

Iconisation and Sociolinguistics of Communication in Nigerian Poetry of English Expression

DOI: <https://doi.org/10.47175/rielsj.v5i4.1088>

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ABSTRACT

This paper's objectives were to: (i) evaluate the iconic presentation of form in Nigerian poetry of English expression; and (ii) identify the textual organization and linguistic elements that serve as communicative signaling in Nigerian poetry. The study determines the implications of poetic discourse on society by using a qualitative research design to generate data and insights from the Peirce model of semiotic theory, specifically with regard to icons. Icons and a few sociolinguistic concepts, like the class variable, served as the foundation for this analysis. This study discovered that: 1. Nigerian poets employ iconic form presentation in their poetry. They can effectively convey their message to the readers by using this device. 2. Together, linguistic components and textual organization serve as articulate devices and communicative signaling, highlighting the expressive significance and implications of Nigerian poetry. The primary focus of literary creation ought to be moral principles. In a time like this, when people desperately need literary works that will change some "maladaptive behavior" in members of society, no work of literature that merely entertains and does not educate the general public can meet the needs of society. Given this, it is advised that poets from Nigeria in particular, as well as literary writers generally, question the moral decay of society and offer solutions. This can be accomplished by presenting the decadence of society in an iconic manner. If applied, social iconization will lead to intellectualism that corrects society's problems.

KEYWORDS

Semiotic; icon; variable; representamen; interpretant; sign; object; plural linguistic.

INTRODUCTION

This study examines Charles Sander Peirce's model of semiotics with reference to iconic interpretation of sign as fundamentals with sight from sociolinguistics for the analysis of linguistic description and communicative essence of Nigerian poetry written in English. It evaluates how the application of poetic creativity functions as a sociolinguistic and signifying process of a communication roadmap that can produce semi-logical implications that are richly articulated and well expressed. Semiotics, the father of all contemporary disciplines, and its use in linguistic analysis are extremely beneficial, particularly in cases where a text's language seems extremely tense, as in poetic texts. The primary source of information for this paper's analysis of contemporary creative patterns and systems of literary and linguistic invention in Nigerian literature in English is hope eghagha's writings. This indicates that the poetry of hope eghagha is used in this study as an example of a

significant stage in the development of English literary creativity among second language learners of Nigerian poetry.

The study basically examines how the use of English language in non-native English Literature serves as distinctive samples of unique creative applications of the English Language as a medium of global literary documentation. By this, the paper attempts to identify the elements of creativity in the English use of African writers in particular and the L2 English users in general. It is agreed that these elements index the cultural and socio-cultural milieu of the writers. The fact that, language of African writers of literature in English expression differentiates their creative works from those written by others such as the English, French, German writers has become a force to reckon with. Poetry written in English as an L2 for instance usually reflects marked identities that appear to suggest distinctive manipulation and application of linguistic items. This paper argues, therefore, that distinctiveness of literary and linguistic exposition in English as a second language context in poetic rendition largely depends on the plurality of literary and linguistic cultural backgrounds of the literatures as well as the writers. In a more succinct way, one could argue that the plurilingual and cultural conditions of such experiences as recollected in the poetry of such writers add greatly to the definitiveness and identity of the different forms of non-native English poetry, especially those of L2 situation.

A distinctive identity of and characteristics of English use in Nigerian poetry is its iconic system. Speaking from the perspective of semiotics, one can argue as does Nwagbara (2003) that:

...the application of linguistics signs and the communicative force which they express in poetry written in English as a second language seem to derive from the peculiar experiences and (sociolinguistic) conditions of multilingualism and multiculturalism (bracketed mine).

Therefore, eghagha's deployment of linguistic elements and their semiotic implications on the use of English in his poetic renditions is unique especially as it implicated on the sociolinguistic conditions of his country.

