

BISHOP STUART UNIVERSITY



LINGUISTIC DEVIATION AND PARALLELISM IN TIMOTHY WANGUSA'S POETRY

BY

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MAY, 2023

DECLARATION

I, **ARINEITWE EVARISTO**, hereby declare that this dissertation is my original work and has never been submitted in any other institution for an academic award and no part it contains plagiarized work.

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DEDICATION

This dissertation is dedicated to Patience (my dear wife), Alicia and Adonis (my two children).

In loving memory of M/s Athieno Florence.

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ABSTRACT

This study is on linguistic deviation and parallelism in Wangusa's poetry. The selection of this research topic is informed by the fact that for all Wangusa's craft especially with regard to his practical language,

there are virtually few studies on his works which is the gap that this study intends to fill. This study set out to assess the use of different linguistic deviations to create novelty and beauty and the use of different forms of linguistic parallelism to foreground or emphasize the message in Wangusa's poetry. Besides, it sets out to answer the following research questions:

How does Wangusa use different linguistic deviations to create novelty and beauty in his two selected poetry collections?

How does Wangusa use parallelism to foreground /emphasize the message in his two poetry collections?

The theoretical framework used was from Russian Formalism especially the tenets/strands of defamiliarization and estrangement which sought to interrogate the way Wangusa communicates his message in quite novel ways. This study, being qualitative in nature, employed a descriptive research design. It was found out that deviant parts of a poem 'stick out' of the background thereby foregrounding the poet's message. It was found out that indeed, Wangusa uses deviation and parallelism on several occasions in his two poetry collections with an intent to create a sense of newness (with regard to the way readers perceive it) and foreground his message. The study concluded that Wangusa uses linguistic deviation and parallelism to create artistic beauty and emphasize his message in the two poetry collections at different linguistic levels. This study recommends that a thorough study be carried out on Timothy Wangusa's use of sound structure and devices in his poetry collections. Also, this study recommends that a thorough comparative study be conducted on the poetry of Wangusa vis-à-vis that of other Ugandan poets of the same generation.

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

This study deals with linguistic deviation and parallelism in Wangusa's poetry. I used two poetry collections (*A Pattern of Dust* and *Africa's New Brood*) as a representation of all poetry works by Wangusa. In other words, the study was on the way Wangusa's language in his poetry departs from the dictates of everyday Standard English language construction (deviation) or stretches the rules of English Language grammatical constructions repetitively (parallelism) to communicate the message in completely novel ways. Jan Mukarovsky (1976) contends that poetic language is an entity far removed from standard language. In his view, it is the standard language which offers poetic language the background against which it is contrasted or compared for the purpose of creating aesthetic qualities in a piece of work (say a poem). Therefore, this study is an exploration of the way Wangusa's poetry fits in Mukarovsky's assertion or departs from the norm of the Standard English Language.

The study focuses on the way the poet under study uses different forms of language that tend to make his words, lines, stanzas (and any other constituent parts of the poem(s)) stand out of everyday/commonplace English language. Simply put, this study explores features of language like deviation and parallelism which foreground Wangusa's poetry.

1.1 Background to the Study

The study sought to explore the use of linguistic deviation and parallelism in Wangusa's poetry. Wangusa is one of Uganda's (and indeed Africa's) seasoned poets and writers. He published poetry collections like *Salutations* (1997), *Anthem for Africa* (1995), *A Pattern of Dust* (1994), *Africa's New Brood* (2006) and *Bilomelele bye Lukingi Masaaba* (2017). He also wrote novels like *Upon this Mountain* (1989) and *Betwixt Mountain and Wilderness* (2015).

Wangusa is ethnic Mumasaaba born in Bugisu Eastern Uganda. He studied English, at Makerere University and graduated in 1967. He later went to University of Leeds (UK) where he pursued his MA

in 1968. His PhD in Literature was done at Makerere University in 1975. His postgraduate studies, researches (MA and PhD) were on British and African poetry respectively. He started working at Makerere in 1969 and was appointed professor in 1981 (the first one from Bugisu in particular and Africa in general).

He served as a Head of Department of literature and Dean of the faculty of arts at Makerere University from 1981-1984 and 1984-1985 respectively. He also served as a minister of Education in the Ugandan government (1985-86) and Member of Parliament (1989 -96).

This study is on linguistic deviation and parallelism and consequent peculiarity of content presentation in Wangusa's poetry for with all his poetic dexterity and craftsmanship, there were, at the time of writing this dissertation, few studies on his poetry accomplishments with regard to his peculiar language and content presentation (which are the crux of this study).

One of the studies on Wangusa's scholarship is Alfredo Okello's. The study was conducted on style and form in Wangusa's poetry questioning issues of originality, traditionality and adaptation as a requisite for his postgraduate studies (MA) at Makerere University. In this study, Okello makes pertinent observations. He concludes that Wangusa's writing was greatly influenced by classical and western literary traditions, Christian tradition and oral tradition-technically called intertextuality/cross-referencing. He argues that:

Wangusa's works, too, reveal that he has borrowed and adapted a wide range of literary materials from his predecessors, who include Ezra Pound, T.S Eliot, Christopher Okigbo, Kwesi Brew, W.B Yeats, John Donne and Dante. He has also drawn a large amount of his artistry from Western and African oral literatures. (Okello p134).

Whereas Okello acknowledges the fact that Wangusa has great artistry/creativity in regard to form and style, he leaves much to be interrogated. His centre of focus being form, Okello concerns himself with the arrangement of Wangusa's poetry considering components like titles, stanzas, free verse and lines vis a vis other literary traditions. Treatment of his works on such bases does not bring out an in-depth analysis of how Wangusa uses poetic language especially deviation and parallelism, the weapons he wields as he writes. That such serious components as deviation and parallelism have not been explored

even in other studies on Wangusa is what triggered me to write this dissertation to fill such knowledge gaps. Okello hints on Wangusa's use of Standard English, imagery, colloquialism and dialectic expressions in his works but leaves a big gap to be filled since poetic language covers more than these. This study was intended to fill such gaps.

Another study on Wangusa is "Genesis of the 'Wangusaic' Poetic-Narrative Style: 'All Hail Christmas'" (2019) by Abel Wankuma Kibeddi (an unpublished article). In this study, he majorly comments on the irony that lies in the celebration of Christmas festival. On such an occasion, Christians show off in their lavish celebrations and new fashions. They end up missing on the message for which Christ is born. Wankuma points out the use of irony, biblical narrative overtones/allusions, poetic-narrative style (of compacting a story just like a poem). This study as well does not give poetic language its due attention. It just hints on narrative style/devices and steers clear of the fact that Wangusa flouts rules of the Standard English language through foregrounded irregularity (linguistic deviation) or even stretches them to unimaginable degrees through foregrounded regularity (parallelism). Wankuma assents to the fact that Wangusa shows creativity and departure from Standard English to drive his point home but, he does not exhaust the question of "how?"

Referring to Wangusa, Wankuma (2018) writes:

Wangusa's style is revealed to the point that he is not enslaved to the acceptable Eurocentric tradition but is rather willing to break the rules for the sake of meeting his purpose...which is to address the subject in a more contemporaneous manner. This is the manner that critics of the time did not realize was to change the way English-speaking writers would write.

The above assertion is in consonance with the fact that Wangusa departs from the dictates of Standard English language (of course on purpose) but hardly explains how Wangusa does it.

Sicherman is another researcher who studies Wangusa's works. However, she concentrates on the theme of individuality and community in *Upon This Mountain* (a novel). She is bent on exploring this theme and, issues of deviation and parallelism are of little significance to her study. The two variables were on the periphery of her concerns when she wrote her article.

Also, worth noting is that even some of these few studies on Wangusa are on fiction and as such, they deal with aspects of the novel like theme and plot. Issues of linguistic deviation and parallelism are of little significance to such studies given that the genres are also different. Scholars on his works that comment on language just do so in passing since it is not the centre of their discussion. I thus set out to analyze linguistic deviation, parallelism and the consequent peculiarity of content presentation (subsumed in the effectiveness of the former and the latter) in Wangusa's poetry.

When placed in the context of other studies on poetry by Ugandan poets or/and poetesses, this study is still a unique one as the variables under study (linguistic deviation and parallelism) have not yet been explored in these very studies. One of such studies is by Alice Jossy Kyobutungi which focusses on Henry Barlow's poetry as a romanticist reading. In her study titled "Henry Barlow: A Romanticist Reading", Kyobutungi traces the trajectory and the motivation for the poet's writing. She compares Barlow's poetry to that of classical romanticists (poets) like William Wordsworth, William Blake and Samuel Taylor Coleridge who are majorly motivated by the love of nature as in "Daffodils" by William Wordsworth. In another study by Danson Kahyana titled "Writing Dictatorship and Misrule in Uganda: Susan N.Kiguli's *The African Saga*" (a journal article), focus is on the poetess' use of vivid images to help her readers mentally visualize the kind of brutality Ugandans grapple with in the reign of President Idi Amin and President Milton Obote II. Political terror or/and turbulence in Uganda between the 1970s and 1980s are well articulated in this very study. Another study by the same researcher is on "Electoral Violence in Post-colonial Ugandan Literature" (a book chapter) basically referring to Susan N.Kiguli's collection *The African Saga*. Henry Otim and Zam Namakula, in their studies (Master of Arts in Literature at Makerere University in 2018) also take lanes different from this very study. The two deal with "Representation of Violence and Mourning in Okot P'Bitek's *Song of Farewell* (1994) and Christine Oryema Lalobo's *No Hearts at Home* (1999)" and "Negotiating Marginal Spaces in Susan N.Kiguli's Poetry" respectively. Also, Atuhaire Shallon, in her (Ma. Literature) dissertation at Makerere, deals with "Human Rights Advocacy in the Poetry of Contemporary Ugandan Women Poets: Susan

Kiguli and Mildred Barya”. She concludes that the contribution by Ugandan female poets does not stop at advancing feminist concerns but also touches most (if not all) universal human rights issues.

Much as the studies above have contributed to studies on Uganda’s poetry, there is much to be done on Uganda’s poetry especially Wangusa’s. Besides, even these few studies do not interrogate deviation and parallelism (pronounced as these are in Wangusa’s poetry). Those that happen to comment on language like Wankuma Kibeddi’s just do so in passing since it is not their centre of focus or discussion. Moreover, when reference is made to other studies on Ugandan poetry or poetry by Uganda poets, there is virtually none that is concerned with the variables under study (linguistic deviation and parallelism) leaving a big academic lacuna to be filled by other studies as this.

Milindi M. Ahire (2016) contends that in generative grammar, deviation refers to a linguistic unit which is ungrammatical or ill-formed-which does not conform to the prescriptive rules of language. Deviation refers to the divergence that may occur by breaking normal rules of linguistic structure (whether phonological, lexical, grammatical) which is statistically infrequent. This is in line with Leech’s definition of deviation as “foregrounded irregularity”. It also adds to other views on the essence of linguistic deviation in poetry. This statement informs my emphasis of dealing with poetic language particularly linguistic deviation in Wangusa’s poetry without focusing attention on the artist/poet himself lest it affects and biases the study itself.

According to Geoffrey Leech (1969 p57), the foregrounded figure of poetry is “linguistic deviation”, while the background is language itself. In a work of art, he argues, the artistic deviation “sticks out” from its background, the automatic system, like a figure in the foreground of a visual field. In case of poetry, “the foregrounded figure is the linguistic deviation, and the background is the language-the system taken for granted in any talk of deviation.”

According Misbah Amjad et al (2020) poets experiment by linguistics to produce different effective styles. Poets create styles by making new arresting descriptions, renovating the grammar in unusual

ways, vividly encompassing the semantic choice of mutual words literary with collocations (p2078). This explains the fact that poetic license via linguistic deviation is a pertinent issue of poetry as is the case with Wangusa's poetry. It is this that makes poetry a marvel and thus, beautiful.

According to Crystal (2003 p466), parallelism refers to the use of paired structures of language like sounds, words, phrases, sentences and so forth. The use of such pairs or paired structures helps the reader to memorize such parts. It also helps the writer (poet in this case) to establish connection between such pairs.

McGuigan (2007 p106) contends that the term parallelism is the most influential rhetorical device at the disposal of the writer or speaker. It consists of using the same general structure of multiple parts of a sentence, or for multiple sentences in order to link them all while Pearce (2002 p136) defines parallelism as a stylistic device that subsumes prominent patterns of repetition at the level of sound, grammatical structure or meaning.

To sum it up all, one can say that parallelism refers to the use of similar structural units in different parts of a poem (or any other form of writing). Keeping certain parts for example parts of speech such as adjectives, adverbs, verbs, prepositions, pronouns, conjunctions constant helps the writer to control the meaning of a text and establish balance in their work. As hitherto highlighted, this notion of equivalence between the parallel parts and their meaning as well is called isomorphism.

Short (1969 p14) contends that "parallelism is one of the mechanisms which writers have at their disposal for controlling the connections which readers make". This statement is in perfect synchrony with other definitions in this section since they intersect on the idea of establishing connections between parallel structures. For parallelism to be achieved very well, there should be certain structural features of the text that are kept constant while others are varied. Short of this, one may end up just with casual repetitions (not parallelism). The parallel structures stand out of the rest (background/text) and thus foregrounding. Once foregrounded, such parallel structures leave a lasting impression on the reader's mind and thus being memorable.

It is against this background that I set out to analyse and examine the variables of linguistic deviation and parallelism and, the consequent peculiarity of content presentation in Wangusa's poetry. It should be posited here that I embedded the issue of content in the analysis of deviation and parallelism because, according to Russian formalists, the content of a piece of work (say poetry) cannot be divorced from how it is portrayed. In other words, content and style (how content is communicated by the poet) are mutually inclusive. The two entities are inextricably bound.

1.2 Statement of the Problem

A number of studies have been carried out on socio-economic and political issues like poverty, domestic violence, and human rights violations as presented in novels, poems and plays by Ugandan writers. But, there are few studies on Timothy Wangusa's poetry and virtually none on linguistic deviation and parallelism in his poetry. One study (by Alfredo Okello) on Timothy Wangusa questions issues of originality, traditionality and adaptation. In this study, the researcher concludes that Timothy Wangusa's writing was greatly influenced by classical and western literary traditions, Christian tradition and oral tradition, a term technically called intertextuality/cross-referencing. That Wangusa's works are borrowed and adapted from his predecessors like Ezra Pound, T.S Eliot, Christopher Okigbo, Kwesi Brew, W.B Yeats, John Donne and Dante leaves a lot to be studied on his own creativity especially with regard to his style of writing poetry that departs from the norm of the standard English language. Geoffrey Leech contends that a poet may transcend the limits of language to explore and communicate new areas of experience through creative poetic license (Geoffrey Leech: 1969, p37). This is achieved through linguistic deviation and parallelism just like Wangusa does. However, studies that acknowledge Wangusa's creativity focus on form and style in general terms but not the two aspects under study. These studies are majorly concerned with the arrangement of Wangusa's poetry considering components like titles, stanzas, free verse and lines vis a vis other literary traditions. They do not bring out an in-depth analysis of poetic language, especially the two variables under study, the weapon Wangusa wields as he writes. Worth noting is that even some of these available studies on Wangusa (like Carol Sicherman's)

are on fiction (not poetry) and as such, they deal with such aspects as themes, characterization and plot. Issues of poetic language are of little significance to such studies given that the genres are also different. As such, these studies do not address the issue of an in-depth analysis of poetic language. Those that happen to comment on language just do so in passing since it is not the centre of their discussion. Thus, I set out to analyze the two variables recurrent in Wangusa's poetry collections (linguistic deviation and parallelism) and their effectiveness in a bid to fill the knowledge gap left by the above few studies on Wangusa.

1.3 Purpose

The purpose of the study is to explore linguistic deviation and parallelism and the consequent peculiarity of content presentation in Wangusa's poetry.

1.4 Objectives of the Study

1.4.1 General Objective

The objective of the study is to assess Wangusa's use of linguistic deviation and parallelism in his two poetry collections.

1.4.2 Specific Objectives of the Study

This study set out to assess:

- i) The use of different linguistic deviations to create novelty in Wangusa's poetry.
- ii) The use of different forms of linguistic parallelism to foreground or emphasize the message in Wangusa's poetry.

1.5 Research Questions

The research questions were drawn from the objectives of the study and are as follows:

- i) How does Wangusa use different linguistic deviations to create novelty in his two selected poetry collections?

- ii) How does Wangusa use parallelism to foreground /emphasize the message in his two poetry collections?

1.6 Scope of the Study

The study focused its discussion on the exploration of linguistic deviation and parallelism and the peculiarity of content presentation in two selected poetry collections by Wangusa. The two poetry collections -*A Pattern of Dust* (1994) and *Africa's New Brood* (2006) were selected because of the peculiarity of language in which they are written thus spelling out the poet's linguistic dexterity. The two poetry collections exhibit different foregrounded irregularities (linguistic deviations) and different foregrounded regularities (parallelism). In *A Pattern of Dust* (1994), the four selected poems are; "The First Coming", "Song to Mukokoteni", "Kwaheri Bar" and "A Psalm of Lot". However, for some special features that are not recurrent in these very poems, extra poems were referred to balance the study. Besides, this was done to minimize cases of duplication and repetition. These poems were selected from the four themes under which they appear in the collection: Sovereign flags, nativity soil, the masqueraders and intimations.

In *Africa's new Brood* (2001), I concentrated on the four selected poems: "Africa's new Brood", "Banyamulengocracy Made in Zaire, 1997", "Africanology" and "Hilltop of the Dawning Day" from two sections namely; public mode and geographical mode. However, for certain features that were not recurrent these poems, references were made to extra poems in the same collection. This was done in a bid to guard against duplication and unnecessary repetitions. (The two modes/sections bear the most artistically crafted poems of *Africa's new Brood*) with regard to the variables under study.

The above samples of poetry were selected because of their richness in deviation from the everyday commonplace and Standard English language constructions with their consequent peculiarity in content presentation. With linguistic deviation, the poet forms new words, uses several tropes, violates syntactic patterns and so forth with impunity. This is not to say that other poems in his collections are devoid of

these features of poetic language but, the selections above are used as case studies for analyzing the key issues under study as hitherto mentioned. Where need arose, more appropriate choices were also consulted to emphasize certain features of linguistic deviation and parallelism.

The justification and rationale for carrying out a study on Wangusa, as well illustrated in the background of the study and statement of the problem, is informed by the fact that there are a few studies on the poet and even these available studies do not deal with the variables understudy (the fact that they are recurrent in the poet's poetry notwithstanding).

1.7 Justification of the Study

The study interrogated Wangusa's use of linguistic deviation and parallelism. By analyzing Wangusa's two poetry collections, this study is hoped to provide new insights and points of view through which Wangusa's works are perceived.

Being a prolific writer with four poetry collections to his credit but with a few studies on him, Wangusa deserves a careful study. The study therefore explored the literary richness wielded by Wangusa in his poetry collections. This is anticipated to fill a big lacuna left by other studies that tend to steer clear of linguistic deviation and parallelism.

Some scholars like Hudson Bronwen (2014) consider poetry to be as complex as the "recent mathematical discipline of complex systems". This impression is also held by some students and teachers alike and, it is born out of the fact that poetry communicates in figurative rather than literal terms. Conducting a study as this (on deviation and parallelism in Wangusa's poetry) will help in the demystification of such areas of poetry as style by analyzing to the letter the different styles employed particularly in Wangusa's poetry. With this deed done, both students and teachers will use the findings of this study as a benchmark for teaching and learning poetry especially the particular aspects of style (like linguistic deviation and parallelism). This makes the study even more worthwhile and thus, significant.

1.8 Significance of the Study

I hope that the study will add new insights to the already existing knowledge about Ugandan literature (especially poetry). This study, being on linguistic deviation and parallelism in Wangusa's poetry hitherto not handled by other studies, provides new insights on Ugandan literature.

It will act as a benchmark for future scholars bent on analyzing the language of poetry and juxtaposing it with everyday /commonplace communication in English language. This will be enhanced by the many and different styles subsumed in linguistic deviation and parallelism for example tautology, pleonasm, anaphora, and epiphora/epistrophe analysed in this study.

Most novel of all the above is the fact that the study will acquaint scholars with a blend of knowledge on both literature and linguistics since it handles literature tinged with features of linguistics such as deviation and parallelism at different linguistic levels like morphology, semantics and phonology.

Budding writers especially poets and poetesses may find the findings of this research very important. With the two variables under study (linguistic deviation and parallelism) demystified, the very writers will find the two variables indispensable in embellishing beauty and emphasizing their message in their works.

Policy formulators like National Curriculum Development Centre (NCDC) experts will find the findings of this study very important in preparing materials on the language of poetry for secondary schools especially with regard to the new lower secondary school curriculum. Given that the new curriculum is competence-based, it puts learners' creativity at the forefront of teaching and learning. Learners inclined to up their skills in analyzing and writing poetry would find the findings of this study resourceful. This is because of its in-depth analysis of style as earlier mentioned.

1.9 Theoretical Framework

The theoretical framework of the study is derived from key tenets of Russian formalism; defamiliarization and estrangement. Russian formalism started in 1915 and became very popular in the

1920s. It was majorly associated with a society (OPAJOZ) in Moscow, Russia. This society was bent on studying poetic language. The outstanding figures of this society were Roman Jakobson. The Prague Linguistic Circle was also part of this school of thought and key members were Boris Eichenbaum and Viktor Shyklovsky.

As the name states, Russian formalism draws its name from “form” because the literary critics did not focus on content but instead zeroed on the “formal devices” like metaphors and rhyme. Russian formalism is a literary theory that emphasizes interpretation of literary works on the basis of literary form and literary devices. With this kind of approach, texts of literature especially poems are studied scientifically (practically) by analyzing their techniques, motifs and other “functions”.

The formalists attach great importance to “literariness” of a text- features which render one literary piece different from other forms of writing and elicits new interpretation or perceptions from the readers. The brain behind the concept of literariness was Roman Jakobson. In support of this argument, Peter Steiner contends that in order to make an object artistic, it has to be cut out of its usual associations or commonplace usage (Peter Steiner 1984, p49).

In the study or analysis of a text, according to the formalists’ point of view, a poet’s socio-economic and political background and content itself do not take precedence. It is “form” and the “formal devices” that take precedence in the analysis of literature (poetry particularly) (Nasurullah Mambrol, 2016). The analysis of a text should not be done with reference to the writer (poet in this case) or their socio-political and economic backgrounds. Otherwise, the message gets distorted with subjectivity.

The key tenets of Russian formalism that were used in this study are defamiliarization and estrangement. According to Victor Shyklovsky, “the primary task of poetry was to defamiliarize our ordinary, overly familiar ways of seeing and thinking” (Michael Ryan 2017 p3). This assertion emphasizes the lenses in which formalists view poetry. In poetry, the formalists are more concerned with “the use of devices as well as with the way poetry arises out of a selection amongst similar terms and combination of different

ones in a line of verse” (Michael 2017 p4). It is against these premises that this study leaned in an effort to show how poetry communicates in novel ways especially with regard to style. The similar terms and combinations of different terms in the line of verse hint subtly on linguistic deviation (foregrounded irregularity) and parallelism (foregrounded regularity).

