

**Pragmatic Transfer: A Study of Aliyu Kamal's '*Life Afresh*'****Mohammed Sheriff<sup>1</sup>, SALIHU AHMAD YUSUF PhD<sup>2</sup>**<sup>1</sup> Federal University Dutse (Nigeria), mohammedsheriff962@gmail.com<sup>2</sup> Federal University Dutse (Nigeria), mohammedsheriff962@gmail.com

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**Abstract:**

Literary texts are best appreciated when linguistic theories are applied in their study. Application of pragmatic theories in the study of literary works helps dissect a text from head to toe so as to establish not only the contextual meanings of the utterances but also the linguistic properties of pragmatic transfer mostly where the literary writer whose work is being studied holds English as a second language. This study focuses on pragmatic transfer in Aliyu Kamal's novel '*Life Afresh*' by applying Searle's division of illocutionary force. The purpose of the study was to identify randomly some instances of the use of pragmatic transfer in the said novel and divide the instances in the different classes of illocutionary force as proposed by Searle (1969). Pragmatic content analysis approach was qualitatively applied in the explication of the utterances which were categorized into the five typologies Searle (1969) has given. Based on this investigation, findings have shown that '*Life Afresh*' exudes some layers of Hausa expressions turned into English to depict cultural identity, setting and linguistic background of the author; and that the novel can be considered narrative as assertives appear the highest acts employed.

**Keywords:** Utterances; illocutionary; contextual meaning; linguistic background; pragmatic transfer.

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## 1. INTRODUCTION

Pragmatics studies meaning in context. [1, p.21-22] opines that “one may study the relations of signs to the objects to which the signs are applicable. This relation will be called the semantical dimension of semiosis, symbolized by the sign “Dsem”; the study of this dimension will be called semantics. Or the subject of study may be the relation of signs to interpreters. This relation will be called the pragmatical dimension of semiosis, symbolized by the sign “Dp; the study of this dimension will be named pragmatics....” This means that while semiosis is the general study of signs, pragmatics, which is our concern, is the branch of semiosis whose central concern is the meanings depicted and perceived by language users or interlocutors. The interpretation of the proposition expressed including accompanying gestures form focal descriptive concepts in defining what pragmatics entails.

The multifariousness of this branch of linguistics and its versatility makes others like [2, p.38] view it as “a field of research which intersects with various paradigms. As regards meaning, it cannot but consider semantics. As regards rationality, it cannot but consider cognitive science, and as regards cooperation, it cannot but consider philosophy.” Anita adds credence and congruence to the stance expressed, as cited above, by [1] concerning the hyponymy, if not meronymy relation or status of semiosis to pragmatics, which on the other hand, renders pragmatics taking care of or handling susceptibilities in the proposition expressed by an utterance in relation to who, to whom and where the expression becomes uttered. These combine to help the listener infer, if so, the message implicated by the speaker, the force attached to the utterance and the tone underlying the utterance. [3, p.136] reports that “there is a fair measure of agreement that the following belong to pragmatics: politeness phenomena, reference and deixis, implicatures, and speech acts.” As a result, this paper pragmatically studies Aliyu Kamal's *Life Afresh*, bringing to the

fore the elements belonging to the pragmatic transfer and their dissections into the different acts which on the other hand render the text meaning open.

Pragmatics has received a plethora of definitions but which show only subtlety in the target concept. [4, p.290] define pragmatics as “the investigation into that aspect of meaning which is derived not from the formal properties of words, but from the way in which the utterances are used and how they relate to the context in which they are uttered.” This states that not the words that make up the sentences or utterances form the core meaning but the context of the utterances. For instance:

A. I am ready.

B. Excellent!

The first utterance can be produced by different people and mean different things according to the context. It can be uttered by a boy to his master, a student in response to his/her teacher, a person playing game to his/her opponent, etc. A careful perusal will reveal that it is the same sentence but context differentiates the meanings. This may have what is called propositional radical or propositional fragment, like ‘I am ready to go, I am ready to write, etc. Bach’s terminology for propositional radical is completion, [5]. The second utterance is a single word which also has different possible meanings according to the context or environment it is used. A teacher can say it in praise or appreciation to his student(s), a husband to his wife, a fan or supporter watching football to his club or team, etc. The difference between the first and the second utterance is structure. Pragmatics handles all utterances of any structure as [6:266] reports “speakers routinely utter words and phrases not syntactically embedded in any sentence, and they thereby perform speech acts like asserting, asking, commanding and so on.” Therefore, these acts like the asserting, commanding, asking, etc, will form the analysis this paper aims at, paying attention

also to the linguistic products of pragmatic transfer available in the expressions.