LITERATURE REVIEWS

Hope Eghagha the Poet

Since the last two decades of the 20th and 21st centuries, hope eghagha, one of the most prominent Nigerian writers and critics, has made a name for himself in a number of ways and contributed significantly to the nation's literary landscape. His groundbreaking works, which cover a wide range of interests from academic and creative writing to journalistic writings and literary criticism publications, have demonstrated his excellence. As a prolific writer, eghagha has published two biographies and nine books including *Death, Not a Redeemer* (drama); 'Rhythms of the Last Testament' (poetry); 'This story Must Not be Told' (poetry); 'The Governor's Lodge' (poetry); *Emperors of Salvation* (prose fiction); 'Premonition and other Dreams' (poetry) and 'Mama Dances in the Night' (poetry), among others.

From politics, where he is presently serving his second term as Delta State Commissioner for Higher Education, to the academic community, which he describes as his "first love" and "primary constituency," his legacy and pedigree are more significant than life itself. He continues to teach drama and literary theories and criticism at the University of Lagos.

Conceptual Consideration

Understanding a species' ability to create and interpret signs, as well as the knowledge-making activity that this ability enables humans to perform, is the fundamental goal of semiotics. For the functionality of signs to man with particular reference to communication of messages, Semiotics has catalogued and investigated six types of signs, (Sebeok, 2001). These are: symptom, signal, icons, indexes, symbols, and name. Among these six types of signs, Peirce identified three (icons, indexes, and symbols). But for the purpose of this study, only the icons will be discussed.

Iconicity

An icon is a sign that is made to resemble, simulate, or reproduce its referent in some way (Sebeok, 2001). The icon is a sign that is discerned by a relation of similarity between the sign and its object. Libov, (1999) cited in Nwagbara, (2003) submits that ;

An icon is a sign which would possess the character which renders it significant, even though its object had no existence; such as a lead-pen streak as representing a geometrical line.

From the above, an icon is a form of sign that is very much lively as its object. Photographs, for example, may be iconic signs because they depict the actual person. For this reason, several academics have argued that iconic signs "can be seen to reproduce their referent in a visual way" (Sebeok, 2001). Onomatopoeic words are examples of "iconic signs as they simulate the referents in an acoustic way," according to Libov (1999), who provides further explanation for the aforementioned. Additionally, "commercially manufactured perfumes that suggest certain natural scents are also iconic because they artificially mimic the scents" (Sebeok, 2001). More simply put, an iconic sign serves as a sign because of its innate resemblance to the thing it represents. Nwagbara, however, argues that only "similarity" by itself might not be sufficient fact in determining an iconic sign. Quoting Cobley (2001), who illustrates using the pair of children who though look similar yet, cannot be said to be signs to each other. Thus, he claims that "the effect of the convention or habit, social practices, or special functions must be added to similarity in order for iconic signs to obtain." According to the aforementioned, the idea that a sign is an icon—a component of Peirce's concept of the tridonomy of the sign—is the source of iconicity's significance and relevance. The Peircean interpretation of the sign as an icon with distinguishable characteristics is how iconicity is understood in this paper.

The analysis is therefore, based on the following selection of Hope Eghaghe's poetry: "The Governor's Lodge and other Poems". ("The Locked Mouth", The Rulers", The Governor's Shoes", The Cross"), "Rhythm of the Last Testament" (The Return", Ash of History", "A Call to the Preacher Man", Black Gold"), and "Premonitions and other Dreams" (The House", "Desperation", The Democrats...", And the Children Saw it", "Hunger and Anger", "We Salute the General").

The analysis is solely interpretative using the principles of logic, description and relevance with some insight in sociolinguistics. By this the writer means, the poems are analyzed in terms of their iconic signification and their communicative function of their sociolinguistic relevance.

Theoretical Consideration and Framework for Analysis

Semiotics

The systematic study of signs, including the analysis and interpretation of signs, sign systems, and their meanings, is known as semiotics (also known as semiology). It looks into how language encodes meanings, especially when people from different cultures are communicating with one another. The fundamental topics of semiotic theory include human communication, the structure and form of all potential sign systems, and the performative functions of language in the process of meaning-making. According to some academics, "the basis of Semiotics is the sign, that is, any configuration to which there is conventionalized response," as stated by Newton (1988), cited in Nwagbara (2003). Semiotics from all ramifications, investigates the different systems of signs and how they derive the conventional meanings with respect to any culture.