Victor Shklovsky is the brain behind the concept of defamiliarization and the plot/story distinction. With defamiliarization, the poet’s work is rendered unfamiliar or strange especially with regard to interpretation by readers. Thus, using this theoretical approach was hoped to bring out the “literariness” of Wangusa’s poetry. The message and content of a piece of work (say poetry) are embedded in the poetic devices (linguistic deviation and parallelism in this case) (Michael: 2017).

All the above assertions help to emphasize the importance of poetic language (linguistic deviation and parallelism) as vehicles for conveying the message of the poem. Ruth Muller and Robert Greenberg contend that “for the poet, whose tendency is to see and think figuratively, the use of figurative language is virtually inescapable” (Ruth Miller and Robert Greenberg 1981, p44). This assertion, like all the above, foregrounds the role of language in conveying the message in poetry. It is for this reason that I was determined to explore the use of poetic language especially linguistic deviation and parallelism with their resultant estrangement of the work under study. With linguistic deviation and parallelism effectively used, readers begin to look at Wangusa’s poetry a new. It is this sense of newness that arrests the readers’ attention and thus creating not only curiosity but also wonder.

According to Chris Baldwick, “the devices of poetry are studied not for themselves, but for their defamiliarising capacity. Images, hyperbole, parallelism, comparison, repetition or any other tropes are potentially all equally effective in committing poetic violence on ordinary language...” (Chris Baldwick: 1996). This comment illustrates how indeed, Russian formalism emphasizes literary devices in the analysis of a work of literature. It is on this premise that I analysed linguistic deviation and parallelism in Wangusa’s poetry (not explored by other scholars before).

Defamiliarization and estrangement are the key and most fitting tenets that were used in handling aspects of poetry under investigation because they put devices and form at the forefront of the discussion. Besides, they emphasize the treatment and interpretation of poetry in quite novel ways since to the formalists, the use of the devices “estranges” the work from our usual or commonplace perception. This done, readers begin to perceive Wangusa’s work in ways different from other poets’ works. “The perception of art manifests not the law of least effort but the law of maximum effort” (Peter Steiner 1946 p49). This assertion explains the effect of using literary devices in poetry. Literary devices tend to render a piece of work complex and polysemous (the capacity of a work to have many and varied interpretations). It is this that spells out the ‘literariness’ of a piece of work (Wangusa’s poetry in this case).

In relation to the above, the two tenets used, defamiliarization and estrangement, go hand in hand. That is why I call them “twin tenets” (my coinage). As categorically stated in this section of the study, defamiliarization is used to study the devices of poetry under linguistic deviation and parallelism. This is informed by the fact that when the poet deviates from the norm of the Standard English language construction, their work is perceived by the reader as novel, shocking (and in extreme cases weird). It is this novelty that renders the very poet’s work completely new. That “variety is a spice of life” is a common English adage. It is these new constructions that render poetry a marvel. Thus, in the analysis of the devices under linguistic deviation, I will draw insights from defamiliarization. This will be particularly with regard to the explication of the rationale or reason why the poet chooses to use such a style as linguistic deviation. It should be posited here that in literature generally (and poetry particularly), style is not used for the sake of it. It is used to achieve a certain poetic aim. Therefore, I majorly employed defamiliarization in trying to explain the effectiveness of different aspects of style (deviation and parallelism alike) especially with regard to the way a reader begins to perceive such poetry. It should be posited here that when certain parts of the poem are deviant, they tend to ‘stand out’ of the background. This ultimately has a psychological effect on the way the reader views such poetry. This effect is technically termed as foregrounding throughout this study. Estrangement is subsumed in the above

information on defamiliarization. It explains the resultant reaction on the part of the reader after the poet has employed linguistic deviation and parallelism. Therefore, the two tenets were used majorly to explain the “what and how” (different forms of linguistic deviation and parallelism) and the “why” (rationale or reason for their use) with regard to the two variables under study. These ideas consequently informed my whole study (data analysis, discussion of the findings and conclusion).

Defamiliarisation was used to show how Wangusa’s poetry is organized using different parts /units to form a whole. These parts include lines, stanzas, punctuation marks and the words themselves. This approach was used to investigate how indeed, the poet under study uses these units of the poem in quite novel and unexpected ways. It is this fact that ‘estranges’ Wangusa’s work especially with regard to the readers’ interpretation.

Zhang Longxi (2020) further opines that literature, as the Russian formalists say, wakes us up from the habitual forgetfulness by making the familiar strange and brings readers to the fresh sensation about the world around us. This is what, throughout this study, has been referred to as defamiliarisation. This explains the role played by parallelism in literature. It, just like linguistic deviation, makes the reader to perceive his reading (and indeed the whole world around him) different (strange). It is this quality of “strangeness” that makes poetry far removed from ordinary and automatized kind of language and thus, the theory of estrangement.

According to Georgy Chernavin and Anna Yampolskaya, “estrangement is an artistic device that breaks the routinized forms of perception” (Georgy Chernavin and Anna Yampolskaya, 2019). This assertion coheres perfectly with the analysis of Wangusa’s use of linguistic deviation in that deviation is basically this ‘breaking of rules’ of the Standard English Language.

It is on these twin premises of Russian formalism (defamiliarisation and estrangement) that I based my analysis of Wangusa’s poetry. Focus was put on the way the words, lines and stanzas of Wangusa’s poetry start and end. It is at this point that, devices such as anaphora, epiphora and epistrophe were

analyzed. The poet, in this case, fits his work in this tenet of estrangement not only by creating new unorthodox arrangements of their work through foregrounded irregularity (deviation) but also by stretching the already existing and automatized versions of arrangement to create new and unorthodox constructions.

Besides, the-would-be orthodox arrangements, far from being stretched, may be over repeated (for emphatic reasons) and appear completely new or strange. This fits in the analysis of parallelism in Wangusa's poetry. This sense of newness or estrangement is what makes readers break from the daily monotony or routine of life and thus experience new and interesting experiences. Peter Steiner contends that "only the creation of new forms of art can bring back to man his experience of the world, resurrect things and kill pessimism" (Peter Steiner: 1946).

Besides, the different deviations explored are in perfect synchrony with the idea of defamiliarization. It should be posited here that deviant parts of the poem are considered to be a kind of violation of the rules of common grammatical construction. It is this violation of the rules that renders Wangusa's poetry novel or different not only from other poets' poetry but also the readers' usual perception and interpretation of poetry. From the lens of defamiliarization, deviations at different linguistic levels in Wangusa's poetry were analyzed. The levels of linguistics of Wangusa's poetry analyzed majorly are phonology, morphology, semantics and graphology. Deviations at dialectical and historical levels were also analyzed on the same theoretical plane.

Jan Mukarovsky contends that:

poetic language has some of its own lexicon and phraseology as well as some grammatical forms, the so-called poetisms as dimension of poetic language used in poetry (Mukarovsky:2017 p42).

This explains the different forms of linguistic deviation present in poetry and asserts the need for such a study as this. It is this kind of language which defamiliarizes the subject matter/content of a poem. This feature makes a poem that would otherwise be obvious somewhat novel (figurative) in meaning and thus, estrangement. All these assertions by Mukarovsky emphasize the idea of linguistic deviation. The poet's freedom of taking liberties in exceeding the normal rules of construction (linguistic deviation) is

emphasized. This places the variables under study (especially deviation) in context. All these quotes place the variables under study in other available canons of poetry that also handle poetic language. The bottom line is that the use of poetic language (by deviating from the norm of Standard Language) is inescapable. The study of this inevitability of using deviation is what the research was bent on explicating to change the status quo as no other such study had been conducted on Wangusa.

1.10 Definition of Key Terms

The key terms of the study such as language and content were defined for purposes of clarity of the study as follows:

Content refers to what the work of art is about. Several parts of the poem like topic, subject matter and theme express what the poem is about and thus, content. Content will be looked at in a narrow sense as to mean ‘what the poem is all about- the subject matter.

Language refers to the tools of sound or meaning that the poet can use to make the poem more surprising, vivid, complex, or interesting for example alliteration, onomatopoeia, imagery, metaphors, similes, allusions, word choice and imagery.

Poetic language is one which distinguishes elements more common in poetry than in non-poetic written genres or common speech.

Standard Language is a particular variety of a language that is regarded as the most correct way of writing or speaking the language.

Defamiliarisation otherwise known as *ostranenie*, is the artistic technique of presenting to audiences’ common things in an unfamiliar or strange way so they could gain new perspectives and see the world differently. According to the Russian formalists who coined the term, defamiliarisation is the central concept of art and poetry.

Literariness is defined as being the feature that makes a work literary (literature).

Aesthetics is derived from a Greek word “aesthetics” which means something relating to perception by

the senses. Thus, aesthetics concerns the nature of beauty and taste.

Foregrounding means the parts of the poem with the poet consciously or unconsciously, signals as crucial to the reader's understanding of what has been written. It means the way of writing that surprises or shocks the reader because of its novelty for example when one writes their work heedless of rules of punctuation, such a work would appear odd and thus, foregrounded.

Deviation is a term used to describe any pronunciation, word, or sentence structure that does not conform to the norm (of the Standard English construction for example). Geoffrey Leech calls it the foregrounded irregularity.

Parallelism refers to a literary style in which coordinate ideas are arranged in phrases, sentences (lines in the case of poetry) and paragraphs (or stanzas) with another of equal importance and similar wording. Such parts are normally assumed to carry equal grammatical weight or function for example, they may all be the same parts of speech like adjectives or adverbs or pronouns (in which case, they serve a similar function say to describe or modify verbs or represent nouns respectively).

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter deals with the review of works on Timothy Wangusa by other scholars. The works cited are not only on Wangusa's poetry but also his fiction. The review of these works is done with an intent to cite the knowledge gap(s) that this study intends to fill.

2.1 Previous Works on Timothy Wangusa

One of the studies done on Wangusa is *Style and Form in Wangusa's Poetry*- a Master's dissertation by Okello. According to his findings and conclusions, Wangusa's poetry was greatly influenced by African oral tradition, classical and western literary traditional English poets and Christian tradition. He bases his conclusions on Aristotle's assertion that:

Art must correspond to real life and achieve a certain structured order. As to correspondence, he contrasts the poet and the historian: the latter reflects the particular and factual, the former the universal and the general. The poet is concerned with the 'probable' not merely the 'possible...' (Okello p20).

The above assertion emphasizes the role of the poet. Their social, economic or political backgrounds play a pertinent role in the analysis of their work. To the Russian formalists, however, involving the poet and their background would deny a piece of work its autonomy thereby making its analysis subjective rather than objective. Invoking the idea of defamiliarisation, the formalists contend that a piece of work should be analyzed independent of the poet's background because, a piece of literature (say poetry) should be analyzed for its sake.

Okello contends that Wangusa's poetry mirrors former renowned classic poets like T.S Eliot, Blake and the like. This, Okello writes basing himself on the theory of intertextuality. Quoting T.S Eliot, Okello argues that:

No poet, no artist of any art has his complete meaning alone. His significance ,his appreciation is appreciation of his relation to the dead poets and artists .You cannot value him alone ;you must set him, for contrast and comparison ,among the dead .I mean this is the principle of aesthetics not merely historic criticism....(Okello:2005 p15).

He adds that "the reader is likely to discover time and again that's works overlap, interlace, and border

the fields of literary practices that the older generation of artists have already trodden”. (Okello: 2005 p15). Okello concentrates on Wangusa’s background (cultural) owing to the fact that he used the theory of intertextuality. This sharply contrasts with the theory of Russian formalism especially the tenet of defamiliarisation used in this study where the poet is assumed dead (so that they are not referred to lest they bias the analysis of poetry by the readers and researchers).

Okello partly attributes Wangusa’s works to Christian tradition and oral tradition as well. He asserts that much as has written on a number of themes like nature, politics, scientific innovations, gender, a larger extent of his works are based on religion and spirituality (Okello:2005 p27).

Peter Nazareth, in his review of *A Pattern of Dust* shares almost similar views with Okello about the idea of Wangusa cross-referencing works of other renowned poets like T.S Eliot’s. In reference to Wangusa’s poem “The First Coming”, Nazareth contends that:

He travels to pick up anything relevant: to England, the U.S., and different areas of Uganda. His poems have echoes of T. S. Eliot and Yeats when he is being most African, and he pays tribute to Walt Whitman (Nazareth: 1996 p459).

That Wangusa’s works are intertexts of other literary traditions, true as it may be, leaves scholars with questions about his own creativity. This curiosity to analyse Wangusa’s style of writing especially the literary devices he uses in his poetry informs this study.

Nazareth further mentions something peculiar about Wangusa’s style of writing marked by brevity especially with reference to the poem “Destination” (The Flat on Second Floor). The poem that is referred to is from the collection *A Pattern of Dust*. Nazareth contends that:

This is a complete poem, yet it shows us Wangusa’s strength: his brevity makes serious points (here that one can become what one is trapped in). His note refers to a West African oral tradition according to which "a particular key word appears in every line of a poem.” (Nazareth: 1996 p459).

Another view from Nazareth is also not in harmony with the operating theory which emphasizes the analysis of a piece of work (especially poetry) on the basis of its formal devices. These are the ones that give a piece of work its due “literariness”. Nazareth makes a connection between Wangusa’s

works especially *A Pattern of Dust* and the surrounding environment of Bugisu where the poet hails from as well as the socio-political issues surrounding the poet at the time of the writing. He asserts that:

Wangusa evokes the spiritual relationship of the people to the land (and the mountain in his own area), the coming of the colonizers, the suffering of the common man, selfishness of the bureaucratic bourgeoisie ("The State is My Shepherd" is a parody of Psalm 23), the feeling of impending doom (a forewarning of Amin).

An article released in *The Observer* dated 5th January, 2021 features comments on Wangusa's writing. This relates to Okello's ideas on intertextuality/cross-referencing. The critic contends that, like the western media that hold the African continent in ridicule so does Wangusa in almost sounding like a prophet of doom (Prophet Amos of the Old Testament). The critic's opinion is that such poetry does not offer the African readership pride and sense of self-image amidst the challenges the continent grapples with. The quote reads:

... his poetry on African affairs, I feel, is a recitation of the western media portrayal of Africa's image. The unwillingness to see beyond the challenges of the continent and problems of the nation singly announces the inferiority complex and self-disaffection we as Africans have more than readily exchanged within ourselves.

However, this critique on Wangusa's poetry seems to suggest that the writer should express sympathy towards his continent which would be against the ideas of Russian formalists to whom, the socio-economic and political background of the author of a work is not of the essence but the work itself and the way it is communicated (different from other works). Probably, by making this statement, the critic is emotionally affected by some of the poems that decry the challenges on the African continent. Analyzing or critiquing a work on the basis of how it speaks to/affects the reader's emotions is committing an affective fallacy as the new critics put it.

To prove the assertion that the critic is following his emotions to comment on Wangusa's poetry, I quote him further as thus:

This is a very challenging perspective because as a poet, he commands a huge following of faithful readers. We must see beyond the mockery that laughs at us. Yet all that he writes about is indisputable. But it is how we respond to it and what we want to remember of the experiences.

Arguing and critiquing Wangusa's works this way is at variance with the operating theory or rather tenets of the theory (defamiliarization and estrangement) whose major focus is the "literariness" of a piece of work or features of a piece of work (say poetry) that make it strange or different from other works by other writers.

In "Genesis of the 'Wangusaic' Poetic-Narrative Style: 'All Hail Christmas' ", Abel Wankuma Kibeddi concerns himself with Wangusa's use of irony, biblical narrative overtones (biblical allusions), metaphors, symbols and traditional African conversational and formulaic language that considers it very crucial for every story to have a moral lesson. In reference to Wangusa's writing style, Wankuma Kibeddi contends that:

In his poetry and prose, he makes a coinage of many words and this specifically has been employed to great heights including an innovative way of satirizing political demagoguery and characterization through coining names.
(Wankuma 2019).

Besides, Wankuma highlights on the novelty of Wangusa's genre as a style as well. Wangusa fuses prose and poetry-a style called poetic-prose narrative. Prose, being expressive, gives more details especially through description than poetry which economizes words. This is what majorly renders his works novel and worth a careful study as this. To prove this assertion, Wankuma writes about Wangusa's style arguing that:

Wangusa's style is revealed to the point that he is not enslaved to the acceptable Eurocentric tradition but is rather willing to break the rules for the sake of meeting his purpose...which is to address the subject in a more contemporaneous manner.
(Wankuma 2019).

The 'breaking of rules' referred to in the above quotation is what this study sought to investigate hitherto called linguistic deviation. Whereas this breaking of rules of Standard English language (deviation) is in agreement with this study. However, the 'breaking of rules' (deviation) is referred to in general terms.

Wankuma does not specify how Wangusa does it. This study intends to fill this big lacuna existing in other few studies on the Wangusaic scholarship.

In his article on Wangusa's narrative style, Wankuma Kibeddi (2019) contends that:

There is no doubt he has read deeply around the culture and tradition about which he writes. From the Christian culture, he has grounded himself in the Bible (whose language structure he ably borrows) and the European tradition of seasonal writing. Wangusa must have been so aware of Charles Dickens' *A Christmas Carol* (Wankuma p14).

This assertion re-echoes Okello's ideas on Wangusa's use of intersexuality/cross-referencing. The intertextuality in this case is not only on one feature (content) but also in the use of language as a vehicle for communicating his message. This assertion subtly tends to analyze Wangusa's poetic trajectory as being through borrowing from other sources thereby downplaying his craftsmanship especially through linguistic deviation.

Another study is "Individual and Community in Wangusa's *Upon This Mountain*" Carol Sicherman (1993). In this study, Sicherman concentrates on the theme of Individuality and Community in *Upon This Mountain* (a novel). She is determined to discuss how Wangusa uses irony and allusions to portray this theme. The point of intersection between Sicherman's study and this study is the use of styles such as irony. This proves right the assertion that indeed, Wangusa uses rich style in his works. However, the point of departure in this case lies in the difference in genres and particular styles in Wangusa's poetry. Prose is known for being very expressive (ideas are expressed in many words arranged in sentences and paragraphs) while poetry exploits word economy or uses fewer words (arranged in lines and stanzas. Issues of linguistic deviation and parallelism are of little significance to the study by Sicherman. Therefore, her study being on novel (fiction) and not poetry, it does not handle features of style peculiar to poetry but rather novels. Moreover, her analysis of style is not from the linguistic point of view. That study looks at style on linguistic bases (levels) makes all the difference and thus rendering it worthwhile.

In line with Wangusa's peculiar use of language and word economy already mentioned in the above paragraph, John Musinguzi, writing in *The Observer* dated 15th July, 2022, contends that the latter is:

A man whose life and literary works glorify and demonstrate his signature ‘magic of words’ and the ‘economy of words’. A man who preached and practiced the economy of words, to the extent of ‘managing to reduce the Holy Trinity to 15 words.’
(Musinguzi: 2022)

The ‘magic of words’ in the above quote is achieved in quite a number of different ways one of which is linguistic deviation that encompasses aspects of style like neologisms, affixations and coinages. This emphasizes the indispensability of this study as it is an addition to the broader dialogue on the Wangusaic scholarship.

As quoted from *The Observer* dated 5th January, 2021, Wangusa’s poetry is unique because of the way he takes liberties in communicating his message. The quote reads as thus:

It is in truth not difficult to understand the poet and his expressions. Firstly, most of his poems are introspective in character, and, like playing tennis without a net, in free-verse form. His style shows the liberty a poet possesses to associate his interpretation of language with individual effervescent delivery is so vast that if not careful enough, whatever they possess the reader will disown, and it is a blemish even Wangusa is not above (The Observer 5th January, 2021).

Unfortunately, like other studies on Wangusa, this quotation being short, does not bring out the way how the poet under study achieves his purpose or intention. It is this phenomenon that this very study intends to address by showing how Wangusa uses peculiar poetic language like deviation and parallelism to communicate in strange and novel ways. It is this that puts this study in concordance with the idea of defamiliarisation and estrangement as advanced by Russian Formalists.

In an introduction to an “NBS *People and Power* programme”, Mable Twegumye Zaake introduces Wangusa. She introduces and describes him using these words:

...he was not only wrapped into understanding or connecting of the words and the language but Professor Wangusa also explored the fields of academia and politics. People and Power! (Twegumye, 2019).

This description of Wangusa by Mable Twegumye Zaake (interviewer at NBS and the host of the programme *People and Power*) is in praise of Wangusa’s great creativity. That Wangusa is skilled in ‘connecting of the words and language’ is what this study intended to explore to the letter. This makes

a study into the peculiarity and novelty of the poet's language very important.

For all the above assertions from different authorities, Okello dwells much on the factors that inform the writing of Wangusa's poetry. He interrogates matters such as national identity in a post-colonial context. This kind of study is bent on exploring the social, cultural and political backgrounds of the poet, a kind of approach this study seeks to depart from. Alfredo Okello's technical term for Wangusa's borrowing from Oral tradition, western tradition literary tradition is intertextuality or cross-referencing. He alludes to the theory of intertextuality (Kristeva 1984 p59) according to which, readers construct new texts because each text presupposes and interacts with previous ones.(Okello, pg11)According to Okello, Wangusa's poetry is not independent of the past. (Okello 2005 p15)

In the foreword to *Anthem for Africa* by Wangusa, Claudio Gorlier asserts that:

.... astutely depends on irony, a subtle weapon used to delegitimize the codes of colonial masters, to undermine their convenient ideology of persuasion and of self-indulgent outrage, no less than the bloody, obtuse practices of the African dictators (Amin is obviously and grotesquely alluded to) who took over on colonialism's coattails (Gorlier:1995).

The above assertion by Claudio Gorlier is also in reference to Wangusa's use of language as a weapon to achieve his end. It, in a less noticeable way, refers to the liberties Wangusa takes while writing his poetry. To "delegitimize codes of colonizers" concerns breaking the rules of their language (as well as criticizing their actions-and those of African dictators in Uganda in particular and Africa in general). This is in line with the focus of this study that concentrates on Wangusa's use of linguistic deviation in writing his poetry.

Gorlier further postulates that:

As the phenomenon of Creolization does not exist in Africa, the mother tongue is still the indigenous dialect, while English is the language of literacy, of commerce: the official language. Thus, it is the structure of the vernacular which contaminates the British English as it has been learned at school: Ugandan English. We must resist the temptation to correct what the accustomed ear finds deviant from the canonical forms, and so avoid comparing an English-based language with the language of the Empire in order to assess its correctness and grace (Gorlier: 1995).

This above quote explains the very idea of Wangusa's use of linguistic deviation in his poetry

collections. With regard to his choice of words (diction), he uses some words from his vernacular, needless to say, to give his work a tinge of originality and cultural heritage (though not key to this analysis).

As far as *Anthem for Africa* is concerned,

An extreme example is the lyric entitled “Portrait”, where the protagonist of the portrait, a -dictator, speaks a variety of English which is so ‘corrupt’ that it is difficult to distinguish possible vernacular interference from genuine ignorance. The use of this device allows to paint an indelible picture, fixed in time, of a particular political situation, thanks to a series of puns which hover on the verge of irony-but this, unfortunately, is largely lost in the Italian translation (Gorlier: 1995).

From the above comment from the foreword of *Anthem for Africa* by Wangusa, it is crystal clear that the language used by the very poet in his two poetry collections is worth the study and, I exactly did that. That only a handful of studies have been made on Wangusa’s poetry is undisputable and, I hoped to change this state of affairs by exploring linguistic deviation and parallelism in Wangusa’s poetry.

