Volume IV
Issue III
March 2016

IJELLH
International Journal of English Language, Literature and Humanities

ISSN INTERNATIONAL STANDARD SERIAL NUMBER INTERNATIONAL CENTRE
2321-7065

Indexed, Peer Reviewed & Refereed Journal

Syntactic Defamiliarization in Charles Mangua's '*Son Of Woman*'

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Abstract

The current study is analytical account of ways in which language is estranged in literary writing. It used "Son of Woman" by a Kenyan novelist, Charles Mangua. The study was delimited to redundancy and word order levels of syntactic defamiliarization. This was achieved by sorting sentences that belonged to the two clusters of syntactic defamiliarization and thereafter different instances of defamiliarization were re-sorted in each cluster in search for evidence of defamiliarization in the ordering of structural strings. The findings show that the novel abounds with different kinds of syntactic defamiliarization, with stylistic deixis and sentential asyndeton being most recurring. It has been concluded that this richness in syntactic craftsmanship for aesthetic ends makes the novel a masterpiece in linguistic witting.

Keywords: Literary Language, Defamiliarization, Redundancy, word-order.

1. Introduction

The notion of writing in a way not familiar to the established norms dates way back, and it results in not taking for granted what is written or said through both slowing down and increasing difficulty of the process of reading and comprehending so that on may focus on artistic procedures causing them (Margolin, 1994). This term dates back to 1917 when, according to Crawford (2008), Victor Shklovsky in his essay *Art as Device* invented the term as a means to divorce poetic language from what he called practical language, also calling it the divorced language or 'framed speech'. The fundamental goal of this 'estrangement' as it was later known was the prevention of over-automatization, which makes an individual

behave as if by formula. Shklovsky further posits that a work ought to be created in such artistic skill that its perception is slowed down and heights of sensation is produced, following Aristotle's assertion that 'poetic language must appear strange and wonderful'. This is achieved, according to Shklovsky, as cited by Crawford (Ibid.), through making strange phonetic and lexical structures as well as distribution of words and in the characteristic thought structures compounded from the words. Pourjafari (2012) adds that when the writer defamiliarizes the familiar concepts and actions, the readers will no longer perceive them automatically but rather will need to spend time to understand them and make them rethink of the new different perceptions and attend to them. Miall and Kuiken (1994) cite Wordsworth to have said that literary language gives the charm of novelty to things of everyday and to excite a feeling of similar to the supernatural. When used in an estranged way, remarks Mukarovsky (1977), 'words and groups evoke a greater richness of images and feelings than if they were to occur in a communicative utterance' (p.73). This form of using language serves what Jacobson (1987) referred to as poetic function to which he meant the language function that 'deepens the fundamental dichotomy of signs and objects' (p.70). This estrangement is made possible through foregrounding language use by a departure from normal use of language, as Miall and Kuiken (1994) observe, at phonetic level (as in alliteration and rhyme), at the grammatical level (such as in ellipsis and repetition of phrase structures and at semantic level (as in metaphor and oppositions). Earlier on, Peer (1986) had noted that foregrounding devices attract attention through deviation from grammatical conventions and through creation of a pattern of recurrences.

A good number of studies have been conducted in this aspect of textual defamiliarization. At literary-semantic level, Pourjafari (2012) studied the use of metaphors and similes by Nadji's short stories and noted that the author intentionally applied strikingly unfamiliar comparisons to prolong the process of perception and activate the reader's imagination.

In the genre of poetry, Kraxenberger (2014) used a poem, *Final Vigil*, by Georg Heym to show linguistic defamiliarization aimed at raising the readers' emotions, notably by the change in grammatical tense form mainly present. Zhang (2014) described and interpreted the linguistic coding of defamiliarization in modern Chinese poetry and noted that there are fourteen ways of coding defamiliarization at lexical, syntactic, and semantic levels, including lexical addition, lexical deletion, lexical substitution, lexical permutation, reduplication, compounding and mixing. Golizade et al. (2015) examined defamiliarization in Nader Nadepour's poems and noted that the poet dealt with highlighting literal language in his

poetry with appropriate use of deviation rule in his poetries, without affecting the original structure. The different forms of deviations that the researchers used were those given by Godfrey Leech. Shi's (2012) study was on linguistic deviation in E.E. Cumming's poetry as a means of realizing the foregrounding and achieving the aesthetic value. He noted that there was employment of poetic linguistic deviations at graphological, lexical and semantic levels. As for Devardhi and Deepika (2013), they studied how stylistically significant phrasal and clausal typology, sentence structures and punctuation patterns have combined to produce the aesthetics of Whitman's poem, *One's Self I Sing*.

In fictional prose, Friedman (2009) explored and analysed the effect of defamiliarised language in science fiction and focussed on how language has a unique and essential role in any work of literature. He noted that language science fiction tropes are all 'Familiar Aliens', concepts that are grounded enough to be recognisable, yet odd enough to suggest an alternative world that can contain such extraordinariness. Again in prose, Ul (2014) made a foregrounded comparative analysis of Zora Niale Huston's novel *Their Eyes were watching God*, written in direct style, with its Turkish Translation, seeking to compare the two in their foregrounding levels through the usage of dialect. A further case of defamilarization in the prose was Lam's (2006) comparative analysis of *Lolita* and *The Crying of Lot 49* and noted what she called 'language disobedience and discord' predominating both novels. Another study was Ahnsted (2013) who analysed linguistic strategies used by the author of *300* to evoke moral judgements, emotions and attitudes with audience. She noted the use of bold text formatting, text box layout, repetition, anaphora and metaphors as the dominant rhetorical devices that were used to make the audience develop some emotional attitudes. Vegge (2000) made a comparative analysis of defamiliarization and metaphor between Toni Morrison's *Song of Solomon* and *Beloved* and noted that the novelist's writings are full of metaphors and symbolism. Nabian and Iraji (2013) explored the frequency of eight kinds of linguistic deviation in a novel *Buf-e-Kur* by Sadegh Hedayat. The authors used Leech's framework to investigate 3000 propositions in the novel and they noted, inter alias, the highest frequency of deviation was in the grammar category with 289, equal to 23 percent of all forms of deviations. Niu (2011) explored how the effect of defamiliarization has been achieved in Toni Marrison's *Beloved*. He found that in terms of point of view, the author used non-linear narration and limited point of view and that the language is specialized in its perceptive metaphor and imagery, and graphological variation so as to give the whole language a strong infectious power. Wang's (2013) thesis focussed on the effect of defamiliarization in Toni

