This thus makes the audience believe and react to a certain extent to what she says or what other characters say about other.

From our analysis, the author makes use of 14 utterances corresponding to assertives. Assertives deal with how a writer turns to present things as they happen in actual life situations. This makes the readers consider what she is trying to convey as a message. The constant appearances of these utterances or assertives make the story believable. Above are some instances of utterances representing assertives in the text produced by some characters, at times to others as seen above.

b) Expressive:

The following are some of the instances where Manga Therese makes use of expressives in her work. From the reading and analysis of the text, we realize that the author makes use of eighteen utterances corresponding to expressives. They permit him to express his feelings towards the subject matter in the text, thus making the piece look real while making the audience feel the same emotions like he writing. We can identify some utterances from the text **Under my Roof**, Caw Series, published in Yaounde in 2022. The content of these utterances evoke some feeling of realness, inspire the reader's perception of the text. This thereby indicates that they have a particular knowledge of what the text is talking about. Some of them include:

- **Sylvia:** ... My God, let this not be true. Let me have the opportunity to thank or show her gratitude for all this...

We see Sylvia who is presented as being ungrateful yet remorseful though it comes too late.

- - Please, make an effort. It was so beautiful. We need to be there before those "big guns" and their wives start flooding the shops. I hope it has not yet been bought... Sylvia presented are insulting as she treats other women as "big guns". She loves wastage as well whereas she does not know how to bring anything to the table.
- **Bell:** I am not ready to stand stress of any type, please (p28)
- I have done a hell of damage to my life. What am I supposed to do with myself now? Where do I go from here?
- **Sylvia:** My God! Who sent me here? (

We see Sylvia who loses her husband because of her laziness, waste-loving attitude, her brutality and her nagging attitude and instead of ameliorating herself rather goes to the witch doctor to conquer back Bell. From there she rather brings back more trouble to herself as she comes back with an STD.

- **Denisa:** Forgive me mama, I promise to be more careful next time... (P.70-71)
- ... Am I double? Is there one of me that steals? If not, Most High God, I commit my plight in your hands, and ... I know you must have something better in store for me... (P.74)
- **Aunty Mado:** This is terrible. How can a child at this juvenile age be tormented and thrown out by her aunt? When will people learn to treat these orphans fairly? (P.94)

Here we see Aunty Mado who exclaims at Denisa's story. She so worried and caring that she does not understand how a woman can treat a child as Sylvia did with her niece.

- **Anderson:** How does this girl at her adolescent age fit in this bizarre milieu? (Surprised at seeing where Deborah lives)

The words of a writer are always considered true all the time. So the writer's words here express her experience and thought thus expressing her point of view to the audience. Her words are given privilege since writers are considered all known, best judge and even the eye of the society.

Since the words of the writer are mostly considered true all the times, her words here express her thoughts and ideas, thus expressing her experience to the audience. Her words are given privilege because writers are considered as all-knowing and best judge why not as the eye of the society.

c) Commissives:

After reading and analyzing the text, we come across seven utterances which could be classified under commissives. They have to do with utterances that cause the listener to take action. They occur through promises, threats, or vows just to name a few. Some of the instances in the text include:

- **Sylvia:** ... I will take her to the city, papa... I will, papa... Don't cry papa. I will take good care of Denisa. She will be fine, you too. (P16-17)(Sylvia)(To Denisa)... Il will kill you. I will kill you...
- **Denisa:** I am going away from here for good. I have taken enough of these beatings and insults. I can't continue to live in fear and hardship...(P.85)
- I will never go back to her house... I will refuse to go with her...(P.9 98-99)
- **Anderson:** I am quite ready to sponsor you. That is the least I can do for a child like you.(P.99)
- **Eyenga:** I am sorry about that. I will make one Hort to put a stop to all these... (P.151)
- **Aunty Mado:** If Anderson is not bold enough to throw this woman out of his house, I

will do it for him. I will not sit, or fold my hands meekly and watch a woman as old and mean as Eyenga rule and crumble his life. Besides, she is a big problem. I am already sick and tired of having to empty ashtrays and gather bottles,... (P.159)

- **Denisa:** ... I will always love you...(213)

The use of Commissives by the writer makes the work appear to be more real as it makes use of common and current societal issues. A good writer is he who can convince his audience and appeal to their emotions. Manga Thérèse succeeds to show her quality of good writer.

d) Directives:

From our reading and understanding of the text, we have been able to identify three utterances representing directives. Being a situation where a speech makes someone takes an action, it could be in the form of an order or a demand as seen below.

* **Sylvia:** Please sir, could I have your contact? Let me at least now where my father is being taken to...(P.195)

* **Denisa to Sylvia:** Go out and shut the door, please. I want to examine the patient.(P.190)

* **Anderson to Sylvia:** Could you tell me what your problem is? (P.37)

Witch doctor: Take all your clothes and sit down here (p.61)

* Madam, undress. Take off all the jewelry and money you have on you and drop everything in the pot (p.61)

* I told you to take off your clothes, Madam... Look inside the pot... What has brought you here? (P9.62)

* Take this, call his name five times every morning, and five times, in the evening. Go straight home. Don't talk to anybody on the way and don't look behind. Don't forget to come back and oil Malam's mouth as soon as he returns to you. (P.963)

* **Sylvia (to Denisa):** Get out of my sight (p.71)

* Wait there and give me my money...

* Give me the money you took from my purse (p.73)

* Shut up (to Dada) (p.74)

From the above extracts we see Sylvia portrayed are too brutal, aggressive who likes false and unfounded accusations.

* **Denisa (to Dada):** No, I want to drink water. Could you help me a glass of water, please?

The above utterances show Manga Therese's ability to use language to cause someone performs an action. She uses it here appropriately.

After a general analysis of the text, one can say that Manga Therese, in her book titled *Under my Roof*, makes use of some, not all of the five illocutionary points appropriately. This good use makes the reading, analysis and understanding of this text essay, hence the text is a successful one which passes across the message as intended by the writer.

Conclusion

In this chapter, we have analyzed the three selected literary texts following the five illocutionary points by John Searle; expressives, commissives, directives, declaratives and assertive. We used Maw Webber's Interpretative Policy Method which was made up of storyline, discourse coalition, argumentation, narratives and meaning. We lastly did a patriarchal analysis as proposed by radical feminists who comprised of instances of patriarchal promotion, and challenge, the exercise of power and control over women, women's experiences and perspectives. The summary of the various prescribed texts has been equally provided. From the analysis, it was revealed that all the authors in this selection have used language to represent women, to talk to and about women as well. This analysis shows a dominant use of language to talk to and about women

CHAPTER 5

A THEMATIC ANALYSIS OF THE SELECTED LITERARY TEXTS

5.0 Introduction

This chapter examines some themes from the selected literary texts under study and how the various writers address and represent women in these texts using language. This chapter is divided into three parts, part one will handle themes, in Bole Butake's *Betrothal without Libation*, part two presents' themes in Manga Therese's *Under my Rood* and the other handle's themes in Alobwed'Ephe's *The Lady with a Beard*. The chapter ends with a conclusion in which the points discussed will be highlighted.