The Nigerian scholar Abiola Irele appropriately pointed out metonymy as one of the fundamental rhetorical figures in African literature over the last decades (Wangusa: 1995 p5). That the above authority also comments on Wangusa’s peculiar use of language emphasizes the importance of language and thus, the need for careful study. This study analyzes Wangusa’s use of linguistic deviation to the dot thereby filling the gap(s) left by other selfsame or so to say, nearly selfsame studies.

The case of Wangusa, poet, novelist and University Professor, is significant. He writes in what one might call British English, but here and there the syntax appears to diverge from the standardized canons. Is it legitimate to think of Ugandan English as an inexact use of so-called ‘correct’ English, or is it not rather a case of transposing the syntactical and grammatical patterns of the mother tongue into the second language? (Wangusa: 1995 p4)

This quotation echoes the fact that Wangusa deviates from Standard English language which is a feature of poetic language. This presentation of work with poetic language that departs from the standard constitutes linguistic deviation that underpins this study and serves a purpose of foregrounding or making certain features or parts of the poem(s) stand out. It is this that surprises the reader with a sense of newness/novelty thereby estranging not only the work but also the readers’ perception of it. It is this that

echoes the two tenets of Russian formalism; defamiliarisation and estrangement.

The above ideas from different studies prove right and relevant the first objective of the study as it places the study (on Wangusa) in the dialogue of other literary scholarships.

According to Austin Bukenya's article in *The Nile Post*, Wangusa's poetic craft is generally based on certain features among which is peculiar language. Austin Bukenya asserts that:

I propose that his poetic success derives from four main characteristics of his skill, which any aspiring verse writer can profitably emulate. These we can code as language, shape, humour and concern. We will outline each of these with reference to my best-loved piece of all Wangusa's verse. (Austin Bukenya, 2022)

This assertion emphasizes the fact that Wangusa's language is worth a careful study as this. That the language and shape of Wangusa's poetry is very peculiar and given such primacy even by his contemporary shows how these are key hallmarks in the poet's poetry collections.

To emphasize on Wangusa's special language in his poetry, Austin Bukenya adds that:

His tool is language and he draws on all its resources, sound, structure, suggestive imagery and cultural evocation. We might not understand the mystery, but we are given a palpable and memorable vision of it. We note the absolute economy of usage, giving us not a word more than what is necessary for comprehension. Fond readers imagine that poetry is a flood of words. Poets know that condensation, brevity, is the soul of wit. (Bukenya, 2022)

That Wangusa's tool in his poetry is language at different levels like sound and structure foregrounds the fact that this study based on different features of Wangusa's poetic language at different linguistic levels is a study of its own kind in Uganda's literary scholarship. It is in this Wangusa's general craft in using language at different levels that parallelism is also imbedded.

When Oumah Otienoh interviews Wangusa on the trajectory of his creativity especially with regard to the schools he attended and how they influenced his language, the latter says:

I also studied English at Makerere University in my second and third year as a major. I was plunged into creative writing by Prof. David Cook, a household name in East Africa. At the University of Leeds, where I was admitted for my postgraduate studies, Prof. Peter Nazareth further encouraged me into the world of art (Otienoh, 2020).

This revelation portrays the trajectory of Wangusa's poetry especially how the good schools and universities he attended and scholars like David Cook encouraged him to up his creativity in writing. However, with regard to the theory of Russian Formalism (especially the tenets of defamiliarisation and estrangement), the trajectory of a piece of work on the basis of the socio-economic and political backgrounds is not of the essence. What matters is the 'literariness' of work which makes it stand out of the rest or rather commonplace Standard Language communication there by surprising readers with novel revelations and interpretations. On the basis of this premise, it can be argued that exploring Wangusa's skillful use of literary devices like parallelism in this case is what makes this study worthwhile. It also shows a major point of departure of this study from other studies in as it encourages the appreciation of poetry for its sake (but not the basis of the poet's background).

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents the methodology that was used throughout the study. It recapitulates issues of research design, procedure for data collection, data collection methods, sources of data, tools and instruments for data processing, analysis, interpretation and discussion.

3.1 Research Design

This refers to a plan that shows how data was collected and analyzed. A descriptive survey design was used in the process of data collection and analysis. This design was used because it gave me a leeway to describe the different forms of linguistic deviation and parallelism that Timothy Wangusa uses in his poetry and the consequent purpose for which they are used. A qualitative research approach was also used because it was discovered to be an appropriate one in handling the study that was basically on assessing the different styles subsumed in linguistic deviation and parallelism in Timothy Wangusa's poetry. Besides, this approach helped me to analyse the data (also qualitative) from the selected poems of Timothy Wangusa and thereafter, make sense of it. It was an apt approach for a document-based study as this that was on linguistic deviation and parallelism in Timothy Wangusa's poetry (texts). Timothy Wangusa, in his *Essentials of Research Methodology in Human and Social Sciences*, contends that "qualitative data collection also depends a lot on observation, and recording of mostly non-numerical data that involves plenty of description" (Wangusa, 2007 p103-104). That this study is indeed non-numerical makes the approach under discussion even more worthwhile.

3.2 Procedure for Data Collection

I wrote and sought approval of the research topic of the study by the supervisors. He thereafter read two poetry collections by Timothy Wangusa with an intent to find out the extent of recurrence of the features/variables under study (deviation and parallelism). While taking notes, I subjected the two texts (*A Pattern of Dust* and *Africa's New Brood*) to close reading. In the same way, I read other relevant

literature like journal articles, book reviews, text books, newspaper articles, blogs, interviews and forewords for Wangusa's poetry collections. These consequently helped me in the literature review section of this work.

Wangusa's poetry especially *Africa's new Brood* and *A Pattern of Dust* was read and studied carefully with particular attention to the selected poems. I selected /identified and highlighted parts of the poems that exhibited several forms of foregrounded irregularity (deviation) and foregrounded regularity (parallelism) at different linguistic levels. These highlighted features were described for specificity and analyzed (mainly for effectiveness since they constituted the poet's style) and interpreted. The variables under study (with their different forms) were found out to be recurrent in the different poems from the different collections and, this informed the conclusions of the study. This was also informed by the fact that the aspects of poetry understudy had hitherto been partially handled or unexplored by other researchers altogether thereby leaving a big gap to be filled by studies as this.

3.3 Data Collection Methods

I used close reading of the two poetry collections by Wangusa. Using a textual analysis method, I read the poetry collections of Wangusa to get information on the two variables (linguistic deviation and parallelism). Qualitative content analysis was used in which case, I read the texts several times, coded the information and generated concepts on the variables under study (linguistic deviation and parallelism). The data was collected under headings in line with the research objectives.

I used qualitative content analysis. I read the two poetry collections several times, coded, wrote the information and generated concepts from which data on linguistic deviation and parallelism in Timothy Wangusa's poetry were derived. I collected and put the collected data under different headings in line with the research objectives.

The study included examination of texts in form of two poetry collections by Wangusa guided by textual checklist of aspects/variables under study that I used to assess the different forms of linguistic deviation

and parallelism in Timothy Wangusa's poetry. I used different aspects of linguistic deviation (and their effectiveness) such as morphological deviation, lexical deviation, semantic deviation, graphological deviation, dialectical deviation, deviation of register and deviation of the historical period in the two texts. The aspects on parallelism (and their effectiveness) that were used in the checklist are verbal parallelism, phonological parallelism, semantic parallelism, and grammatical parallelism in both texts.

3.4 Sources of Data

I used poems from two poetry collections-*A Pattern of Dust* and *Africa's new Brood* all by Wangusa. I also used text books, journal articles, newspaper articles, interviews (both written and recorded in video) and research theses by other researchers on the variables under study. I hoped that combining these different data sources would offer enough objective information for this study.

3.5 Data Processing

Using a checklist, the collected data was coded, studied and developed into notes after editing. I edited the obtained data. This was done in a bid to ensure accuracy and uniformity. Besides, this was done to reduce cases of errors by using a textual checklist following the research objectives.

3.6 Data Analysis

The data was analysed qualitatively using textual analysis technique. The obtained data was interpreted and categorized using a checklist which included different linguistic deviations and parallelisms in Timothy Wangusa's poetry. I analysed how the categorized data was used to arrive at different deviations and parallelisms at different linguistic levels in Timothy Wangusa's poetry. The study employed two tenets of Russian formalism; defamiliarization and estrangement. These theories were used to guide the entire research process through a critical reading and analysis of the selected poetry texts. The data collected on deviation and parallelism was considered to be valid and reliable with regard to the topic and the tenets of the operating theory of this study.

3.7 Data Interpretation and Discussion

I grouped the processed data into titles and sub-titles on the basis of the set objectives of the study. Using the same textual checklist, I processed the data. Later, I edited the very data according to the set objectives of the study. I coded and grouped the obtained data to get a general picture of the given data which included the aspects of the variables (linguistic deviation and parallelism) on the checklist. The obtained information was interpreted and discussed. Using the former and latter aspects, I made conclusions as regards the objectives set in the introductory chapter of this study.

3.8 Data Quality Control

I proofread the work for correctness and accuracy of the data provided thereof. This was done against the checklist of the variables under study (linguistic deviation and parallelism) to determine the rate at which they are recurrent in the two poetry collections. With this deed done, I was able to ensure that correct and accurate information was written.

3.9 Limitations to the Study

The study was conducted at a time when the whole country was still grappling with COVID-19. The pandemic made some companies to layoff some workers to stay afloat while some (including schools and universities) reduced/cut salaries of employees just to continue to operate. This had a ripple effect on several sectors of the economy, education inclusive. Though the situation was dire, I used all means possible to decisively deal with the financial challenges because the study was indispensable to his professional development.

Though the pandemic had subsided and the President of Uganda had continuously eased the lockdown, he had not loosed curfew directives. This hampered travels as doing that would mean flouting the COVID-19 guidelines. I made a great use of articles and books downloaded from different academic platforms like Jstor and Google Scholar. Also, I made use of the available internet as well as the online books courtesy of Kabale University.

Because this study is a blend of literature and linguistics, it posed some challenges in the explication of linguistic terms and phenomena. However, I made good use of journals in the field of linguistics and available literature on the subject of linguistics like Leech's *A Linguistic Guide to Poetry* as well as consulting experts in the very field particularly on the issue of decomposition of words to mark prefixes, root words and suffixes.

Some aspects of linguistic deviation and parallelism were not found to be dominant in different poetry collections. This sometimes would make me go beyond the scope of the selected poems to balance the study.

In relation to the above, it was realized that particular poems in the two poetry collections like "Africa's New Brood", "Africanology" and "Banyamulengocracy Made in Zaire, 1967" were richer in the data on the variables under study. To guard against repetition and data duplication, I went beyond the content scope to get more data from other poems in the two poetry collections. Besides the above, there was a challenge of few studies on Wangusa generally and his poetry particularly. Basically, the available studies are Alfredo Okello's, Carol Sicherman's and Abel Wankuma Kibeddi's. However, I tried to make use of other secondary data (blogs, newspaper articles, reviews and blurbs of the poet's poetry collections). With this done, I hoped that these secondary data sources would reinforce the primary data and make up for the loss (compensate for the unavailable studies).

CHAPTER FOUR

DATA ANALYSIS

4.0 Introduction

In this chapter, I explored Wangusa's use of linguistic deviation and parallelism. The different forms of deviation and parallelism are explored in depth with particular focus on those that are not only evident but also recurrent in *A Pattern of Dust* and *Africa's New Brood*. Besides, this chapter follows the set objectives on the key variables of the study. What follows each analysis is a subsequent discussion of the findings of the study.

4.1 The Use of Different Linguistic Deviations in Timothy Wangusa's Poetry

According to Mick Short (1996 p37), deviation can be divided into seven types as follows: discoursal, semantic, lexical, grammatical, morphological, phonological, graphological, internal and external deviations. However, for the purpose of being specific, focus was put on types of deviation that are recurrent and pronounced in Wangusa's two poetry collections. Besides, not all the above types of deviation are evident in the two poetry collections by Wangusa.

For Leech, a linguistic deviation is artistically significant when a) it communicates something b) it communicates what was intended by its author and c) it is judged or felt by the reader to be significant. He introduced eight types of deviation in poetry which are as follows. 1) lexical deviation 2) grammatical deviation 3) phonological deviation 4) graphological deviation 5) semantic deviation 6) dialectical deviation 7) deviation of register 8) and deviation of historical period (Leech: 1969 p57) as discussed below. In the analysis of linguistic deviation, I used "Song to Mukokoteni", "Time and Distance" "A Psalm of Lot" from *A Pattern of Dust* and "Africanology", "Banyamurengocracy Made in Zaire, 1997", "National Darktricity Company", "Hilltop to the Dawning Day", "Meeting Adjourned to 6200 AD" and "A Finger upon Your Mouth" from *Africa's New Brood*.

4.1.1 Morphological Deviation

Morphological deviation concerns the use of morphemes which are building blocks of words (Short:1996 p51). Morphemes are either said to be “bound” if they are part of others or “free” if they can stand alone as complete words. The lowest unit of syntactic organization is the word. Morphemes are building blocks for words. One way of producing morphological deviation is by adding an ending to a word it would not normally be added to. This is achieved by affixation (adding prefixes and suffixes to words). There is great use of morphological deviation in the poems by Wangusa. From the above explanation, it is crystal clear that, Wangusa stretches the existent rules of word formation for example through affixation to come up with completely new / non - existent words in the corpus of English Language.

Morphological deviation manifests itself in the poem “Banyamulengocracy Made in Zaire, 1997.” The poem talks about the ideology and popularity of “Banyamulenge” after they support Laurent Kabira to rise to presidency. They are a Tutsi group /community in the southern part of Kivu that rallies behind Laurent Kabira and his Alliance of Democratic Forces for Liberation of Congo-Zaire in his rebellion against the government of Mobuto Sese Seko. The rebellion successfully ousts the incumbent leader in 1997 in Zaire. Laurent Kabira matches with majority of the Banyamulenge to Kinshasa, the capital city of Zaire, and force Mobutu to flee the country on 17th may, 1997. After this, they become a popular group and it is on this account that they adopt this name “Banyamulenge”. This special group of people are different from the Tutsi of North Kivu in Zaire. Majority of them speak “Kinyamulenge” which is a mix of Kinyarwanda (the official language of Rwanda), Kirundi (spoken in Burundi). This language has peculiar phonological and morphological characteristics/aspects found in the former and latter languages and on this account, Banyamulenge are considered a marginalized group in The Democratic Republic Congo their influence in the politics of Zaire notwithstanding. One major reason for their marginalization is also the fact that the Banyamulenge are not considered to be Congolese owing to their origins (migrations from Rwanda and Burundi mainly because of political tensions in these very countries). The

influence of the Banyamulenge in the politics of Zaire then (and the entire great Lakes region indeed) makes the Banyamulenge a force to reckon with. It is this metamorphosis from a minority and marginalized group to a politically-aware -kind of group that “Banyamulengocracy made in Zaire, 1997” is about.

The Banyamulenge are a big factor in the politics of Zaire. They help Laurent Kabira in his ascendancy to presidency but his leadership’s attempt to question their citizenship sparks off another rebellion in Zaire shortly after. In 2000, an annual report by Amnesty International showed that the government of The Democratic Republic of Congo “continued persecuting members of the Tutsi ethnic group and others who had family or other links with them.”

In an article published in the *Peace Magazine*, it is written that “It is logical to argue that had the Congolese leaders treated the Banyamulenge as fellow citizens, much of the bloodshed in the [RDC] could have been avoided” (*Peace Magazine* Sept.2000).

The morphological deviations in the poem with their consequent effectiveness “Banyamulengocracy Made in Zaire, 1997” are discussed below:

Ba + nya+mulengo + cracy
↓ ↓ ↓
3rd.Person root word suffix

The suffix “-cracy” is associated with or implies “rule” or “government”. Originally from Greek words “Kratos,” meaning “rule” and “strength” , “- cracy” is associated with politics to point to the reign of a particular individual or group of people (represented by one person as a leader / president) Therefore, “ Banyamulengocracy” by implication is the period of time when the Banyamulenge take over power in the Zaire in 1997 by supporting one of their own Laurent Kabira.

Other examples of words in English with the suffix “-cracy “include:

Demo + cracy =Democracy (the government of people, for the people and by the people). This is according to Abraham Lincoln.

Theocracy =Theocracy (the time when God Himself reigned over Israel before earthly Kings like King Saul). The reign of God as King / president of a country.

Merito+cracy=Meritocracy (rule by persons chosen not because of their birth or wealth, but for their superior talents or intellect).

Auto+cracy=Autocracy (a system of government by one person with absolute power).

Mobo + cracy =Mobocracy (rule or domination by the masses).

Timo+cracy =Timocracy (a form of government in which rulers are motivated by ambition or love of honour)

Gyno+cracy= Gynocracy (the rule or power of geniuses).

All the above words are associated with reign / rule or power. It is this rule of word construction that Wangusa utilizes to his advantage to portray the ideology of “Banyamulenge” of Zaire. Wangusa breaks or rather stretches the norm of word formation (affixation) to come up with unimaginable constructions which arrest the reader. It is this that creates novelty in Wangusa’s poetry and proves right the relevance of the tenets of defamiliarization and estrangement as befitting theories of this study.

Wangusa stretches the rule of word formation further to come up with verbs, adverbs, adjectives and interjections with their particular functions. Verbs are for actions, adverbs for modification of verbs (actions), adjectives for description of nouns (names of people, places, ideas) and interjections are for expression of intense emotions. Wangusa uses all these to show his craft in cooking up these very different parts of speech. He, as a wordsmith, uses the raw materials available to him to exceed the normal communicative resources of the English Language. Other derivatives of the word “Murengye” which end up as different parts of speech are discussed below:

NOUNS:

Banyamulenge
Banyamulengengarchy
Banyamulengecentrics
Banyamulengedom
Banyamulengehood
Banyamulengeline
Banyamulengeness
Banyamulengescape
Banyamulengelism
Banyamulengelisation... (Wangusa: 2006 p9)

Ba+nya+mulenge are people who inhabit Uvra-Murengye Mountains of Zaire.

Root word

Ba+nya+mulenge+ga+rchy

Root word

suffix

The suffix “-rchy” just like “cracy” means “rule” or “government”. Therefore, by extension the whole word “banyamulengegarchy” means the rule or government of Banyamulenge.

Ba+nya+mulenge+centric-

Root word

suffix

The suffix “Centrics” points to “having centres” (of a certain kind). “Banyamulengecentrics” thus, means all issues pertaining to “Banyamulenge” (Centred on Banyamulenge).

Ba+nya+mulenge+ness-

Root word

suffix

“Banyamulengeness” means the state/condition/quality of being a Nyamulenge.

Ba+nya+mulenge+scope-

Root word

suffix

The suffix – “scope” refers to an instrument for inspecting or viewing). Therefore, by extension, Banyamulengescape means looking at things from the point of view of Banyamulenge. Therefore, it is the philosophy of Banyamulenge/the way they perceive life.

Ba+nya+mulenge+ dom

Root word

suffix

The suffix -“dom” means dignity, state or fact of being free (freedom). Therefore, “Banyamulengedom” means the freedom, the dignity one has/feels by the virtue of being a Nyamulenge.

Ba+nya+mulenge+line
 ↓ ↓
 Root word suffix

The suffix “line” has the meaning of “string”. Thus, Banyamulengeline means connected/associated with Banyamulenge.

Ba+nya+mulenge+lism
 ↓ ↓
 Root word suffix

The suffix “ism” means “act”, “practice”, -manner of action or behavior or characteristic of a specific person or thing. “Banyamulengelism” means the state or practice of behaving like Banyamulenge.

Ba+nya+mulenge+list
 ↓ ↓
 Root word suffix

The suffix “-list” means to follow a distinctive practice, system or philosophy, typically a political ideology. Therefore, a “banyamulengelist” is a person who is totally devoted to the ethos, government of the Banyamulenge (supporter of the ideology of Banyamulenge).

Ba+ nya+mulenge+lise +ion.
 ↓ ↓
 Root word suffix

The suffix “-ion” means a state of, a process or result. Therefore, “Banyamulengelisation” is a process of making or converting people to the system of ideology of Banyamulenge. It is selling the idea of the government of Banyamulenge to win the support of masses (even those that would otherwise be against their ideology).

Ogha Onu contends that “what poets have done with their work is not a forbidden thing because poetry has boundlessness and freedom in word choice and shapes which is known as poetic license.” (P178). This is in perfect synchrony with the first objective of the study which concerns itself with Wangusa’s use of linguistic deviation with an intent to create artistic beauty. It is against this assertion I set out to assess this “boundlessness” and “freedom” by Wangusa in his poetry.

All the above nouns are created by Wangusa to heighten the ideology of Banyamulenge. They become very powerful in all aspects/spheres of life (political, social, and economic) and become a serious force to reckon with. This craftsmanship with which Wangusa writes his poem gives his work unmatched beauty with regard to the African poetry scholarship. It also shows how the poet stretches the rules of affixation to create new words. He adds prefixes and suffixes to create new words. By doing this, Wangusa renders his poetry strange and thus the theory of estrangement. Also, this style of coming up with deviant structures makes the would-be simple expressions to sound very unfamiliar especially with regard to the readers' perception. This is a point at which the theory of defamiliarization comes in handy.

VERBS:

Banyamulengecise
 Banyamulengefy
 Banyamulengelise
 Banyamulegenise. (Wangusa: 2006 p9)

Ba+nya+mulenge+cise
 ↓ ↓
 Root word suffix

The suffix “-ise” means to indicate quality, condition or function.

“Banyamulengecise” is to make one function/act like Banyamulenge or making people follow ideas of Banyamulenge.

Ba+ nya+mulenge+fy
 ↓ ↓
 Root word suffix

The suffix “-fy” means “to make” “cause to be” or “render”. Therefore, “Banyamulengefy” is to render one a Nyamulenge. It is adding other people, by association, to the group/faction of Banyamulenge thereby widening/broadening their spheres/frontiers/support.

Ba+nya+mulenge+tise
 ↓ ↓
 Root word suffix

The suffix “-tise” means to subject to, treat with or combine with. Thus, by extension, “Banyamulengetise” carries overtones of colonizing, annexing other people and neighboring areas to the reign and domain of Banyamulenge.

Ba+nya+mulenge+nise.

Root word suffix

The suffix “-nise” carries the idea of being likeable, agreeable or charming. Therefore to “Banyamulengense” is to make a person have good qualities professed by the leadership/ ideology of “Banyamulenge”. This done, all anti-banyamulenge sentiments and evils of former bad governments would be put at bay. “Banyamulengense” can be likened to preaching mindset change/ paradigm shift by the new government of Banyamulenge.

OBJECTIVES:

Banyamulengecentric
Banyamulengeful
Banyamulengelike
Banyamulengepathic
Banyamulengescape
Banyamulengewise (Wangusa: 2006 p9)

Ba+nya+mulenge+centric

Root word suffix

The suffix “centric” means centred on “Banyamulenge”. Having Banyamulenge as the centre (centered on Banyamulenge).