Semiotics is presently a highly developed field of study which is applicable to all modern disciplines. As it is widely believed by scholars such as Daramola (2007) that semiotics is the father of all mother disciplines, it covers a wide area of human activities. For this reason, semiotics is "the study of human symbolic activity," according to Cronkhite (1968). It is necessary to study semiotics from its inception in order to comprehend its scope and focus. The two most important figures in the theory of semiotics are the well-known American pragmatist philosopher Charles Sanders Peirce (1839-1914) and the Swiss linguist Ferdinand de Saussure (1857-1913). Brief summaries of these two distinguished scholars' contributions to semiotics are provided. below.

The physical form that has been externally imagined or created through a physical medium to represent an object, event, data emotion, etc. is called a sign. According to Newton (1988), the object is that described by the sign to which the sign refer and interpretant is the sense made of the sign – not an interpreter. As it transforms into a mental concept or interpretant, the sign signifies has meaning. Saussure dubbed this "the signified." Sign Meaning, Sign Meaning, signified: According to Saussurian semiology, every sign, which is the foundation of signification, is made up of a signifier (the shape the sign takes, the stimulus that indicates the presence of something else) and the signified (the idea it represents). The signified is the idea or concept of the object in the mind, and the signifier is the term for the sign itself (the image). Signification is the process by which signs refer to the relationship between the signifier and the signified. For example, clouds represent rain, laughter represents joy, and sleeping could indicate fatigue. These simple relationships are called signification (Little John and Foss, 2005). Simple two-part model of the sign: a signifier (sign vehicle; material perceptible content like sound or visual information) and the signified (a conceptual and abstract content).

The signification process

The aforementioned figures illustrate the parallels between Saussure's signifier and Peirce's sign, as well as between Saussure's signified and Peirce's interpretant. The link or connection between signifier and signified is known as significance. Referent and object are not included in the Saussurean semiology because it appears that Saussure was not interested in the connection between Peirce's object and external meaning. Semiotic principles in linguistics look at certain requirements needed to determine linguistic meaning. The theory aims to recognize the potential for language-constructed information retrieval. Understanding how linguistic components are arranged to produce meaning and the important communicative effects is the basic goal of semiotics.

Iconicity and the Sociolinguistics of Communication in hope eghagha's Poetry

In this section, examination of various forms and aspects of iconicity with respect to linguistic (lexical, syntactic and morphological) and formal (graphitic and graphological) consideration and how these contribute to the sociolinguistic meanings.

Linguistic Considerations of Iconicity

The author takes into account the iconic interpretation of linguistic elements in the poems in this part of the analysis. The consideration is essentially based on how language elements are arranged to suggest, evoke, and graphically point to the ideas they convey. Thus, through the structuring or arrangement of linguistic elements in the poems, language is analyzed as a tool of thought that is used to mimic and textually reproduce the ideas. For example, lexical syntactic and morphological elements are used in the poems in a way that tends to reproduce the concepts they convey. The analyses in the following paragraphs look at various facets of linguistic iconicity and how they reveal the sociolinguistic environment. At the lexical level, items are creatively manipulated in other to achieve certain iconic effects as the examples below show.

RESULTS AN DISCUSSION

Diction Paradigm that underlines the Theme of Political devastation in Nigeria

Here, the above lexical items are carefully selected to reflect the message of the poem. Here, as revealed from the words used in the poem, the poet can be analyzed as a satire of the political situation on the locale reflected. Sociolinguistically, it can be argued that Eghagha is primarily concerned with the unsavory situation in his native Nigeria and, as a result, prefers to use satire to highlight the numerous socio-political issues that his country faces. Eghagha boldly declares what will ultimately become the enduring thematic focus of his poetic craft—bad leadership and its detrimental effects—in this debut collection of his work, "Rhythms Of The Last Testament" (2002). The collection's first poem, "The Prelude," discusses poor leadership in an unnamed society. Words like *dada*, *sanni*, and *baale* imply that Nigeria is the country under consideration.