Marrison's *A Mercy*. He noted that in the novel the dislocated time, different focalizations and variable narrative discourses tended to violate the traditional paradigm for plot development. Fu's (2013) study was on the art of defamiliarization in Edward Jones' *The Known World* where he observed that the author defamiliarized the ordinary language through changing traditional ways of narration, and disturbed readers' habitual mode of thinking. As for Song (2012), his focus was on defamilarization of Dorris Lessing's *The Grass is Singing* in narrative structure where he noted abnormal plot development and narrative focalization, and in the language use where he noted the predominance of imagery, repetition and metaphor, all of which strengthens language expressive force. Wu (2012) studied stylistic characteristics of William Faulkner's *Light in August*, and noted that, at phonological level, there are intentional misspelling of words to show dialectal features of Black English; at graphological level there are foregrounded punctuation and capitalised letters; at lexical level, there are a large number of original noun compounds and adjective compounds ; at semantic level, there are epithetic expressions and symbolism, and at syntactic level, there are double negation with negative meanings, unusual clause themes and lengthy sentences.

In the non-fictional realm, Zhao (2009) studied various levels of language deviation and over-regularity from the stylistic prospects. It was revealed that foregrounding is an effective means to achieve the advertisement's attraction function, which is strongly desired to realize in the promotion of commercial products.

In Africa, Mwinlaaru (2012) studied transitivity and narrative viewpoint in Ngugi wa Thiong'o's *Weep not Child* and noted that the transitivity patterns in which the happenings, actions and interactions of characters are inscribed to determine the psychological viewpoint from which the narrator relates the story. Emike (2014) made a stylistic examination on language use of Ayi Kwei Armah's *The Beautyful Ones are not yet Born*. His study hinged heavily on cohesion in discourse and found that various stylistic techniques such as substitution, repetition, conjunctions, digressions, temporal abridgement and figurative language, have been used by the novelist to communicate the author's thematic concerns.

In all those studies, the literary texts for East Africa have not been extensively studied for their forms of defamiliarization nor has there been a study detailed enough to bring forth different forms of syntactic defamiliarization. This study sought to contribute towards such void. This study thus sought to make a detailed descriptive account of Charles Mangua's *Son of Woman* so as to uncover his peculiar penmanship in making the text unfamiliar.

2. Materials and Methods

2.1 Text under study

The book under analysis is *Son of Woman* by Charles Mangua. The book is a postcolonial Kenyan crime fiction that was first published in 1973. Asego (2006) observes that the central character in the novel is Dodge Kiunyu who was raised by his prostitute mother until her untimely death by motor accident, after which he is raised by his mother's friend, Miriam, a prostitute also. At the age of 11 he is sent off to the countryside then studies until he graduates from the university and gets a jib with the Ministry of Labour and Social Services. Nici (1996) documents that in this novel, Charles Mangua has been criticised of misrepresenting Kenyan women, manipulating their sexual attractiveness to entice, tantalize, and entrap male characters. Odhiambo (2008), concurring with Nici (1996), adds that in the novel the female characters are given the roles that depict them as victims, losers or underprivileged. Beside the gender-related themes, Sobania (2003) observe that the Mangua's novel portrays the hardship and urban poverty that are experienced by ordinary people in big cities like in Nairobi. Another scholar whose analysis on the novel was based on themes is Greenfield (1995) who focussed on how an individual fits himself and also gets victimised by national institutions.

As for language use, Lindfors (1994) observed that Mangua's style is irreverent yet humorous so much so that his work had an influence on his fellow literary writers to the extent of awarding him the Jomo Kenyatta prize for literature, notably for his second novel, *A Tail in the Mouth*. Greenfield (1995) also appreciated the author's fidelity to the use of English language, ignoring the intricacies of Kenya's 40 language groups. Mangua's use of English throughout the novel is best explained as simplification and joviality characterizing his manipulation of conversational English syntax, which is what the current study sought to analyse.

2.2 Procedures

Having purposively chosen the book, we first read the whole book through to get the overall impression of language use. Thereafter, we highlighted all sentences and phrases whose phrasing is peculiar or unconventional. Thirdly, we copied the highlighted sentences/phrases in the excel sheet and, using the checklist of different forms of syntactic defamiliarization we had established beforehand, we classified each in its respective category. The fourth stage involved sorting the sentences/texts such that they formed clusters of the type of syntactic defamiarization-of word order or of structural redundancy. Then we separated the two forms

and sorted specific instances of defamiarization in each cluster or category to account for evidence of richness and variability of forms of defamiarization in each category[1]. The last step was giving descriptive account and exemplification the four forms of syntactic defamiliarization and the frequencies of their occurrences. However, we presented details of instances of defamiliarization in two clusters-that of word order and redundancy.