Ba+nya+mulenge+ful

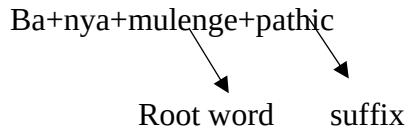
Root word suffix

The suffix “-ful” means “full of”. By extension, “Banyamulengeful” means being filled with the idea of Banyamulenge or being preoccupied with ideas of the ideology of Banyamulenge.

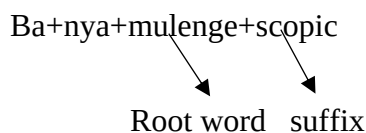
Ba+nya+mulenge+like

Root word suffix

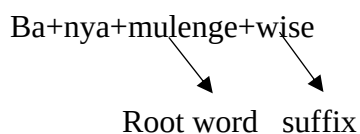
The suffix “-like” means having some characteristic of or resembling something. Thus, the word “Banyamulengelike” means any behaviour that tends towards that of Banyamulenge or a person outside the circle of Banyamulenge trying to behave like them.



The suffix “pathic” means affected by a disease or perception, suffering, or affected in a certain way. Thus, “Banyamulengepathic”, by extension, points to the idea of being obsessed with the idea of Banyamulenge to the point of being almost sick (having such a condition). It becomes more or less like a medical condition. It points to the fact of being possessed by or obsessed with the ideas of the Banyamulenge.



The suffix “-scopic” means “viewing”, “staring” thus by extension, the whole word means methods of examining things/the Banyamulenge point of view. It can be an angle from which things are seen /perceived just like Banyamulenge.



The suffix “-wise” means “referring to” or “speaking of”. Therefore, “Banyamulengewise” is any reference to Banyamulenge. This shows how the ideology of “Banyamulengocracy” has become a serious debate or idea among all the environs of Zaire and indeed, the entire Great Lakes Region.

The prefix “Ba”, in most of the words, implies “people” or “natives” for example:

Ba+nya+mulenge

3rd.Person (natives of) root word (Uvra-Murengye Mountains).

Thus, the “Banyamulenge” are natives of the Uvra-murengye Mountains in Zaire.

Anti-Banyamulenge
Pro-Banyamulenge
Trans-Banyamulenge
Supra-Banyamulenge
Ultra-Banyamulenge... (Wangusa: 2006 p10)

Anti+ba+nya+mulenge

Prefix root word

The prefix “-Anti” means “against or opposed to”. The whole word “Anti-Banyamulengenge” means all people that are opposed to or do not support the ideology of Banyamulenge.

Pro+ba+ nya+mulenge

Prefix root word

The prefix “Pro” means “for” thus “in support of”. Therefore, to be “Pro-Banyamulenge” is to be a supporter of Banyamulenge ideology.

Trans+ba+nya+mulenge

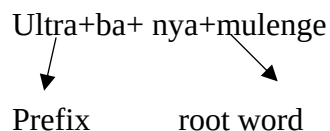
Prefix root word

The prefix “-trans” means “across”, “over” or “beyond”. Therefore, the word “Trans-Banyamulenge” could imply across all Banyamulenge or affecting all Banyamulenge (indiscriminately)/anything that concerns the Banyamulenge in totality.

Supra+ba+nya+mulenge

Prefix root word

The prefix “-Supra” means “above, beyond or earlier”. Therefore, the whole word “Supra-Banyamulenge” means first Banyamulenge /those who claim to understand the whole idea of Banyamulenge government than others (especially those that join later or the young).

Ultra+ba+ nya+mulenge

 Prefix root word

The prefix “-Ultra” implies “beyond the range of or limits of”. In totality, the whole word means the people in government /ideology of Banyamulenge who are radical and go to the extremes in their ideology. They are extremists in their reign /government of Banyamulenge.

INTERJECTIONS:

Nyalenge! (Wangusa: 2006 p10)

The above word “Nyalenge!” is used as a swear word to express different emotions like joy, fear, anxiety and so forth. It is in the class of words like “oops!”, and “ouch!” (Interjections).

The idea of morphological deviation is evident in the poem “Africanology”. A few examples are cited from the very poem to show how Wangusa exploits the rules of word formation via affixation to unimaginable degrees. It is this stretching of the existent rules of the Standard English Language that is referred to as linguistic deviation throughout this study.

With reference to the poem “Africanology”, a number of examples are sighted as manifestations of morphological deviation. The poem is, though in a tongue-in -cheek way, a satirical portrayal of problems that have bedeviled the continent since independence. The problems are quite a number but include among others corruption, political extremism, poverty, scarcity of commodities and so forth. These problems are social, political and economic in nature. Satirically, the persona in the poem talks about African studies he calls “Africanology”. Each country is to be assigned some kind of specialty or department on the basis of its expertise in the already mentioned problems. A case in point is “corruptionology in Kenya”. This implies that Kenya is doing well in terms of corruption and can even

act as a place to benchmark from. That different countries of Africa should have headquarters of studies on evils and problems like corruption, insolvency and bankruptcy is unthinkable but not without a purpose. Wangusa intends to criticize political prayers and the citizenry of such countries as well to work towards changing the status quo. This is all communicated through morphological deviation.

The idea of extremism points to “the quality or state of being extreme” or “the advocacy for extreme measures or views”. The term is primarily used in political or religious sense, to refer to an ideology that is considered to be for outside the mainstream attitudes of society. [[https://en.m.Wikipedia.org>wiki](https://en.m.Wikipedia.org/wiki)]. “Exremismology” is Wangusa’s own creation. He stretches the rules of word formation by affixation thereby going out of the normal dictates and thus, lexical deviation.

Extreme +ism +ology
↓ ↓
Root word suffix

The suffix ‘ology’ is mainly used in English language to mean “a field of study”. Therefore, the whole word “extremismology” means the study of extremism. That such an area of study should be established is to ridicule people especially political plays that are bent on fueling sentiments of extremism. That such a department should be established in Ethiopia shows that the country in question is acting as a benchmark since it is known for having extremist groups even to this very day. Therefore, using Ethiopia is an attack on the leadership and citizenry of that country for the vice of extremism.

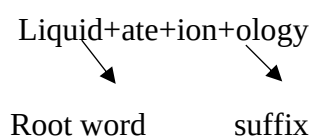
Another line in the poem reads “The college of corruptionology in Kenya” (Wangusa: 2006 p13).

Corrupt+ion+ology
↓ ↓
Root word suffix

That a certain college should be established to promote the study of corruption is satirical. Corrupt/ion/ology-the suffix”-logy” points to the study of (corruption in this context). The college to promote this will be established in Kenya. This implies that by choosing Kenya to be representative of the whole continent of Africa, its corruption level is very high. Thus, to have the headquarters of

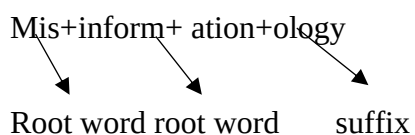
corruption in Kenya is a kind of award to the country for its high rank in the scale of corruption. Kenya wins a place for a research station in corruption. Wangusa’s intention is to criticize corrupt tendencies in Africa (and Kenya in particular). Though aesthetically crafted, the idea of “corruptionology” is not worthwhile and does not require such attention as if it were a virtue.

The word “liquidation” in the line “The library of Liquidationology in Libya” means the process by which a company’s assets are liquidated and the company closed or deregistered. To liquidate a company is to dissolve it by sharing the assets amongst the members or shareholders. Therefore, starting a library to research on liquidation is sarcastic. Books and any other relevant literature on the subject/discipline of liquidation of companies will be supplied in large quantities in the library. The agenda of such an action raises eyebrows of any reader of the poem and thus, wonder and surprise. But, as hitherto said, the poet is being satirical. Liquidation of companies in this context hints on the economic affairs of the African continent. The continent is characterized, according to the poet, by bankruptcy, insolvency, inflation and so forth. Therefore, the economic times in the continent are dire. This is use exacerbated by the turbulent political situations. Not only is Africa unstable politically but also socially and economically. This is said to be majorly in Libya.

Liquid+ate+ion+ology

 Root word suffix

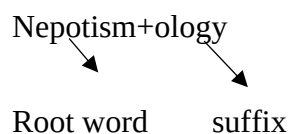
“Liquidationology” points to Wangusa’s criticism for bad governance which triggers bad economic situations with resultant poverty. These turbulent economic times are not a strange thing particularly in Libya. The bad politics and consequent uprisings (refer to His excellence Col. Muammar Gaddafi’s reign and subsequent overthrow) trigger hard economic situations.

The poet mentions “The-Mission of Misinformationology in Mali”.

Mis+inform+ation+ology

 Root word root word suffix

The compounding of words as a way of creating new words speaks volumes on the poet's intention. The hyphenated compound "Mission-Mansion" carries some sense of colonialism. The missionaries come to Africa from the western world to spread Christianity but along the way, they tend towards unchristian ways by paving way for colonialists. The "mansion" could point to amassing wealth via looting African resources. The Mission-Mansion relationship echoes the statement "The flag followed the cross". The missionaries hoodwink Africans by seeming to preach the word of God but with an ulterior motive of paving way for colonial administrators. The latter come and plunder the African continent in their programme of scramble and partition for Africa. The missionaries use the tactic of misinforming Africans to prepare them for the impending colonialism. Mali is used just as a case study but, the wave of colonialism swept across Africa (save for Ethiopia and Liberia).

The line "Naira-Nest of Nepotismology in Nigeria" (Wangusa: 2006 p13) as used in the poem speaks volumes. The word "nepotismology" can be broken down as thus:

Nepotism+ology

 Root word suffix

The word "nepotism" from which "Nepotismology" is derived means "the practice among those in power or influence of favouring relatives or friends especially by giving them jobs". Therefore, "Nepotismology" is a form of corruption common in Nigeria in particular and Africa in general. This is why Nigeria is chosen to have headquarters (a bank in this case) to fund the vice of "Nepotismology". Wangusa does not laud nepotism but rather uses satire as a weapon to hit at the vice in Africa. Wangusa achieves his intention well in that to a layman, his language is mere humour that lacks the seriousness of criticism but actually, wrapped in this humour is the razor-sharp edge of satire. The poet tackles political, social economic challenges the African continent grapples with.

All the above words in the poems under discussion are Wangusa's own creation. However, it should be noted that this being basically on literature, the research did not delve deep into decomposition or

transcription of words as a linguist would. I zeroed on the poet's attempt to stretch the rules of word formation (particularly affixation) to come up with new words.

A detailed decomposition or breaking down of words into morphological units would call for accounting for each unit in which case, the variable(s) under discussion would be lost in the details. The poet stretches the rules of word formation like affixation to skillfully come up with new words (non-existent in the corpus of English Language) with a resultant effect of wonder or surprise (especially on the part of the reader). This proves the relevance of the operating theories of defamiliarization and estrangement. The two are closely linked in that stretching the existent rules of word formation renders the poem under analysis strange or novel. This is the whole concept of defamiliarization. The common prefixes and suffixes are applied in an uncommon way. Consequent upon this phenomenon, Wangusa's poetry appears completely different from other poet's poetry and thus, estrangement.

Twegumye Zaake contends that:

In writing, dreams can be real and unreal and if it is so, then this is a field which proves that which records the lies and the truths. However, while everyone can write, not everyone is a master at writing perfect truths and lies for in the world of literature, just like in a kingdom, only kings and queens roar. Professor Timothy Wangusa, the king in whose literature, the thin lines between the truths and lies is what are the facts and fiction best laid in his outstanding prose and poetry. A man of words with which his tongue has created lines of poems from mind to ink salutations and novels that have nurtured students for generations and birthed writers in the trade... (Twegumye, 2019).

This praise of Wangusa by Twegumye portrays how the poet under study uses language in a very creative way. He is called a "king" in the world of writing and as such, he even has a right to "roar". All these praises on Wangusa point to his use of a novel language. The subject of writing /content tends to appear more or less like a maze or some kind of riddle to unravel. This is the estrangement that comes with the poet's skillful use of language. With such a language, even commonplace phenomena are made to appear strange to the readers. This is a point at which the two tenets of Russian Formalism (estrangement and defamiliarisation) appropriately come in handy.

4.1.2 Lexical Deviation

According to (Abdul Majeed: 2018 p6573), lexical deviation is a very important aspect in poetry. The language of poetry deviates lexically. The poet may break the rules of word formation and create new words. Lexical deviation deals with departure from the norms of the lexis in the Standard Language (English in this case).

According to the Oxford Advanced Learners' Dictionary, lexemes are conventionally listed as separate words for example, MOP is a lexeme which subsumes MOPPED, MOPPED (past and past participle) MOP, MOPPING. (Present simple and present continuous). Therefore, if we got elements that are made by breaking this rule, they would be considered as instances of lexical deviation. However, stretching the already existing rules of word formation, mixing words of different varieties that do not normally co-exist also constitutes lexical deviation.

Poets may deviate lexically by coining new items or changing the existing ones into new ones that did not exist before. Mick Short calls these new formations "neologism". Under lexical deviation, the following features are utilized by Wangusa.

4.1.2.1 Neologism

A neologism is a new word or expression or an existing word used with new sense. Poets usually create new words in their writing "which did not exist" (Short: 1996 p45).

Leech (1969:42) contends that neologism may be used by people in ordinary conversations as the readiest and most effective way to express their feelings. "Mukokoteni" is created by the poet to mean "a wooden wheelbarrow" or "cart". The deviation here comes in where the poet writes in English only to later chip in words of a different language. The word "Mukokoteni" is not in the corpus of English language. This makes the poet to import meaning into his poem or rather bend the word to mean what he wants. In other words, Wangusa uses a word borrowed from Kiswahili to mean "cart". This could be an occasion of code-switching or code-mixing. The use of such borrowed words gives the poem a sense

of place and originality. The new words come with them a newness that surprises the reader and thus, the theories of defamiliarization and estrangement come in handy.

“Kufumba-mutwe” is Luganda for “cooking the head” (literary). By extension, it implies improvisation. The poet uses the word to point to the fact that when the poor are pressed to the wall, they tend to invent unthinkable ways of survival. This is in line with the adage that “Necessity is the mother of invention.” He uses this expression to mean the way the cart is made out of improvisation.

“Afro-works” (Wangusa: 1993 p13) emphasizes the fact that the wooden wheelbarrow is manufactured in one of the third world countries in Africa. The “suburbs”, “slums” all prove truth of the assertion since they are typical of the third world African countries-probably Uganda. This explains the desperation people face to the point of inventing this technology as a means of survival.

Besides, “panya roads” is another word used by Wangusa which is not English. “Panya” is a Kiswahili word for “mouse”. When a mouse is walking, it goes through unclear and complicated paths/routes. In other words, a mouse meanders when it is walking/running possibly in an effort to dodge its enemies (as a defense mechanism). Likewise, when someone is carrying illicit/merchandise (smuggled goods), they go through unclear paths/routes hidden from the eyes of the authorities. Therefore, by extension “panya-roads” are illicit trade by-paths or routes especially when one is dodging roadblocks, police or revenue officials (for fear of arrest and paying heavy fines).

Wangusa uses a number of ways that exhibit linguistic deviation in his collection *A Pattern of Dust*. In the analysis of the poem “Song to Mukokoteni”, it is clear that a number of linguistic liberties were taken by the poet. “Song to Mukokoteni” is a kind of praise or hand made/fabricated wooden wheelbarrow. It is used to carry luggage especially in taxi parks of the third world countries like Uganda. Once goods are offloaded from a vehicle (a taxi or bus), they are ferried on this wooden wheelbarrow to their destination especially if the distance from the taxi park is near. Whereas the persona praises the wheelbarrow, he tends to overstate its sophistication, use and durability. However, he uses a tongue-in-cheek tone to heighten the plight of people of the third world especially those who push

wheelbarrows/carts in taxi parks as way of survival. “Mukokoteni” operators resort to the business not because it is profitable but because they lack other options. Wangusa ends the poem with lines dedicated to such poor people saying:

— | Long live you
| Under Mukokoteni operators union! | —

Also, the poet uses neologisms in the poem “Meeting Adjourned to 6,200AD”. The poem is under the theme called “Scientific Mode”. In the poem, the persona narrates a personal experience that is a wonder in the subject of astronomy. The curious wonder is of a comet visible in the sky. The phenomenon is one that happens once in a blue moon (rarely). When the comet appears from the outer space, it becomes such a memorable happening. Comet Hale-Bopp is said, by science, to be one of the widely observed of the 20th century and one of the brightest seen for many decades. The comet gets its name from the two famous scientists Hale and Bopp who, with their periscopes had seen it coming. That their predictions had come true makes scientists to write about/immortalize them. The phenomenon happened in 1997 and was visible to the naked eye.

In the above poem, the poet uses a word of his own creation “quadrimillennium”. Wangusa uses the rules of word formation and stretches them to unimaginable length to come up with words as this. Using the knowledge of affixation (use of affixes-prefixes and suffixes a like), one can arrive at the meaning of Wangusa’s new construction or neologism. “Quad” is associated with figure or four as in quadrangle, quadruple while “millennium” (a root word) means “a period of a thousand years especially when calculated from the birth of Christ” (Advanced Learners’ Dictionary 7th Edition). Therefore, by extension, the expression “quadrimillennium” could imply four thousand years. The comet is said to appear after a lap/ cycle of four thousand years-the reason it is considered a rare phenomenon in the sky to all who gaze at it.

This new expression of Wangusa’s own creation creates a sense of novelty or newness in his poetry. Such expressions or neologisms shock or surprise the readers because of their newness. It is in this shock or wonder that the beauty of literature lies. This is line with the theory of defamiliarization which is

hinged on the premise that poets use language in a special way to surprise readers. One of such ways is linguistic deviation as this through neologisms.

4.1.2.2 Compounding

This is one way in which Wangusa creates words in the poem “Song to Mukokoteni.” The poem is from the topic/theme of “Sovereign Flags” in *A Pattern of Dust*. The poem is a praise song to a “Mukokoteni” which according to the Swahili-English Dictionary, “mkokoteni” means “a push-cart, barrow, dray” (M.M. Mulokozi, 2001 p207). Therefore, the persona who happens to be a poor man desperately looks for survive and, the wooden wheel barrow comes in handy. The persona uses it to carry loads of the poor for a fee. Surprisingly, the persona also uses it to carry the sick and the dying poor people. This is meant to criticize the poor health system of the country where this Mukokoteni is being used. The persona praises it as a source of his survival. With the little money he is paid after carrying people’s loads in his Mukokoteni, he is able to buy food and pay for other needs albeit with much struggle. In fact, sometimes, to get food to eat is only by chance. This points to the fact that there is a theme of struggle to survive in the poem. Contrastingly, the rich cruise in Mercedes Benzes and limousines but, they are indifferent to the needs of the poor. Besides, society is presented as having the rich and the poor but the gap between the latter and the former is very big. This is social/income inequality. The persona calls his Mukokoteni fancy names of robust vehicles and aeroplanes like “concord jet-liner”, “Apollo 9” (a rocket) to heighten the great appreciation he has for his cart because of its durability, convenience and versatility. Besides, the persona cannot get such expensive automobiles but in mere fantasy. He has no option but to praise his cart-the only vehicle he can afford because of his poverty. The “amphibious tanks” shows a state of insecurity in the country which the poet wittily castigates in a subtle way. The persona ends by, out of pity, saying:

“Long live you
Mukokoteni operators’ union” (Wangusa: 1993 p14).

Yule (2010 p55) asserts that compounding is simply the joining of two or more separate words to form a single word, for example “ever-ready” in the above poem is a hyphenated compound word. Compound

words can be in three forms like hyphenated compound words (if they are separated by hyphens as in good-bye) or open compound words (if the words are spaced/appear separate as in 'head girl') and closed compound words (if the two or more words are not separate as in 'necktie'). Wangusa uses "ever-ready" to heighten the flexibility and ease with which a wheelbarrow is accessed in case there is work to be done (load to carry).

"Kufumba-mutwe" is also a hyphenated compound word. The word is Luganda for "cooking the head" and by extension "improvising". Therefore, the wooden wheelbarrow comes into existence by improvisation. The manufacturer assembles discarded timber and a rim tyre to come up with a "Mukokoteni".

"All-weather" is yet another hyphenated compound word. It points to the fact that the wooden wheelbarrow which is being praised is robust and durable. This affords it the ability to withstand all harsh conditions of weather. Whether it rains or shines, "Mukokoteni" remains unaffected. To heighten (and overrate) its efficiency, the poet calls it a "masterpiece".

"Side-ways" is also used to portray the fact that the wheelbarrow was very essential in the 1970's in Uganda. It should be noted that in those days, there was black marketing (smuggling) of goods. In those days, a "Mukokoteni" could come in handy to transport smuggled goods via illicit trade routes-"panya roads". All these functions/uses of the wheelbarrow point to its versatility.

The wooden wheelbarrow is a "Taxi-cab" of the poor. That a person can use a wheelbarrow as a transport means points to their low level of income. Not only does Wangusa point out the versatile nature of the wheelbarrow but also the level of biting poverty in the third world Africa. The wheel barrow is also used to transport people. "The dying poor" cannot afford a decent means of transport. This heightens the degree of poverty in Africa (Uganda in particular). It is a pity that a human being can be carried in a wooden wheelbarrow just like cargo. This contrasts sharply with the "opulent merchandise." The means of transport of the poor is the same as that of the cargo of the rich. This is meant to emphasize the gulf

between the rich and the poor. The rich use limousines while the poor use wooden wheelbarrows as means of transport.

Wangusa also exploits rules of word formation and creates completely new and non-existent words in his poetry. Another case study is the poem “Banyamurengocracy Made in Zaire, 1997, 1997”. The original / root word is “Murengye” a mountain (inhabited by- a small tribe in Zaire). The inhabitants later get to be called a name after their habitat. They are called “Banyamulenge”. To express the political ideologies, philosophy and the general way of life of such people, Wangusa utilizes the raw materials at his disposal and takes liberties to come up with new words in this poem as already discussed under morphological deviation.

In another poem titled “Meeting Adjourned to 6200AD” (whose subject matter has already been explained), Wangusa compounds words to come with new constructions like “sky-gazers”. He the issue of looking at the sky in wonder as an occupation or hobby. By extension, one could say that Wangusa intends to imply all bent on exploring the subject of astronomy, solar science, the Milky Way and the like. Therefore, the appearance of a comet called Hale-Bopp is an interesting phenomenon to such scientists and astronomy enthusiasts as the persona himself.

Another similar compound expression is “sky-lovers”. The implication of the expression is just as in the above paragraph. Wangusa intends to mean people interested in the subject of astronomy or even sheer admiration of the sky.

With these constructions, Wangusa is able to give words that would otherwise sound casual and commonplace greater prominence. Because of their oddness, the expressions stand out of the rest of the words. Just as the words are made to appear prominent and outstanding, so is the message they carry and indeed, the subject matter in its entirety. The scenario of a Hale-Bopp comet is one of the rare ones. This way, the subject matter under discussion is emphasized.

This also controls the reader's perception of such expressions. That the poet attaches great importance to such words calls for a similar treatment by the reader. Given that compound words are considered as single words (even when made up of more than 1 morpheme). In this case, such words are read or articulated faster as if they were one word. Therefore, on this basis, compound words determine the rhythm and pace or tempo of a line of poetry or even such a word. It requires the reader to read such words faster thereby affecting other aspects as tone, mood and so forth.