Additionally, the theme of bad governance and oppression of the political leaders can be seen in the following lexical items: *Insult*, *slap*, *butts blast*, *king*, *guns*, *barbed wire*, *frighten*, *Bayonetta*, *scare*, *jack boot*. They reveal the nature of treatment citizens are subjected to. The use of the bilabial lenis stop /b/ which starts some of the words such as barb-wire, blast, butts, seems to draw the picture of the iron-hand with which the leaders treat their people. Again, the use of the repetition of certain words and phrases is an iconicity of the satirical situation of the condition.

Again, the choice of lexical items in eghagha's *collections* constitutes the register. Since the diction can be said to produce intellectual meanings and they illuminate how eghagha adjusts his languages to the level of iconicity reflects the themes in the collection of poems. A careful study of the dictions that saturate *the poems* reveals the themes and the political setting of the collection of poems. For a somewhat vivid analysis, the writer presents the lexical items in catalogue form. The nodes that dominated the dictions are the political and social situation in Nigeria in particular and Africa in general. The political issue is dominated by political devastation as the dominator. The malevolence of political devastation highlighted in the collection of poems can be diagrammatically illustrated with a schema as shown below:

Diction Paradigm that accentuates the Theme of Political disaster in Nigeria

Additionally, there is another issue which can be said to be an iconic representation of the attitude and behavioural patterns of our leadership in Nigeria as shown by the poems. An Arijeniwa (forthcoming) describes the leadership of the country as “rogue leaders”. This phrase can be used here to describe this class of people. In eghagha’s while reflecting on the administrative pattern of the military government, he refers to them in a nauseating way. These lexical items used in describing these generals are a force to reckon with. In “We Salute the generals”, the following words are icons of their practices: *jibiti*, pungent odour, *philandering*, *pot-bellied officer*, *chop rice without meat*, *no kpomo sef*, *chop meat*, *bokoto*, *beer*, *dog dream of meat*, etc “ We Salute the Generals”. All these linguistic items point directly to the attitude and personality of the generals. There are iconic reflections of their activities. As noted early that these collections are satire of the political leaders, the words are therefore, carefully chosen to paint a clear picture of these leaders. *Jibiti* for instance, means a trickster. It is used specifically to show the nature of people called leaders. There is a way the poem seems to lament on the morality of the country. The leadership of the country are stripped themselves of the moral standard. Words like “philandering”, “pungent “odour” all together act as iconicity of the relationship that exists between the political leader and the “ordinary man”. The leaders are too dirty that the poet has to use the phrase “pungent odour” to describe them.

From the oppressive perspective, the language of the poems is nothing but an iconic display of the true state of things. Being a realist, he delves into the realm of the happenings; what one can call “the meat of the issue”. It is too pathetic that the two classes are even distinguished by the nature of their feeding habits. The generals have a special kind of delicacy they go for, while “ordinary man” goes for what is available to him. Here comes a clear distinction between the culinary terms: eatable and edible. The generals go for the edible (what is suitable for eating) meal, while the “ordinary man” goes for the eatable meal (what is available for eating). The generals eat “bokoto” which is “plenty for general plate”. But for the “ordinary man”, he asks: “make *una* bring plate to chop rice without meat *no kpomo sef*”, (WSG) Eghagha, hope. (2005).

Eghagha’s poetry have messages for every section and category of the society. As it is iconic representation of the political class so is it of the religious class. Using the poem ‘The Cross’ (henceforth, TC) eghagha looks into the happenings in this section of the society. The religious leaders mock the core values of the practices. The do not follow the doctrine of their mentor because of their the material gains. The lexical items that serve as icon of this are “crosses”, “pious”, “road to paradise”, “speak”, “stabbing themselves”, “crucifix”, “world”, “faith”, (TC, 2004,p 18). In this, he uses “the cross: as an icon of the Christian faith. But unlike what is expected of it (to be united, in one faith), it is split and scatters all over, speaking dives languages. The language of the piety which is meant to unite its substances/ memberships is laughed at. As the poet puts it iconically “the crosses of this life/ laugh at the pious” (TC, 2004, P.18). What the master commits to the care of the cross is ignored but the practice is to “carry the crucifix/ around the neck/ to advertise/ their faith (TC, 2004,P.18). No wonder the members leave one place for another “exploding from one cross to another” (Eghagha, hope, 2004).