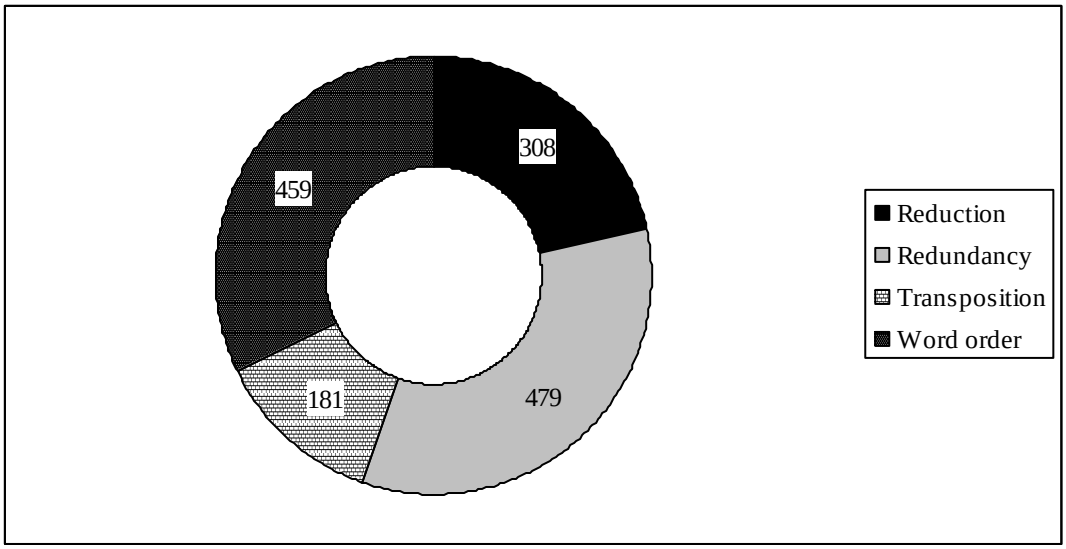
3. The Results

The results are organised into two sections; namely, the overall frequency of forms of defamiliarization, and details of strategies involved, first in the redundant strategies, then the word order strategies.

3.2 Overall Frequency of Forms of Defamiliarization

The overall findings show that there is richness in Mangua's *Sons of Woman*, with a total of 66 forms of syntactic defamiliarization two of which have frequencies beyond 100; these are stylistic dexis with a total of 118 of all the frequencies and sentential asyndeton with 109 frequencies. The least popular are zoomorphism, simile, recursion, metonymy, insertion, initial coordination, main repetition, apostrophe, anthropomorphism, and antemaclasis - all of which have a single instance.

However, the majority of the forms of defamiliarization have frequencies ranging between 10 and 50. Figure 1 below provides a comparative variation in the frequencies of the four forms of syntactic defamiliarization.



[1] *We need to emphasise here that due to immensity of data and long list of variability the clusters/categories of transposition and reduction were left out.*

IJELLH
International Journal of English Language, Literature and Humanities
ISSN INTERNATIONAL STANDARD SERIAL NUMBER INTERNATIONAL CENTRE 2321-7065
Indexed, Peer Reviewed & Refereed Journal

Figure 1: Overall Frequencies

Figure 1 above is highly illustrative of unequal distribution of different forms of syntactic defamiliaarization. The largest category is redundancy forms which refer to dual use of structures which are essentially substitutable or mutually exclusive. This category has a total of 479 instances, which accounts for 20% of all 2,396 instances of occurrences.

It has been argued that syntactic dual use of structures that do not allow co-occurrence characterizes most of literary artists' "linguistic delinquency". It is in this form of estrangement that literary writers deliberately choose verbosity over linguistic economy but serve the communicative function of emplacing the estranged structure.

Examples of structural redundancy are as follows:

- *Me I don't believe in one woman*
- *My name is Dodge, Dodge Kiunyu. Known to my friends as Dod.*
- *Me, I am not. Take it away!*
- *My fingers are frozen, absolutely frozen.*
- *We are always walking, Tonia and I.*
- *Hadn't cleaned them damned teeth of his after his last encounter with onions*
- *His name is Jack, this teacher of ours*
- *He scares the hell out of me, sure he does.*
- *They are very sleepy creatures, snails*

Ranking second is word order category in which, not only do the writers employ syntactically accepted movement of constituents through fronting, preposing or postponement of subject but also go counter-norm. This they do by moving structures not warranted by rules of transformation syntax and this choose to deliberately estrange syntax by condoning ungrammaticality, as exemplified hereunder:

- *Son of man that is me*
- *Never had I dad in my blinking life*
- *A very short memory-that's what she had*
- *Merciless bastard that is what he is.*
- *Horrid, that's what they are.*
- *Very devoted priest, this fellow was.*
- *Lousy subject this Geography*
- *Sent us out she did...*
- *A damn nuisance men are, really.*
- *There and then George laughs.*
- *Gives me a pain in the ass, that's what it does*

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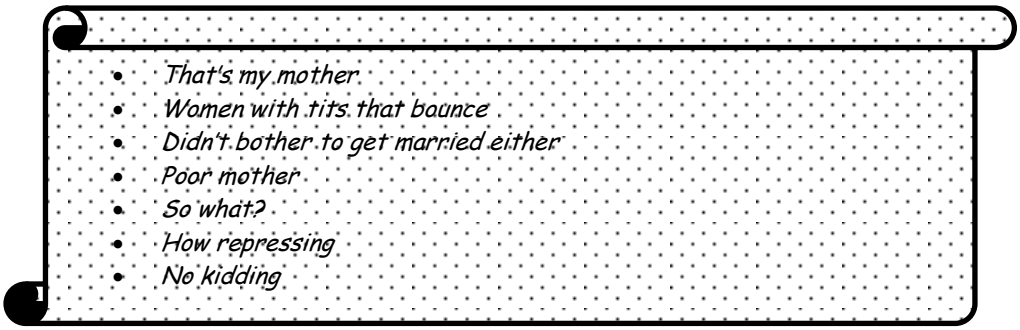
ISSN INTERNATIONAL STANDARD SERIAL NUMBER INTERNATIONAL CENTRE
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Indexed, Peer Reviewed & Refereed Journal

This second category accounted for 19% of all instances, signifying another common tendency by literary (and non literary) writers to focalize a piece of text by fronting, extraposing or postponing it. They do this by complying with the rules of transformative as in *Very remarkable he is, this teacher of ours* and *Never had I dad in my blinking life* but also by violating such rules.

