

NARRATIVE DEVICES IN ADEKUNLE MAMUDU'S
THE BEAUTY OF MADNESS AND OTHER STORIES

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CERTIFICATION

This is to certify that this study was carried out and submitted by Rita EMETORUM in the Department of English and Literature, University of Benin, Benin City, under my supervision.

Dr. E. B. Adeleker

(Project Supervisor)

Date

DEDICATION

To the Almighty God, infinite grace of His has produced this.

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ABSTRACT

Narrative Devices are writers tools used in creating stories, events which may be fictional or non-fictional with the aim of teaching and revealing lessons of life and events which are the product of human actions and reactions. In doing this, writers employ various techniques like characterization, themes, tropes and schemes to laugh at and scorn human activities. Thus, it is in view of this *The Beauty of Madness and Other Stories* is discussed so as to show how the various narrative techniques is deployed in x-raying the themes of jealousy, love, betrayal, forgiveness and superstition in the narrative.

Keywords: Narrative Devices, New formalism, tropes, themes, schemes

CHAPTER ONE

1.1 Purpose of Study

This study investigates the various narrative devices or techniques in the *Beauty of Madness and Other Stories (TBM)* with the aim of finding out how they project and enhance the thematic pre-occupation of the text; Our motivation is to show that the text is skillfully developed with various narrative devices which are motivated by the writer's choice of words used to explicate the various experiences created in the fictitious societies in the text.

1.2 Scope of Study

This paper is restricted to Adekunle Mamudu's *The Beauty of Madness and other Stories* (henceforth as TBM).

1.3 Methodology

This paper adopts a qualitative research method. The quantitative nature of our society is centered on Zoltan Donyei's explication that: this method of "The research design is tightly prefigured and a study is kept open and fluid so that it can respond in a flexible way to detailed or openings that may emerge during the process of interpretation" (37). This fluidity and flexibility is deployed in this work and it is dependent on text and context. In doing this analysis, our primary data is Mamudu's *TBM* while our secondary materials are drawn from the library and the Internet. Lastly,

this research paper deployed a “content based analysis” which is relevant to the sections of our explication of the various narrative devices. This is with a view to finding out how the writer depicts the various thematic pre-occupation in the text.

1.4 Theoretical Background

This study adopts the “New Criticism” or “New Formalism” approach to literary study. The New Criticism is an Anglo-American variety of formalism that emerged in the early decades of the twentieth century and dominated teaching and scholarship until the early 1960. It is less a coherent literary theory than a congeries of crucial and theoretical approaches all of which agree that the literary work is Autonomous, that its unity and meaning are constituted primarily by formal and rhetorical features, and that it is free from any burden of reflection on the author who produces it. New critical practices strongly favours poetic texts in large part because they exemplify to a greater degree the ambiguity, irony, and paradox considered by New critics, wrote, “poets in our civilization, as it exists at present, must be difficult” (248). It was this difficult that New criticism privileged through the development of strategies of explication that remain relevant, not only in the classroom, where they have an undeniable pedagogical value, but also in critical practice, where they are often informed by social and cultural contexts that had, for the New critics themselves been bracketed off as extraneous to the meaning of the literary text.

According to T. S. Eliot, the critic's task was to understand and explain the "new combinations" of feeling that poetry was capable of expressing. The only legitimate context in which to judge a literary work was the tradition in which it emerged, the "organic wholes" of literature itself. "Systems in relation to which, and only in relation to which, individual works of literary art, and the works of individual artists, have their significance". This does not mean that literature cannot serve ends outside of itself, only that "art is not required to be aware of these ends, and indeed performs its function, whatever that may be, according to various theories of value, much better by difference of them" (qtd. in *New criticism* 2-3)

Also, in *Principles of Literary Criticism*, the English Critic I. A. Richards put forward a psychological theory of practical criticism that emphasized an essentially phenomenological approach that valued above all the "capacity for satisfying feeling and desire in various ways" (47). The value of criticism, therefore, lies in the "total mental effect" produced by the relations of elements within the work of art (174) for Richards, the "standard experience" against which a poem is judged is that of the poet" when contemplating the completed composition and the most effective critics are those "whose experience approximates in the degree to the standard experience" (226-27). Like Eliot's depersonalized poet, Richard's ideal reader must be disinterested and detached, open to many "channels of interest", a standpoint that paradoxically increases the reader's involvement in the text. For "to say that we are

impersonal is merely curious way of saying that our personality is more completely involved” (251-52).

Thus for Wimsatt and Beardsley, a poem exist by virtue of its linguistic and rhetorical materiality; it is a thing, and it is this physical character that is the sole object of criticism. The only value the critic need uphold is the autonomy of a dynamic and self-regulating “verbal icon”, a “positive and structural complexity, the varied fabric of organic unity” (269). If poetry is also “a fusion of ideas with material” (115), it is not because it is somehow less than verbal, nor because it bears an intimate relation to its referents in the external world, but because of its very “hyper-verbal” “counter-logical” nature. The New Critic, who must always be aware of “the ambiguous or polysemous nature of verbal discourse” (268). Ironically anticipates the post structuralist, whose vision of language and literature is often regarded as the antithesis of New Critical formalism.