Furthermore, utterances underlying the writer's competence and linguistic acumen in L1 molded into the L2 will also be elements that form part of the analysis. This is called pragmatic transfer concerning which [7:88] writes "pragmatic transfer concerns the possible influences from the learner's L1 on her language performance." This expatiates that pragmatic transfer usually takes place in the competence of a person using English as a second language in written or spoken form. For instance, in the novel under study, Dijengala says "does your soup become delicious just because you catch sight of the butcher?" [8, p.162]. This is clearly a structure of proverb in Hausa language, which is the writer's L1, covered with English words to look and sound English but then may not be easily understood by a reader who does not have command of Hausa language. [9:209] underscores that "pragma linguistic transfer shall designate the process whereby the illocutionary force or politeness value assigned to particular linguistic material in L1 influences learners' perceptions and production of form-function mappings in L2." This states the linguistic transition taking place pragmatically between L1 and L2 and to which elements of speech act theory (illocutionary acts), which is the concern of this study, and politeness theory (politeness value) are the basic but not the only elements of the pragmatic transfer. This takes to justify the suitability and applicability of the theory applied in the study which will help raise the pragmatic entrails of the propositions or utterances to the point of obvious and pervasive noticeability.

[10, p.127] views that "pragmatics is the study of intended meaning. It is in many ways the study of invisible meaning or how we recognize what is meant even when it is not actually said or (written)." This means pragmatics studies meaning not as only said but usually as

meant even if not actually or obviously said. The illustration below will serve a clue:

A. Can you help me use your torch-light tonight?

B. I have an exam tomorrow.

From what B said, it is deducible that B wants to use his/her own torch-light because having an exam tomorrow entails need to use the torch-light to light the would-be read materials in hope of passing the exam. B did not say ‘I will use my torch-light’ but his/her assertion entails that. This is pragmatically what B wants A to understand even though not obviously or directly said.

Therefore, the theoretically pragmatic elements observed in the novel include: assertive, directive, expressive, commissive and declarative acts, all explored <sup>1</sup>with elements of pragmatic transfer inclusive. [10, p.58] comments that “the usefulness of speech act analysis is in illustrating the kinds of things we can do with words and identifying some of the conventional utterance forms we use to perform specific functions.” It is extractable here that speech act analysis has the significance of not only showing what we do with words as acts but also concerns with the forms of the strings of words we utter which may be direct or indirect, declarative, assertive, etc. This is not unconnected with the fact that the acts identified in this novel fall within the scope of speech act theory.

[11, p.22] reports that “speaking a language is engaging in a rule-governed behavior.” As a result, speaking a language must contain some acts that portray the speaker’s intention or behavior with respect to the utterance. Explication of the use of pragmatic transfer

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L1 refers to the first language a speaker acquires or the native language of a person.

L2 refers to the second language a person acquires or learns, or the second language in strength among the languages a person an individual speaks. It is generally used to refer to the official language of a country to which it is non-indigenous like English language in Nigeria.

therefore deals with the contextual meaning of the utterances peculiar to Nigerians, if not specifically Hausa region or land (where the novelist whose novel under study comes and whose phrasing and phraseology of Hausa linguistic features abound).

### **1.1 Statement of the Problem**

Profuse use of pragmatic transfer of literary writers' L1, though abound in Nigerian literary works, seem recondite to the attention of language students, let alone think of applying linguistic theories in the exploration and appreciation of novels written by Nigerians. Most Nigerian literary writers come from Eastern and Western parts of the country, whose works on pragmatic analysis, reveal instances of 'Igboism' or 'Yorubaism', which are aspects of pragmatic transfer, but not 'Hausaism' as no much literary works explicated to denote that. Pragmatic analysis of such use of English in literary works, especially novels (as most were carried out in plays) seems unnoticeable to students, especially to whom English is a second language and by extension, to those who study it as a course of discipline. Therefore, this paper attempts to render such analysis from a novel giving emphasis also to the writer's L1 which formed a large portion of the underlying linguistic feature the novelist employed in the novel.