4.1.2.3 Derivation

Wangusa uses derivation in "Banyamulenge of Zaire, 1997" to come up with a number of other words. From the word "Mulengye" a number of other formations are realized as exhaustively analyzed here below:

"Nyalenge" becomes a greeting just like "Good morning, Sir!", "Good morning, Madam!", "Good evening, brother/ sister!" The equivalent, according to Wangusa, would be:

"Nyalenge to you, my brother!"

"Nyalenge to you, my sister!"

Wangusa uses lexical deviation not only for aesthetic reasons but also for a humorous /comical effect. Beneath this subtle light- hearted humour is a glaringly important/serious idea of the small group of people in Zaire. This so-called small tribe later becomes a serious political force to contend with. This comes to reality in the reign of Laurent Kabila whose rise to power the very Banyamulenge orchestrate.

The word "Nyamulenge" as hitherto explained is derived from "murengye" (from Uvra- Murengye Mountains in Zaire). The "Banyamulenge" are a minority group of people in the Zaire who unite to fight the bad reign of President Mobuto Sese Seko and, this gives rise to the reign of Laurent Kabira. It is from this phenomenon, according to Wangusa, that the word "Banyamulengocracy" becomes:

A new world concept A new world view A new world vision A new world mission	(Wangusa: 2006 p8)
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With particular reference to the poem “Africanology”, a number of deductions can be made starting with the title “African+ology”. The suffix “-ology” means the “study of”. Therefore, the whole word “Africanology” implies the study of issues pertaining to the African continent. The issues under study are social, economic and/or political in nature. Wangusa tempers with the end of words by adding suffixes and inflections to words to come up with new words with an intention to manipulate the reader’s perception of his message and thus, defamiliarization and estrangement.

The persona paints a picture of a certain conference of high profile people in the academic circles of the African continent. The conference takes place in the capital of Nigeria-Abuja. One would think that being an “All-Africa Think Tank of Academic Associations”, members would be bent on diagnosing most of the problems that have bedeviled the continent. But with a tinge of sarcasm, instead Wangusa attacks them. That an academic Think Tank should promote “corruptionology”, “extremismology” and “nepotismology” in Africa should not only be a treasonable but also unfathomable offense. With this approach, the poet achieves his target of satirizing African elites who do not try to diagnose the problems of Africa albeit the high intellectual achievements they claim to possess.

According to Misbah Amjad et al (2020) poets experiment with linguistics to produce different effective styles. Poets create styles by making new arresting descriptions, renovating the grammar in unusual ways, vividly encompassing the semantic choice of mutual words literary with collocations (p2078). This explains the fact that linguistic deviation is a pertinent issue of poetry just as the case is with Wangusa’s poetry.

In the poem “Africanology” the poet talks about “The Amphitheatre of Anti- Governmentology”. The prefix “-anti” means “against” while the suffix “-ology” means “the study of”. Therefore, the Amphitheatre is sort of a building that houses offices in this case, that promote “anti-government -ology”. That a certain office should be established to promote a negative idea of anti-government sentiments in this context is to ridicule Africans who are unpatriotic. It also, in particular, satirizes the political life of Algeria as a country. “Anti-governmentology” could point to lack of patriotism, intrigue

and bad politics in general. This bad governance in Africa is exemplified through the coup de tats that the continent has witnessed overtime. The poet writes these to satirize such political ills in an effort to appeal to Africans to change the state of affairs.

“The Bureau of Bankruptciology in Burkina-Faso” is also mentioned in the poem. (Wangusa: 2006, 13). The word “Bankruptciology” points to the study of bankruptcy as another problem that haunts the African continent. This points to a situation of lacking money among the populace and the government coffers as well. This should not be applauded as a laudable thing, discipline or area of study even with a secretariat and head offices. Wangusa only suggests this satirically. Laughable as the whole idea may sound, the poet’s main reason for suggesting such an idea is to criticize African leaders for the problems on the continent. That a certain country is used as a case study for example Burkina-Faso as a yardstick portrays how dire the situation of bankruptcy is in such a country.

“Senselessology” is to have its centre in Sierra Leone. Any sane and serious intellectual cannot fathom an idea of promoting senselessness in a country late alone, the whole continent. By suggesting such, Wangusa is using a tongue-in-cheek tone. He is criticizing and condemning the behaviour of senselessness in Africa in the strongest terms possible. The adjective “senseless” means “destitute or deprived of sensation; unconscious, lacking mental perception, appreciation or comprehension”. In other words, it means “stupid or foolish”. It is this action or behaviour of nonchalance or indifference or stupidity in Africa that Wangusa castigates.

“The Ethnic-house of Extremismology” is to be housed in the main campus of Ethiopia. The objective of the office is majorly to promote research in ethnic-extremism. With this idea, it implies that one ethnic group may exterminate another group provided they do not agree. Even to this very day of writing this work, there are ethnic tensions in Ethiopia and, a number of people have died. This has created a refugee crisis in the country (and the rest of the African continent). That such an evil should be promoted is something unthinkable. Wangusa satirizes the behaviour of Africans (like Ethiopians) and the intelligentsia, whose role should be to promote unity-not ethnic rivalry and extremism. This is achieved

through Wangusa bending rules of word formation like affixation thereby communicating his message in quite novel ways. This also emphasizes the theory of defamiliarization in that what appears as normal and commonplace expressions are made to appear novel through breaking the rules of the norm of word formation. This consequently estranges not only the reader but also his poetry as well and thus, estrangement.

The idea of extremism points to “the quality or state of being extreme” or “the advocacy for extreme measures or views”. The term is primarily used in political or religious sense, to refer to an ideology that is considered to be far outside the mainstream attitudes of society. [[https://en.m.Wikipedia.org>wiki](https://en.m.wikipedia.org/wiki/Extremism)]. “Exremismology” is Wangusa’s own creation. He stretches the rules of word formation by affixation thereby going out of the normal dictates and thus, lexical deviation.

“The college of corruptionology in Kenya” (Wangusa: 2006 p13).

That a certain college should be established to promote the study of corruption is satirical. “Corrupt/ion/logy-the suffix”-logy” points to the study of (corruption in this context). The college to promote this will be established in Kenya. This implies that by choosing Kenya to be representative of the whole continent of Africa, its corruption level is very high. Thus, to have the headquarters of corruption in Kenya is a kind of award to the country for its high rank in the scale of corruption. Kenya wins a place for a research station in corruption. Wangusa’s intention is to criticize corrupt tendencies in Africa (and Kenya in particular). Though aesthetically crafted, the idea of “corruptionology” is not worthwhile and does not require such attention as if it were a virtue.

The word “liquidation” means the process by which a company’s assets are liquidated and the company closed or deregistered. To liquidate a company is to dissolve it by sharing the assets amongst the members or shareholders. Therefore, starting a library to research on liquidation is sarcastic. Books and any other relevant literature on the subject/discipline of liquidation of companies will be supplied in large quantities in the library. The agenda of such an action raises eyebrows of any reader of the poem and thus, wonder and surprise. But, as hitherto said, the poet is being satirical. Liquidation of companies

in this context hints on the economic affairs of the African continent. The continent is characterized, according to the poet, by bankruptcy, insolvency, inflation and so forth. Therefore, the economic times in the continent are dire. This is use exacerbated by the turbulent political situations. Not only is Africa unstable politically but also socially and economically. This is said to be majorly in Libya.

“Liquidationology” points to Wangusa’s criticism for bad governance which triggers bad economic situations with resultant poverty. These turbulent economic times are not a strange thing particularly in Libya. The bad politics and consequent uprisings (refer to His excellence Col.Maumar Gaddafi’s reign and subsequent overthrow) trigger hard economic situations.

The poet mentions “The -Mission of Misinformationology in Mali”. The compounding of words as a way of creating new words speaks volumes on the poet’s intention. The hyphenated compound “Mission-Mansion” carries some sense of colonialism. The missionaries come to Africa from the western world to spread Christianity but along the way, they tend towards unchristian ways by paving way for colonialists. The “mansion” could point to amassing wealth via looting African resources. The Mission-Mansion relationship echoes the statement “The flag followed the cross”. The missionaries hoodwink Africans by seeming to preach the word of God but with an ulterior motive of paving way for colonial administrators. The latter come and plunder the African continent in their programme of scramble and partition for Africa. The missionaries use the tactic of misinforming Africans to prepare them for the impending colonialism. Mali is used just as a case study but, the wave of colonialism swept across Africa (save for Ethiopia and Liberia).

The line “Naira-Nest of Nepotismology in Nigeria” (Wangusa 2006 p13) as used in the poem speaks volumes. “The Naira-Nest” is another word cooked by Wangusa via word compounding. “Naira” is the currency exchange for Nigeria while “Nest” is “a structure or a place (usually for birds to stay in)”. By extension, the “Naira-Nest” is a structure or place where money is kept (bank). Therefore, Nigeria is chosen to have a bank meant to fund nepotism. The word “nepotism” from which “Nepotismology” is derived means “the practice among those in power or influence of favouring relatives or friends

especially by giving them jobs”. Therefore, “Nepotismology” is a form of corruption common in Nigeria in particular and Africa in general. This is why Nigeria is chosen to have headquarters (a bank in this case) to fund the vice of “Nepotismology”. Wangusa does not laud nepotism but rather uses satire as a weapon to hit at the vice in Africa. Wangusa achieves his intention well in that to a layman, his language is mere humour that lacks the seriousness of criticism but actually, wrapped in this humour is the razor-sharp edge of satire. The poet tackles political, social economic challenges the African continent grapples with.

The line “The Polytechnic of Povertology in Pemba” is quite satirical as well. “Povertology” in this context means “the study of poverty”. A polytechnic is a school that teaches /promotes a certain skill(s). That a polytechnic should be started to teach poverty is quite surprising. The idea of starting such a school is unthinkable. Wangusa intends to ridicule Africans for the current state of affairs especially with regard to poverty. Pemba is used as a case study for poverty in Africa. On this account, the school of poverty is to be established on the Island of Pemba. The situation of poverty in Africa is very appalling. Wangusa’s wordsmithery (my word) by merely adding suffixes and inflections makes his words sound less serious and subtle yet in actual sense novel and forceful in that they defamiliarize and estrange the message of the poem. He corrupts words to conceal meaning to some extent. To a lay man, “Povertology” may not be as obvious as “poverty”. Also, coming up with such non-existent lexemes in English language gives the poet an opportunity to chastise perpetrators of Africa’s problems (especially the leaders).

“The school of Sectarianology in Somali land” (Wangusa p13).

The word “Sectarianology” is derived from “Sectarianism”. “Sectarianism” means “excessive attachment to a particular sect or party”. Somalia is used as an example or case study for sectarianism. Having sects which people have to subscribe to breeds infighting. Somaliland has suffered for long because of a civil war between Ali-shabab (a rebel group leaning Islamic leaning) and the government of Somalia. This phenomenon is divisive. The school to be established in Somaliland is meant to promote

studies in sectarianism which is an evil thing. Wangusa lampoons Africans who promote divisions along religious and political lines (sects). These vices, common as they may be, are made to sound new and thus novel. The poet is able to influence the readers' perception of his poetry through linguistic deviation. It is this newness that coheres with the operating tenets of defamiliarisation and estrangement.

"The Senior Seminary of Swindology in Senegal" is a sarcastic reference to swindling, a phenomenon kin to corruption. To "swindle is to use deception to deprive (someone) of money or possessions". This portrays moral bankruptcy in public service and government in general. A seminary should be religious/spiritual institution. Using "seminary" concurrently with "Swindology" is apt for satire. The statement becomes a real biting satire to criticize the practice of swindling government money or dispossessing the populace of their possessions. This is typical of most politicians and elites in the Third World Africa. The suffix "-logy" in "Swindology" points to the study of the art or science of swindling.

According to Samuel R. Levin (1991),

The recognition that deviation as a distinguishing mark of poetry is as least old as Aristotle. The Prague school of estheticians called attention to deviant expressions referring to them as "foregrounded" or "deautomatized". In everyday speech, we usually say that such expressions are striking, heightened, different or interesting. Deviation is a term used to describe the way in which language is deployed and thus, it is a condition for the response of novelty.

This assertion, like the others, emphasizes the role of linguistic deviation in poetry. That a foregrounded aspect of poetry at different linguistic levels emphasizes such parts is undisputable. The foregrounded aspects are rendered not only novel but also emphatic. In other words, through linguistic deviation, defamiliarisation is achieved thereby making the reader perceive a piece of work (poetry) in completely different ways.

"The Synagogue of Scarcitology in Southern Sudan" points to the situation in southern Sudan, the youngest country in Africa. After seceding/breaking away from the government of Khartoum, Southern Sudan starts grappling with scarcity of essential commodities because of insecurity. "Scarcitology" is the derivative of "scarcity". Wangusa humorously adds a suffix "-logy" out of his own creation to ridicule the problems at hand. The insecurity in Southern Sudan is followed by shortage of commodities

and subsequent inflation. To the poet, Southern Sudan can best represent the whole continent with regard to all issues pertaining scarcity of commodities. That intellectuals of Africa should meet to promote Africa's problems is a serious satire. It is meant to show how the persona hates such vices, problems and wishes African leaders had better solve such problems as "Scarcitology".

"The Temporal Temple of Terrorismology in Togo"- "Terrorismology" is a derivative of "terrorism". A temple is known to be a holy place in some religious faiths with a spiritual aura. There is no way how a "temple" can be used with "Terrorismology". This renders the whole statement ironic. It is not likely that terrorism can be promoted and taught in a temple but, Wangusa makes it happen. Wangusa makes it possible to ridicule terrorism not only in Togo but also Africa in general. Wangusa takes advantage of rules of word formation by affixation and takes liberties to invent other words which thereby surprising his readers with such newness. This makes the two theories that underpin this study even more worthwhile.

This is akin to the situation in the third world African countries because of the problems already highlighted above like corruption, nepotism, insolvency, poverty and so forth. The third world finds it hard to survive without soliciting for loans from the western world just like the way a person being strangled begs for mercy from his "predators" or killers. "Strangulationology" can be broken down into units as thus: Strangulate/ion/ology (Wangusa: 2006 p14). Wangusa's use of suffixes and word compounding amounts to lexical deviation. He bends rules of word formation to come up with new constructions, a weapon he effectively uses to satirize the poor state of Africa and the western world (which is partly to blame). Besides, with lexical deviation, the poet is able to defamiliarize his content and language. This triggers the readers' curiosity and thus interest as well.

Mohammad S.Mansoor and Yusra M.Salman (2020) assert that:

Within the framework of literature, the deviations are considered as a license or permission for poets and writers to say or to write what people in normal situations of language use cannot. Writers and poets in particular exploit deviation of various linguistic levels to bring about specific artistic aims and effects by doing with words what normal use of language cannot to convey a message they have in mind (p8).

This assertion is in agreement with the first objective of the study which is basically on the use of linguistic deviation to achieve aesthetic effects. Besides, it shows that this study is worth the effort because linguistic deviation is a salient feature of poetry but, no particular studies have focused on it with regard to Wangusa's poetry.

4.1.3 Semantic Deviation

According to Leech (1969 p49), "in poetry, transference of meaning, or metaphor in its widest sense, is the process whereby literal absurdity leads the mind to comprehension on a figurative plane". Therefore, semantic deviation is a controlling feature of poetic language. With semantic deviation, the meaning of the poem's words, lines or stanzas is not deciphered at first sight and has to be searched deeply (at a figurative level). Semantic deviation refers to "meaning relations which are logically inconsistent or paradoxical in some way".

It is on this notion that metaphors and paradoxes come into play. To arrive at the meaning of figurative expressions, textual and contextual signals have to come into play. Textually, the language of a poem may be identified in an unusual way that does not show literal sense. While contextually, a statement may have literal sense but the context in which it is used or identified is inappropriate (Abdul Majeed Hameed 2018 p6569).

Semantic deviation is wide in a sense that it is concerned with tropes, foregrounding or irregularities of content as will be classified later.

4.1.3.1 Honest Deceptions

These are examples of semantic deviation further divided into three tropes; hyperbole (overstatement), litotes (understatement) and irony (Abdul Majeed 2018 p6570). With an intent to conceal meaning, Wangusa uses semantic deviation through honest deceptions as illustrated in his poem "Song to Mukokoteni" and as will be discussed below:

4.1.3.1.1 Hyperbole/Overstatement

This refers to the deliberate exaggeration of a fact or an opinion with an intent to heighten /emphasize it. In the poem “Song to Mukokoteni” for example, the wheelbarrow’s (cart’s) role, strength and versatility are overrated. It is likened to sophisticated transport like “jetliners”, “Apollo 9”, “VC” and so forth. This is used to emphasize the versatility and greatness of the wooden wheelbarrow. It shows the great importance the persona attaches to the wheelbarrow. However, it also shows the persona’s fancy for the sophisticated kind of road and air transport means that are not in his reach. The persona calls his “Mukokoteni” such fancy names as mere fantasy. Since he cannot get such expensive vehicles, he at least feels gratified by lavishing such fancy praise on his wheelbarrow/cart.

In the poem “Banyamulengocracy Made in Zaire, 1997”, the poet castigates the territorial or border disputes between two countries (and their leaders). Afewerki and Zanawi who are leaders of Ethiopia and Eritrea. The two leaders fight over a small piece of land at the border between Ethiopia and Eritrea. To heighten the seriousness of the situation, Wangusa uses hyperbole. The poet sees such a small thing as a small stretch of land at the boarder too be too insignificant to cause war between two countries. Wangusa writes:

Over what must telescopically appear
Like one blade of grass
And one square inch of dust!

(Wangusa: 2006 p4)

The word “telescopically”, “blade” and “square inch” are all overstatements. They are meant to show small the stretch of land between Eritrea and Ethiopia should not cause a rift in the relationship of the two countries. The use of words “grass” and “dust” by extension may point to point to the nothingness of what countries and people fight for. A blade of grass and dust are things that are short-lived. Therefore, the hyperbole above underscores the fact that countries have no serious reason whatsoever to resort to war (be it defensive or offensive). It is the masses that suffer when politicians fight. Therefore, a resort to warfare is what the poet wants to castigate.

4.1.3.1.2 Litotes/Understatement

This is the use of double negatives in communication to express an idea in a polite way (not to sound proud or rude) or to convey the opposite meaning for example saying that: “My wife is not unserious.” The negative “not” and “un” would be lost in the interpretation. It is a polite equivalent of “My wife is serious” or saying “My wife is not ugly” to mean that “My wife is beautiful”. In communication, the use of understatement helps the speaker to express an idea in a less assertive but polite or humble manner.

The lines “My granary/ of chance cassava for supper” of the poem “Song to Mukokoteni” can be said to be an understatement. The “cassava” may be more than just one foodstuff but generally all his food. He gets what to eat by working hard using his “Mukokoteni”. By extension, the cassava can also encompass the persona’s needs like shelter, clothes, and the like. It can be concluded that “Cassava” is an understatement for almost all basics of life that the persona needs just as “bread” is in “The Lord’s Prayer”.

4.1.3.1.3 Irony

This refers to the use of words (in speech) with an intention to convey an opposite meaning. If spoken, this is called verbal iron. If one situation happens and contradicts what is expected, it is termed as situational irony. Popular in drama, dramatic irony, occurs when the audience knows what is happening in the play (on stage) yet the characters themselves are not aware.

Wangusa uses a number of ironies in his poetry. In “Song to Mukokoteni” for example, the persona praises his wheelbarrow as being versatile and robust. The wheelbarrow goes even where amphibious tanks cannot go. The persona later contradicts himself when he says it is fabricated out of “discarded timber” and “junkyard tyre rim”. That is why it is his “legs of vegetable and metal”. The persona remembers that the wheelbarrow (though cheap to fabricate) is not as robust as he says. Wangusa uses this (and many other ironies) to show how weak and poor the vehicle is just like its owner. Besides, the poet heightens the level of struggle people of the Third World Africa go through to survive.

With reference to the poem “A Finger upon Your Mouth”, whose subject matter has already been explained, irony is employed. Jonah of the Old Testament evades God’s call to go prophesy to the people of Nineveh. He instead goes to Tarshish until he gets a problem. While in the boat with other sailors to Tarshish, he experiences a tempest on the sea until he is thrown in the water and the sea becomes come. The irony lies in the mortal Jonah attempting to reject God’s will and doing his own bidding. This portrays the supremacy of God over frail mortals. It also shows the obstinacy of us human beings just like Jonah. The irony in the poem emphasizes the omnipresent nature of God.

4.1.3.2 Sematic Oddity

This refers to semantic bizarreness of expression. This has five forms; pleonasm, periphrasis, tautology, oxymoron and paradox. Focus however was put on the aspects that are evident in Wangusa’s poetry (Zeroing on poems that have these features of semantic deviation). Sematic oddity can be exhibited in the following ways:

4.1.3.2.1 Tautology

This, according to Abdul Majeed Hameed, refers to a statement in which a person says the same thing twice using different words when they do not need to or should not. He further contends that tautologies do not usually tell us something about the world, rather they tell something about the language. They just express the richness/wealth of language. Considering the poem “Song to Mukokoteni,” there is a tautology in the lines below:

My champion of <u>panya-roads</u> My road master of <u>side- ways</u> and <u>backyards</u>

All the above underlined words may point to the same thing. “Panya -roads” are unclear, illicit routes used by people doing illicit trade or any other unlawful thing. “Sideways” and “backyards” may carry the same meaning of “ways” used by someone so as not to be seen by others. This is tantamount to

tautology. Whereas tautologies are said to be uninformative, actually they may heighten the idea they present in that the repeated words also carry repeated sense (thus emphasis).

The use of “taxi-cab of the dying poor” amounts to tautology. The word “cab” is equal (in meaning) to “taxi”. That someone should use a wheelbarrow or cart as an equivalent of a taxi portrays the despicable health system in the countries where these carts are used. Therefore, the use of this tautology is meant to lampoon the poor state of the health system of the counties where the carts are popular. It also heightens the level of abject poverty of the people that use such carts as taxi-cabs.

Besides, the use of the above two words at the same time is just for emphatic and aesthetic reasons. Wangusa wants to add to the beauty of language as well as his poem. Besides, it emphasizes the versatility of the “Mukokoteni” since it does not only carry groceries or merchandize but also the sick people.

4.1.3.2.2 Pleonasm

This is “any expression which is semantically redundant in that it merely repeats the meaning contained elsewhere, in what proceeds or follows it.” (Leech: 1969 p132). With reference to the same poem “Song to Mukokoteni” the following are examples of pleonasm:

My concord Jetliner.../ My ever- ready cargo plane

Whereas it is true that aeroplanes are of different types or make and serve different purposes, they are still aeroplanes. The use of “Jetliner” and “plane” amounts to pleonasm. This is meant to praise the usefulness and versatility of the wooden wheelbarrow however, in an exaggerated manner.

A poor person would also wish to travel in jetliners or carry his goods in cargo planes. But (resources not warranting this), he uses a wooden wheelbarrow or cart as the only option. He has to be satisfied with what he has.

From <u>discarded</u> timber And <u>junkyard</u> tire rim	(Wangusa: 1993 p13)
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“Discarded” carries almost the same meaning as “junkyard”. They all point to something of less value or something that has been disposed of. These two words describe the raw materials from which a “Mukokoteni” is fabricated. This speaks volumes about the poor who make these wooden wheelbarrows. The poor are helplessly and desperately looking for ways to survive against all odds one of them being the use of rudimentally technology to make this miracle vehicle (cart).