Finally, it is on the bases of this we have decided to adopt this theory in the analysis of the Narrative Devices in *TBM* by Adekunle Mamudu.

1.5 Review of Related Literature and Justification of Study

Mamudu’s *TBM* has not attracted much review reasons been that it is relatively a new text. However, this text will be reviewed from the topical issues and the genre.

Existing literatures on narrative devices is deployed by Paul Hazel in the article: *An Introduction to Narrative* he says:

The narrative of the world are numberless. Narrative is first and foremost a prodigious variety of genres themselves distributed amongst different substances as though any material were fit to receive man's stories. Able to be carried by articulated language spoken or written, fixed or moving images, gesture, and the ordered mixture of all these substances, narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime ... (qtd. in Barthes 79).

In reflecting this ambiguity, Paul said: due to the inter-disciplinary nature of narrative studies; there is no definitive theory, no paradigmatic definition of what a narrative actually is [and] that study in this area is fraught with semantic problems as different discipline uses the same sets of words (1). This article is only related to our current study in terms of its scope, but in methodology, it is very different. The study deals with the concept of narrative techniques, its function, and types of narratives. Its methodology and theory is that of Labov and Waletzky's 'narratology' where he identified five structural features which they term "Orientation (scene), complication (body), evaluation (climax), resolution (outcome), and coda" (4). As detailed and scholarly as this article is, it is not related to this study.

Secondly Asika, Ikechukwu Emmanuel did a stylistic features of African Oral Narrative in some selected works of Contemporary African Writers: the linguistic implications. This paper examined the use of these stylistic features of African literature and how these writers fixed, bent, twisted and manipulated the English Language to achieve unique African Voice and decolonize their literary creation, its relevance to the African people and the obvious linguistic implications are the major concern of this study. According to Asika: African literature is a mixture of voices, ethnic projections and diversified culture reaffirmation. This is expected from a continent of multiple culture, ethnic groups, world views and languages (58).

This article is very informative and explicative in the study of the narrative features in African Literature. However, it is very relevant in this current study, because, it focuses on African literature like Adekunle's *TBM* (which is an aspect of African literature) but the genre is different and the theoretical framework is that of style in African literature unlike ours that deploys linguistic and literary stylistic in the investigation of Adekunle Mamudu's *TBM*.

Furthermore, in analyzing the structure of short stories, Liu Yujum said: offset structure is an important element in analyzing artistic work and literary works, especially in analyzing the short stories ... There are various kinds of structure that carry different denotation. The function of structure is achieved by lines and circles so as to stimulate the reader's imagination (141).

This paper deals with how the structure of the short stories are built, its functions, its importance and its application. In concluding this article, Liu opines that “the charming and unique set pattern of the short story structure could help readers to appreciate and create excellent short stories”. (141-43). The study is very important in dealing or analyzing short stories in terms of what to do and look out for, it is very scholarly and impressive but as scholarly as it is, it is very different from our current endeavour in scope, theory and purpose of study. In addition, Ahmed Abdalla Saeed Adam applied the narrative writing through using short stories. The objective of this paper is to relate teaching short stories and its efficiency in improving EFL learner’s narrative essay writing. In discussing the importance of the narrative devices on short stories, Saeed affirmed that:

Among the genres of literature, short stories can be a useful tool that can help enhance EFL learner’s narrative writing. Because short stories are shorter than other genres and the elements that it contains are very useful in developing student’s writing ... (3)

This paper is very different from our current study in that it based on Developing EFL learner’s narrative writing through using short stories unlike ours that is centred on the narrative devices in Adekunle Mamudu’s TBM. This paper is very related to our current study in terms of short stories, narrative writing, story-telling but it is different in terms of teaching literature and essay writing. In applying a theoretical

and methodological approach, he adopts descriptive analytical research method. Pre-tests and post tests are used to answer the research question unlike our current study which is qualitative in approach.

Also, Kaliszewski Sandra in investigating the use of narratives in advertising, deployed various narrative devices in advertising. This paper focuses on the narrative form in advertising. The study investigates this research field, as narratives serve crucial functions in advertising. Narratives are important, he claims “in both theoretical and methodological sense” (2). The study contributed to a better understanding of the phenomenon, and provides a comprehensive analysis of the narrative approach in advertising. This article is only related to our current study in terms of the topic but n approach, it is very different from our study in that, it is based on narrative in advertising unlike ours as it relates to the short stories. Another paper that discusses narrative devices is that of Nartha Feldman, Kaj Skoldberg and Ruth Nicohe Brown’s article on making sense of stories: A Rhetorical Approach to Narrative Analysis. This article demonstrates the use and usefulness of a method for analyzing narratives that is based in concepts from classical rhetoric and semiotics. In this paper, they shows how to use narrative analysis in a step-by-step demonstration in city administrations.