### **2.0 Review of Related Works**

[12], studies proverbs in Chinua Achebe's *Arrow of God* in relation to the stylistic significance of such employment. He views that most of the proverbs used by Achebe in the novel are of Igbo-origin, thus portray pragmatic transfer from the writer's L1. Like Achebe, Kamal is also assumed to have employed pragmatic transfer of his L1 in the novel under study, the pragmatic analysis of which is the target of this research. On the study of nativization of English language focusing on the lexico-semantics of transliteration in Gabriel Okara's "The Voice", which is also an indicative of pragmatic transfer, [13], reports that Okara uses some linguistic code of his L1. This paper also

concerns to point that Aliyu Kamal in the text under study employs Hausa linguistic codes expressed in the words of English. Okara conducts his study on a poem from southern part of the country, whereas this work pragmatically examines a novel from northern part of the country. [14], analyse pragmatic use of Nigerian English in Chimamanda's three novels. Their paper analyses the pragmatic use of Nigerian English under three headings: Nigerian English expressions, Igboism/transliteration, and code-switching as a discursive technique. Such employment of English by a literary writer to whom English is a second language is an indication of pragmatic transfer.

[15], studies six plays, three of Girish Karnad and three of Mahesh Elkunchwar, applying speech act theory, politeness principles and Grice's maxims. The study presents the suitability of the application of pragmatic theories in the study of literary works. Superb use of English language by the playwrights, accentuated with flavours of Indian cultures projects their linguistic background and the flow of their L1 into their L2. [15], pragmatically dissects the plays linking them with English and Indian cultures. It is pertinent to note that elements of pragmatic transfer appear not only in works written by the Africans, but also those written in some parts of the world especially where English is not the first language.

[16], conducts a linguistic study of the idioms and proverbs in the selected literary works of Aliyu Kamal. His findings reveal that Kamal in the selected works uses idioms and proverbs of Hausa origin transliterated into English. This is clearly a work of pragmatic transfer related to this current study. [17], studies Chukwuemeka Ike's *Our Children Are Coming*, Festus Iyayi's *The Contract* and Abubakar Gimba's *Witnesses to Tears*. The study explicates the features of pragmatic transfer that contributes to the development of the novels and their thematic occupation in a country non-native to English. The research work reveals the peculiarity of English each novelist employs in the communication of their message. [18], makes a pragmatic

reading of *The Stillborn*, a short story by a northern woman writer. In his research, [18] brings to light some pragmatic implications derived from the dialogues/conversations among and between characters. From the findings of the research, Zaynab Alkali uses pragmatic transfer of her L1 in the unfolding of her plot.

[19], conducts a pragmatic analysis of one hundred proverbs in Ola Rotimi's four texts and finds that proverbs are context-dependent and culture specific. The study reveals that culture plays a vital role in the contextual meaning and the didactic significance attached to proverbs. Their employment by Ola Rotimi was a technique triggered by pragmatic transfer—an aspect with resemblance to this work in some sorts. [20], investigate the role of speech act theory in interpreting dramatic texts by using pragma-stylistic approach. They selected eight extracts from Harold Pinter's plays: *A Night Out* and *The Birth Day Party*, to be the data of the analysis. The study reveals the importance of speech act in conveying the dramatist's intended message and dramatic text interpretation. The contextual details in their study are unfolded with the help of the pragmatic theory application in the literary text. [21], makes a pragmatic study of four literary texts based on the age group of eight to twelve years and four different categories of children's literature; adventure series, folk tale series, health series and fairy tale series. Excerpts from each selected chapter serve as the data of the analysis. The analysis shows that the texts are common in three features: physical, socio-cultural and psychological contexts; and differ in one feature where the fourth text indicates linguistic contexts expressed in idioms and proverbs. The research further reveals that the children's literary writers employ linguistic expressions that are pragmatically context-dependent in terms of meaning eliciting or self-explanation.