Third category of syntactic defamiliarization is reduction strategies to which there were 308 frequencies (about 12%). This category subsumes different ways through which writers over engage in linguistic economy (unlike redundancy) by deliberate omission of words or clunks of structures. Some reduction strategies are grammatical as they are forms of ellipses that are structurally or situationally recoverable. Others, however, do not confirm to rules of grammar guiding ellipses and omissions.

Examples of syntactically reduced constructions are as they appear below:



This form is not quite common among writers but, when used, it is a powerful tool of syntactic estrangement emphasizing both understatement as a figure of speech and imagery captivation since the omission would enkindle reader's curiosity and thus make them spend some time on the estranged structure.

The smallest category - transposition - accounted for 7.5%. This category involves, as Vinnay and Darbehnet (1995) put it, replacing one word class with another without changing the meaning of the message. While if is not very common among the writers, Charles Mangua was very crafty with its use, notably in exergasia (used 47 times) and gregueria (23 times) and cliché (28 times).

Below are examples of syntactically transposed structures:

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International Journal of English Language, Literature and Humanities
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- *My whoring ma could not figure out who my pop was*
- *He is sitting on his ass and chewing some leaves.*
- *The cops …put her in the can*
- *Skip the details, mate.*
- *He is real queer, this George, a real phoney.*
- *And do you know what he says? Goodness. I could puke.*
- *Do you know what he does? He moves over and gets hold of the girl's hand.*
- *What the hell shall I do?*
- *Tell me, please tell me. Me I don't know.*
- *I learnt to lying from the Muganda friend of mine.*

Having presented frequencies of occurrences of forms of defamilization, figure 2 below summarizes the overall number of specific forms of defamiliarization clustered into their categories.

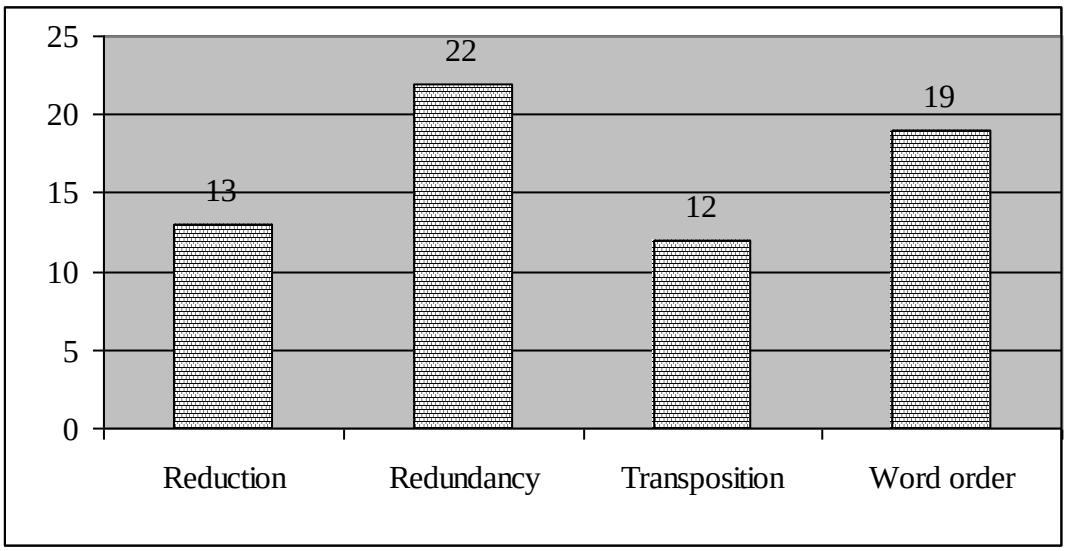


Figure 2: Overall Number of Defamiliarization Strategies

As figure 2 above illustrates, there are four categories of syntactic defamiliarization. The most dominant one is redundancy with 22 forms of defamiliarization (equivalent to 33%) of all the forms followed by word order with 19 (similar to 29%). The two thus become the most recurring forms of defamiliarization partly because estrangement is positionally more effective in structural co-occurrence (redundancy) for emphatic purposes and syntactic serialisation markedness, mainly for sensational stylistic ends.

Transposition and reduction are far fewer in their types, with 12 (18%) and 13 (20%) instances of occurrence; respectively. Their being fewer than redundancy and word order might just be attributed to the author's preference than their lack of stylistic potentialities.

3.3 Details of Strategies Involved

Having given the general overview of the frequencies of occurrence of instances of defamiliarization and their being clustered into four groups, we now give descriptive analysis of two of the four categories of defamiliarization craftsmanship of Charles Mangua, namely; redundancy and word order strategies.

4.2.1 Redundant Strategies

The first category in the syntactic defamiliarization was redundancy strategies. The financings are as summarized in Table 2 below.