According to Fieldman, Ruth and Kaj:

Narratives are useful data because individuals often make sense of the world and their place in it through narrative forms. Through telling their stories, people distill and reflect a particular understanding of social and political relations ... (148)

The information presented in the narrative is valuable. Through the events the narrative includes, excludes, and emphasizes, the story teller not only illustrates his or her version of the action but also providing an interpretative or evaluative commentary on the subject. The study is very different from our current study in terms of approach and scope. However, it is very scholarly and educative. In conclusion, from the list of journals reviewed so far, it is obvious that much work has not been carried out in Adekunle Mamudu's *The Beauty of Madness and other Stories*. In that, the text is relatively new and it is based on this, we have decided to subject the text to critical evaluation in terms of its narrative techniques and it is on this our text and subject matter found its justification.

1.6 Theses Statement

Narrative Techniques like tropes and schemes as well as language, proverbs, aphorism are used in achieving the theme of love, determination, forgiveness, superstitious and ambition in Adekunle Mamudu's *The Beauty of Madness and other Stories*.

CHAPTER TWO

LANGUAGE, POINT OF VIEW AND MAJOR DEVICES

2.1 Introduction

The short stories ought to be spun in words and structures in order to bring out the desired story of some moral and intellectual value. The meaning is the first, the art of narration is the next. As the narrator narrates the story, the intended meaning is brought out. Meaning and narration are intermixed while narrating the different stories, Adekunle Mamudu uses various techniques such as the dramatic narrative (third person narration), editorial omniscient, involved and uninvolved narrators, characterized and colloquialized narrators, angle of view and central-intelligence narration, surprising ending and smiles full of tears.

2.2 Language

In *TBM*, the narrator shows his ingenious conception while creating the plot. His works are full of humour, well-knit suspense, intricate plot and readers cannot help smiling or even laughing but ironically, the readers are left pondering on the moral values left in their hearts.

First and foremost, what is called the “dramatic narrative method” in *The Craft of Fiction* goes by different names in various subsequent attempts to categorize

narrative strategies. Edith Mirieless, Kenneth Payson Kempton and Reve' Wellek call it "objective" method while Percy Lubbock calls it "Third Person narrative". An investigation of the stories presented in the text used the dramatic narrative strategy, that is, they are carried on primarily through description and conversation for example, "The Magic of Money" begins by giving us the main character's description and the presentation of the specific unvoiced thoughts, feelings and memories of the major character Chima is crucial for the development of the plot in the story. The narrator gives a clear picture and reasons why Chima finds it difficult to be with a bride in spite of his age and hard work. As seen below:

Chima was easily the ugliest man in the village. Even though no formal contest earned him this rating, and even though no calibrated standard measure existed to get an exact reading of his level of ugliness... Chima, was the prince of all ugliness, a caricature of male handsomeness. No girl wanted to be told to marry Chima. His ugliness was choking and whoever was approached saw it as an insult. Even Obiageli, the cripple, refused the offer. Pointing out that two wrongs could not make a right.

(3-5)

The valid description of the character of Chima helps the readers understand his plight and how he fights through determination to win the "love of the most beautiful girl in the village" (6). In spite of all the discouraging, disheartening words

from the villagers and even his beloved and indefatigable mother who tries effortlessly to get a bride for her son just as she says:

You, marry a beautiful woman? Even the cripple rejects you. Does that not make sense to you? Chima's mother asked" whose fault is it that I am this ugly? Chima asked. Who knows? Your father was a very handsome man. Whenever, he walked with that sexy gait of his, all the women wanted him for a husband. But you, nobody knows who you have taken after. (6-7)

Chima is still hopeful and daring in winning the love of his heart in the person of Ihuoma Obiajulu and gain, the personality and trait of Ihuoma is further revealed by careful description and conversion as the narrative exposes us to her.

Ihuoma Obiajulu, that was the village head's own astonishingly beautiful daughter. She was his prized possession and a beauty to behold. She was the very perfect opposite of Chima. Her beauty was healing as any sick male patient who saw her would surely want to stay alive which explained why some prominent healers in the village frequently hired her to physically present before their male patients who were not responding well to treatment. (12-13)

Through the use of dramatic narrative strategy, the readers understand the subtle significance of all the details which the narrator clearly feels is important, the reader has definite evidence for seeing reasons for Chima's actions and reactions in the story.