[22], pragmatically analyses figurative use of language in Harper's *Bazaar Magazine Advertisement*. The findings reveal a brief description and discussion of the speech act related to the use of



figurative language. The study also brings to light the use of locutionary and illocutionary acts with their related performative verbs expressed in declarative, imperative, interrogative, commissive, verdictive, etc, through direct or indirect manner. Results from [22] present that representative acts ranks first in the magazine as this helps in introducing the products to the public with intent of eliciting perlocutionary act of buying the product by the target audience or readers. The pragmatic aspects analysed by [22] are related to the aspects explored in this study which is not on magazine but on a literary text.

[23] evaluate the uses of speech act in Margaret Ogola's two novels: *The River and the Source* (1994) and *I Swear by Apollo* (2002). Austin's (1962) and Searle's (1969) speech act theory were applied by the researchers in the pragmatic study of the two novels. The findings show that the characters' utterances could be categorized under the five categories of the speech acts as proposed by Searle (1969). The study further reveals that a wide range of sub-acts could also be explored and distinguished based on felicity conditions in Ogola's novels. The present study also takes as part of the tools of the analysis Searle's (1969) approach to speech acts exploring acts like: declarative, commissive, assertive, etc. [24], pragmatically analyse the dialogues in Arthur Miller's drama *The Crucible*. Sixteen fragments of dialogues serve as the data for the analysis. In the study, they apply speech act theory, the turn control strategies, the cooperative principle, the politeness principle and the method of critical discourse analysis. This was to arrive at sound interpretation of the drama through linguistic methods. The explanatory power over literary texts that pragmatic mechanisms have led to the revelations from the findings that the theories applied in their study correspond to the real world life situation. Cultures, norms, traditions, and instances of language use were all explored in the drama.

## 2.1 Speech Act Theory

Speech Act Theory, as postulated by [25], suggests that making an utterance involves performing some acts. Saying according to Austin constitutes doing things. This sets the parity between constatives and performatives. Despite the performative formula (I (hereby) verb present active) given by Austin to differentiate it from constative, he later argues that normal utterance has both descriptive (saying) and effective (doing) properties, and that saying something is also doing something. The basic component with the help of which speech act is formed, as introduced by [25], are locutionary, illocutionary and perlocutionary acts. This can be illustrated with the help of the sentence below:

Would you switch off the light, please?

From the surface, the locutionary act of this utterance is a question with a clear content (switch off the light). The illocutionary act conveys a request from the part of the speaker expressed in the interrogative form; and the perlocutionary act states the hearer's real act of switching off the light. This means perlocutionary act is realized when the hearer acts according to the force of the illocutionary act. When the opposite takes place, perlocutionary act is defeated. This implies, based on the example, that a sentence or an utterance can perform the function of these three acts. The basic concern of this paper however is the other section or component of the speech act theory, as briefly explained in the heading below.

## **2.2 Searle's Typology**

[26], reports that Searle's Theory of Pragmatics tends to combine some important aspects of Grice's Intentional Theory of Meaning with Austin's Conventional Theory of speech Acts and therefore appears richer than Austin's. Inspired by linguists and philosophers like: Ludwig Wittengenstein, J.L. Austin, P. F. Strawson, John Rawls, H.P. Grice, and William P. Alston, John R. Searle developed and modified the theory of speech acts and made it richer and more accommodating and encompassing. Searle views speech act as an act

of communication that cannot be successful without intention. Searle criticizes some notions of Austin's like: phatic act, where Searle uses utterance act. Searle also differentiates between illocutionary force and propositional content.

[27], further gives five types of acts that are performed in speech act. These acts are the classification of illocutionary acts: assertive/representative, declarative, directive, expressive and commissive. Searle's classification of illocutionary acts helps easily locate the type of utterance a person or a character in a literary work engages into.

### **2.2.1 Assertives or Representatives:**

Assertives or representatives are illocutionary acts usually expressed by verbs such as: assert, suggest, claim, conclude, report, state, believe, deny, aver, boast, etc. Assertives describe events or process, and also commit the hearer to the truth of the expressed proposition. The speaker is also committed to the truth or shouldered with the responsibility of the utterance truth value.