4.1.3.2.3 Oxymoron

This refers to the use of two words that are conventionally contradictory. Oxymoron is a figure of speech in which two words of seeming contradiction are placed together in one language unit for example “crude kindness”. In the poetry of Wangusa, contradictory pairs of words are used.

“Continents and oceans” has some contradiction. A continent is a large mass of land surrounded by water (oceans). An ocean is a large water body. Placing “land” side by side with “water” is quite contradictory. Wangusa uses the two words together to heighten the omnipresent nature of “Mukokoteni” which is the subject of his praise. Literally, one finds a “Mukokoteni” everywhere (on water, land and in air). In the lines before, there is an oxymoron

O my legs of <u>vegetable</u> and <u>metal</u> My perennial Mercedes Benz,

It is unthinkable to have legs of vegetable and metal at the same time. “Vegetables” are known to be soft edible plants like dodo, cauliflower, spinach and cabbage. Metals are known to be hard in texture and strength. By implication, Wangusa intends to say that a wooden wheel barrow is hard and soft, strong and weak at the same time. The strength of the “Mukokoteni” lies in the heavy work it is used to do while its weakness may lie in the raw materials used to fabricate it. The main raw material is “discarded timber”. The only hardness lies in the use of “junkyard tyre rim” used when fabricating the “Mukokoteni”. By extension, the hard-soft relationship may refer to the people who are under the “Mukokoteni operators’ union”. Poverty has hardened them to withstand any circumstances. However,

sometimes, poverty and disease deal them lethal blows. This is evidenced in the line: “Taxi-cab of the dying poor”.

4.1.3.3 Transference of Meaning

According to Leech (1969), such a situation in Language where meaning tends to be somewhat unclear because of being self-contradictory is called “transference of meaning”. It is a classification of semantic deviation that embodies four kinds of figurative language: synecdoche, metonymy, metaphor and simile. This can be expressed in a number of ways as follows:

4.1.3.3.1 Synecdoche

This is a figure of speech in which a part is used for the whole or the whole for the part, the special for the general or the general for the special for example “Many hands make light work”. The “hands” in this example represent many workers (especially labourers). In the “Song to Mukokoteni”, a number of examples of synecdoche are used:

“...the blameless boot” is representative of “the family limousine” since a ‘boot’ is just one part of a ‘car’-thus, a part being named for the whole.

The poet’s point is that the wooden wheelbarrow is used to carry the rich people’s cargo. The rich do not want to dirty their vehicles. This points to the pride of the rich. To them, such luggage is too greasy or dirty to be carried by their clean and expensive vehicles. With this statement, Wangusa sarcastically takes a jab at the rich who are very proud and selfish. They are not concerned with the needs of the poor and thus, callous or indifferent. That the boot is “blameless” shows how the rich treasure their expensive vehicles at the expense of the needs of the poor. This portrays the importance the rich attach to material wealth as well. Besides this, the big gulf between the poor and the rich (social/income inequality) is shown in the kind of life styles the two different groups live.

“...executive stomachs” is also a good example of synecdoche. A “stomach” is a part of a whole body of a human being. That the stomach is described as “executive” surely points to the fact that the poet is

hinting on the rich, possibly influential people in the government circles or rich business people. The poor who operate “Mukokoteni” carry several bunches of bananas to homes of the rich. This furthers the idea of income inequality that subsists between the rich and the poor. Society is characterized by the rich and the poor and there seems to be no effort by the relevant authorities to bridge this very gap. It also shows the master-slave relationship that subsists between the operators of the “Mukokoteni” and the rich people.

“...of chance cassava for supper” is another example of synecdoche. The poet does not mean that the only food the poor eat is cassava. It is just used to stand in place of all food stuffs. The only way the poor under “Mukokoteni operator’s union” get what to eat is after doing heavy work using their “Mukokoteni” or carts. This points to the idea of poverty that afflicts the people who operate the “Mukokoteni”. A certain group of people do not have enough food to eat (meet basics of life like food). The poor people who operate “Mukokoteni” find it hard to get food for supper as juxtaposed with the rich executives who eat shambas of matoke (many bunches). Therefore, it is imperative to add that that “cassava” is not guaranteed. That is why it is described as “chance cassava”. This implies that there are times/occasions when the poor go hungry for the whole day or sleep on empty stomachs. This shows the poor’s plight. Getting a meal for supper is chance and thus they lack basics of life like food. By extension, cassava points to other needs of the poor just like “bread” is used in *Our Lord’s Prayer*. The expression “daily bread” implies whatever man needs to live well.

Likewise in stanza eight, the poet writes about “miles of forest” to hint on charcoal burning. This time around, the general is used for the particular. The forest points to individual trees cut in the process of charcoal burning. The charcoal bags are carried in “Mukokoteni” to markets - “cities of charcoal mountains”. It implies these cities deal in the business of buying and selling charcoal. The use of “miles of forests” emphasizes the gravity or extent to which many trees have been cut in the process of charcoal burning and thus environmental degradation. This raises environmental concerns as to the safety of such

forests being “spirited away”. It also stresses the hardworking nature of Mukokoteni operators (with the aid of their wooden wheelbarrows) in an attempt to get survival.

The poem “Song of a Cow” is a complaint by the persona (a grieved and personified cow). The complaints are against modern man’s heartlessness or indifference towards cows. The cow helps man to get raw materials like cow dung with which to smear the house and make manure, milk to drink. The cow (s) is also used to pay bride price. However, contemporary man does not feel any remorse, guilt or sympathy towards the cow. Cows are butchered in large numbers every day. According to the person who happens to be one of the unhappy cows, man eats virtually all parts of the cow (the whole). This is exploitation of the highest order. Man kills cows after they have produced many calves and milk. They are rewarded by being butchered. All body parts including horns, hooves, hides and udder. This heightens the extent to which man is treacherous in relating with his animals especially cows. By extension however, the poem could also be a sound warning and indeed, a criticism for people who nonchalantly mistreat and exploit other weak people in society.

In the above poem, there is use of synecdoche for example “my brain”. The word “brain” is a physical part of the cow (man, by extension) but also metaphysically, it is knowledge, reasoning, intuition and the like (cognition). That man eats every part of the cow including the brain could imply the knowledge of not only the cow but also, by extension, that of fellow man he exploits through hard labour, tasks that need critical thinking and knowledge yet, the rewards are very poor.

4.1.3.3.2 Metonymy

It refers to a figure of speech in which the name of an entity or attribute of an entity is used in place of the entity itself. (In Abdul Majeed Hameed: 2018 p6571). Examples of metonymy in the poem “Song to Mukokoteni” are as follows:

My <u>elephant</u> of the metropolis My <u>donkey</u> of the suburbs My <u>ass</u> of the slums	(Wangusa: 1993 p14)
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Given the size of an elephant, it can be concluded that it is strong. In this case, “elephant” points to the fact that a “Mukokoteni” is the only strength of the poor (under Mukokoteni operators’ union). The poor do not despair because with this wooden wheelbarrow or cart, they can get supper.

Donkey (also usually called a beast of burden) is known to carry loads and people. It is a means of transport. It is also known to do heavy work by carrying luggage that man cannot manage to carry. This way, it becomes the owner’s only source of survival. This underscores the fact that the poor Mukokoteni operators struggle to survive. Just as the Mukokoteni is likened to a donkey-a beast of burden so is the hard labour its operator undergoes. It is desperation and lack of alternative sources of income or survival that forces people to operate these wooden wheelbarrows. This is evidenced in their common hangouts and places of residence like slums. That the “Mukokoteni” is also found in the metropolis (which is a city) points to the fact that they are almost present everywhere in the country. It is no wonder that the persona praises it as an “all-weather masterpiece.”

The “ass” is “an animal of the horse family, which is typically smaller than a horse and has longer ears and a braying call”. (Oxford Advanced Learner’s Dictionary). The “ass” is therefore a means of transport just as a horse is. All these explanations and examples under metonymy point to the versatility of the “Mukokoteni” /cart.

4.1.3.3.3. *Metaphors*

Leach (1969:150-151) states that a “metaphor is so essential to our notion of poetic creation that is often treated as a phenomenon in its own right, without reference to other kinds of transferred meanings”. A metaphor is a way of describing something by comparing it to something else which has similar qualities, without using words “like” or “as” and so forth. In the poem “Song to Mukokoteni”, a number of metaphors are employed by Wangusa. Wangusa’s use of metaphors is majorly to praise the usefulness and versatility of the Mukokoteni. He calls the Mukokoteni something else to foreground its qualities.

In stanza two, wants:

My Chariot of fame My Apollo 9 to the stars My VC 10 to global capitals My concord jetliner...	(Wangusa: 1993 p13)
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That a wooden wheelbarrow or cart is given praise /fancy names of speedy aircrafts or vehicles like “chariot”, “Apollo 9” “VC 10” and “concord Jetliner” only overstates/exaggerates the greatness or the importance the persona attaches to the Mukokoteni. No wonder, the title of the poem itself is a song of praise to the wheelbarrow. A chariot of fame is known to be very fast in speed. An “Apollo 9” is a rocket the first astronaut used to land on mars. A concord jetliner is a huge and fast air craft. Likening a mere wooden wheelbarrow to scientifically sophisticated vehicles and aeroplanes blows the issue out of proportion. All in all, the essence of using these metaphors is to emphasize the usefulness and versatility of the persona’s cart.

In the following lines, there is use of metaphors as well.

My perennial <u>Mercedes Benz</u> My ever-ready <u>cargo plane</u> My <u>sputnik</u> to brand new planets	(Wangusa: 1993 p13).
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Given the poor state of Mukokoteni operators, the wheelbarrow is their only hope of survival. A Mercedes Benz, being too expensive for the poor, is used as a status symbol for the rich people. That the persona calls a mere wheelbarrow a Benz could point to the fact that though poor, he fancies the rich and their property. It also implies that Mukokoteni is the only means of getting money for survival for the poor who operate “Mukokoteni”. “Mukokoteni” is called a “cargo plane” as it is used to carry all kinds of luggage. It carries heavy loads like sacks of charcoal, bunches of matoke, cassava and so forth. Thus, the persona praises the wooden wheelbarrow and elevates it to the level of a cargo plane.

The wheelbarrow is also called the “ambulance of the crippled”. Owing to the fact that the wheel barrow is used to do a lot of different pieces of work, the owner sometimes uses it to carry the crippled (who cannot walk) thereby serving the purpose of an ambulance. As earlier said, this metaphor emphasizes the great work “Mukokoteni” does. It also underscores the poor health system that is in the country to

the point of people desperately adopting other alternatives like wheelbarrows as ambulances to save the situation. By mentioning that the persona uses wheelbarrows as ambulances, the poet is satirizing the poor health system and calling upon the relevant authorities like political leaders to change this status quo.

The wheelbarrow is praised in the words “my only granary...” A granary is used to store food. By extension, the “Mukokoteni” earns the owner some money to buy food and survive. This explains the fact that a “Mukokoteni” helps the owner to get some of his basics of life (not only food). This proves how important the wheelbarrow is to the persona (who owns one).

In the above poem “Song of a Cow”, Wangusa uses metaphors but, the most outstanding and forceful is in the line that reads as “treacherous **monster** that he now is!” The word monster is used metaphorically to point to the fact that in relating with his animals like cows (or even other weak people in society like juniors, casual workers, and the electorate), man behaves wantonly and indifferently. Man is presented as a remorseless being that is impervious to feelings of pity. Man plays intrigue on the persona (cow(s)) by selling them to people who operate abattoirs where they are slaughtered mercilessly. To the persona, this is betrayal of the highest order.

The reference to “pot-bellied causalities /of affluent appetites and gout” is a subtle reference to the rich who are at the height of man’s cannibalism on the animals. This further portrays how a rich man becomes rich through shoving here and there by exploiting fellow man subtly referred to as “fellow mammals and other animals”.

The use of metaphors enhances the reader’s curiosity by using clues related to the word used for example “monster”. Besides, the use of metaphors, like other figures of speech renders poetry figurative. Interpreting such poetry at a denotative level would not yield much. It is this that creates a sense of newness and interest out of curiosity to arrive at the message concealed therein. This argument coheres with the idea of estrangement in poetry as advanced by Russian formalists. This further portrays the relevance of the operating theory to the study in its entirety.

4.1.4 Graphological Deviation

This is a type of deviation in which the dictates and rules of formal writing are not followed for example punctuation. With this form of deviation, a poet (or any other writer) may write their work without strict adherence to punctuation rules. In other words, with graphological deviation, the author deviates their writing from the usual scheme of writing that is recognized as formal).

According to (Khan et al, 2016), graphological deviation helps the poet to foreground certain words thereby tasking the reader to look for such words' dual meaning. With this deviation, the poet may also refer to inanimate objects as "he" or "she". This practice of attributing inanimate objects personal pronouns would be considered odd save for special circumstances where such has become obvious and normal for example people referring to their countries as "she" (to refer to the concept of 'motherland').

Besides, it should be posited here that overtime, poetry has undergone a lot of changes. Owing to such, it is imperative for poets from different parts of the world to introduce new forms which suit their poetic content. One of such changes is graphological deviation and, out of these experimentations, poets write without capital letters, funny and unreasonable use of parenthesis. Such poetry that departs from the formal rules of meter is what is at present referred to as free-verse. (Khan et al, 2016).

I referred to poems from two collections by Wangusa as a proof of presence of graphological deviation. Invoking the idea of graphology which concerns the arrangement of written material on paper, it can be argued that Wangusa uses graphological deviation in the concluding stanza of his poem titled "Time and Distance". Wangusa divides his poem in four parts with each part having its own title as "EARTH", "HEAVEN", "HELL" and "GOD". The poem talks about life in general (the kind of life we live while on earth, in heaven and hell). The persona of the poem describes the kind of experience mortals face in their earthly life, we live to the fact that we are mortal (liable to die). People usually have a number of plans and programmes to accomplish but unfortunately, they sometimes die before such plans reach their fruition. It is always man's wish to live on but in vain. Thus, the first stanza has overtones of the apocalyptic end of times when the earth man lives on ceases to be. The poet writes:

But you have dreamt And I have dreamt Of the eventual collapse of time And sky rolled up like a mat	
--	--

(Wangusa: 1993 p65)

The next stanza is a recount of the kind of happiness experienced when all dead bodies will resurrect on Jesus' second coming. This is in reference to eschatological books of the bible (which talk about the end times and the eventual start of a new life). After that time, there will be eternal life and thus no more death or pain. The persona says that:

And making appearance in splendour Of pain-proof bodies	
--	--

However, with HELL, it will be a different story altogether. The persona paints a greasily and horrible picture of hell with corpses, vultures and screaming blood. This untold suffering in hell makes him surrender to God to avoid the likelihood of suffering the ordeals of hell. The persona imagines such a life and entreats God to forgive him. He imagines himself undergoing the inescapably terrible suffering because of God's wrath on judgment day. It is for this reason that the persona begs for God's mercy.

To communicate his message well in the above poem, Wangusa divides his poem in four parts. Conventionally, a poem has a title but taking liberties, Wangusa gives each part of his poem a different title as "EARTH", "HEAVEN", "HELL" and "GOD". This constitutes graphological deviation. This division of the poem into four parts (which S.T Eliot would call 'The four quartets') shows the stages of man's life. It involves being born, dying, resurrecting and the eventual judgment by God).

Besides giving the poem four titles, Wangusa also capitalizes them. He deviates graphologically from the rules of writing poems' titles in the title case. Capitalization of the four titles of the different stanzas of the same poem is meant to foreground or emphasize how important the four stages are. Therefore, the poet emphasizes the truth about the existence of the four stages in the life of mortals depending on the choices of their actions in this earthly life. This is a deviation from the norm of formal English language writing and punctuation (graphological deviation). This beats the readers' expectations and thus rendering the titles and this new arrangement strange. This phenomenon invokes the idea of

defamiliarization forwarded by Victor Shyklovsky. However, capitalizing the four titles of the four parts gives such titles great prominence and thus emphasis or foregrounding. It shows that all the four stages of this earthly life are very pertinent in determining the eventual destiny of man. Life on earth determines the kind of life one lives after death-whether in Heaven or Hell and, for fear of the latter, man has to seek the Grace of God. With this graphological deviation, the omnipresent, omnipresent and omniscient nature of God is heightened in the poem.

Graphologically speaking, the last stanza stands out (is prominent) owing to how it is written on paper. The above poem, as hitherto said, talks about some of the Christian doctrines on resurrection and judgment day. The very last word of the fourth part of the poem is the shape of the cross (symbolic of Christianity). Such poems or parts of the poem whose graphological appearance (on paper) points to their message are called shaped or concrete poems. As a mark of graphological deviation, Wangusa ends his poem titled “Time and Distance” as thus:

A
C
MY C RY
E
P
T

The statement in the above pictorial /shaped stanza which is the cross reads “ACCEPT MY CRY”. Moreover, the poet writes it in capital letters. This shows the fact that the statement /plea is made in earnestness. The persona entreats God to forgive him such horrors of hell.

To prove presence of graphological deviation in the collection *Africa's New Brood*, I used the poem “A Finger upon the Mouth” as a case study. The poem recounts the life of the stubborn Jonah who refuses God’s instructions to go to Nineveh to inform the people thereof about the impending destruction if they did not mend their ways but instead, he attempts to go to Tarshish. Because of his obstinacy,

Jonah is swallowed by a whale and spends three days inside its belly. However, God's love being boundlessly full of mercy, Jonah is spat on the shore of the sea when the latter prays to God inside the fish.

Wangusa presents the same message by deviating /flouting rules of punctuation and lineation. The way he punctuates and arranges lines is one that is unimaginable. In stanza four for example, Wangusa writes:

In the cavernous mouth
Of an infuriated sea-

S

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D

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D

By muscular darkness.

From the readers' point of view, it is evident that Jonah is in the depth of the sea inside the whale and indeed surrounded by "muscular darkness". The reference to muscles implies that at this moment, Jonah is inside the belly of the fish. This also points to the omnipotent nature of God the Almighty. Jonah wants to do his own bidding instead of God's. It is only when he surrenders seeming to say "Lord, let your will be done" that Jonah is spat on the shore of the sea.

The word "SORROUNDED" is not only written in imitation of the shape of a circle to show that Jonah is indeed inside the belly of a fish surrounded but also, it is in capital letters. Writing other lines of the poem as usual and all of a sudden, the poet capitalizing the whole word or line is not something to overlook. The breaking of the normal scheme of lineation and punctuation foregrounds such a particular part of the poem. Wangusa wants to surprise the reader by writing strangely. This experimental writing is what makes literature worth its calling thus the "literariness" of Wangusa's poetry. This also proves the appropriateness of the operating theories of defamiliarization and estrangement as advanced by Russian formalists.

The eighth stanza of the poem also has features of graphological deviation. The stanza is written as follows:

The submarine ways and wisdom of fish

Then

Suddenly

E C T

J E

E D

Upon a startled shore-

A broken prophet...

The above stanza's graphological deviation is threefold; one, it is written in a disorganized way. Lines are not aligned or uniform. Some are long and others are short. This points to the confusion that Jonah has as well as the kind of puzzlement on the side of the reader of the poem. This is hinted on by the poet himself in the title of the poem "A Finger upon Your Mouth". The way God does His things is indeed miraculous but also startling. We usually put a finger upon our mouths when surprised or shocked. This furthers the idea of God's omnipresence, omnipotence and omniscience. God knows Jonah's moves as he is escaping to Tarshish. God is also present everywhere (even in the depth of the sea and inside the fish). God is Almighty since He is able to reverse Jonah's situation. In submission to God's power and will, we are told that Jonah comes out of the depth of the sea "A broken prophet..."

Two, the presentation of the word "EJECTED" in a convex or semi-circular shape shows how Jonah is spat or projected from the sea inside the fish. As hitherto said, such shape that parallels the message of the stanza or even whole poem constitutes a shaped poem or stanza.

Three, the word EJECTED is all capitalized. Capitalization heightens the gravity of the poet's message about God's omnipotence. Besides, it signifies the persona's sense of awe and the subsequent reverence for God.

With all the above analyses of graphological deviation, it is imperative to acknowledge the fact that Wangusa indeed, uses graphological deviation in his poetry collections with the intent to emphasize

his message, estrange the poems to the readers' perception (thereby triggering more thinking) as well as rendering his poetry novel. It is this characteristic which makes Wangusa's poetry peculiar from others' and thus rendering some of his poems multi-layered in meaning. This also echoes the tenet of defamiliarization since such a style of writing renders the poems novel and thus eliciting different perceptions by the readers.

4.1.5 Dialectical Deviation

This is the borrowing of certain characteristics of social or regional dialects. Poets, because of taking liberties in language as they write, tend to chip in words that are not recognized in the corpus of the current Standard Language for example English. Leech (1969) calls such a scenario "dialectism".

I analyzed Wangusa's poetry to get instances of "dialectism"-by which the poet gets the temerity to go beyond the English language confines in which he writes his collections. Indeed, Wangusa uses a lot of "dialectism" in his two poetry collections. This style of using regionally defined dialects serves quite a number of functions as discussed below:

With close reference to the poem "Song to Mukokoteni", I found out that Wangusa used some dialects like "Kufumba-mutwe".

Ingeniously fabricated	
By Kufumba-mutwe Afro-works	(Wangusa: 1993 p13)

The expression "Kufumba-mutwe" is from Buganda Kingdom (in central Uganda). Loosely translated, the expression means "to cook the head". This meaning is literal but by extension (figuratively), it means to task the mind while doing something. It involves using or straining the mind to come up with an innovation or workable solution to a problem at hand. Pressed by the desire to survive, the poor in the suburbs of Third world countries like Uganda innovate the wooden wheelbarrow or cart with which to carry loads in taxi parks for a fee. This wheelbarrow is their only means of survival. The use of such a word in this context makes the poet to identify with his readership especially from the place where such

dialect is used (the Baganda in this case). It could also imply that “Mukokoteni” is popular in Buganda Kingdom or the central region in particular.

Because the words or expressions deviate from the scheme and routine of Standard English language usage, it stands out of the rest of the words. This makes the reader pay attention to such words that are foregrounded.

Besides, the use of such regional dialects gives the poem a cultural flavour. For the case of the poem under study, the expression “Kufumba-mutwe” gives the readers some sense or flavour of the culture of Buganda. This helps the reader to acknowledge and embrace cultural diversity not only in real life but in the literary sense as well (poetry in particular).

“Panya-roads”, by extension, are unidentified, unclear maze-like routes (akin to those of mice) that people take when doing dubious activities like smuggling. For fear of apprehension by authorities like the police, army and revenue officials, smugglers in Uganda (especially in Amin’s regime) would use such confusing and unclear routes. This points to the mobile nature of “Mukokoteni” which makes it versatile, and user-friendly. Of recent in Uganda, the word “panya” means “shortcut” (the shortest possible route between two points /places).

Besides the above, the idea of “Panya-roads” could point to the politically turbulent days in Uganda especially in the 1970’s when Amin was in power. In those days, practices like smuggling, looting and untold theft - “kondoism” were on the rise. Because of traders’ resolve to evade payment of taxes, they would use such “panya-roads” or illicit trade routes so as to avoid the prying eyes of authorities like police, army and revenue officials.