Also, in the story "Long time, no see" we can understand the reasons for Stanley's decisions to "abandon his gainful employment as a media assistant in the Royal Newspaper Corporation to attend school so that he could meet up with his childhood friend" (20). The narrator purposely seems to repeat the same dramatic narrative technique by telling us why Stanley had to go back to the City Polytechnic and direct all his energy towards acquiring a good certificate" (20). That is because Stanley's decision is spurred by his contact with his well-to-do friend in Lagos who is well paid as a Chevron worker as seen below:

When he got his certificate, he was certain, he would move over to Lagos and get a better paying job. He would start with Chevron, a high-paying oil company and if it didn't work, he would manage one of those high profile merchant banks. If things went well, he would soon catch up with Samson, a secondary school class-mate of his, who was on song in Lagos, following his enormous wealth. (20-21)

Stanley's resolution is brought to us by the narrator's description details, which are presented in a way which indicates that the reader is seeing things as Stanley sees them. Immediately after mentioning that Samson is a wealthy Lagosian in an oil company, the narrator presents a detail which is both a simple descriptive observation and as indirect assignment of perception to Stanley.

Samson was not very intelligent in school, he only managed to pass from class to class, sometimes on trial. But all that didn't matter now as Samson could walk his way without appointment into the president's office. Money was as readily available to Samson as feathers were as available to a peacock. After all, thought Stanley. (21)

In a similar manner, the narrator's mention of Samson's wealth is compared to feathers in a peacock which height the extent and vastness of his wealth even to the point of paying off the driver and owner of a Mercedes Benz whom he had earlier on bashed. The fact that the reader of "Long Time, No See" is to view events from Stanley's angle is also suggested by the story's careful control of its relatively few direct assignments of sense perceptions. On several occasions, we are told Stanley observes, thinks, and wonders about "the wheel of fortune as spun by nature" (24). Thus, Stanley alone is doing the perceiving and Stanley's perception of events is the only one which is consistently made explicit. Furthermore, closely related to the direct

assignment of sense perception in the story “A Forgiving Spirit”, we are made to see through the character of Andrew how his “Nene, his mother’s wife with whom he lives is growing steadily hostile” (67), as a result of hardship, he is faced with due to his retrenchment from his job. And to further reveal his perceptions and emotional outlook, the narrator does not assign the perception to every detail to Andrew, it is notable that by and large, the reader is presented with only those things or events which is possible for Andrew to observe. That this is the case which is indicated by the fact that when Andrew is not able to see something, the reader does not see it either for example, we find out that Andrew loves drinking but especially when he is depressed and that, Andrew is a “lover of Bacchus, the god of wine, for good guidance” (67). But also, he loves to spend his quiet time and moment “in the staff canteen, examining the world through a bottle of beer” (66). However, what is not known here is that, if Andrew takes other brand of wine that we cannot tell or not since we can only see through Andrew’s description and perception.

Furthermore, the position from which the reader of Mamudu’s early dramatic stories usually views events is almost identical to the position from which the reader of a central-intelligence story views events. The only difference between :Long Time, No See”, “The Magic of Money”, “The Beauty of Madness” and a Central-Intelligence narration, in fact, lies in the extensiveness with which the reactions of the character “behind” whom the reader is presented or stand are portrayed. In “a central-intelligence story, the reader is presented with the specific emotional and intellectual

reactions of the “Central-intelligence” to the experience in which he is involved” (qtd in narrative 164). This is not the case, however, in the early stories. The reader of “Two Suitors, one bride” is presented with Tunde’s perceptions of events conscious of the fact that what he sees and hears in his dreams indicates what is in his mind and his desire to get a beautiful and intelligent bride as seen below:

He suddenly woke up at Lokoja, breathing heavily and looking around him as if in a strange world. He wiped his face with the back of his left palm. He had been dreaming. What a dream, it seemed so real. In the dream, he had just taken a wife (76)

The tendency to approach Tunde from the angle of the Protagonist and the specific nature of Tunde must be inferred. The tendency to approach Adekunle Mamudu’s stories as the chapters of a loosely contrasted novel has also had the effect of exaggerating. The failure to carefully investigate the narrative perceptive of “Two Suitors, One Bride” for example, has frequently resulted in the idea that Jacob and Shade are the Protagonist of this story. The events on the story are important in large measure because they portray part of Tunde’s readiness and wiliness to get a wife by all means possible even if it requires him to cheat, manipulate, intimidate and cajole others in getting his needs and desire of Shade for a bride at the expense of Jacob’s feelings as portrayed below:

I don't want another woman, mum, I want Shade. "That is impossible, my son. Jacob; with his people, has already taken drinks and gifts to the retired teacher. They will be giving her out tomorrow to Jacob... It is Shade or no one else. Jacob has to step down! Said Tunde.... (79-80)

There are two problems with interpretation such as these first, they presume that the argument between Tunde and his mother and the retired teacher (Shade's father) and the conversion between Tunde and Jacobs are seen from Tunde's angle of view:

Ah, my son, Tunde, you have remembered to come and greet your father. You must be aware now that my daughter is getting married tomorrow. I hope you will honour us with your presence? Asked Shade's father.... I have come to ask for Shade's hand in marriage". I want to marry her tomorrow and take her with me to the City. She must not be allowed to stay here in the village a day longer. She belongs to the City. She should ride a clean car, live in a duplex, watch movies, raise children for a man who can protect her (80-81)

Also, the argument between Tunde and Jacob's mind or intention is revealed through the central-intelligence technique as seen below:

Jacob was not bothered by this unnecessary competition. He was sure of carrying the day. Shade's love for him was simply irrevocable. He expected her to know better. Tunde was just a glittering suitor and her father had always tutored them both that not all that glitters are gold... Jacob speaks first: in a wavering tone, he said: I want to love her, cherish her, take care of her, defend her and make the mother of my children... (84-85)

From both argument, we can truly tell who loves Shade the more and through this central-intelligence technique, we can see the scheming nature of Tunde to get Shade as a wife only for selfish reasons. This story uses several descriptions of emotional states, and nearly all of those that occur during the first part of the story or point of view by Tunde. By causing the reader to observe the manner and tone in which he presents it, the narrator emphasizes Tunde's isolation, desire, determination, depravity and derision. However, because the reader sees the events of the second conversation from Jacob's angle, Jacob becomes a more sympathetic character who has been faithful, caring and understanding to Shade and his family in spite of his meager salary. The narrator divides the reader's focus equally between Tunde and Jacob to reveal their emotions, motives and their inner minds.

In addition, there is a tendency in Mamudu's uninvolved stories to eliminate even dramatic expression and to rely as fully as possible on conversation for the presentation of character, event and theme. This tendency to eliminate exposition has a number of important effects on narrative perspective. For one thing, the less exposition a narrative uses, the less chance there is for a narrator to be characterized, and as has been suggested, the more a narrator is enforced, the more fully his control of the meaning and effect of his narrative must be exerted indirectly by means of description and the creation of angle of view. Even the use of description and angle of view, however, requires exposition and as a result, the less a narrator uses exposition, the less he is able to rely on the methods. In those stories, in which exposition is largely eliminated, the reader's perspective on events is determined primarily by the kinds of conversation which are carried on by the character as clearly seen in "The Beauty of Madness". The character of Maliki is first seen as colloquialized narrator in that, he is a character who speaks in clearly colloquial language as seen below:

That nature, my brother" replied the driver, not doing any opposition... "But it's a world of freedom and sanctity, isn't it brother?" Oki asked. "Na so my brother", replied the driver. "Are you on essential duty?" queried a pot bellied officer exhibiting the quirkiest walk ever. "No Sir, na chatter I dey". Maliki, the driver answered. (51-52)

Also, the character of Osaro in the story “The Hired Husband”. Osaro is described as a characterized narrator in that we can see through his language that he belongs to the lower class, and he hopes to climb up the social ladder of wealth in the society either of wealth and that the conversion often is the action, and whatever effects and meanings are achieved result primarily from the things which the characters say and the way in which they say them.

“Madam, I have only come to repair your Air-conditioner nothing more”. Osaro managed to accomplish. By now the warmth of her flesh and her exotic perfume were casting a disarming spell on him. “Madam, Oga go catch us o! He said as she drew closer and placed her beautiful palm on his thigh. “Forget that, ignore him! She replied. “How can I ignore him? Osaro ask. “My husband has approved of you. You are the lucky one to taste of my pleasures” said Mrs. Aginke. “Why me?” asked Osaro, “a mere fridge repairer?” (62-63)

The conversation of Maliki and Osaro are two major kind of narrative characterization in that Maliki, the driver is often seen using pidgin to indicate regionalism and status symbols in his stories but Osaro is a more characterized narrator, he is educated but poor, such that to keep body and soul together he takes to fridge repair but he is flexible and adaptable to the present condition of sleeping with

Mrs. Ayinke a very influential woman with a bid to satisfying her sexual desire, and to father her children since her husband is impotent. Therefore, Osaro is said to be a characterized narrator since he developed during the narration from a poor fridge repairer to a man who eventually inherited the Ayinke's empire as a mayor" (65).

By and large, however, the accent a character has and the peculiarities of his diction and sentence construction reveal only regional, occupational, or social background, and while these aspects of personality are important for making a character authentic they are of limited use in determining the reader's evaluation of the character in the text. As often as not, the details of a character's speech are not as important as the general manner in which the character makes use of the communicative powers of language. The importance of a character's use of language in determining the reader's attitude towards him is exemplified between the music played at the bride-prize ceremony of Shade by both Tunde and Jacob's different musicians, while Tunde's Opel's band struck an old tune by Victor Olaiya: "*eni to ba fa ara re we wa, ele shi she wa*" (86) to depict his region, tribe and personality. Jacob's choir on the other hand are busy singing Christian song: "*God will make a way, where there seems to be no way, he walks in ways, we cannot see*" (87). This is used to portray him as a stunch Christian, poor and very determined believer of Christ. Thus, it becomes clear that the characterization of Tunde and Jacob in the story "Two Suitors, One Bride" and the "The Beauty of Madness" Oki and Maliki is at least fully

dependent on the way in which they use language to deal with several circumstances as it is on the actual circumstances themselves.