### **2.2.2 Directives:**

These are acts with illocutionary force to command, request, order, plead, ask, implore, invite, recommend, etc. the addressee. They are aimed at getting someone to act in a certain way. Directive act serves as an attempt to get the hearer act upon the force associated with the speaker's expression. It usually elicits defeated or acted upon perlocutionary act.

### **2.2.3 Expressives:**

These express speaker's feeling or attitude. It is a form of illocutionary act that helps hearer or addressee get the emotion behind the speaker's expression. It denotes psychological or mental state of the speaker and involves class of verbs like: greet, congratulate, thank, scold, forgive, condole, appreciate, regret, apologise, praise, etc.

### **2.2.4 Commissives:**

These are illocutionary acts with the force of committing the speaker to some future course of actions. Class of verbs such as: promise, understand, take, offer, threaten, etc. express commissives acts.

### **2.2.5 Declaratives:**

These are said to produce a change of some sort in the world of affairs of the person involved. They have the potential force of bringing instant change in the institutional state of affairs. By making such an utterance, the speaker gives a different status of a person, an object, or even an event. People with power or some authority are the ones known to be using declaratives. For instance, an imam in a mosque christening a newly born baby, a pastor in a church declaring a man and a woman as husband and wife, INEC Chairman declaring winner after a fierce electoral competition, a referee in football field judging whether an act is a foul or not, an attempt is goal or not, etc. These are the acts analysed in this paper with a consideration of another pragmatic aspect that is pragmatic transfer.

[27] summarises the division of his illocutionary act in the table below:

Speech Act Type	Direction of Fit	
X= Situation		
Assertives	make words fit the world	S believes X
Expressives	make words fit the world	S feels X
Commissives	make world fit the words	S intends X
Directives	make world fit the words	S wants X
Declaratives	words change the world	S believes X

## **3.0 The divisions of Searle's Illocutionary Acts as Identified in the Novel**

The pragmatic content analysis of the novel identified the illocutionary acts as illustrated below:

### **3.1 Assertives or Representatives**

HOD: It is time we had regular seminar presentations in the department, perhaps monthly or fortnightly basis, depending on the time it takes colleagues to write a paper. [8, p.244]

This is an instance of assertive because it suggests the time to start having a seminar in the department. Although he is the head of the department, he selects not to be domineering or authoritative and therefore suggests the acts of writing and presenting papers fortnightly or monthly.

Dijengala: I heard that she rejected several marriage offers. [8, p. 47]

This assertion too can be seen as an example of assertive act. Dijengala makes this utterance to her husband when they talk about Asabe, to whom the personal deixis ‘she’ refers. She reports what she has heard about Asabe’s delay in marriage that the cause is not Asabe’s lack of suitors, but high level of taste and excessive selection.

Maiyari: A marriage, as it is often said, is a war to women. That is why one starts preparing for it even before the girl to be married off reaches her teens [8, p.171]

This assertive from Maiyari involves a pragmatic transfer of Hausa expression that depicts how significant women take issues related to marriage and start preparing as if engaging in war. In it lies a suggestion that the other interlocutor, Uwani’s mother, should have started her daughter’s marriage preparation even before the girl turns thirteen to nineteen.

Uwani: I have finished preparing the zobo drink [8, p.167]

Assertives are statements by structure as can be seen from all those quoted. This one too is an assertive. In it, Uwani reports that she finished doing the task of preparing zobo drink as she has been ordered to. The word ‘zobo’ as used by Uwani is a Hausa word inserted to accompany the other words as it can be removed and the sentence remains still meaningful. The word ‘zobo’ simply refers to sorrel, or the drink made from it.