5.1 Themes under Study

Given that language use is an international act, several studies have been done on the functions of literary techniques in literary texts. The use of these techniques, and most especially themes which is our focus in the study, is what makes the message in those texts interesting, comprehensible and innovative to the audience. Appropriate use of language is indispensable in the representation of themes by writers.

Fowler (1981) opines that "Linguistic structure is not arbitrary. It is determined and motivated by the functions it performs." Themes in literary texts play a vital role in shaping the use of language. They guide for instance the author's tone and create a specific emotional atmosphere that draws the reader in. It equally permits the authors to express their ideas, beliefs and comment on society, culture or human nature. Themes equally help evoke engagement in readers, encourage reflection, empathy and critical thinking, just to name a few. Exploring themes help readers gain a deeper understanding of the author's message, characters' experiences as well as the significance of the narrative.

The themes to be used for analysis in this study are patriarchy, domination, female emancipation, power exercise, inhumanity, tribalism, tolerance, self-acceptance and empowerment, culture and tradition, gender identity and expression, family dynamics and relationships as well as love and relationships. Our analysis will show how through these themes' writers use language to address and represent women. This section is divided into three parts and we shall begin by presenting the themes in Bole Butake's *Betrothal Without*

Libation, followed by Manga Therese's Under my Roof and finally Alobwed'Epie's The Lady with a Beard.

5.2 Analysis of Themes in Bole Butake's Betrothal Without Libation.

Bole Butake make use of themes in his text. He uses themes such as tribalism, power exercise and abuse, love and relationship, family dynamics and relationships as well as tolerance. These themes will be examined in turn below.

5.2.1 Tribalism

Tribalism can be defined as an identification and loyalty to a particular group often based on culture, language, religion, ethnic group or ideology. It provides a sense of belonging and identity and can often lead to discrimination, prejudice and conflict. In Bole Butake's B.W.L, there is an instance of tribalism manifested on Elisa as seen in the extracts below.

5th Woman: why do they go and carry women from so far off when we don't know what to do with girls here? How is she going to speak to us now that we can't speak grammar....? She will learn our language. When will she learn our language? Let me pass. I am going to cook my soup. What woman!

5th Woman: Ebei Nandoh stop it. It is too much. You will make like this and people will begin to think that there is death. Wherever she comes from, she is a woman all the same.

1st Woman: That Nyangi, a woman? You don't know what you are talking about.

5th Woman: I'm surprised. I am really surprised you don't know the Nyangis. The Nyangis? the Nyangis? Those people who turn themselves into all kinds of animals- elephants, monkeys, boars- to destroy people 's farms? Every Nyangi woman lives in the bush in the form of some animal. And all of them, without exception, go around with frogs in their arses

5th Woman: You too can tell stories.

1st Woman: Yes! This is no laughing matter. They go around within frogs in their arses. Above all they are experts in love portions. I am telling you that this 'Nyangi woman' has cooked our son in a medicine pot.... Not to talk about the Bakweri! They say her mother is Bakweri... And to think that all we have, all the while been grooming Bobe Waindim's daughter, that poor innocent girl, who is already in class four, for him....

Bobé Ngong: yes. She has. Even now, her mother, the ‘**Bakweri witch**’ is making fire under the pot. I will rather die than bless such a marriage. If I give you wine in the sacred horn and die tomorrow, the ancestors will sanction me for allowing you to marry a ‘**Bayangi prostitute**’. (Act two scenes 1-4)

From the extracts above, we see how Elissa is being discriminated against and called all sorts of names because she belongs to a tribe, Bayangi which is different from her husband's tribe. This discrimination causes a lot of prejudice to Elissa and Fointam because they love each other and are risking a separation. But Fointam prefers to be in conflict with his parents, he prefers to abandon his parents for her and he vows never to stepfoot in their compound anymore. It is because of the tribalism practiced by Fointam's tribe and family most especially, that they groom a girl for him, because she is, their sister and they are not ready to go against their traditions that they prefer to denigrate Elissa and her tribe as a whole.

5.2.2 Power Exercise and Abuse.

This has to do with the ways in which an individual or group use, their power to influence and control others who are powerless. This can manifest through coercion; which deals with using force, threats or even intimidation to dominate others, manipulate and discriminate on them as well. The extract below shows a situation of power exercise and abuse.

Bobé Ngong: I will rather die than bless such a marriage. If I give you wine in the sacred horn and die tomorrow, the ancestors will sanction me for allowing you to marry a Bayangi prostitute. (Act two scene 4, p. 54 from Edition Cle, published in Yaoundé, 2007)

Here, we see Bobé Ngong, Fointam's father who exercises his power over him and his life. Because he is Fointam's father, he thinks he can denigrate his son's choice and impose a child on him as wife. We see how he tries to intimidate his son by telling him that he will not bless their marriage. His father knows that in the African tradition, the parent's blessing is very important, so he intimidates him, telling him he rather dies than bless his son's marriage with a prostitute. Here he uses abusive language on Elissa, discriminates upon her simply because his son has refused to give him the opportunity to exercise his power as a parent. That is, his son has refused to marry his father's friend's daughter. So he abuses or insults Elissa, humiliates as well as belittle her because she is not his choice for his son.

5.2.3 Love and relationship

The theme explores the complex nature of human connections. Love and relationship could be represented in the form of romantic love, between Fointam and Elissa, Platonic love, between Sama and Fointam, and filial love, between Babe Ngong's wives. This theme helps depict emotions, tension between families and the bonds between the loves as a whole.

An example of platonic love is seen between Fointam and Elissa, who truly love one another despite the conflicts, and they are ready, at all cost, to share his love and bond through marriage even when Fointan's family is against his relationship. This is seen in the excerpt in which Fointam declares his love to Elissa saying **“you are the onliest woman in my life. After Elissa I see nothung but a vaccum, a void” (Act one scene two, p. 22)** after which he proposes to Elissa, meets his parents to present himself officially as her husband. This is also seen when he goes to the village to present her to his family. Even when everybody rejects her and promise to forget about him, he prefers to protect her at the risk of losing his family. This happens when they all refuse and insult her up to the point where he abandons his family, leaving their compound promising to never return.