2.2 Irony, Sarcasm and Contrast

Irony is a term according to Hallet Mathew with a range of meanings, all of them involving some sort of discrepancy or incongruity. It should not be confused with sarcasm which is simply language designed to insult or to cause emotional pain. Irony is used to suggest the difference between appearance and reality, between expectation and fulfillment, the complexity of experience, to furnish indirectly an evaluation of the author's material, and at the same time to achieve compression (qtd. in *Element of Fiction* n.p). Therefore, it is the opposite of what is expected to be.

Also, irony is the general name given to literary techniques that involve surprising, interesting, or amusing contradictions. There are three main literary forms of irony: *verbal*: saying one thing and meaning another; *climatic situation*:_events turn out opposite to what is expected to happen or what seems appropriate under the circumstances, *dramatic*: the reader perceives something that the characters in the story doesn't see or know. (qtd. in *Literary feature* n.p). Adekunle Mamudu's The Beauty of Madness and other Stories deploys some aspects of irony on the story "The Magic of Money" here we see the protagonist Chima who is so very hardworking, caring and a very focused man but because of his looks the village girls or "even

Obiageli, the cripple, refused the offer, saw it as an insult, that two wrongs could not make a right” (5).

Also, even the village head Eze Obiajulu, whom we think is interested in the welfare of Chima rejects him and exposes him to a public disgrace whom he (Eze Obiajulu) has promised getting Chima a bride, whoever he chooses. When Chima chooses his beautiful daughter Ihuoma Obiajulu, he feels disrespected, disgraced and fails to keep his promise by rejecting Chima whom he calls “a monkey” and “Obam” (13). Lastly, Ihuoma Obiajulu, the beautiful daughter of the village head could not hold up any further when she sees the wealth and fame of the so called “monkey, caricature of male handsomeness, the prince of ugliness:, she puts away looks after all, the beauty of a man is his money and wealth, at night she secretly and quietly finds her way to the bed chamber of this new acclaimed handsome Chima. (19). Even on the bus, and in the village, the once ugly and prince of ugliness is loved, admired and even his mother who has been ridiculed is now loved and wants to be helped by every women” (16) simply because, he is now rich, even richer than the whole of the community.

Furthermore, in “Long Time, No See”, it is very ironic to find out that Stanley’s dreams and aspiration to become a wealthy businessman is truncated with just only one round of a sexual spree and in the long run, rather than being alive to see

himself compete with Samson, after so much time of studying in school, he dies of exhaustion on the very Philo whom he wants to please at all costs.

Also, in “The Hostile Care-Taker” Austilo is ridiculously ironic in that, he claims to be “an five-goal netter in a single match” (40) yet he is always “Permanently seat[ed] on the reserved bench and nobody in the team, whether coach manager or mate, was bothered if he really was there or not” (38). A five-goal netter in a single match is very poor and cannot afford even a roof on his head even to the point he is given “a quit notice from his one room apartment” (39).

In addition, Oki in “The Beauty of Madness” where the story and text is centred on is filled with irony, in that, Oki prefers a whole world of freedom in madness to the rather realistic world which is filled with contradictions unlike before now, he does not pay tax, gives bribe, he rob people of their belongings but now that he is sane, he is now been robbed of time, freedom and privileges and as such wants madness as a better world of the two such that, “he ran back into the market square shouting: “There is beauty in madness! Leave me in it” (57). Mamudu’s short story *The Beauty of Madness* also deploys sarcasm as a tool in portraying his stories, sarcasm is generally characterized as ironic or satirical wit that is intended to insult, mock or amuse. Sarcasm Nathan Gilbert et al, opines that “it can be manifested in many different ways, but recognizing sarcasm is important for natural language processing to avoid misinterpreting sarcastic statements as literal” (1). In the story

“The Magic of Money”, it is sarcastic to see Chima ridiculed after making his choice of a wife by the villagers and the village head, he is called “Prince of all ugliness” which means a very ugly man likened to “a chimpanzee” (4).

Also, in “Long, Time, No See” the narrator uses sarcasm to mock and ridicule the Mercedes Benz man, when Samson has given him two million naira for bashing his car, he (the driver) address Samson as “Sir”, the use of “Sir” indicate respect for an elderly one and to signal status symbols. Samson is not being respected as a person but his wealth draws respect and privileges to him and as such he is addressed “Sir” (23) and to further mock the driver Samson said: “Get the scrap (Mercedes Benz) out of the way. Take it to your children, it is good as a domestic toy” (23).