Table 2: Redundant Strategies

S/N	Strategies	Freq.	Percent
1	Tautophrase	14	2.9
2	Syntactic Tautology	49	10.2
3	Stylistic Deixis	118	24.6
4	Structural/lexical repetition	54	12
5	Recursion	1	0.2
6	Polysendeton	37	7.7
7	Periphrasis	2	0.4
8	Parathentical	5	1.0
9	Invocation	16	3.3
10	Hypophora	15	3.1
11	Hermenia	4	0.8
12	Epiphora	21	4.4
13	Epanorthosis	8	1.7
14	Complex pre-modification	15	3.1
15	Brackets	3	0.6
16	Antonomasia	48	10.0
17	Antimetabole	2	0.4
18	Anaphora	63	13.2
19	Anangeon	2	0.4
20	Anadiplosis	3	0.6
	TOTAL (N=22)	**479**	100

The following are details some of the redundant categories used:

a) Stylistic Tautology: Binh (2011) views tautology as a needless, redundant and uninformative, but, when used purposively, creates force and effect in communication. She further posits that tautology makes conversations and writings interesting.

In this study, Charles Mangua employed a total of 50 (11%) syntactic tautologies, examples of which are listed hereunder:

- *Me I don't believe in one woman..*
- *Me, I am not.*
- *Hadn't cleaned them damned teeth of his...*
- *He is very queer, this George.*
- *He is my boss but he don't do no sacking.*
- *He can be very blind, Mr Steward.*
- *He is very nice this tobacco fellow.*
- *Them goddam women are always asking me difficult questions.*

*b) Tautophrase***:** Defined by Safire (2006) as a phrase or sentence that repeats an idea in the same words, tautophrases have been used by Charles Mangua 14 times, which is about 3% of all redundant strategies, examples of which are in the text box below.

- *She slapped him and he slapped her back*
- *He was crying and she was crying*
- *You are a terrible bore and I am bored*
- *He looks like the Joshua of Old Testament, this Joshua who was the follower of Mosses.*
- *He hangs up and I hang up*

c) Stylistic Deixes: Oxford English dictionary (2003) sees dexis as words or phrases that cannot be fully understood without additional contextual information. In other words, they have fixed semantic meaning but their denotative meaning is context-dependent. In stylistics, notes Levinson (n.d), deixes are given symbolic usage, which requires only basic spatiotemporally knowledge of the utterance. In the current study, stylistic deixes, or rather symbolic deixes have been used most widely by the author (118 times, which is about 25% of all redundant strategies). The textbox below has examples of stylistic deixes used in the text.

- ..as I lie in this goddam bed of mine in this Sabugo place..
- It's high time I got off this Goddam bed
- He went to a nearby bar and got this very old whore
- ....Jack, this teacher of ours
- ... we were having a drink at this Bearno Bar in

Galita (2011) contends that deixis helps in granting a meaning to the speaker's utterances in a given context as well as indicating the speaker's position towards themselves, towards the message and the interlocutor.

d) Structural/lexical repetition: Halliday and Hassan (1976) see repetition as a textual reiteration device, mainly referring to repetition of a lexical item, or the occurrence of a synonym of some kind, where the two occurrences have the same referent He (2014) adds that lexical/structural repetition plays an important role in emphasizing the message being communicated. Mangua, in his "son of woman" used this redundant structure 53 times (equivalent to about 12%), examples of which are in the text box below.

- ..he is pain in the ass... a real pain in the ass
- I could puke. I really could.
- He is laughing at me. He is laughing like a goddam hyena.
- I don't like dogs. I can stand their goddam tails
- ..i don't care for a dog's friendship. I don't care at all.
- She is giggling like a kid and I am grinning like a rogue..

e) Percussion: Kamran (2009) defines this term as reported occurrence made possible by the capacity of a rule to be applied again and again in order to create an infinite set of values. Values here mean new combinations of words which are grammatically correct.

Lee (2014) posits that the role of cyclic recursion is that it leads to greater precision, understanding and insight in the explanation of the textual object. This strategy was employed by Mangua only once.

f) Polysyndeton: Jobe (2009) defines polysyndeton as a list of series of words, phrases, or clauses that is connected with the repeated use of the same conjunction most commonly 'and' and 'or'. The stylistic effect of polysyndeton is to slow down readers so they can take in all information so that the reader can read with a fairly equal beat (Kolln, 1999:184). This strategy was used 37 times (8%), examples of which are in following text box.

- *Tea needs milk and what-have-you- pots and things.*
- *…she slapped him and he slapped back and she slapped him again and again and again.*
- *You will have to kill him or divorce him or something.*
- *I just sit there and smoke and read the newspaper*
- *Tonia is laughing and talking and asking a million questions.*

g) Periphrasis: Defined as the use of excessive language and surplus words to convey a meaning that could otherwise be conveyed with fewer words and in a more direct manner[2], this device was used only twice in this study. For example '*I am going to have him expelled on account of his being rude to me'*

Elsewhere, this device his been used by Karian (2013) to examine the functions of parenthetical structures in an English Newspaper entitled "financial times" and note periphrastic structures are sensitive to contextual factors rather than grammatical structures.

*h) Parenthesis***:** Is defined by Biber *et al*. (1999:1067) as "digressive structure (often clause) which is inserted in the middle of another structure, and which is unintegrated in the sense that it could be omitted without affecting the rest of that structure or its meaning" and, adds Blackmore (n.d), it serves an elaborative function and that its scope include hesitations, revisions and self-corrections, incidental comments about what is being communicated in the host utterance, self-directed questions and reminders and responses to something external to the conversation among others.