### 3.2 Directives

Mati: Are you saying that you didn't kill the rabbit but you were asked to sling it and bear it homewards? [8, p. 251]

Audi presents a paper in the department titled "The Mediocrity of Females", the result of which causes a stir in the hall as Asabe, a female literature teacher in the department blames Audi of chauvinism, and doctoring the results of his research to favour the male side. Audi cites other previous works with similar findings. To make Asabe react more, Mati questions Audi with the above utterance which is a product of pragmatic transfer of Hausa proverb and also a directive utterance that attempts to exonerate Audi of the results of his research. The utterance elicits instant satisfaction and answer from Audi. It is an interrogative sentence making a statement. It does not require 'yes' or 'no' as an answer. The listener easily gets the message conveyed to him/her according to the speech event.

Shehu: Don't do it like bathing in a fire that is taken, as the proverb has it, only once. [8, p. 86]

After Isha'i prayer, Shehu and Audi head home discussing issues related to business and civil service. Shehu advises his friend not to invest all his money in a business; as that is imprudent. In his advice, Shehu uses a directive act as seen above in the negative form. It is explicitly directive since the advice given is not implied but overtly stated in the locution of the words. The utterance involves a metaphorical dexterity of Hausa proverb said in the words of English. It enhances Shehu's warning to his friend. Since the proverb is originally Hausa, it can be viewed that this utterance is an example of pragmatic transfer. The implication is that if Audi invests all his money in a business, the result can be similar to that of bathing in fire. When one bathes in fire, one cannot have chance to do the second bath, because one is already gone.

Dijengala: Wash the dishes as soon as you finish eating. [8, p. 105]

This is clearly an example of directive act. Dijengala tells it to her house-help, Uwani. Uwani instantly reveals her perlocutionary act by doing as she has been ordered. It appears according to the mood of Dijengala the directive is like that which comes from a highly autocratic master to a servant.

Atine: Quickly dress up and go and meet him. [8, p. 279]

This directive goes to Uwani from her mother. When Audi finally succumbs to the coaxing and insinuations to love Uwani, he goes to her father's home and gives her a call. Her mother then gives her the above directive because it is what they have been waiting.

### **3.3 Expressives**

Instances of expressive acts, as identified in the novel, are:

HOD: "Congratulations," says the head. "You teach linguistics yet you have gone ahead of all of us, literature teachers, and wrote a novel. It is a supreme achievement indeed." [8, p. 226]

The head of department congratulates Audi on his writing a novel, which the other literature teachers in the department have not done. It is an expressive act because it makes a congratulatory recommendation to the productive effort of Audi. The head says it showing a sort of admiration and respect for Audi.

Audi: Thank you for choosing me. [8, p. 245]

The head of department appoints Audi as the departmental seminar coordinator, praising him 'one of the most prolific teachers in the department'. Audi, in response, makes the above expressive act to show his gratitude and acceptance of the academically elated position.

Dijengala: I like it that way. The least interest you show in her the better. [8, p. 47]

Through the above utterance, Dijengala speaks out the expressive act to show her jealousy. Her husband tells her how disinterested he is in women like Asabe, who are as slim as a broomstick. As a result, she makes the above utterance that relays to surface her inner feelings of

her husband's relation with other women. It is an expressive act because it tells us Digenala's emotion.

Audi's Mother: Idi Kafinta is a very nice man. [8, p.56]

Audi's mother praises Idi Kafinta who gave her some bananas and oranges. A statement that shows praise, according to Searle's typology, is an instance of expressive act; because it relates emotional facts.

### **3.4 Commissives**

Examples of commissive acts as identified in the novel come below:

Dijengala: All right. I will teach you common sense today. [8, p. 72]

When Maqbul and Igbal come back from school, Maqbul looks weak and pale. From her inquiry, Dijengala finds out that Maqbul has eaten a friend's food at the school, an act they have been warned not to repeat. Dijengala then expresses the above commissive act, determined to teach the boy a lesson in life from which he may not repeat the misconduct. It is an instance of commissive act for it commits the speaker to a future action.

Asabe: I'll only believe you if you hand over the scores to a mathematician or better still, a statistician to tell us whether one can't go beyond ordinary percentages to analyse the scores." [8, p. 250]

Audi writes and presents a paper titled '*The Mediocrity of Females*' that causes a stir in the throbbing venue of the seminar. In the paper, Audi compares female and male essays where the findings reveal that the boys outperform the girls in big vocabulary, good grammar, organization, fluency and appropriacy in words usage. The percentage of the scores is what Asabe is doubtful of and suspects Audi of male chauvinism, viewing Audi's findings as biased. As a result, she makes the above commissive act, holding that until a mathematician or a statistician calculates the scores for Audi, otherwise the result is baseless and unproven.