Talking about platonic love, it is love between two people, (non-romantic) often characterized by support and encouragement, mutual respect and trust, shared values and interests, and emotionally intellectual connection. This unconditional love is visible between Sama and Fointam. They are two good friends who love each other, support one another, and encourage one another in good decisions. We see the support when Sama decides to go and stand by his friend to support him against his family. He offers his support because he knows that they come from a background where tribalism is highly encouraged. So knowing that Elissa is not from the same tribe like them, he knows that it will not be easy for Fointam to convince his parents and family as a whole in accepting Elissa. He accompanies and stands by him even though all does not turn out well.

An instance of filial love is seen between Bobe Ngong's numerous wives. When news gets to the village about Fointam's visit, they all mobilize themselves to receive him. They share the work and every woman goes to her house to prepare something for the occasion. We, in turn see Fointam who buys gifts for them all including their children without taking into account the fact that they are not his real mothers. They themselves do not say that he is only Nandoh Mbih's son

5.2.4 Family Dynamics and Relationship

This has to do with the way a family communicates, handles conflict, shows support and compassion, makes decisions, and maintains tradition and rituals and how they set boundaries. Family dynamics are often shaped by cultural and social influences, individual personalities and needs as well, managing emotions and stress. This theme can be seen in the text with two different families, Elissa's and Fointam's.

Looking at Mr and Mrs Eyong's family, we realize that they share a cordial relationship, have a good sense of communication. Despite the fact that they sometimes face conflicting situations as the situation where Mrs Eyong calls for Mr Eyong to help him in the kitchen while Elissa is dressing up. He finds a problem in it, they argue for a while but he later uses his manly power to settle the issue before it gets out of hands.

Getting to Fointam's family, they lack that skill of communication and a sense of understanding, compassion and support. When it comes to maintaining traditions and rituals, Bobe Ngong and his wives do it so well. For example, according to tradition, they are not authorized to bless a marriage with an outsider reason why all of them refuse and reject Elissa and her union with her son. Only the fifth woman is able to show compassion and support to Fointam when the first woman and Nandoh Bih are calling Elissa all sorts of names. When it comes to decision taking, we realize that Bobe Ngong and his wives take decisions that arrange them and save their family honor while Fointam, Mr. and Mrs. Eyong choose what is good for them and their children respectively. They do not take egoistic decisions as others. When it comes to managing family conflict, very few families in this text are able to handle conflict properly. Mr. and Mrs. Eyong better handle family conflict than Fointam's parents who expose their problems and child to the mercy of the world simply because he has refused the wife they had groomed for him.

5.2.5 Tolerance

This is the ability to accept and respect the difference that exists between us and others without carrying any judgment. The difference could be in terms of belief and practices. From the reading of this text, we come across Elissa, Fointam's wife and Mr. and Mrs. Eyong's daughter. She is very tolerant and peace loving.

Peace loving. When she gets to Fointam's family for the first time, she is not welcome. She does not understand their mother tongue but realizes that something is wrong. So when Fointam vows never to step foot in their compound again, she convinces him to forget his

anger and gain back contact with his family. At the beginning, he is very reticent but after a moment he finally listens to her advice and finally reconciles with his family after many trials by his family to apologize. Fointam is equally tolerant because despite the fact that he keeps his anger for so many years, he finally accepts the reconciliation.

Looking equally at Elissa's parents, they are very tolerant. They do not have any problem with any person from a village different from theirs. Even when they know about the tribalistic nature of Fointam's people, they ask him to go and arrange things with his family and take his wife. When their daughter comes back from the village in tears and recounts what has happened back there, her parents try to ignore the family's opinion, find out if they love each other and are ready to be husband and wife. Receiving an affirmative response, Mr. Eyong blesses their Union and sends Elissa to live with her husband as couple.

From the above analysis, Bole Butake as a good writer makes use of styles to make his work good. He most specially makes use of themes as a means to communicate his thoughts. He does all this using written language as a means of communication. Through these themes, we come to see the way he uses language to present women and even to address them. This is seen through the way Bobe Ngong and his wives talk about Elissa. They refer to her as a harlot, a prostitute, a deadly snake, a frog and a lady who spends time charming men, most especially their son. We equally see the way he presents Elissa and the fifth woman to us. Elissa is very caring, peace loving and very tolerant just as the first woman, the only one who tries to support Elissa saying: " ... wherever she comes from, she is a woman all the same." "What is wrong with the Nyangis? Aren't they women like us?"

5.3 Analysis of Themes in Manga Therese's Under My Roof

Manga Therese makes use of a variety of themes in her text. She uses themes such as prostitution, victimization, inhumanity, power exercise and love and relationship as seen below.

5.3.1 Prostitution.

Prostitution can be defined as a voluntary engagement in sexual activities with someone for payment of any form of compensation. It is often linked to sex work, human trafficking, sex industry, and sex tourism and survival sex. In the text, we come across a narrative through Anderson, where he talks about Deborah, his aunt and a group of women who all live in a single room and have Prostitution as their only source of living and wealth. He is

flabbergasted when he discovers that all those women, including the little Deborah who has dropped out of school, are sex workers. Through this same narrative, we come to discover Anderson as being tolerant since he does not judge them when he learns about their job, rather he convinces Deborah to look for a way to return to school so as to obtain a decent job after her studies. She finally does and her aunt too looks for a decent job afterwards.

Another case of prostitution in this narrative is seen with Eyenga. Through the narrator we come across a character called Eyenga. She is from a well-to-do family, has been over pampered, has been brought up to think that she can command everyone and have whatever she wants to. Because of her arrogance, her bad manners, she is unable to keep a man. Realizing that she is aging out, she decides to offer herself to the first man who comes her way, but for no financial benefit. This is the case with Anderson; she is the one who developed interest in him, came to him and before he had time to know her, she had already packed her things and settled in his house. She does all this because she is desperate and afraid to finish her life alone. Her relationship or her promiscuity with Anderson ends the same way her other relationships have always ended. So, we see this as a major theme in the text.

5.3.2Victimization

This is a situation where a person is being exploited or taken advantage of by others in situations where they have little or no power or control. It may occur through emotional manipulation, physical harm or abuse, discrimination or abandonment. It can occur in personal relationships such as with close/intimate partners, with family and friends. It could also be at the social level. After reading this text, we come across some characters who fall victim to others and if circumstances. They include characters such as Denisa, Eyenga, Anderson's late mother, and Celia, Bill's first wife.