In the current study parentheticals were minimally used (5 times, which was merely 1% of all redundant strategies). An example is "*I skipped my lunch. I am always skipping my lunch-and that's why I am getting fat*".

i) Invocation: Defined by Merriam - Webster Dictionary (as cited in on-line encyclopaedia Britannica) as the act of mentioning or referring to someone or something in support of one's ideas, invocation has been used 16 times (which is about 3.3% of total number of redundant strategies) Examples are as indicated in the textbox below:

- *God! Even as a kid I had to through hell*
- *Goodness! I could puke.*
- *Christ on a bicycle! Fancy that!*

[2] *www.literary-devices.com/content*

j) Hypophora is a device whereby one asks a question, then proceeding to answer it (McGuigan, 2011). According to McGuigan (Ibid), hypophora offers writers the opportunity to tell readers something they don't know. The question makes the reader pause for thought and then the answer is given immediately after it. Virtualsalt (2006) adds that the rhetoric effectiveness of this device lies in allowing the speaker answer the questions the listener (or reader) may have. In this study, hypophora was used 15 times (similar to 3% of all redundant processes), the examples of which are in the text box below.

- *And you know what he says? Goodness I could puke.*
- *Do you know what he does? He moves over and gets hold of the girl's hand.*
- *Do I like it? You can bet your ass I don't.*
- *Guess what? I went downtown soon after I found him.*
- *Guess what I found? They were not lying there or playing...*

k) Epiphora: The term is defined as a type of repetition when one and the same word or phrase is placed at the end of consecutive sentence (Kemertelidze and Marijavidze, 2013). This device has been used 21 times (equivalent to 4.4%) of all redundant structures.

- *My name is Kiunyu. Dodge Kiunyu...*
- *My fingers are frozen, absolutely frozen*
- *He is laughing at me. He is laughing like a goddam hyena*
- *I skipped my lunch. I am always skipping my lunch.*
- *I have some tea. Let us have some tea. I mean I would like to invite you for tea.*

The use of epiphora has also been studied by Hanna (2011) in her linguistic analysis of Edger's *Alloma Poels.* The Ravens and noted that this type of repetition is of incremental type and serves emphatic function.

l) Epanorphosis (or correction), according to Sloane (2001), refers to an amplifying figure of thought amending terms used, in which the writer specifies, corrects, or enhances what has been said; and it also pays respect to the audience's feelings by apologizing, before or after, for any form of moral or linguistic indecorum. This strategy of redundancy has been employed 8 times in "son of woman."

- *I am witty. I think i am witty bastard.*
- *The following day he came to my college- i mean hall of residence-*
- *He looks like the Joshua of Old Testament, this Joshua who was a flower of Mosses*

Eparnorthis conveys a sense of immediacy, allowing an audience to be with the writer as they refined their ideas.

m) Complex pre-modification: According to Pastor (2008), pre-modification is favoured over post modification because it allows for brevity in texts. Kragh (1995) adds that pre-modification aids in expressing complex thoughts. Charles Mangua employed complex pre-modification 15 times (equal to 3% of all redundant strategies). The examples of the same are as in the text below:

- *You onion-eating pale-faced son of coolie*
- *Laughing cheating bastards*
- *One fine day in the not very distant future*
- *They had this lousy ballroom dancing club.*
- *I go for my after-work pint of beer*

Pre-modification of non-phrases was also done by Duskova (2009) who compare none modification in fiction and academic prose and noted predominance of '…*ing*' participles in academic prose and that in fiction the pre-modifiers were largely descriptive or evaluative.

n) Antonomasia: Defined by online Encyclopaedia Britannica as a figure of speech in which some defining word or phrase is substituted for a person's proper name. The aim is to give to a character a proper name that describes or suggests a leading quality of that character. Karpenko (2011) adds that it consists of metaphonic application of a proper name to a person having identical qualities. It could also mean a substitution of a title for a proper name (Bari & Gothier, 2002). This redundant strategy has been used 48 times, (similar to 10% of all redundant forms), thus making the fifth in popularity. The examples of this redundant strategy are in the text box below.

- *The young Tonia*
- *A very funny fellow, this Ali.*
- *This Ali fellow.*
- *He looks like the Joshua of Old Testament*
- *I leant lying from this Muganda friend of mine*
- *He is real queer, this George*
- *She was the daughter of this Miriam*

o) Anaphora: Zhang (2005) defines anaphora as a rhetoric that consists of repeating a sequence of words at the beginning of neighbouring clauses, the stylistic effect of which is emphasis. Anaphora was the second commonest redundant strategy in 'son of woman' with a total of 63 (13.2%) occurrences, examples of which are in the text box below.

- *I like to bite. I like to bite women.*
- *She was the daughter of this Miriam. She was my age.*
- *I am going to have this fellow George expelled from my area. I am going to have him expelled...*
- *He is laughing at me. He is laughing like a goddam hyena*
- *I am scared of dogs. I really am.*

p) Anadiplosis: Online Merrian Webster dictionary defined anadiplosis as a repetition of a prominent and usually the last word in one phrase or clause at the beginning of the next.

Davison (2007) adds that anadiplosis serves to emphasize and to aid the memory. This technique was used in '*Son of woman'* only 3 times. For example ' *I like to bite beautiful women. Women with tits that bounce*' and '*I went downtown soon after I found him. I found him at this bar they call Gardenia*'.

4.3.2 Word order strategies

Vinay and Darbelnet (1995) observe that utterances and messages consist of lexical elements placed in a particular sequence. However, stylistic comparisons are possible due to the fact that the word order is not absolutely rigid and it thus permits writers some freedom of ordering the elements of a sentence. Wales (2014) posits that variation in word order is commonly made for stylistic reasons such as for emphasis and focus, as well as to vary the tone. Wales further emphasize the licensed ungrammaticality in word order in literary

writing. In stylistics, notes Dainotti (2015), in his stylistic enquiry into Virgil's *Annelid*, that there are rare word orders and syntactical patterns that constitute a deviation from the norm. In the current study, table 2 below presents the frequencies of word order instances of word order strategies.