In the same vein, dialectical deviation is used in the poem “National Darktricity Company”. We are told by the persona that his daughter complains about constant power blackouts. To the little girl, the body in charge of electricity should be renamed “National ENZIKIZA Board”. The word “Enzikiza” is also Luganda for “Darkness”. That a body charged with the duty of keeping constant power supply to all

nationals should be called “National ENZIKIZA Board” is very satirical. The persona is bent on satirizing (criticizing) poor service delivery (especially electricity) in the country.

Code switching (from English to Luganda) informs the reader of some points to ponder over seriously. As already highlighted, it shows that the setting of the poem could be Kampala city in particular or Buganda in general (where the word ‘ENZIKIZA’ is used). Besides, it helps the reader to get a sense of culture in which the poem is written. It should be noted here that Language is an embodiment of culture. Culture comes in poetry through such dialects to give the poet a sense of cultural identity or belonging (with Baganda even if the poet is not one himself). In other words, the use of such dialects gives the reader the context of the poem.

With regard to aesthetic beauty, the use of such regional dialects makes the words strange (out of place in the poem) and triggers deeper thinking of the readers. It is this estrangement of meaning that Russian Formalists are concerned with in their key tenet of defamiliarisation. Writing out of the normal routine of ordinary but Standard English language makes the work artistically beautiful. The reader gets a lee way to break from the routine of automatized English Language that is too commonplace unlike the strange words that make the language colourful and appealing to the reader.

4.1.6 Deviation of Register

Sometimes, poets use or borrow a language or words from other fields that may not necessarily be poetic. Deviation of register involves the use of features of language of different registers in the same text/poem or collection of poetry. Wangusa, throughout his poetry, uses or rather mixes different registers. Using the example of the poem “Song to Mukokoteni”, Wangusa uses register associated with such a sophisticated subject as aviation. When talking about a wooden wheelbarrow or cart, he chips in words like ‘Apollo 9’ and ‘Concord jetliner’. Other words associated with space science and aeronautics are ‘Sputnik’ and ‘VC’ for ‘Velocity Counter’.

By using the above registers, Wangusa wants to exaggerate /heighten the greatness of the wooden wheelbarrow or cart. The poor men who operate the “Mukokoteni” cannot afford to buy aeroplanes let alone travel overseas by them. The only way to come closer to such jetliners is to fantasize and lavish praises on their real-life wheelbarrows just as the persona (probably one of the ‘Mukokoteni’ operators) does in the poem. Such language (praise) that blows the issue of the “Mukokoteni” out of proportion is what is termed in poetry as hyperbole /overstatement. Thus, the persona overstates the versatility, industriousness and user-friendly nature of the “Mukokoteni”. However, the “Mukokoteni operators” actually do not have any other option. The wheelbarrow or cart is their only “cosmic hope” (hope in this world) thus heightening the fact that they live in dire need.

In another poem titled “Meeting Adjourned to 6200 AD” in which Wangusa (through the persona) recounts the day a comet was seen in the sky, unusual register is also observed. (The detailed subject matter is already explained). Using the register of the solar system/science, Wangusa drives home such a rare phenomenon in the experience of “sky gazing” which happens after a very long time.

The language the poet uses is one of the discipline /fields of astronomy and the solar system (science) such as {comet, telescope, solar space, Jupiter, gravitational jerks, orbit and cosmic way). The use of such words borrowed from another field emphasize the subject matter under discussion which is a wonder in the sky caused by the appearance of a comet (as already foreseen by scientists-Alan Hale and Tom Bopp with their telescopes).

Using such varying registers assumes some degree of shared knowledge between the reader and the poet. Therefore, in some way, it is a kind of allusion to astronomy (in this case). Thus, the use of such register puts the reader’s mind to task. The reader has to look for the meanings of such words lest they fail to understand the whole poem. Such a task, if well accomplished, can enrich and widen the reader’s horizons of understanding and indeed, their frontiers of knowledge.

The poet makes the poem unfamiliar or strange through using such unusual registers. In an attempt to come to grips with the meaning of the poem, the reader gets to work out some kind of word puzzles

using all clues and faculties at their disposal. With this done, the reader begins to understand not only the poem but also such new words. It can be posited here that the use of deviation makes the reader to begin to perceive the world (especially that of poetry) anew. This is in synchrony with the idea of defamiliarization advanced by Russian formalists.

A poem of such nature is artistically beautiful because of the principle of defamiliarization which is concerned with the fact that when the poet estranges meaning, a piece of work/art becomes very interesting as it breaks free from the commonplace dictates of Standard Language. The reader gets a new experience and more interest in the poem (especially such unfamiliar words). No passive reader can grasp the meaning and message of such a poem and thus, by use of registers of other non-poetic fields, the poet enlivens the poem (that calls for active reading by the poet).

4.1.7 Deviation of Historical Period

This concerns a scenario where the poet uses words and /or structures that are considered archaic (or no longer in the current Standard Language usage). Just like all the above forms of deviation, this deviation from historical period embellishes such poetry with beauty. Such words give the poem aesthetic beauty or value.

According to Leech, historical deviation is “archaism”. He defines archaism as “the survival of the past into the present language of the present time”. (Leech 1969, 52). With close reference to the poem “Hilltop of the Dawning Day”, whose subject matter is already explained, it is clear that Wangusa uses historical deviation in his poetry. He uses words of old usage as kind of throwback to such historic periods. In this very poem, the persona praises Makerere University, the first National University of Uganda. In stanza three, Wangusa writes:

| **Hither** the impala-hunting Kabaka |
| Once gravitated with his huntsmen |

The word “Hither” is old usage for “here”. It is an adverb of place but also a demonstrative word just like “this”, “that” and “there”. Actually, when one uses the word “here”, they ought to demonstrate for

specificity (to show exactly where) by pointing or touching such a spot. In the context of the poem, the word is used to mean the spot where Makerere University is built.

Also, the use of this word takes the reader back to the days when such language was used. It is some kind of throwback and historical allusion as well when words like ‘hither’, ‘thither’, ‘thou art’ ‘thee’, ‘thine’ ‘thence’, ‘yonder’, ‘tidings’ ‘hark’ were used. Even bibles, novels and other literary texts written in that time bear such language/words. By extension therefore, the word “Hither” could point to the antique nature of Makerere University. In other words, the institution has stood the test of time (since the colonial days). Tremendous is also the work the university has done in disseminating knowledge across the African continent and beyond as the persona enumerates illustrious alumni of Makerere University across the continent of Africa.

In another poem titled “A Psalm of Lot”, Wangusa resorts to using archaic words again. The persona- probably Lot’s wife regrets her decision of looking back which is an act of disobedience towards God’s decree. When God decides to destroy Sodom and Gomorrah because of their sexual immorality, He decides to forgive Lot’s family (because it is related to Abraham). As the cities destruction by a blazing fire starts, Lot’s family flees to safety (with the instruction that they do not look back). However, along the way, Lot’s wife looks back (bent by the cares of the people/relatives she has left behind) and there and then, she turns into a rock of salt.

In the above poem, Wangusa uses an archaic word in stanza four. He writes:

And this, Lord, the outline		(Wangusa: 1993 p51)
This the beloved face that		
Thenceforth I have dreaded and		

The word “Thenceforth” in line three is an archaic word equivalent to the present word “henceforth” (to mean ‘from now on’). Lot’s wife regrets her decision of looking back which is an act of disobedience. She laments and regrets as thus:

The pained look forever piercing	
Forever probing and doubting the	
Obedience and love...	

The use of archaic words in this context points to the long time ago when the events of the destruction of Sodom and Gomorrah (in the Old Testament) happened. It also points to God's omnipresent nature. He is the God of the past, present and the future. By using "Thenceforth", Wangusa takes readers back to such days and gives them a sense and experience of being there themselves. This makes the poem live and dramatic. Because the reader is transported to the days of the Old Testament, they are able to witness the destruction of the two sinful cities and the cost of disobeying God. Thus, the reader is chastised just like the citizens of the two cities and Lot's wife. The reader takes a lesson or two lest they end like Lot's wife.

4.2 The Use of Different Forms of Parallelism in Timothy Wangusa's Poetry

Parallelism plays a great role in establishing comparison as well as contrast between various parts/structural units of a text. This is particularly so with semantic parallelism in which word relationships are explored (the relationship between parallel structures especially words and their meanings). The relationship may be one of synonymy or antonymy. To prove this assertion, Oshima and Hogue (1999 p2) opine that parallelism is "an important device in English writing, particularly in listing contrasted or compared items or ideas".

The last of Cook's categorization of parallelism is semantic parallelism. To him, semantic parallelism concerns two or more sentences being related or connected or equivalent in meaning (in a semantic sense). When applied to comedy, words with similar meanings are often used for humorous effects. This is common with comic duos (two comedians performing together). One comedian says something in a bombastic language while another says it in an informal/colloquial manner. The effect produced is one of fun and thus humour. This creates a light-hearted mood if before, the text has been punctuated with gloom and apprehension. This heightens the role of parallelism in literature in general and poetry in particular.

According to Mah'd Ahmad Al-halhooli (2017 p198), structural parallelism is twofold; one, there is full structural parallelism. This occurs when the elements of a line are equal in their compositional structures

and consistent with the grammatical and customary functions they perform. This helps the poet to establish the mood of the parallel units. Two, partial structural parallelism occurs if the elements and the sequences of the parallel sides have identical grammatical structures and customary functions they perform. These forms of structural parallelism establish a sense of interdependence and logical relations and consequent cohesion of the entire text.

According to Zhang Longxi (2020), parallelism is not just rhetorical embellishment but rather shows a subsequent parallel in cognition. The realization by the reader that two or more structures of a text are parallel elicits a parallel interpretation as well.

All these assertions on parallelism are in agreement with the fact that parallelism is used in poetry majorly for emphatic reasons as it has a strong appeal on the psychology of the reader. The parallel parts of the poem leave a lasting impression on the reader.

Parallelism is of different forms or types depending on the level of typification. At linguistic structural level, the following forms of parallelism are explored. Later, I tried to discuss their role in Wangusa's poetry. These types/forms of parallelism at structural level are demonstrated by Mentagoemy et al (2008 p220) as semantic parallelism, syntactic parallelism, binary parallelism, ternally parallelism phonological parallelism.

4.2.1 Verbal Parallelism

Leech (1969) contends that verbal parallelism is a kind of exact verbal repetition in equivalent positions. In his popular book *A Linguistic Guide to English Poetry*, Leech explains verbal parallelism in the following words:

The commonest place for such repetitions is at the beginning of the relevant unit of a text-what is meant by 'relevant unit of text' varies from one case to another. It may be a grammatical unit such as a clause or a sentence or a sequence of grammatical units, for example a noun phrase followed by a preposition phrase. It may on the other hand be a prosodic unit-a line or a stanza of verse, or a dramatic unit- a speech. Furthermore, it may simultaneously lie within two or more of these categories. The exact nature of the unit is irrelevant; what is important, if this is to constitute parallelism, is that the repetition should be felt to occur at the beginning of equivalent

pieces of language, within which there is an invariant part (the verbal repetition itself) and a variant part (the rest of the unit) (1969 p79).

To Leech (1969), verbal parallelism can be categorized into eight types: anaphora, epistrophe, symplece, anadiplosis, epenalepsis, antistrophe, polyptoton and homoioteleuton. All these were defined to give future researchers a deeper insight on the notion of verbal parallelism. Besides, the types were further discussed as regards their rate of recurrence in Wangusa's poetry. (With focus on *A Pattern of Dust* and *Africa's new Brood*).

The different forms of linguistic parallelism were analyzed with regard to the poems "Africa's new Brood" and "National skills exhibition" (*Africa's New Brood*) and "The first coming" and "A Strange Wind" (from *A pattern of Dust*). However, it should be noted that not all the above forms of parallelism were found to be present in all the above sampled poems.

4.2.1.1 Anaphora

This is the repetition of the first part of the sentence (or line) in order to emphasize the artistic effect. With anaphora, two or more successive lines of the poem begin with the same wording as will be illustrated later. Wangusa uses anaphora in his poetry for example, the poem "Africa's New Brood" explains the challenges that Africans grapple with at the hands of their leaders presumed to be saviours and thus, Africa's new breed unfortunately turn out to be Africa's new brood. The poem is a satirical portrayal of betrayal, intrigue, rubber stamp politics and political rivalry. Different leaders of the African continent are welcomed and voted overwhelmingly after convincing their electorate with promises of a better political, social and economic situation. However, sooner than later, it becomes crystal clear that the leaders' words had been merely an exhibition of the rhetoric of most of the demagogues. It is this demagoguery that Wangusa castigates in "Africa's New Brood".

To drive home his main points or argument, Wangusa uses anaphora in the following lines:

It is for you Monrovia and Mogadishu, <u>As</u> physically distant <u>As</u> distastefully alike
--

The above two lines begin with the same phraseology of the word “as”. With this kind of repetition, Wangusa tries to emphasize the notion of the two cities sharing something in common (with regard to bad leaders). Monrovia is to Liberia as Mogadishu is to Somalia which countries are plagued by endless civil wars because of the bad governance by Charles Taylor and Hussein Aideed respectively. Much as the two countries are distant from each other, ironically, they are distastefully alike. They are all hated by their citizens and peace-loving people on the continent. Invoking the idea of parallelism called Isomorphism, one can conclude that anaphora, in this context, collects like terms together. Somalia and Liberia are all war-torn, a situation that citizens of the two countries do not like. They particularly dislike their leaders who turn out to be misleaders. It should be remembered that “parallelism is foregrounded regularity.” Therefore, making certain parts of the poem to recur at the beginning of two or more lines constitutes anaphora and in effect, makes the idea in such parts to be obstructive (stand out of the rest of the text/poem).

Other anaphoric expressions are in other lines of the poem as portrayed below:

Fourteen pages into the future <u>Why</u> Alice Lakwena of the spirit movement? <u>Why</u> Joseph Konyi of the Black Ten commandments <u>Why</u> the inconsolable captivity of Aboke school girls <u>Why</u> the unspeakable Atiak massacres <u>The</u> unthinkable Mukura human incineration <u>The</u> nightmarish Kichwamba holocaust	(Wangusa: 2006 p2)
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These rhetorical questions exhibit an anaphoric situation. This is because of the repetition of the wh-word (interrogative) “why” at the beginning of four successive lines. Being rhetorical, the questions above do not require an answer. Wangusa uses the questions to drive home his point. According to the oxford Advanced Learners’ Dictionary, “Rhetoric is the art of persuasion”. Therefore, through the persona, Wangusa wants to attack the leadership of president of the National Resistance Movement under Gen. Yoweri Kaguta Museveni who rose to power and indeed to fame in 1986 with promises of a better Uganda. Whatever he wanted to do for Uganda was enshrined in his ten-point programme- a kind of political agenda/manifesto to diagnose the then (and the now) Uganda’s economic and socio- political

problems. But as hitherto said, after fourteen years of his reign, a spate of killings goes unchecked. The anaphoric word “why” is meant to foreground the fact that Uganda’s challenges are still not addressed. The presumed panacea for the problems of Uganda turns out to be another serious situation to contend with. With this, the whole country (like other neighbouring countries in Africa) is left in despair. On the whole, anaphora in this case emphasizes/foregrounds the dire security situation in Uganda in the regime of Y.K Museveni.

In the same vein, the repetition of article “The” in the lines “The unthinkable/the nightmarish...” portrays Uganda’s political turbulence. When his Excellency Y.K. Museveni took over power, the remnant soldiers of the former governments begin to wreak havoc on the masses so as to hold the reigning regime at ransom. Some of the rebel groups include Allied Democratic Forces (ADF) responsible for the “...Kichwamba holocaust” and the Lord’s Resistance Army (LRA) led by Joseph Konyi. These rebel groups disturb Uganda for quite a number of years. Y.K. Museveni’s reign reminds Ugandans of the former selfsame atrocities of Idi Amin’s regime. Wangusa uses the definite article “The” anaphorically to show that these massacres, holocausts and incinerations are a well-known thing/phenomenon to the reader. Most Ugandans probably remember these atrocities. Wangusa wants these very evils to stand out thereby foregrounding them. He also wants political players concerned to see to such atrocities and find lasting solutions to them. Wangusa wants to castigate such horrible and savage acts in Uganda. With regard to defamiliarization, one of the key tenets of Russian formalism, any foregrounded part via parallelism renders the poem new/novel or strange. Though the atrocities may be familiar especially to Wangusa’s Ugandan readership, they are portrayed in an extremely novel way by the poet. To render these atrocities novel (commonplace as they may seem) calls for new measures in diagnosing them just as the poet does through this form of parallelism.

Although the above issues or challenges of the African continent are well known, the poet wants to approach them in a way that emphasizes them (thus sounding new/novel). With their novelty, the problems of the African continent require a different approach and paradigm shift especially with regard

to the leaders-electorate relationship. Changing the face of the continent requires a two-pronged approach (ie the leaders and the led should all play their role/ part well).

Another poem that exhibits anaphora in the collection *Africa's New Brood* is "Organic Unity". This poem explains some of the philosophical notions forwarded by philosophers like Aristotle and Tolstoy. According to them, an interrogation of issues of man and morality should be on certain key questions. To them, what a person does or speaks should depend on certain factors across time space and reason. Whenever one is to say or do something, they should consider questions of:

When is it done	(Wangusa: 2006 p39)
Where is it done	
How is it done	
Why is it done	
By whom is it done	

All the above should also be in the line with the logical sequence/order and final effect on the listener. If man is to follow all the above factors before doing or speaking, the whole world would be a very peaceful place without fighting, quarrels, gossip and other evils in society.

The anaphora in the above poem mainly lies in the lines:

<u>With what</u> logic of sequence	(Wangusa:2006 p39)
<u>With what</u> mounting intensity	

The anaphoric expression here is "with what". Basically, the anaphora under discussion emphasizes the basic principles of man's action. What ever man does or speaks should be in a logical order (chronologically arranged and thus orderly) while at the same time, the extent of the magnitude of the action should be considered). Whoever the words are said to or the actions done to, they should be an important factor. Otherwise, doers of action and speakers of words may end up hurting others' feelings. Therefore, the anaphoric expressions (just as they have the same wording) 'beckon' each other in meaning. To be exact, the "logic of sequence" of any other action or speech should be commensurate with the "mounting intensity".

Another anaphora in the poem is in the following lines:

<u>and</u> the roots of a tree <u>and</u> the branches <u>and</u> the leaves <u>and</u> the flowers <u>and</u> the fruits-	(Wangusa: 2006 p40)
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To explain the idea of organic unity very well, Wangusa uses an analogy of a tree with many parts that make it a whole. One part cannot do without another lest idea of the wholeness becomes untenable (fails). The parallel parts above achieved through anaphora call on each as regards meaning. The roots, branches, leaves, flowers and fruits give a tree its wholeness or “tree-ness”. Therefore, the “and” -a conjunction (a word used to connect others and show their relationship) points to the fact that the different parts of the tree combine to form a whole. It should be noted that the principle of “organic unity” also applies to literature (poetry in this case). The different parts of a poem combine to form a whole poem (and thus give it meaning). Thus, the idea of unity is seen as an aspect of life that makes very many aspects of something to cohere. This knits together the very fabric of society as well (when members mind what they do and /or say).

Mantgmerly et al (2007 p219) demonstrates that parallelism exists where two close or adjacent sections of a text are similar. Their similarity is usually structural in a sense that one or both of the structures are similar, (lexical similarities) where the words are similar (or opposite) in meaning. The similarity is partial exact repetition and partial difference.

Anaphora (one aspect of linguistic parallelism) is used greatly in the poem “The First Coming”. The poem parodies Butler Yeats’ poem “The Second Coming”. Whereas the latter is concerned with the coming of Jesus Christ (and thus Christianity), the former is concerned with christianity in a satirical sense. It talks about the coming of colonialism. That christianity is associated with colonialism is not uncommon knowledge. Statements like “The flag followed the cross” echo this same notion. In the poem “The First Coming”, the persona explains a situation where Africa is grappling with challenges of disease, natural calamities and plagues. To make matters worse, the wave of colonialism sweeps across

Africa which becomes something like “ a stroke that breaks the camel’s back”. Although the information in the poem is given in form of a prophecy or revelation, it has actually already happened. The results of colonialism are bad. African traditional culture is disorted, disunity through divide and rule take precedence. Traditional religion is descrated. The persona is confused, dismayed and embittered by the turn of events and summarizes it as “... the climax of rotten time?”

An anaphoric expressions in the above poem are as thus:

<u>I see</u> them <u>I see</u> them inside the divine stone	(Wangusa:1993 p6)
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The anaphoric expression is “I see”. “I” is the first person pronoun. This gives the reader a hint that the speaker in the poem is the first person “I”. The purpose of using this point of viw is to render the information of the poet first hand and thus credible/ believable. What ever prophecy the persona is giving is believable as he sees everything himself. He is able to foresee the consequences of having a whiteman on the African continent. Whereas Wangusa echoes the words of a diviner (Walerais) who foretells the coming of the first whiteman to his country (Masaba land), by extention, the whole poem can be suggestive of the scramble and partition of Africa during the colonial era.

Another anaphora is in the lines

<u>And now</u> they are urinating- <u>And now</u> they are erecting- <u>And now</u> they are- <u>And now</u> they are uprooting- <u>And now</u> they are sowing- <u>And now</u> they are scattering-	(Wangusa:1993 p7)
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The repetition of the expression “And now-“ is meant to emphasize the dire consequences of colonialism on the African continent. Due to colonialism, there is disunity, disruption of the social fabric of society, defiling of places of worship (shrines) and disrespecting of African traditional gods. All these are bound or threaded together by the expression “And---“ which is moreover a conjunction. Africa faces a multiplicity of challenges as a result of colonialism. Out of bitterness, the persona expresses his

discontent and distaste for colonizers by calling them “frogs”. He calls the colonial era “rotten time” as well. The use of repetition calls the readers attention to such parts and thus foregrounding them.

Anaphora is also evident in the poem “Soil Song”. The poem talks about the close relationship between man and the earth (soil). From religious teachings, man was created from mud (soil). That is why the poet writes:

“That this mud is the substance of my body”

Man uses the very soil to grow crops for his survival (through food) yet ironically, when man dies, he is also burried into the soil where he came from. Though about the relationship between man and the soil, the poem tends to hint on the frailty of this life when its end draws near.

To emphasize the above idea of the close relationship between man and the soil (his mother), Wangusa uses anaphora as follows:

<u>There is</u> nothing so close as the soil <u>There is</u> no honey so close as the soil <u>There is</u> no treasure so clear as this	(Wangusa:1993 p4)
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The expression “There is---” is anaphorically used. It is used to show the importance of soil to man’s being. Man uses the soil to get his wants for example through agriculture. With it man gets food, money, clothes and almost all basics of life. For that reason, the soil is “so sweet” and treasurable. Therefore, the soil is incomparable to any other thing in terms of closeness, sweetness and treasurable nature of man. The anaphoric expression heightens the great role soil plays in man’s well being.

Another anaphora is in the lines:

<u>This</u> soil is the child of my very mother <u>This</u> is true and I did not know it	
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The repetition of “This” in the first line above implies that the persona himself is that very soil. This echoes the fact that we are dust and to dust we shall return. The persona is the soil (dust) and thus the line:

“This soil is the child of my very mother”

The persona is acknowledging the fact that he is mud himself (thus frail). The second line heightens the assertion.