Denisa, our protagonist falls victim to a catastrophe that takes away her mother's life, leaving her at the mercy of her aunt, Sylvia. She is being tortured, maltreated and starved by her aunt, who is supposed to protect her. She is wrongly accused by Sylvia and her daughter Mbombo, is refused food, medication, she is the house girl, goes to school late without transportation fare, without pocket allowances, without snacks after doing all the house chores and preparing breakfast. She suffers a martyr in her aunt's house until has to escape one day because Sylvia beat her sick, to near death for money she has not seen and does not know about the existence of the money.

Concerning Eyenga, we see her being a victim of the type of education and opulence she was brought up with. She is born in a well-to-do family and has grown to receive all that she has always wanted. She has been raised up and given a type of education according to which she is superior to everyone. So, when she grows and gets to interact with society and starts a professional career, things appear completely different to her. Being unable to cope with the difficult character she has, her arrogance, pride she becomes a drunkard. Being unable to have a man who can tolerate her badly manners, unable to have a man who will treat her like her parents back home, she becomes desperate and frustrated with life even though she is not ready to lower herself, receive advice from others to become a better person.

Talking about Anderson's late mother, through the narrative, we are told that she met a white man with whom she had an affair, they fell in love with one another and she got pregnant. Unfortunately, when she falls pregnant, the man is transferred back to his country, Switzerland. They lost contact, she gave birth to her son, raised him up as a single mother, all alone. She gives her son all the love, attention and care he deserves. Anderson also finds himself a victim because he grows without a father and just when he is about to leave secondary school, his mother died. He has Aunty Mado as a second mother who gives him love and Care. He later falls in his father's address in her important documents and uses it to find his father with whom he later returned to Cameroun to live a happy life.

Celia is also one of the characters who falls victim to another woman's wickedness and manipulation. She is Bill's first wife with whom he has had three children. But when he meets Sylvia and falls in love with her, she encourages him into divorcing her. He divorced and abandoned Celia with the children but later regretted it. After regretting it he goes back to meet his family but Celia sends him away. He later abandoned Sylvia and their two children until one died due to the carelessness of her mother. He comes back to meet Sylvia at the end to discover that one of his daughters is no more.

From the narrative in the text, we come across the above characters who are in one way or the other victims of situations of people.

5.3.3 Inhumanity

This is a situation where a person lacks consideration, kindness, compassion, and empathy towards others. It often involves brutality, cruelty, or indifference to human suffering. The character who suffers inhumanity is Denisa. After her mother's death, she is sent to live with her aunt by her grandfather Papa Onana. Once she gets there, she becomes the house slave;

does the laundry and cookery, house chores, sleeps late and wakes up early, spends her nights chasing mosquitoes from Sylvia, goes to school late in a torn uniform, puts on dresses already worn by Sylvia's children, is constantly accused of theft by the family, is never catered for when sick and always beaten for the least mistake. One one occasion, she is nearly bed ridden by fever, but Sylvia finds a pretext and beats her to near dead for money she has not seen, but is accused of stealing. Unable to defend herself, she succeeds in running away from the house and is rescued by Anderson who is coming back from a snack for enjoyment. She is brought to the house and taken care of by Aunt Mado and him, offered the best education and love. We see into this an act of marginalization as well.

5.3.4 Power Exercise.

In this text, we see Aunt Mado exercising power over Anderson as a mother and over Eyenga. She exercises power over Eyenga because she has come to realize that she has unbearable manners. When she tries on one occasion to counsel Eyenga, she is insulted by this lady. She always keeps the house nasty, smelling cigarettes, unable to cook, very insulting and arrogant. Aunt Mado is not ready to see her beloved son entrapped in the name of marriage, so she uses power and authority given to her by Anderson to drive Eyenga out of the house. He grants this authority to Aunt Mado because he is tired of Eyenga's miss-deed. So she exercises power over Anderson, to an extent, as a mother and over Eyenga.

5.3.5 Love and relationship.

Talking about love and relationship, this is visible between Anderson and Denisa. After trying for the very first time to engage in a love affair with Eyenga, Anderson realizes that it is not good for him. So, he abandons her and after a deep reflection decides never to marry or have a girlfriend again. After giving a close look at Denisa realizes he has been in love with her despite all what he has been doing but is afraid to tell her. He one day gathers his courage and tells her. They come to realize they have been in love with each other and have wasted so much time. They come together, get married, give birth to a baby girl, bring back Their lost parents' home and together they live a happy life.

This love can also be seen between Anderson and Aunt Mado, Denisa and papa Onana. Aunt Mado so much loves Anderson that she does not want him to make wrong decisions like marrying Eyenga. That is why she does everything possible to send her away from his life. She wants him to live a happy life that is why he encourages the union between Anderson and Elisa.

5.3.6 Exploitation.

Through the narrative in the text, we come across a theme known as exploitation. The act of sexual exploitation is carried out by the witch doctor on Sylvia. Desperate for not seeing Bill for a very long time, having no news about him, she decides to meet this man to whom she expresses her desperation. Seeing her desperate and determined to lure Bill back, she asks her to have sex with him so her husband can come back home. She accepts but it does not happen and she later on realizes that the man had contaminated her with a sexually transmitted disease. She cries bitterly but has no choice other than to blame herself for the obsession she has towards Bill. So, she has to abandon the hope of ever seeing him one day, looking for a paid job so as to cater for herself and the children.

From the reading and analysis of this text and from the above analysis, one can say that Manga Therese makes use of themes through which she expresses her thoughts in the form of written communication. She equally uses language to address and represent women. In the text narrative, she uses language to represent good and bad female characters such as Denisa, Eyenga, Aunt Mado and Denisa. She addresses some characters through other characters in the novel. Eyenga is presented as rude, arrogant, lazy, nagging, dirty and pompous; Denisa is sympathetic, hardworking, caring, loving, and tolerant while Aunt Mado is caring, loving, duty conscious and courageous.

5.4 An analysis of Themes in Alobwed'Epie's The Lady With a Beard.

Alobwed'Epie in his text makes use of language style. He most especially uses themes to pass across his message. Such themes include female emancipation, challenge of womanhood, self-acceptance, gender identity and expression, oppression, and appearance versus reality, as seen below.