Audi's Mother: I will not persuade you to marry her, nor will I persuade you not to marry her. [8, p. 258]

In the middle of agony and uncertainty that almost make Audi's head earthquake, his mother gives him absolute right to make his own choice of either marrying Uwani or not. In this state, Dijengala has left his house for jealousy and becomes stiff-necked on her decision. The statement indicates commissive act as it involves a determination to do a particular futuristic act. The mother says it as part of her future action. Utterances like this are analysed as commissive acts in Seale's typology.

Audi: I'll ring you every day until I return to make sure that you send them to school and that they come back home at their usual time. [8, p. 226]

The head of Audi's department sends him to attend a workshop in Abuja. Before Audi leaves for the journey, he makes the above utterance to his wife. It is an instance of commissive act because Audi intends to perform the act of calling his wife every day until he returns just to ensure the house is run smoothly.

### **3.5 Declaratives**

The declarative acts found in the novel are:

Audi's Maternal Uncle: Dijengala must return to her marital home because of all that Allah allows His servants divorce is the most hateful to Him...[8, p. 295-296]

As a Shari'ah Court Scribe who often deals with marital cases, Audi's uncle makes the declaration above to make sure the Shari'ah is finely obeyed. It is seen as a declarative act because he has the right according to law to conduct such an act. We can view that it is also an example of happy performative. His declaration instantly re-unites Audi and Dijengala as husband and wife.

HOD: "As one of our most prolific teachers," says the head, handing over a sealed envelope, "I'd likely you to serve as our seminar coordinator. There is the letter of appointment." [8, p. 245]

The head of the department is the one with the right and power to appoint any position in the department. This appointment makes an instant change in Audi's status. It is therefore an instance of declarative act.

Audi: That settles it. If my wife approves of it, the girl can start work tomorrow. [8, p. 90]

The conditional approval mentioned in the utterance becomes realized and that has changed the status of the girl mentioned from non-working to working in Audi's house. It is an example of declarative act. The dialogue takes place between Audi and Uwani's father who meets Audi to implore whether they will employ his daughter as a house help.

#### **4.0 Discussion of the findings**

From the findings of this paper, it has been found that the novelist employs some words, expressions and even proverbs of his first language to communicate to the readers while using English language. Such employment of linguistic codes of one's L1 in the process of writing in a different language from the L1 is called pragmatic transfer. It is a phenomenon where the reader cannot decipher the meaning associated with utterances if they do not possess command of the writer's L1. In the analysis, which is content pragmatic, explanations have been rendered of utterances identified under each of the five divisions of illocutionary acts as proposed by [28]. Instead of giving the analysis quantitatively which could only lead to the identification and mention of percentages of the acts identified, the paper has chosen to give the analysis in a qualitative manner such that the explanations rendered under each of the acts and even that of the pragmatic transfer especially where Hausa proverbs have been modified and painted English, can serve a clue towards understanding

the identified utterances. However, it has been observed that assertives appear with the highest number and declaratives, with the lowest. This can be used to view that the novel is narrative.

## **5.0 Conclusion**

Literary works denote the culture, norm and the linguistic background of the author and the setting of the work. This is usually determined when phrasing and phraseology of the work are carefully observed and examined. The type of English usually found literary works written by Nigerians is now seen as further sub-divided according to the three regions of the nation. Literary writers from these regions write with some influence of their first languages. This influence is a product of pragmatic transfer. Perusal of few lines from a text sometimes is enough to tell where the writer hails from and even the diction used in the text, which may be, as the case of the novel studied in this paper, interspersed with the writer's L1. Searle's division of illocutionary acts formed an instrument with which forms of utterances as used in this work were identified. The text observed in this study is laden with instances of pragmatic transfer the pragmatic analysis of which has revealed that without prerequisite Hausa language competence, a reader may find many utterances in the text baffling or just mere tough.

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