Table 2: Word Order Strategies

S/N	Word Order Strategies	Freq
1	Transposition	14
2	Zoomorphism	1
3	Dramatic Present Tense	30
5	Separation	13
6	Cleaving & Pseudo-cleaving	54
7	Progressive tense	30
8	Inversion	43
9	parallelism	54
10	neologism	17
11	Insertion	1
12	Initial coordination	1
13	Fronting	51
14	Framing	2
15	Detachment	43
16	Common-nouning proper nouns	4
17	Chiasmus	36
18	Anastrophe	33
19	Anacoenosis	32
	TOTAL (N=19)	**459**

Below are the details of some of the word-order strategies used.

a) Transposition: This is also known as permutatics, and it is the process of exchanging the position or the order of constituents in a sentence without changing the grammatical and semantic sense (*www.slidesshare.net)*. For Ukit (2015), transposition may be either the change of word order in the structure of simple sentence. In the current study, Mangua used 14 forms of syntactic transposition the examples of which are in the text box below:

- *A very short memory-that is what she had*
- *Horrid, that is what they are*
- *Cheating bastards, that's what men are*
- *Very devoted priest, this fellow*
- *Lousy subject this Geography*
- *Very clever this Miriam*
- *A real pain in the as.. that's what he is*
- *He is the boss here, that's what he thinks*

b) Zoomorphism, defined by online Merrian Webster Dictionary as the representation of deity in the form or with attributes of lower animals, the term is used party for amusement and for exaggeration. In the current study, is only one example of zoomorphic strategy, namely '*Christ on a bicycle*!'

c) Dramatic Present Tense: It is mainly argued that tense in any narrative is used to signal changes in the focalisation or perspective. In the sense of present tense, Huddleston and Pullum (2002) argue that it emphasizes a view point of a text that it can be read at any, time, hence denoting 'timelessness.' In that sense, its use could emphasize or suggest simultaneity of narration and event. It thus communicates vividness and immediacy (Wales, 2014). In the current study dramatic present tense has been used 30 times, as exemplified in the text box below:

- *He moves over and gets hold of the girl's hand*
- *He folds over. When I say he folds, I men he folds right to the ground*
- *I hear steps behind me..*
- *She doesn't seem to care. She doesn't care..*
- *What I do is I drive to the nearest Agip service station and park the land rover*
- *He hangs up and I hang up.*

d) Cleaving and pseudo - cleaving: Quirk et al (1985) defined a cleft sentence as a complex sentence in which a simple sentence is expressed using a main clause and a subordinate clause in a formula: "It +Subordinate clause + 'x', X being a constituent of other clause so long as 'x' and the subordinate clause together carry the same meaning as their corresponding simple sentence. Pseudo cleft sentence, on the other hand, is defined as a kind of cleft sentence in which the subordinated course is a relative clause headed by an interrogative pro-

form that in English they are of the form "who-relative clause + be + X" in which X can be a constituent of one of many varieties (Spielman, 2004).

In the current study, textual cleaving and pseudo-cleaving has been used 54 times accounting for the most recurring word-order defamiliarization technique in 'son of woman,' together with parallelism (discussed below), some examples of which are in the text box below:

- *All she did was collect a quid from the punks…*
- *What happened was we were having a drink…*
- *What annoyed me was I didn't take my girl…*
- *What I do is I pretend not to be scared.*
- *What is did I telephoned Zick first thing in the morning.*
- *What I do is drive to town…*
- *What I am doing right now is I am resting on my bed.*
- *…all I'll do is get myself juiced and then drive home at ten.*
- *What I can't understand is why I don't think about men.*

The stylistic effect of cleft and pseudo-cleft constructions is emphasizing and exemplifying, rather than defining, the writer's view point (Delin and Oberlander, n.d.). Delin and Oberlander (1995) have also noted that clefts also serve the role of stativising the text.

e) Progressive Tense: Fluderk, as cited in Lynch (2004), observes that present progressive is used to convey immediacy, while also, as Niaz and Ramc (2010) observes, a not-yet-complete action, denoting progressiveness and thus provide a sense of optimism in the discourse. In the current study, progressive aspect was used 20 times, ranking sixth in word-order defamiliarization, with the following sentences in the text box validating this observation.

- *I know what he is doing. He is looking for his false teeth.*
- *We are both talking at the same time and talking fast.*
- *Tonia is laughing and talking at the same time…*
- *He is sitting…and chewing some leaves.*
- *I am going to have this fellow George expelled…*
- *I am feeling very pleased with myself…*
- *He is laughing at me…He is laughing like a goddam hyena.*
- *I am enjoying myself…*

Tunca (2014), in her stylistic analysis of the approaches used in Nigerian fiction, cites ubiquitous use of present progressive in *Beasts of No Nation* and remarks that it is one of the most noticeable features of the narrator's idiolect. She cites Leech (2004) in his argument that the progressive usually stretches the time span of an event verb but also compresses the time span of a state verb.

e) Inversion: This is a form of transformation where the grammatical subject comes after the entire verb phrase in a decorative clause (Karnebro, 2010). Green (1980) has it that inversion, because of its stylistic effect, allows for the writer to produce a syntactically heavy subject for emphatic reasons as well as for establishing textual flow with preceding sentence. Cheng's (2003) notion of 'Ground-before-figure' model is the best explanation for inversion arguing that most often the figure is the preverbal subject of a clause it needs to be singled out through inversion. In other words, in inverted sentences, notes Karnebro(2010), the figure appears clearly to someone, while the ground would be in the background.