5.4.1 Female Emancipation.

This is a process of female getting independent and free from cultural, political, economic and social obligations that have limited their rights, their autonomy and even their opportunities. It involves a number of things such as participation in decision making, challenge of patriarchy and power structure. Emancipation gives women power to make choices about their lives, challenge gender-based violence and discrimination, achieve economic independence and develop their identity. In this text we have the protagonist, Emade, the wife of the Up-Stream-Python and mother of Ntube, who is tired with oppressive rule of men and patriarchy. Through the narrative, we see her empowering herself by challenging some rules such as:

- According to tradition, women are not supposed to beat the drum, live at the entrance of the village, dig graves. They are obliged to be submissive, and conform to societal norms. We see Emade challenging all these societal norms by digging Mechane's grave, presiding over her funeral rites, beating the drum to announce her dead and even during the wake keep. The following day after the burial, people demand for the person who beat the drum the previous night. She reveals herself and beats again while they enjoy.
- We equally see Emade who refuse to relocate into the interior of the village after her husband's dead. This refusal causes her a great prejudice. She is ostracized, hated by all, especially women like her, is cursed but she does not care. She rather goes about her life normally. This challenge to social norms makes her famous and even named the lady with a beard. She is also highly feared because of her boldness, confidence and unapologetic individuality. These traits of her highly challenge traditional expectations of feminine behavior. Her refusal to conform to societal norms is supposed to inspire others to embrace their uniqueness, but this rather raises the entrapped women against her.
- The fact that Emade challenges all these societal norms and traditional rules makes Emade become a symbol of empowerment, self-acceptance and individuality, which is supposed to inspire others to embrace their true selves.

5.4.2 Challenges of Womanhood

They are the difficulties and obstacles faced by women throughout their lives because of their gender. These challenges could be social, economic, cultural, political, as well as personal. Some examples may include sexism and misogyny, body image and beauty standard, menstrual health and hygiene stigma, and objectification. In the light of *The Lady with A Beard*, the challenges of womanhood include: Emade's struggle to assert her identity and individuality in a society full of strict gender norms. Emade challenges the patriarchal norms of the society because she wants to assert herself; she is tired of being marginalized. Even if at the end of the day patriarchy wins, at least she ends up being feared by so many; both men and women and her talent as a best drum beater is revealed to the whole world.

- We could as well mention the fact the society mounts her pressure to conform to traditional feminine roles and expectations. There are so many things which Emade does to reveal her talent and true self such as beating the drum, presiding over burial ceremony of her sister, owning the totem cloth, refusing to relocate after her husband's

death and even the fact that she drives away women from her house when it catches fire. She does so because she is aware of the hypocritical nature of these creatures. So, she prefers to send them away and give them the opportunity to gossip well.

- Another instance is Emade's experience with objectification due to her unconventional appearance. Because of her manly behavior, she is seen by society as a rival to men. Consequently, she is constantly being oppressed using certain aspects of their tradition. Anything she does is being criticized and openly insulted all the time. So the fact that she has a manly character and appearance causes the society to treat her more like an object than a human being because she has refused to be entrapped and wants at all cost to emancipate herself.

5.4.3 Self-acceptance

This is the act of acknowledging and embracing one's strength, weaknesses, and values without judgment. Self-acceptance involves; celebrating what makes you unique, finding comfort and contentment in one's self, building resilience and confidence and increasing self-esteem and self-worth not forgetting to seek for happiness and fulfilment.

Looking at the text under study, we come to realize that Emade expresses self-acceptance in so many ways.

The fact that she proudly defies societal norms by; sporting her beard, the fact that she is not sorry about her physical appearance and exudes self-assurance.

Also, the fact that she shows affection and love for herself, and her beard as well as everything concerning her and her life.

The fact that Emade finds power in her uniqueness and has no intention to change so as to please the society. She rather celebrates what makes her different from others by imposing herself wherever she goes without the fear of judgment from people.

Her beard to her is a symbol of her identity and autonomy. She makes choices that go in line with her values and desires. Her character trait in the story shows self-acceptance as a journey to empowerment, thereby encouraging readers to embrace their own uniqueness and live an authentic life.

5.4.4 Gender Identity and Expression;

Gender identity on the one hand is the individual's internal sense of being a male, female, neither or both. It is personal and subjective and may or not align with the sex assigned at birth. Gender expression on the other hand is the way an individual presents his/her gender to the world through behavior, physical appearance and the way to interact with the society.

In relation to the text read, gender identity and relationship can be explored through the way Emade challenges traditional gender norms. She does things meant for the male gender like beating the drum and digging of the grave not forgetting the natural classification she has from birth through her beard. So, her masculine physical characteristics stand in great contrast with her feminine identity.

Another instance can be seen when the society mounts her pressure to conform to the traditional gender expectations, but she highly rejects it. Her strength, assertiveness and independence equally go a long way to challenge the traditional feminine role.

5.4.5 Appearance Versus Reality

Looking at the story presented to us in *The Lady with a Beard*, we come across the theme known as appearance versus reality. This theme is seen in Emade's story through her universal appearance that is the fact that she has beards. This goes a long way to contradict the traditional notion of feminine beauty. Her physical appearance often causes people to misjudge her; they assume she is aggressive whereas it is not the case because she is just defending herself from the oppressive society full of judgment in which lives. Her true identity and character are hidden behind her unconventional physical appearance. For example, we see her good heart when she reconciles the child with the mother whose nipple was nearly falling because of the constant biting from the child until the mother finds herself obliged to starve the child because of the pain. Very few people know about Emade's inner qualities and strengths, as they mostly focus on her appearance. This theme thus promotes self-love, self-acceptance and equally challenges, societal pressure to confirm the traditional beauty standard.

5.4.6 Oppression

Alobwed'Epie uses oppression as a major theme in this novel so as to communicate to the audience. Women in the text in general are all oppressed by the system in place, patriarchy. But Emade is the one who suffers most because she empowers herself and wants to free herself from this oppressive rule. Her oppression can be seen when the society obliges her to

conform to traditional feminine beauty standards, thereby suppressing her individuality. Her appearance equally makes people doubt her strength, intelligence and what she is capable of doing.

Emade faces a lot of assumptions and stereotypes because of her manly appearance. So, she is judged based on her appearance rather than being seen as an individual who is unique. Her uniqueness makes people run away from her making her feel isolated, highlighting the need for diverse representation.

Conclusion

This chapter has handled the various themes used by Bole Butake in his text *Betrothal Without Libation*, Manga Therese in *Under My Roof* and Alobwed'Epie's *The Lady with a Beard*. Their main ideas were classified under various themes such as prostitution tolerance, exploitation, marginalization, emancipation, power exercise and control, love and relationship, family dynamics and love, just to name a few, so as to ease understanding and analysis of those texts. Aspects of the language used have been of a great importance throughout this chapter. The various themes have helped reveal the way the various authors have used language to address and represent women. The next chapter handles the presentation of findings which are classified under the illocutionary points such as assertives, directives, commissives and espressives and lastly, the suggestions for further research.