Again, in “A call to the preacher man” (henceforth, ACPM), a more pathetic image is drawn. Here, the poet through the instrumentality of language, evokes the act and attitude of the religious body. We see the characters of the leaders turning the land to color red. Their hands are full of iniquities. The leaders of church enjoy as the sip the juice, which is the blood of their members for their feeding. They nourish themselves and families with the

meager resources of the members and look robust at the expense of the members. The poet uses the following lexical items as iconic representation of their practices;

Tear the cassock off
 Your luscious body
 Round like the waist
 Of a buxomly woman

(ACPM, 32/ Eghagha, hope. (2002).

Consequently, as luscious as they are, connecting fat offerings, their souls shrink daily. In the word of the poet;

Offerings fatten you
 Your soul shrinks daily
 Like wrinkled skin of age

(ACPM, 32/ Eghagha, hope.,2002)

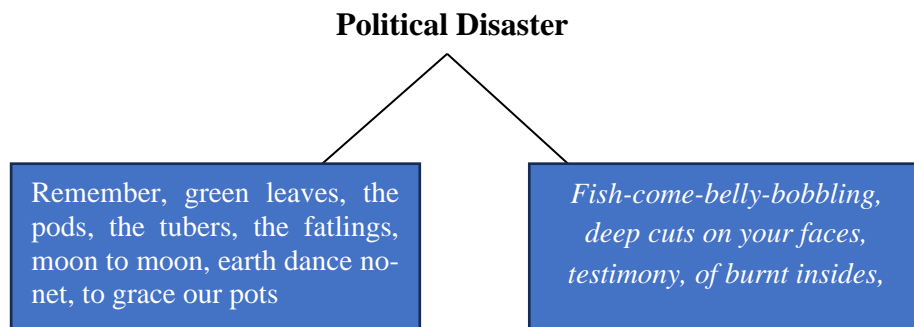
The above lines illustrate the state of religion in the country. The leaders are enriching themselves at the expense of the members. This is the reason some individuals find it difficult to join their moving train.

The above lines show the reality of life in the country. Class distinction is what has been brought to fore. The poor experience the above scenario. Here, a little error resorts to quarrel and one begins to wonder why: it is because hunger has met with anger. This justifies the saying “a hungry man is an angry loin/man”. The situation of things becomes worst when hunger stays longer than its expected visiting duration. One sees some poor people behave the way they do because hunger has over stayed. According to the poet;

when hunger remains for too long
 the mind does funny things
 it loses respect for a mother-in-law
 it can even tell a good wife to away
 it makes the people drive away their leaders

(HA, 2005, p.36)

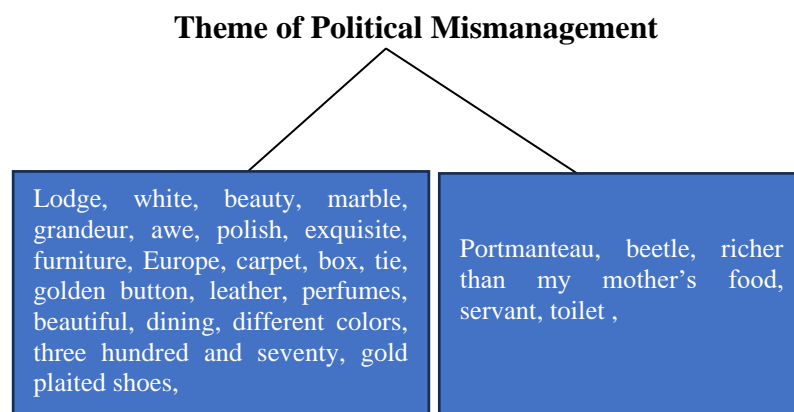
Socio-linguistically, many have acted according to their mood. Many have lost respect for their in-laws as a result of their financial incapability. Many have even become pariahs and abandoned their wives and children. Many have even offered their wives free market structure where they have right to free entry and free exit. Many have revolted against their leaders as it recently happened among the Academic Staff Union of Universities (ASUU). All these and many more are issues that are diffused in hope eghagha’s poetry.