Lastly, Adekunle Mamudu deploys contrast as a literary device in the development of the plot structure in some collected stories. Contrast according to Paul Joseph “is a rhetorical device through which writers identify differences between two subjects, places, persons, things or ideas, simply, it is a type of opposition between two objects highlighted to emphasize their difference (10). In the stories “The Magic of Money” the first story and the last “Two Suitors, One Bride”, they share one common thing together, which is the value of wealth, looks, and love. First, the two stories centered on money and what it can do in any society, for example, in the first story, Chima is eventually loved, appreciated as a man in the society because of his wealth and contribution to the society while in the second story, Tunde is said to be

very wealthy at first, he seems to win the heart of Shade the most beautiful girl in the village who is betrothed to Joseph a poor teacher, but he is disappointed because Shade who knows “that not all that glitters are good” (84) choose Joseph who is very poor but healthy unlike Tunde who is rich but poor in health, Shade prefers peaceful home, full of love and health to a home that is filled with so much wealth, no peace or health. In contrast to Chima’s society, Chima is called “the prince of ugliness” (9) in spite of his looks, the women want him because they believe money, wealth is beauty.

Secondly, “Love” is the subject matter in the two stories, but the concept of love” is different in “The magic of money”. Chima is not truly loved by the most beautiful girl in the village, Ihuoma Obiajulu as well as the village women while in the story “Two Suitors, One Bride”, Shade does not also love Joseph but chooses him for Tunde because the latter is plague with epilepsy but she is smart to choose poverty and health while in Chima’s case he is healthy, rich and ugly but the whole of the village women wants him for his money.

Also, contrasting “The beauty of Ihuoma Obiajulu and “The Prince of Ugliness”, Chima, we can also see some differences. One, Ihuoma Obiajulu is from a prestigious home, by the standard of the society, she is very beautiful”, a prized possession and “a beauty to behold”, her physical present before male patients will make them respond to treatment” (12-13). Unlike Chima, he is from a very poor

family, he is called “The prince of ugliness” and “African chimpanzee”. Whenever he is present, people avoid him like a plague because of his looks. “His nostril were short and a casual gaze revealed the roof of his hard palate. The mouth was formless....” (4).

Another instance of contrast, is in the story, “Long Time, No See”. The character of Stanley and Samson is very different. First, they were both classmates in school, Samson is not very intelligent and he manages to pass his exams unlike Stanley, very intelligent and successful in school but in the larger society, Samson is very successful, wealthy and honoured in the society unlike Stanley, he is very unsuccessful, poor, dishonoured, and does not survive after a one round of sexual spree.

Conclusion

In conclusion, these stories are ingeniously conceived, the endings are always contrary to readers expectations. Adekunle Mamudu uses families forms of narrative devices such as dramatic narrative method, central-intelligence narration, colloquialized and characterized narrators as well as the use of irony, sarcasm and contrast in bringing about, surprising ending. The narrator is indeed skilled in the creation of characters that are true to life.

CHAPTER THREE

PROVERBS, APHORISMS AND IDIOMATIC EXPRESSIONS

3.1 Introduction

This chapter explicates the proverbs, aphorisms, and idioms used by the prose writer in the development of the text with the sole aim of realizing their thematic relevance.

3.2 The Use of Proverbs and Aphorism

“Proverbs are brief, traditional saying that makes an observation on character or conduct or contains some bit of popular wisdom”. (qtd. in Literary terms 25). In this narrative, there are different aspects of proverbs deployed which are used to admonish, inform, educate, ridicule or to even hide the intent of the speakers in the text. For example, in “The Magic of Money”, proverb is used by the narrator to admonish and inform the reader ‘that’ two wrongs could not make a right” (5). The use of proverb here is indicative of scorn on the main character’s physical looks in that, Chima is said to be ugly and even choking to behold as a husband such that Obiageli, the cripple refuses to take him as her husband because she is a cripple and if married to Chima, who is labeled an “African Chimpanzee” (4) they will have offsprings that will be too horrible to behold.

Secondly, in the story “To shoot a Ghost wife” proverb is used to instruct, Rubeni is admonished by his father when he says to him Rubeni, a dog is guided by its owner’s whistle if it hears the owner’s whistle, it is bound to respond, otherwise, it will be lost forever. Rubeni, answer my whistle, the other side is not for you yet”. (30-31). This use of proverb by his father is to guide and instruct Rubeni from taking the part way of death in the spiritual realm.

Also, proverb is used in the same story to hide the intention of the speaker when he says:

“Let somebody get a gun and a drum. The drum thereafter belongs to her. Nobody steals a drum because it cannot be beaten in hiding. When she hears the sound of her drum, she will surely come out to claim ownership”. (32)

What the speaker intend to say is that as soon as the ghost wife of Rubeni appears with the beaten of the drum that she likes she will definitely come out in physical to dance, therefore, Rubeni should use his gun to shoot her, thereby making himself free from her influence.

Furthermore, proverb is also used in the story “The Hired Husband” to teach morals and the wisdom of the wise. When the narrator says: “Nosa had a quiet but far-reaching meaning for life”.

According to him, life was a timed examination, with some finishing early before time up and leaving others to continue, while some never had enough time and were forced to windup”. (59). In this proverb, one is informed about the importance of life and time which is compared to examination where students are faced with various questions to answer and as such so wise and intelligent ones finish well and on time but to some others the questions and troubles of life is too difficult to answer before death meet them.