CHAPTER SIX

PRESENTATION OF FINDINGS AND SUGGESTIONS FOR FURTHER RESEARCH

6.0 Introduction

This chapter focuses on the summary of findings, implications and suggestions for further research. The chapter summarizes the findings obtained from the data analysis as well as thematic analysis. From the summary and discussion, we shall dive into recommendations from various findings. The chapter ends with a conclusion.

6.1. Summary of Findings and Discussions

The study, language used on women in modern Cameroon literary texts had as aim to do a linguistic analysis of some selected literary texts by Bole Butake, Manga Therese and Alobwed'Epie. It also has to show how these writers used language to address as well as represent women using their various characters. From the analysis, we found that all the three authors in the selection use language to address women; which answers the first research question of this study. From the aspects of language use utilized, the researcher came to reveal, with facts from the corpus of extracts which make use of language to address women very evident. This language use carries aspects of insults, marginalization, oppression, objectification, denigrating, praise, forgiveness, care, arrogance and victimization. These utterances are seen appearing over and over in the chosen texts. The researcher presents different techniques used by the various writers in order to achieve their communicative intention and carry out their judgment. The various findings that came out from the analysis are discussed using the illocutionary points, the Interpretative Policy Method and a patriarchy as an oppressive policy, which the analysis utilized.

6.2 The Illocutionary Acts.

The analysis shows that Bole Butake made more use of utterances from these acts. They help clarify communication, intentions, reveal underlying goals, enhance effective communication, facilitate critical thinking and provide insight into language functions. It equally informs linguistic and psychological inquiry. These acts are divided into assertives, expressives, directives and declaratives as seen below.

a) Assertives.

They are a type of speech act that aimed at expressing belief, convention information or describing the state of affairs. Bole Butake achieves this objective and from the analysis, we found out that; from the frequency of assertives in the text, the writer's use of language to address women reveals them as being useless, a burden to men, and harlots. This can be seen below.

- Mr Eyong: help her in the kitchen? We will soon make these women ride us (P.16-17)
- Well, the sooner you people get married the better. I am tired of seeing a full grown woman around the house. (P.17)
- ...There is nothing as annoying as a home being run by two women. The sooner she leaves this house, the better for me.... (P.17)
- Sama to Fointam: ... As for the women, they can grumble. But their opinion does not really count for much.... (P.28)
- Bobe Ngong to Nandoh: Which me? Sometimes you talk as if there is wine in your head... I don't really understand what happens to you that sometimes you speak nonsense. (P.38)
- Nandoh Bih about Elissa: When they start going around and meet some loose girls they can't think straight anymore? (P.39)
- Bobe Ngong: I don't want some prostitute to come and eat my cock... It is I to tell him 'This is the woman I bought for you'... (P.40)
- Nandoh about Elissa: Where did you pick her my son? ... How can I not lament when I have been bitten by a deadly snake... (P.48)
- First woman about Elissa: We are even lucky that he had already built this ramshackle of a thing he calls a house before he met the she-devil. (P.50)
- Nandoh: Yes, she has. Even now, her mother, the Bakweri witch, is making fire under the pot. (P.53)
- Bobe Ngong: If I give you wine in the sacred horn and die tomorrow, the ancestors will sanction me for allowing you to marry a Bayangi prostitute... You take my son and throw into the claws of that harlot? (P.54-55)

b) Commissives

From the analysis, we observed the use of commissives by Bole Butake. Commissives are a type of speech act that commit the listener to take actions. They have to do with promises, pledges, oaths, and vows. They have various characteristics as they create an obligation, are future oriented and commit the speaker to taking a future action. Through the use of this act, we discovered that the author does not take much action so as to remedy this poor use of language. This is seen in his use of limited number of utterances as seen below.

- Bobe Ngong: I will rather die than bless such a marriage. (P.54)
- ... Ancestors will sanction me for allowing you to marry a Bayangi prostitute. P. 55
- ...Get out before my blood trembles. Or your father will pick you from here in pieces. Get out, I say! (P.55)
- Fointam: I will marry without your Libation... If I ever step into this compound again, call me a dog. Goodbye. (P.55)
- I will marry her and no other woman. And I know that if you don't pour wine into the sacred horn and give us to drink it will be the death of you. I will abandon this compound and, when you die, there will be no son to fire the gun and no heir to slaughter the sacrificial goat. (P.54)

c) Directives.

They are utterances that attempt to control the listener's action, thoughts or feelings. They could be explicit, implicit, polite or impolite. They could appear in the form of commands, instructions, orders, suggestions, warnings and other threats. They are goal- oriented. The author uses a few numbers of them in the text, among which a single utterance which shows a courteous and polite way of addressing women.

- Come in, dear (Fointam to Elissa)
- Come out here at once.
- Hello! Young man, come right in.

d) Expressives.

They express the speaker's emotion, feeling, or attitude towards a subject matter. They convey the speaker's emotional state without necessarily the aim of informing, persuading or directing the listener. From the analysis of the text, we discovered that the writer made use of expressives, as they permitted him to express his thoughts and feelings towards the subject matter. In these acts, we realized that the language used here represents women as

quarrelsome, very insulting, tribalistic and very artificial. This can be seen in the extracts below.

- Mr Eyong: Of course, she can look smart without all the fuss. If he were coming to take her out I wouldn't quarrel. Now you want me to make the table ready for supper just because you want her to make her hair. Alright, go and see the fufu. (P.11)
- Elissa to Fointam: Are you different? Why didn't you get up to welcome me when I came in if you are not as withdrawn as myself? (P.18)
- Nandoh: ... How can people be saying that I should not cry? My only support has done this terrible thing; and people say I shouldn't weep? The kite has flown away with my only chick; and people say I shouldn't lament? Oh! Woe is me! ... Mother, mother, mother. How can you do this to your daughter? Oh! Woe is me! Woe is me! Woe is me! ... Wherever she comes from, please, my sisters, tell her to leave my only support alone. Whether it is Mayangi or Bayangi, let her leave him alone. Tell her to leave him, my only support, alone. Woe is me! Woe is me! Woe is.... (P.47)
- First woman: I'm surprised, I am really surprised you don't know the Nyangis. The Nyangis? The Nyangis? Those people who turn themselves into all kinds of animals - elephants, monkeys, boars- to destroy people's farms? Every Nyangi woman lives in the bush in the form of some animal. And all of them without exception go around with frogs in their arses. (P.149)
- Eyong Fointam (shouting): Mama! Mama! There is someone here with a big goat and another with very many fowls in a basket.
- Fointam: I... I am very sorry, sir, for what happened. (P.58)

6.3 The Illocutionary Acts.

The analysis shows that Manga Therese made more use of utterances from these acts. They help clarify communication, intentions, reveal underlying goals, enhance effective communication, facilitate critical thinking and provide insight into language functions. It equally informs linguistic and psychological inquiry. These acts are divided into assertives, expressives, directives and declaratives as seen below.

a) Assertives.