“Rhythms of the Last Testament”

The dictions are reflective of nominal, and prepositional phrases. They are used by the poet to reveal the themes in “Rhythms of the Last Testament”. They include: first, the **theme of peace and tranquility relief of the past**, and the destitution and pain and anguish of the present. There are other words that suggest poverty and frustration on the one hand and murder and assassination on the other hand; second, is the theme of peace and tranquility of the past. In this other theme, the poet exposes how everything was going smoothly. During this time, the song of relief pervaded everywhere. Finally, is the idea of the injustices which an aspect of the country is subjected to from the government of the day. This idea is emphasized in the theme of environmental degradation. The lexical **items that reveal this injustice are;**

Importantly, the poems also serve as icons of the theme of political mismanagement. This is the message that is predominant in “The Governor’s Lodge”. There a way eghagha builds this theme that makes the message appeal to the minds of readers through the selection of diction. In the course of the treatment of the them, eghagha contrasts two lives; the governor and the common man. The following lexical items signal the idea and its presentation:



Sources: The Governor’s Lodge, 21-23, The Governor’s Shoes, 27 (author, year)

The main themes of the collection, which derives its title from this poem, are the widespread injustices, inequities, and repressive tendencies of those in positions of political authority over the general public. An inexperienced young boy from a low-income family is brought to stay at the governor's lodge in this poem. "He is bowled over by the sheer luxury and opulence of the place, the sumptuous dishes and eye-popping meal as well as the aristocratic ambience" of the paradisaical lodge, claims Anyokwu (2012). The differences between the two classes are depicted clearly in the items above. The list of the lexica items in the first node to the left is an iconicity of the political leadership, while the items in the second node are the iconicity of the “ordinary man”. In the governor’s shoes, the discrepancy become picturesque with words like “gold plaited shoes”, perfumes, three hundred and seventy. The governor is said to have about three hundred and seventy pairs of shoes. His pairs of shoes out-numbered the number of days in a year. There are three hundred and sixty-five days in a year. What this means is that he wears a pair of shoes ones in a year. In fact, there are some pairs of shoes that will not be worn throughout the year because he has some five pairs in excess besides the ones which he wears on “national days” with “national colours”.

Apart from the lexical level, items are creatively manipulated to achieve some specific iconic effects as instances illustrated below.

how many children
have you denied milk
with the curse of your
earth-scorching policies

how many wars
have you caused
with the curse of your
earth-scorching policies
The figures are part of our history

(The Rulers, p.72)

Here the form of stanza runs to the right in order to imitate or evoke its semantic content of lack of harmony. Other instances of this feature can be seen in the layout of the words;

Our feet shall
twaddle on mud
Feel pulsations
Okpako emitted
from the homestead

(The return, p.20)

From the above stanza, one can conceive the image of a twaddling man. This idea is complemented with the word “trudge” used in the same poem.

Syntactically, iconic effect is created through the word order or combination of patterns of some of the poems. In this sense, some of the poems reflect unconventional syntactic forms, which have a propensity to express some distinctive features and effects. Below is an instance of unconventional syntactic forms;

Ijelekpó
Parliament
O parliament
Our parliament of pristine palliatives

(The democrats..., p.23)

Formal Consideration of Iconicity and Sociolinguistics

From the perspective of style, the characteristic feature of iconicity is well projected in the poetry of hope eghagha. Its graphic quality embodies a type of iconicity at the style level. This is mostly used in the poems' informational structure, arrangement, and texture. In general, the poem's textual structure and informational presentation evoke the topic of his poetic interpretation. The poem's layout and textual organization, in particular, contribute significantly to its communicative significance. The poems' use of graphic and graphological devices makes it seem as though they are directly copying the message. For example, the line, stanza, and overall structure of the poems provide some information about the meaning they expressed. Additionally, the device's aesthetic effect includes some suggestive signaling tools. Socio-linguistically, hope eghagha's poetry reflects the happenings in the country, Nigeria. He appears to see all in the country. Sitting on the fence of the happenings of the things, he captures both the concrete and the illusiveness of the situation. His poems address all aspects of the country and will be referred to as a Marxist in the word of the literary critics. These poems, no doubt, present a fair representation of the country, Nigeria. This is a country where the strong are getting stronger and the weak are getting weaker. In fact, in

his “hunger and anger”, (henceforth, HA), he portrays the kind of mood and status of the weak. In this wise, we are told these two feelings cohabit the same habitation of the weak. In fact, they are brothers in the stomach of the weak. Each of them, however, has its “pollinating agent”. The poet exploits the lexical items in putting the message vividly across to the readers:

Anger and hunger are brothers
This is the sad song of the stomach
When the bees of hunger sting the stomach
the worms light the brain’s fuses
a slap answers a stupid question
a sharp retort answers a simple inquiry
(HA, 2005, p. 36)

The above lines show the reality of life in the country. Class distinction is what has been brought to fore. The poor experience the above scenario. Here, a little error resorts to quarrel and one begins to wonder why: it is because hunger has met with anger. This justifies the saying “a hungry man is an angry loin/man”. The situation of things becomes worst when hunger stays longer than its expected visiting duration. One sees some poor people behave the way they do because hunger has over stayed. According to the poet,

when hunger remains for too long
the mind does funny things
it loses respect for a mother-in-law
it can even tell a good wife to away
it makes the people drive away their leaders
(HA, 2005, p.36)

Sociolinguistically, linguistic variable help us identify with class differences in the poems. According to Wardhaugh, (2006). A linguistic variable is a linguistic item which has identifiable variants. Contextually, for example, words like *Lodge, white, beauty, marble, grandeur, awe, polish, exquisite, furniture, Europe, carpet, box, tie, golden button, leather, perfumes, beautiful, dining, different colours, three hundred and seventy, gold plaited shoes*, point directly at the privileged people in the poems, while words like *Portmanteau, beetle, richer than my mother’s food, servant, toilet* point directly to the economically less privileged people. From the foregoing, many have lost respect for their in-laws as a result of their financial incapability. Many have even become pariahs and abandoned their wives and children. Many have even offered their wives free market structure where they have right to free entry and free exit. Many have revolted with their leaders as it recently happened among the Academic Staff Union of Universities (ASUU). All these and many more are issues that are diffused in hope eghagha’s poetry.

According to this study, Nigerian poets employ iconic form presentation in their works. They can effectively convey their message to the readers by using this device. The words they choose are carefully chosen to indicate the direction they wish to take their poetry. The study also demonstrated that the textual organization and linguistic components serve as articulate devices and communicative signaling, which collectively highlight the expressive significance and implications of Nigerian poetry. The application of graphological devices is one example of this. Through this, the poet draws a corollary or analogy between the topic of discourse and the structural representation of the text (poem). Many sociolinguistic variables that point toward class distinction flood the poems. These variables help us to identify with some of the seemingly illusive meanings of ideas in the poems.

Recommendation

Moral values should be the major concern of literary production. Any literary work that only entertains but fails to educate the general public cannot appeal to the need of the society in a time like this when people are in dire need of literary texts that will modify some “maladaptive behaviour” in members of the society. In view of this, it is recommend that literary writers in general and Nigerian poets in particular challenge the state of immorality in the society and suggest the way forward. This can be done through the use of iconic presentation of the societal decadence. Iconisation of society, if applied, will trigger intellectualism in a way that reform the ill of the society.

CONCLUSIONS

The unrelieved and unabating culture of political misrule that his nation is known for is a major source of concern for the poet-persona. In both the public and private sectors, this one issue has given rise to numerous other social and economic maladies. As a result, social vices of varying degrees emerge and struggle against people (the impoverished) on a daily basis. These lines serve as a reminder of how dishonest and deceitful leaders make people accept their fate when their lives are worthless compared to a piece of rag. The messiness of things, the fetor of Nigerian social life, and the repulsive corollaries of existential boredom and worthlessness in life—which have become the lot of Nigerians—are depicted in these poems in terrible detail. As a result of the thwarting nature and the level of the atrociously sad turn of events in the land, people resign to living a life of cats and dogs.

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