In the current study, inversion has been used 43 times, making it rank the second, together with detachment as word-order-estrangement strategy. Examples of inversion in the novel under study are in the text box below:

- *Very corny excuse I'd call it*
- *Very funny this Ali fellow.*
- *Hugged the kid she did.*
- *To you I am the crank from downstairs*
- *Never had I a dad in my blinking life.*
- *Sent us out she did.*

f) Parallelism: Blake and Bly (1993) define parallelism as a balance within one or more sentences of similar phrases or clauses than have the same grammatical structure. Fab (2008) cites Jokobson (1987) (the pioneer of the term parallelism) to have argued that parallelism exploits the fundamental principles of verbal behaviour to create verbal art. In the current study, parallelism was the most recurring form of word-order defamiliarization strategy as it had 54 instances of usage in '*Son of a woman'*, as exemplified below in the text box.

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Issue III
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International Journal of English Language, Literature and Humanities

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- *I am a jigger…and I like to bite.*
- *He is sitting on his as…and (he) is chewing some leaves*
- *The cops picked her from the ditch and put her in the can.*
- *…it happened. My mother died.*
- *…knows how to temper heat and cure headaches..*
- *She is giggling like a kid and I am grinning like a rogue..*

g) Neologism: This refers to the name for a relatively new and isolated term, word, or phrase that may be in the process of entering common use but has not yet been accepted into mainstream language (Kirsten, 2006; Levchenko, 2010). Prace (2013) observes that neologisms illustrate that language is a dynamic structure, capable of giving new additional meanings to existing words and inventing new word forms. Some neologisms, as is the case in the current study, are of the type that Plug (2005) refers to as '*hapax legomenon*' i.e. a word that has been invented for a single occasion by an author of the text, similar to Crystal's (2004) coinage.

In the current study, there are 17 instances of neologisms. These include *madman woman*, *tumble*, *can*, *apparatus*, *witty*, and *whole works*. These words aren't really new in the sense of coinages, but they are given new loaded, narrowed and expanded meaning in the context of the text to which they occur as well as the social and cultural context of East African English variety.

Prace (2013) observes that are predominantly a matter of creativity and fashion. Bauer (2002) adds that some neologisms are a nonce formation, meaning by that a new word coined by that a new word coined by a speaker (or writer) on the spur of the moment when required by some immediate circumstances.

h) Fronting: This has been defined by Ott (2009) as shifting a post verbal constituent to the left of the finite verb. Winter (1982), earlier on, had observed that fronting leaves a gap in the normal position and Elgin (1979) linked fronting with the rules used to mark a constituent of a sentence as the focus of that sentence. In the current study, fronting has been used 51 times, making it one of the most recurring word-order-defamiliarization in '*son of woman*.' Examples of fronting are as given in the text box below:

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- *Merciless bastard that is what he is*
- *Sent us out she did*
- *Very remarkable he is.*
- *Very corny excuse I would call it*
- *Very funny this Ally.*

i) Detachment is a stylistic devise by which a secondary member of a sentence is singled out with the help of punctuation for it to obtain its own stress, but word order is not violated[3]. In the current study, detachment is the third prominent word-order defamiliarization strategy, with a total of 43 instances (similar to inversion), examples of which are in the text box below.

- *That what they are. Laughing, cheating bastards.*
- *I hate being walloped by girls-even little ones.*
- *My name is Kiunyu. Dodge Kiunyu.*
- *Very devoted priest, this fellow*
- *He is very queer.. a real phoney.*
- *It's damn inconvenience to a bachelor, this tea business*

j) Common-nouning proper nouns: This is a tendency by stylisticians to pre modify proper nouns for attitudinal meanings/overtimes. In the current study there are 4 sentences involving premodification of proper nouns. Examples are *This Tonia, This Miriam, this fellow George,* and *poor Ally*.

k) Chiasmus: This term is defined by Remirez (2011) as a figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point. Lissner (2007) adds that the structural symmetry characterizing chiasmus imposes the impression upon the reader that the entire argument has been accounted for. In the current study, chiasmus has been used 36 times, examples of which are as in the text box below.

[3] From *www.ranez.ru/article/id/115* accessed on 4th October, 2015.

IJELLH
International Journal of English Language, Literature and Humanities
ISSN INTERNATIONAL STANDARD SERIAL NUMBER INTERNATIONAL CENTRE
2321-7065
Indexed, Peer Reviewed & Refereed Journal

- *He is laughing at me. He is laughing like a…hyena*
- *Do I like it? You bet your as… I don't.*
- *…I pretend not to be scared. Right now I will run.*
- *She is giggling like a kid and I am grinning like a rogue.*
- *She slapped him… and he slapped her*
- *He was crying and she was crying*

Chiasmus has also been studied elsewhere; for in stance, Grant (1999) studied use of chiasmus in The Book of Moman, and noted that there are many passages in Mormon's abridgment that exhibit chiastic character.

4. Conclusion

This study has revealed that 'Son of Woman' has rich variability in different forms of syntactic defamiliarization at redundancy and word order levels. The former had 20 and the latter had 19 instances of defamiliarization. This shows the stylistic richness of the novel in the realm of syntax. The findings have also evidenced a syntax-semantic interface where the syntactic estrangement has resulted into enrichment and image captivation of the meaning at aesthetic or stylistic colouring levels. It is thus in literary discourses like this one that the poetic use of language is at its best and this has proved Mr Charles Mangua as an outstanding linguistic witter.

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