They are a type of speech act that aims at expressing belief, conveying information or describing the state of affairs. Manga Therese achieves this objective and from the analysis,

we found out that; from the frequency of assertives in the text, the writer's use of language to address women reveals them as being drunkards, cigarette addicts, rude and aggressive, violent, lazy, kind and compassionate, artificial, useless, a burden to men, and harlots as seen below.

- **Narrator:** ...She was drinking on and on and smoking from one cigarette to another (p.9143).
- **Eyenga:** I'm already addicted (p.9143)
- **Narrator:** ...She spoke louder and louder, as the alcoholic in take increased. She Drank, smoked, and spoke non-stop (about Eyenga, p.9143)
- **Denisa:** I will never go back to her house...I will refuse to go with her (p.99)
- **Denisa:** I am Denisa ... My aunt almost killed me. I escaped ... No sir. I will not go back there (p.90)
- **Sylvia:** Give me that money before I kill you. I will kill you. I will kill you... She shouted as she punched, hit, and smashed Denisa everywhere (p.84). She hit her so furiously and did not give even herself pause. That was the most unmerciful beating anyone could ever receive.
- **Sylvia:** "She always pretends to be ill whenever she does not want to work". Sylvia said and went without going to see what was happening to Denisa (p.76)
- **Narrator:** Sylvia was a woman of wrong choices and priorities and mistakes for her were in born. She was no fully engaged in in her job, but after work, she would sit slipping through T.V channels or reading magazines for hours on end. She never took the trouble to know what was happening around her and hardly sat down to cook... (P.77-78).
- **Sylvia:** Denisa. Come. Check the wall, and kill their mosquitoes. How I wish they could bite and go away quietly without making noise to wake me up. (p.972)
- **Narrator:** Sylvia welcomed her with a slap that went across her body like lightning, and she twisted like a snake (p.969)
- **Aunty Mado:** Anderson, that girl is not so well. I am worried about her situation. She needs immediate medical attention," she told him, a bit panicked (p.95)
- **Narrator:** (About Anderson's mum: ... she had been kind and compassionate to all of them. They all went into total a gong, as they saw life fading away gradually from their own edition of Mother Theresa... (p.104). Aunty Made assisted and mothered him affectionately, although the closeness could never really be the same to Anderson (p.106)
- **Anderson's Aunt:** ... " Anderson, don't allow yourself to be misled by any of these women" (... she was like preventing her nephew from falling into the hands of a prostitute)(p.122)
- **Eyenga:** I had tried to do so. When my father and I came back to Cameroon, many people found it strange for a woman to be smoking and many of them seemed to consider me a source of irritation. I found myself excluded and lonly. I have tried to stop smoking and drinking on several occasions, but each time I made up my mind to stop, I found myself smoking my last cigarette and drinking my last beer blessed day, year in year out. (p.151)
- **Denisa:** ... I also saw my aunt. How I wish I hadn't seen her. She so brutally beat the love out of me. She almost killed me... (about Sylvia) (p.191)
- **Narrator:** ... The women wore sophisticates makeup. Some looked like angels and a

few looked like owls in theirs... (p.203)

- **Narrator:** She produces nothing as a person and was nobody without bell... Sylvia asked everything but didn't seem to give anything in return, not even a "thank you" (lazy, ungrateful)
- ... She remained nagging, fault-finding and easily irritable. The only emotion she showed Bell was anger, as she was constantly uptight nervous... (p.37)
- ... Sylvia, who was still to master the etiquette of having to say "I'm soory" see med to legalize her behaviour. Words pushed out from her lips as if a dam had burst... (p.43)
- ... In her vulgar and barbaric nature, she seized Bell up to his feet and slapped him... (aggressive) (p.50)
- **Sylvia:** You tittle witch, why do you want to break everything in my house? ... Did anyone send you here to kill me?
- **Narrator:** Till then, Sylvia had never thought of Mballa who had sacrificed her future to enable her to succeed in life.
- **Narrator:**..This was what usually happened on days Sylvia went shopping without purpose. She went it for all and sometimes expensive rubbish... (Loves wastage and not ready to bring home money).
- **Narrator:**... For four years, she shuffled from one job to another, for one reason or the other. The boss was too severe for her liking, the working conditions were not the best..., she would complain each time she abandoned a job... Her excuses were utterly flimsy... Some of her bosses could not put up with her in competence and rudeness (p.28)

b) Commissives

From the analysis, we observed the use of commissives by Manga Therese. Commissives are a type of speech act that commit the listener to take actions. They have to do with promises, pledges, oaths, and vows. They have various characteristics as they create an obligation, are future oriented and commit the speaker to taking a future action. Through the use of this act, we discovered that the author does not take much action so as to remedy this poor use of language. This is seen in his use of limited number of utterances as see below.

- **Sylvia:** ... I will take her to the city, papa... I will, papa... Don't cry papa. I will take good care of Denisa. She will be fine, you too. (P16-17)(Sylvia)(To Denisa)... I will kill you. I will kill you...
- **Denisa:** I am going away from here for good. I have taken enough of these beatings and insults. I can't continue to live in fear and hardship...(P.85)
- I will never go back to her house... I will refuse to go with her...(P.9 98-99)
- **Anderson:** I am quite ready to sponsor you. That is the least I can do for a child like you.(P.99)
- **Eyenga:** I am sorry about that. I will make one Hort to put a stop to all these... (P.151)
- **Aunt Mado:** If Anderson is not bold enough to throw this woman out of his house, I will do it for him. I will not sit, or fold my hands meekly and watch a woman as old and mean as Eyenga rule and crumble his life. Besides, she is a big problem. I am

already sick and tired of having to empty ashtrays and gather bottles,... (P.159)

● **Denisa:** ... I will always love you...(213)

The use of Commissives by the writer makes the work appear to be more real as it makes use of common and current societal issues. A good writer is he who can convince his audience and appeal to their emotions. Manga Thérèse succeeds to show her quality of good writer.

c) Directives.

They are utterances that attempt to control the listener's action, thoughts or feelings. They could be explicit, implicit, polite or impolite. They could appear in the form of commands, instructions, orders, suggestions, warnings other threats. They are are goal- oriented. The author uses a a few numbers of them in the text, among which a single utterance which shows a courteous and polite way of addressing women.