Lastly, in the story “A Forgiving Spirit” the reader informed and educated on the bond of family life and that of kinship such that we are told how Andrew is maltreated by his brother’s wife – Nene on the account that he lost his job as situation turned around, he regain his position as Managing Director, his brother’s position became worse even so that Andrew could not help it but to forgive them for the wrong done to him because “Blood as the narrator says is thicker than water” (73). He opened the front door of his house wide before long, he was helping his brother, wife and children to move their property into his apartment.

3.2.1 The Use of Aphorism

Aphorism is used by the narrator in developing style and techniques of the stories in our text in view. Aphorism, according to George Trail is a brief and usually easily remembered statement which asserts a value or a supposed “insight” (16). Aphorism’s attractiveness is probably more to be attributed to the cleverness of their

expression than the profundity of their content. Because they usually ask the reader to invest phrasing, the reader who “get it” tends to be less critical of the content than if it were stated in a lengthy and ordinary way. Also, aphorisms are often felt to have “passed the test of time” and hence contain “wisdom” which would, were it not accurate, have fallen out of the language. Here technically, the appropriate term is ‘adage or saying’ rather aphorism. For example, in this text *The Beauty of Madness and Other Stories*, the statements which are described as “aphorismic” are brief, carefully worded and presented as if they were principles, for instance:

- a. “The race is not for the swift but those who can endure” (16).
- b. “Whatever affects the eyes, affects the nose...” (10).
- c. “Blood is thicker than water” (73).
- d. “... not all that glitters are gold” (84).
- e. “ ... a patient dog eat the fattest bones” (24).

It is important to understand that the use of the above aphorismic statements allows the narrator to teach some philosophical or moral truths in the contexts of their use. The obvious truth shows the relevance of these statements on human experiences of real life. Therefore, the readers relate the text to real life and become much more surprised and keen by way of vigilance in their reading of the various collections of short stories.

3.3 The Use of Idiomatic Expression

Idioms, or conventionalized multiword expressions, as opined by Akinwale Tunde, are hardly marginal in English structure, in spite of the fact that they are relatively neglected in lexical studies of the language. (147) An idiom could be defined “as an expression which functions as single unit and whose meaning cannot be worked out from its separate parts”. Idiom according to Hornby A. S. “is a group of words whose meaning is different from the meanings of the individual words. It is also “the kind of language and grammar used by particular people at a particular time or place. It is also the style of writing ... that is typical of a particular person, group, period or place (744).

Structurally, the text is a plethora of idioms. Quite a considerable number of idioms consist of one type of phrase or the other.

A. Nominal groups constitute the first subtype: Examples are:

- “The white witches” (30) which means a person who do magic.
- “mind’s eye” (62) which means imagination.
- “Mince words” (64) meaning to say something in a direct way even though it might offend other people.
- “In bad faith” (67) meaning to know that one’s action is wrong.

B. Sentential groups: Examples are

- “Leave anything to chance (24) meaning to allow luck to take place.
- “Came hot” (30) meaning to be excited in a sexual way.
- “Take your destiny in your trigger” (34) meaning to hold one’s faith or luck by oneself.
- “come down hard” (46) meaning to seriously criticize somebody.

C. Prepositional phrase group: Examples are:

- In sight” (35) meaning to see someone.
- “In the air” (35) meaning confused
- “In the long run” (46) meaning eventually; over a long period of time, more generally.

D. Adverbial groups: examples are:

“Here and now” (10) meaning at this time and in this place

“Ran amok” (49) meaning to go on a rampage; to be in an uncontrollable range.

The use of idiomatic expression in the text helps to bring a graphic presentations by being clearly associated with vividness of description, and the figurative colouration of these idioms helps in the modification of these idioms at their semantic level to a more poetic rendition of the narrative thereby making it rhetorical.

Conclusion

In conclusion, the use of the literary and linguistic devices help in the presentation of the narrative style and techniques making it rhetorical and pleasurable as though it is a poetic text such that, it helps in the development and skillfully knitting of the various stories into a whole piece of impressive, informative and didactic text.

CHAPTER FOUR

CONCLUSION

The use of narrative devices in the creation of these stories carefully crafts both characters and their settings so much that one finds it difficult to understand if these stories are by-product of the writer's figments of imagination or they are real. The techniques deployed are effectively used to mirror characters that are true to life and the various stories are indeed interesting such that one would have wished it continues. In the crafting of these stories, the writer brings to the front burner some issues relating to forgiveness, love, ambition, determination and superstition.

Furthermore, in discussing these themes, satire, irony and sarcasm are techniques used to ridicule human frailty and folly. The use of figures of speech (tropes) are deployed in the narrative to emphasis the themes and facilitate reading So also, the use of schemes are used to order the length and structure of the various constructs in the narrative to achieve stylistic effect like emphasis, humour and emotional effect.

Lastly, the language of the narrative is very simple that anybody can read the stories and enjoy them as well as get the information value of the text. The use of pidgins, Yoruba's and Igbo's languages help to situate the next to its regional provinces.

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