* **Sylvia:** Please sir, could I have your contact? Let me at least now where my father is being taken to...(P.195)

* **Denisa to Sylvia:** Go out and shut the door, please. I want to examine the patient.(P.190)

* **Anderson to Sylvia:** Could you tell me what your problem is? (P.37)

Witch doctor: Take all your clothes and sit down here (p.61)

* Madam, undress. Take off all the jewelry and money you have on you and drop everything in the pot (p.61)

* I told you to take off your clothes, Madam... Look inside the pot... What has brought you here? (P9.62)

* Take this, call his name five times every morning, and five times, in the evening. Go straight home. Don't talk to anybody on the way and don't look behind. Don't forget to come back and oil Malam's mouth as soon as he returns to you. (P.963)

* **Sylvia (to Denisa):** Get out of my sight (p.71)

* Wait there and give me my money...

* Give me the money you took from my purse (p.73)

* Shut up (to Dada) (p.74)

* **Denisa (to Dada):** No, I want to drink water. Could you help me a glass of water, please?

d) Expressives.

They express the speaker's emotion, feeling, or attitude towards a subject matter. They convey the speaker's emotional state without necessarily the aim of informing, persuading or directing

the listener. From the analysis of the text, we discovered that the writer made use of expressives, as they permitted him to express his thoughts and feelings towards the subject matter. In these acts, we realized that the language used here represents women as quarrelsome, very insulting, remorseful, heartless, bizzare and very artificial as seen below.

- **Sylvia:** ... My God, let this not be true. Let me have the opportunity to thank or show her gratitude for all this... (She is present as being ungrateful yet remorseful)
- - Please, make an effort. It was so beautiful. We need to be there before those "big guns" and their wives start flooding the shops. I hope it has not yet been bought... (Insultive and loves wastage).
- **Bell:** I am not ready to stand stress of any type, please (p28)
- I have done a hell of damage to my life. What am I supposed to do with myself now? Where do I go from here?
- **Sylvia:** My God! Who sent me here? (She goes to the witch doctor to conquer back Bill)
- **Denisa:** Forgive me mama, I promise to be more careful next time... (P.70-71)
- ... Am I double? Is there one of me that steals? If not, Most High God, I commit my plight in your hands, and ... I know you must have something better in store for me... (P.74)
- **Aunt Mado:** This is terrible. How can a child at this juvenile age be tormented and thrown out by her aunt? When will people learn to treat these orphans fairly? (P.94) (Aunt Mado exclaims at Denisa's story)
- **Anderson:** How does this girl at her adolescent age fit in this bizarre milieu? (Surprised at seeing where Deborah lives)

6.4 Viewing Patriarchy as a Form of Oppression.

The analysis made use of the oppressive policies of patriarchy in the analysis of Alobwed'Epie's *The Lady with a Beard*. The analysis showed that Alobwed'Epie made use of language to address women in his narrative. The analysis was done using four main points.

a) The promotion of Patriarchy.

From our analysis, we came to realize that women are presented as an oppressed and marginalized set of people. They are considered weak. When a woman does something to assert herself, she is highly insulted by all and most especially by women like her. For instance, when Emade decided to dig her sister's grave, she was insulted, denigrated and named the lady with a beard. So, the society does everything possible to to downgrade women, push them to the wall while expecting them to remain silent and accept the place given them by the society without grumbling. When any of them try to grumble, she is punished and oppressed in the name of tradition.

b) The Challenge of Patriarchy.

We came across a female character in our analysis, presented to us by the author. She challenges all the time the oppressive rule of men. The fact that the writer presents this lady and the various actions she undertakes to assert herself, we come to the conclusion that she might be the writer's mouthpiece. Through her, he presents the challenges women go through on their journey for empowerment. But despite their fight, they will forever be oppressed because the society in which they live is mentally ruled by patriarchy. So, one can say that any woman who dares emancipate is considered to be challenging men and consequently, is oppressed, insulted and stigmatized.

c) The exercise of Power on Women.

After a keen analysis, we came to realize that women are victims of men's oppression. The language used on women is very downgrading as well. Any one of them who refuses to be oppressed will have to listen to a different form of language, that of insults, stigmatization, punishment and jealousy from other in the name of tradition. We have discovered in the text so many instances where the author expresses men's oppression of women, showing that he is out to expose such an ill, to condemn such attitudes while calling for a better change. He condemns the insulting use of language on this gender and promotes self-empowerment and self-identity.

d) Women's Experience and Perspectives.

From the analysis of the discourse, the researcher found out that women have very bad experiences. They are marginalized, insulted, oppressed, dehumanized by men who also exercise power and control over them. They do not have a private life, are not encouraged in good initiatives, and denigrated all the time. In the midst of this, some of them decided to ignore the male gender as a whole, emancipated themselves, and promoted communalism, even though it did not work. They equally decided to completely ignore the existence of men and do everything they have to do with their fellow gender. This can be considered a good initiative if it could be practiced by all and if it could permit men to give the respect the women deserve. This would make men understand that they are not as indispensable as they think to women's Life.

From the above findings, we can say that the language usage by these authors to a greater extent, is derogatory and abusive. To a lesser extent, polite language was used on them.

Women are mostly represented or addressed using negative connotations and in some rare cases using positive ones. This causes them to become withdrawn, reserved thereby hiding their talents and good ideas that could contribute to global development.

6.4.1. Suggestions for Further Research.

This work, language used on women by some modern Cameroonian writers cannot fully explore all subdomains of language use and gender studies. This current research focuses on three Cameroonian writers from one continent; Bole Butake, Manga Therese and Alobwed'Epie, all from Africa and Cameroon more precisely. Other studies could be arrived out in

- 1) The effects of literary language use on female readers.
- 2) A comparative study of literary language that talks to and about women, using two or three authors from three different countries.
- 3) The use of language to represent women taking as case study two different continents.
- 4) Using the discursive psychology method to discuss and analyze language used to address women in literary texts.

6.5 Conclusion

John Searl's the Speech act theory and Radical Feminism propounded by Shulamith Firestone et al, have served as a guide to identifying various aspects of language used by Bole Butake, Manga Therese and Alobwed'Epie in the selected literary texts. This has proven that all of them made use of language to address women. This language used was to a greater extent derogatory, denigrating and oppressive in nature. To the other least extent, very few of praise and kind language was used. This corpus which comprised three literary texts of two genres; drama and prose, revealed the above assertions. So, one can say that from the analysis made, that the language used by these writers could be considered inappropriate and demeaning.

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