“this is true and I did not know”

This tells us the readers that this knowledge/the fact that he is soil/mud himself has dawned on him lately. When a child (innocent and naïve), the persona did not know that he is made of dust/mud. The anaphora under discussion emphasizes the frail/fragile and mortal nature of man.

The lines below also exhibit anaphora:

<u>That</u> mud is the substance of my body <u>That</u> I eat of it to sustain my breath	(Wangusa:1993 p4)
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“That” acts as a thread to knit “this mud” and “I eat” together. Therefore, logically, one can say that the two entities are one. “This mud” is equivalent to “I”. the persona is admitting his mortal/frail nature. The poem, by extension, philosophically points to the nothingness of earthly life. Unlike several christian teachings about hope of an after life (resurrection), the persona does not seem to have such hope. To him, becoming “the nature of the world” seems to be the end of him. This hedonistic thinking points to despair and absurdity of this earthly life. Besides, the anaphora in “that” explains the fact that having such knowledge of the frailty of life can sometimes be challenging and overpowering. Unfortunately, all mortals have to live with such knowledge from their cradle to the grave.

According to Foley and Hall (2005 p339), using similar grammar in different sentences (for example the same tense or aspect, same word order or repeating a particular grammatical form) creates cohesion or make a text cohesive. By cohesion of a text, I mean the interconnectedness or unity that is established when there is parallelism (of whichever kind). The repetition of certain parts or structural features of the text tend to string together different parts and consequently make it exhibit a sense of unity. With this done, a text appears organized and orderly. A good example of this is the famous speech by Martin

Luther Kg.Jr. titled “I Have a Dream”. The speech can be said to be coherent and cohesive in that the element or idea of “I have a dream” echoes throughout. Martin Luther King (Jr) says:

I have a dream that one day this nation will rise up and live up to the true meaning of its creed:
"We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia...

I have a dream that one day even the state of Mississippi...
(Martin Luther King, Jr1963 p5)

Parallelism is a tool for persuasion as the case is in the famous speech by Martin Luther King (Jr). The repeated words and phrases or even whole sentences appear symmetrical and thus, memorable for the reader/listener. The ideas in such a text (with parallelism) become easy to process by the reader/listener in that they sense a pattern and predict a similar pattern in subsequent parts. For example, in the very speech, Martin Luther says:

And so let freedom ring from the prodigious hilltops of New Hampshire.

Let freedom ring from the mighty mountains of New York.

Let freedom ring from the heightening Alleghenies of Pennsylvania.

(Martin Luther King. Jr1963 p6)

The above parallel structure of “Let freedom ring” is not only persuasive but also forceful. Martin Luther is able to hook his audience and have them subscribe to his views on freedom. It is partly because of parallelism that the speech becomes epic. This speech becomes iconic that many scholars refer to it in their studies.

4.2.1.2 Epistrophe

This is the final repetition, where the last words of two or more successive lines are the same. It is the opposite of anaphora. The formula of epistrophe is (...a) (...a). In other words, words at the end of two or more successive lines of a poem end with the same words. Epistrophe is also evidently used in Wangusa’s poetry (though not all poems under study exhibits it). It is also sometimes called epiphora as portrayed in the poem “Organic Unity” as thus:

When it is <u>done</u>	
Where it is <u>done</u>	
How it is <u>done</u>	
Why it is <u>done</u>	
By whom it is <u>done</u>	

(Wangusa:2006 p39)

The repetition of “ is done” plays the same role as anaphora. The only difference is that it appears at the end of successive lines of the poem. The thread “is done” ties the five lines together binding questions of when, where, how, why and by whom. This implies that every action that is done should be interpreted in terms of the time when it is done, place where it is done, the manner/way how it is done, the reason of doing it and the person doing that action. All these factors come into play to determine whether the action is right or wrong. Judging our actions as wrong or correct should be informed by such principles as above. On the whole, the repetition of certain parts of the poem (at the end) enhances aesthetic beauty of the poem as well (a part from emphasizing the content/subject matter).

In another short poem titled “Destination” by Wangusa, there is use of epistrophe. The poem talks about the indifference of mankind. Just as man stays in concrete buildings or buildings made of concrete, they as if in synchrony, behave in the same way. Man does not seem to sense or feel the presence of neighbours, fellow tenants or even passerby there by becoming something like an inanimate object.

Concrete this <u>way</u>	
Concrete that <u>way</u>	

(Wangusa 1993, p31)

The emphasis of “way” through epistrophe shows that man has become indifferent/nonchalant towards fellow man. Just as concrete is hard, man is almost impervious to feeling/sense and consequently, reason. On the whole, man has become hard (concrete) in all manner of ways.

Parallelism is also concerned with lexical relations. The relationship can be synonymy or antonymy. Basing myself on this premise, (on grounds of synonymy), the research qualified the following lines as epistrophe. (in the poem ‘Soil Song’).

There is nothing so close as the <u>soil</u>	
There is no honey so sweet as the <u>earth</u>	
There is no treasure so dear as this <u>mud</u>	

The words “soil”, “earth” and “mud” can constitute epistrophe in sense (meaning). They are synonymous. The synonymous relationship points to the equivalence in the meaning of the three items. They all foreground the relationship between the persona and soil. By extension, this explains the frail nature of life. The life man lives is ephemeral/short-lived as man is mortal. Parallelism establishes balance between the structures under discussion.

According to Khader Tawfiq (2016:44), lexical parallelism basically embodies mentioning the words repetitively, synonymously, or in an opposite way to show their importance in language construction, to identify their denotative and aesthetic values”. From this assertion, it can be posited that the use of parallelism enhances beauty in Wangusa’s poetry.

4.2.1.3 Homoioteleuton

This is the repetition of the same derivational or inflectional ending on different words. It is another form of parallelism. In the poem “Africa’s New Brood”, a number of examples can be cited as below:

“that first suffereded and braveded”

The two verbs end with an inflectional ending “-ed”. This shows that the verbs are in the past tense. They point to the bravery and resistance of Sierra Leone and Angola (in fighting against colonialism). However of late, the situation in the two countries under Foday Sankoh (a guerilla fighter) and Jonas Savimbi (an Angolan guerilla fighter) is dispiriting. The two verbs with the same inflection “-ed” explain the life of suffering the two countries persevered until their liberation.

In reference to Sankoh and Savimbi, the poet also uses inflectional ending “-ing” in the following line “skulkinging, and slitheringing behind your hissinging...” The inflection “ing” is descriptive in this context as the words in question are adjectives. The “hissinging” is a sound produced by snakes. “Skulkinging” means “keeping out of sight typically with a sinister or cowardly motive”. Thus, in totality, the whole line points to the pretentious and evil nature of Sankoh and Savimbi. They are bent on letting hell loose on the people of Sierra Leone and Angola respectively.

In the poem “Organic Unity”, the same feature of parallelism (homoiooteleuton) is exemplified in the following lines:

With what logic of sequence/--- final consequence. The two underlined words end with –“nce”. This strings the two words together and suggests a relationship between them. Whatever thing a person does should follow a certain order. Besides, the effects (consequences) it has on others should be considered. It is only then that words and actions we human beings do or speak can be good. This would curtail all manner of wrong doing or speaking.

With reference to *A pattern of Dust*, homoiooteleuton is also evident in the poem “The First Coming”. An inflectional ending ‘-ing’ can be witnessed in then line:

---eating <u>ing</u> the earth	(Wangusa:1993 p7)
---uproot <u>ing</u> land marks	
---sow <u>ing</u> poison teeth	
---scatter <u>ing</u> the house	
---urin <u>ating</u> on the graves	
---excre <u>ting</u> on the shrines	

The inflectional ending of “-ing” shows that whatever actions the poet is referring to is taking place now. It shows that the bad effects of colonialism are still present with us (Africans). The colonialists are dis-uniting Africans, defiling holy places (shrines) and undermining the African traditional culture. This parallelism heightens’s criticism for the colonialists and the resultant evils of their coming.

4.2.1.4 Symploce

This is the combination of the initial part with the final repetition. In other words, symploce combines anaphora and epistrophe together. The formula for symploce is as thus: (a...b), (a...b).With symploce, successive lines of the poem start with a similar wording and end with a similar wording as well. Though not all the forms of parallelism already discussed are evident in all the poems under study, they are in other poems in the two collections (not considered for analysis). For example one of such poems is “The Cock” .

The poet writes:

<u>Shine</u> bright O <u>sun</u>
<u>Shine</u> bright O <u>sun</u>

In the above lines, both the initial and final words are repeated. In other words, symploce combines both anaphora and epistrophe. The repeated parts resonate in meaning (both at the beginning and the end of lines). Therefore, this form of linguistic parallelism is also a foregrounding feature.

In another poem “The Emblem”, symploce is also evident:

<u>Hii</u> Ng’ <u>ooli</u>	(Wangusa:1993 p9)
<u>Hii</u> hii hii Ng’ <u>ooli</u>	

The above lines start with the same wording and end in a similar way. This constitutes symploce. This emphasizes the rhythm of the song sang to the crested crane, Uganda’s emblem. It points to the respect accorded to the national emblem. However, the persona later criticizes it as it destroys crops and is traditionally considered ominous (in their culture). To the persona, the crested crane does not deserve his respect as it is destructive. All the same, it exhibits parallelism.

In poetry, word order may be shifted around to make emphasis, to heighten the connection between two words, to pick upon a specific implication. Still, word order may convey an emotional, psychological or spiritual impact on the reader. Word order can involve issues of fronting, postponement and discontinuity (Hassan: 2012 p54).

In another poetry collection by Wangusa (*Africa’s New Brood*, there is use of symploce especially in the poem “National Darkticity Company”. In this poem, Wangusa, the wordsmith cooks up words to criticize the rate of loadshedding (power blackouts) in Uganda. In a conversation with his daughter, the persona is dismayed by the rate at which electricity is cut off. Satirically, the two agree that the company charged with the duty of seeing to the constant supply of electricity services in Uganda should be renamed as National ENZIKIZA Board. In this criticism for the electricity companies responsible for power generation, transmission, distribution end up doing contrarily. They destroy water falls (environment), fail

to generate electricity equally to all people, fix heavy tariffs and switch off power with impunity. To achieve this satire /humorous criticism of these companies, the poet repeats some parts as follows:

<u>National Power Generation Company</u> To destroy all waterfalls and their environs <u>National Power Transmission Company</u> To omit unprofitable locations from the grid <u>National Power Distribution Company</u> To forever fix tariffs to the consumer's peril
--

Starting the above three lines with the same wording “National Power” and ending all of them with “Company” is emphatic. It emphasizes the weakness of the electricity company which is split up into other mini companies to ease service delivery. However, ironically, the four companies make the situation worse. There are untold situations of blackouts to the detriment of the taxpayers. All the company is interested in are tariff collections which never “black out” (my own usage to mean waiving of such tariffs) just like the electricity. This acquaints the reader of the poem with the high level of poor service delivery in the Third World countries like Uganda.

4.2.1.5 Anadiplosis

This is a situation where the last part of one unit is repeated at the beginning of the next. The formula of anadiplosis is (...a), (a...). The mountains look on marathon/and marathon looks on the sea... (Lord Byron, the Isles of Greece-). Anadiplosis is another feature of parallelism not common in all poems under study (from the two poetry collections). Nevertheless, it is evident in the following poems for example “Dance of Granaries”

In the poem “On Wards and Upwards”, there are the following lines:

Forever soaring onwards and <u>upwards</u> <u>Upwards</u> , upwards, upwards

In the former pair of the lines (of the above poem), the persona uses anadiplosis to carry over the happiness and merriment that punctuate the harvesting season. People sing and dance accompanied by local musical

instruments (peculiar to the local dance-“kadodi from Eastern Uganda). Just as the celebrations are continuous, so is the expression “and the” to establish balance in the poem .

In the latter poem titled “On wards and Upwards”, the poet uses anadiplosis as a form of parallelism to emphasize the great academic process of one of the traditional schools in Uganda-Nabumali High Schools. The words are an adulation to the school to mark its platinum jubilee in 1987. The parallelism in “Forever Soring...upwards/upwards”-re-echoes the success of the school. The persona tells us that the school uses different symbols like the eagle. The school continues to register success without ever looking back. This is achieved through parallelism.

In *A Pattern of Dust*, the poem that exhibits anadiplosis is “Salute to Makerere Masks”. The poet writes:

And so <u>she</u> departs <u>She</u> departs from her people	(Wangusa:1993 p52)
---	--------------------

The above expression “she departs” is parallel in both lines though in different positions. This is meant for emphasis of the feeling of loss when our dear ones die. The persona recounts such an occasion and the repetition hammers home this sense of loss.

4.3.1 Binary Parallelism

With binary parallelism, the parallel parts are in groups or clusters of two (pairs) for example in the poem “The First Coming”, there are parallel pairs as follows:

<u>I</u> see them <u>I</u> see them inside the...	
--	--

As already highlighted, the use of a parallel “I see them” emphasizes the persona’s distaste towards the colonialists (he is foretelling). To him, such alien people are up to good (according to his prophecy).

In the poem “Africa’s New Brood”, a number of pairs of parallel units are used. Without duplication (already discussed under anaphora), one such example also is given here as thus:

<u>To</u> shut one of its eyes <u>To</u> your lofly and dramatic adventure	(Wangusa:1993 p3)
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The repetition of the infinitive “to” is meant to castigate the actions and inactions of the outside world for looking on as Kagame overthrows the incumbent regime. This shows double standards and the nonchalance of the international community.

4.3.2 Ternally Parallelism

Ternary parallelism is the type in which parts that are parallel are three. The words that constitute the members of a parallelism are different but related in meaning in some way or set of words that belong to the same semantic field. A semantic field is the set of words with various kinds of relation to one another including similarity of meaning (synonymy), part-to-whole relations (hyponymy) and opposition of meaning (antonymy). (Riyadh et al 2017 p193). Ternally parallelism concerns three elements or items being parallel. With reference to the poem “Song of a Cow”, ternally parallelism is in the following lines:

<u>And</u> that is how things have...	(Wangusa: 2006 p46)
<u>And</u> that is how things presently...	
<u>And</u> that is how things might...	

The repetition of “And that is how...” is not only parallel but rather similar in meaning. This is in line with the principle of isomorphism where the parallel features have parallel meanings. To be exact, the persona (who is a cow) in the above poem complains about man’s savage, merciless and dangerous nature. The “And’s” at the beginning of the three lines points to the suffering of cows at the hands of ruthless man in the past, present and even future. Therefore, the animals’ suffering seems to be for eternity. Therefore, it emphasizes the ruthless nature of man towards cows (and all edible animals in general). At the denotational level, the complaints of the personified cow (as the persona) echoes the situation in *Animal Farm* by George Orwell. The proprietor of the manor farm (Mr. Jones) starves the animals notwithstanding the fact that he benefits from them. He gets milk, eggs and meat yet, he behaves indifferently towards them until in a revolution, all animals fight for their freedom and rename the farm “Animal Farm”. To their dismay, however, the situation does not change much later even in the reign of new leaders (fellow animals).

In the poem “Kwaheri Bar” from *A Pattern of Dust*, the same form of parallelism can be evidenced in the lines :

<u>Those</u> are the legs of the mountains	(Wangusa:1993 p48)
<u>Those</u> are the legs of the foothills	
<u>Those</u> are the legs of the plains	

The persona recounts his life in Nairobi-Kenya. At “Kwaheri Bar” near Kenyatta International Airport, we are told that there are many legs. The use of “legs” is to represent human beings who happen to be girls (synecdoche) from different tribes and parts of Kenya. That the girls strategically go to the bar to bid visitors goodbye could imply that they are probably prostitutes (since they normally go to bars to get customers). This spells out prostitution as one of the problems that plague the third world Africa. On a positive note, it could also imply that Kenyans are hospitable people. As a way of boosting tourism, such girls bid farewell to whoever visits Kenyan National Park. Much as “the legs” are from different parts of Kenya, the fact remains that they are one (they are all Kenyans). This role is played by parallelism via the repetition of “Those are...”. This multifaceted nature of meaning of Wangusa’s poetry renders it novel. Wangusa makes his poem trigger different interpretations thus invoking the idea of defamiliarization (one of the tenets of Russian Formalism).

4.3.3 Phonological Parallelism

Phonological parallelism is the kind of parallelism which is based on or requires sounds. There are two kinds of phonological parallelism. The common type of phonological parallelism in English literature (poetry inclusive) requires coherent clumps of sound such as at the end or beginning of a syllable, and is exemplified by rhyme and alliteration. Another form of phonological parallelism, which is developed systematically in some literary tradition, is the parallelism between two longer and disconnected sequences of sounds and could be called sound pattern parallelism (Pearce: 2007 p135).

For purposes of clarity, is tried to acquaint the readers with the meaning of apharesis, apocope and syncope. The trio is a form of elision which is the omission of unstressed syllables in different positions of words with an intent to conform to the rules of meter in poetry. This was common, however, in the age of

fixed/conventional/formal poetry. The omitted syllables are often replaced with an apostrophe. Therefore, the omission of the short initial syllables (especially vowels) of words is called **aphesis** for example: ‘way for away where ‘a’ is omitted or clipped, ‘zine for magazine and ‘sfine for it is fine (Richard Nordquist, 2021).

If the omission of a syllable (s) is done in the middle of a word, it is called **syncope**. In other words, it is the shortening of words by removing certain syllables or letters. The letters (be they consonants or vowels) are removed on purpose; it is for words to fit in either the rhyme scheme or meter thereby enhancing rhythm in the entire line of poetry. Examples of syncope are ne ‘er for “never” or nearer, e’er for “ever” and in contractions like shouldn’t, won’t, can’t, weren’t and isn’t. These were common in the Elizabethan era as exemplified in William Shakespeare’s works. However, they are also in contemporary and informal/chatty discourse like conversations where the language of the interlocutors is friendly and relaxed.

The omission of a sound(s) or syllable (s) at the end of the words in a poem or any form of discourse is called **apocope**. It is sometimes called “end-cut”. This may even be done on names of people like “Ben” for “Benson”, “Jackie” for “Jackeline” and “Carol” for “Caroline”. Other words in English language of the selfsame origin/etymology are: “Cinema” from “cinematography”, “photo” from “photography” (Richard Nordquist, 2018). However, all the three (aphesis, apocope and syncope) qualify as parallelism only if they are recurrently used in poetry.

As hitherto said, these were not concentrated on since they are not pronounced features of the variable under study especially with regard to Timothy Wangusa’s sampled poems. Focus was dwelt on the very pronounced features of phonological parallelism like rhyme, alliteration, consonance and assonance as analyzed and discussed later.

Besides, aphasis, apocope and syncope only qualify as different forms of phonological parallelism only if they are recurrent and used on purpose to achieve a certain aesthetic aim say foregrounding or emphasis.

Furthermore, phonological parallelism embodies forms like assonance, meter and any other sound device. Thus, according to Pearce (ibid p136), phonological parallelism is the repetition of the same or similar sounds (be they consonants, vowels or a blend of the two). This kind of parallelism is based on repetition of sound patterns. According to Roman Jakobson, “Poetry is an organized violence committed on ordinary speech” (Erich: 1980, 219).

According to Russian Formalists, this violence (Jakobson mentions in his definition of poetry) is carried out majorly through sound texture. It involves the foregrounding of the phonic aspects of ordinary speech which in normal communication remains subservient to the referential set of utterances. As already said, phonological parallelism encompasses alliteration, consonance, assonance and rhyme as explained below:

4.3.3.1 Alliteration

This is one of the features of phonetic parallelism. Alliteration is the repetition of initial consonants of words in the line(s) of the poem. This is usually meant to create musical beauty and create a particular mood of the poem that suits the subject matter. In a poem titled “The First Coming” from *A Pattern of Dust*, the poet uses alliteration as well. In the first stanza, Wangusa writes:

<u>D</u>rought after <u>D</u>rought <u>D</u>rizzle and locust pestilence After epidemics And death out of infectious flying <u>D</u>ust	(Wangusa: 1993 p6)
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The repetition /recurrence of /d/ at the beginning of words (though spread throughout the stanza) is alliteration. The sound /d/ is a plosive and points to the explosions on the African continent. Africa has faced a number of natural and man-made calamities overtime. Therefore, the coming of colonialism yet Africa already has serious challenges is the worst thing to happen. The persona (who happens to foresee the coming of the Whiteman) is not pleased with what he sees in his spiritual realm. The sound /d/ carries the same implication in words like Drought, Drizzle and Death. Sometimes, the epidemics Africa suffers lead to the death of its citizens. The use of the plosive /d/ in the above poem is significant in that it embellishes Wangusa’s poetry with musical beauty. As a matter of fact, lines of poetry that are alliterated

tend to stick in the readers' mind. This effect of stickability is what Leech (1996) terms as foregrounding. Consequently, this enhances Wangusa's poetic license since parallelism (foregrounded regularity) is a way of achieving poetic license in poetry.

There is use of parallelism in the poem "A Taxi Driver on his Death". In this poem the persona, with feelings of misgiving, refers to the car as "This Metallic Monster". This points to the vehicle's strength in carrying loads/cargo. Robust though the vehicle is, it is also dangerous when an accident happens. That the "Monster" is "Metallic" shows that it is inanimate and thus unfeeling. It does not care what becomes of the driver (whether he dies or not). The persona uses a prophetic / speculative tone to report his death. He foresees his end in a car accident before even it happens. The sound /m/ is recurrent in the words quoted above. /m/ is muffled as it is a labial sound (produced by the lips coming into contact). This could point to the motionless and speechless body of an accident victim (who happens to be the persona himself). Just like a muffled and hushed /m/ the driver (also persona) will be silenced forever when he dies in a fatal accident. The poet in the same poem further writes: "That in silence seems to sinner and strain."

The sibilant /s/ is also alliterated in the above line. The persona foresees his end in a terrible traffic accident because of overspending. The phonological parallelism in the above line also seems to hush or silence. The car has been hushed or silenced for a long time. No matter the speed, overloading and the like, the vehicle continues to do its driver's bidding waiting for an opportune moment to revenge on him. When such an opportunity comes for the vehicle, it causes an accident in some kind of "revolt". The driver's bones are found under the metal. Thus, /s/ is used for rendering the line memorable as well as creating musical beauty in the poem. With this deed done, the poet sets his work apart from others' works of poetry. Alliterative parts render the work unfamiliar and thus, the reader has to delve deep into it to get meaning beyond the denotative level. This emphasizes the tenet of defamiliarization and estrangement as advanced by Russian Formalists. The over repetition of the initial consonants of words constitutes alliteration.

4.3.3.2 Assonance

Assonance is yet another feature of phonological parallelism. With assonance, the repetitive sounds in words are vowels and, they need not be initial (at the beginning of words). Using the poem “Hilltop of the Dawning Day” as a case study, a number of examples of assonance are evident. The reader is welcomed by the very first line that reads:

Citadel built on a summ <u>i</u> t Such that <u>i</u> t cannot b <u>e</u> concealed	(Wangusa: 1993 p50)
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The recurrent sound is /i/ and, it is meant to give the poem some sense of musical beauty. Far from the musical beauty, the recurrent sound also parallels the meanings of the words in which the sounds are found. The poem is lyrical in a sense that it praises or adulates the greatness of Makerere University as an intellectual hub. The “Citadel” is the metonym for Makerere University in this case (a fortress, typically on high ground above a city). The summit upon which the institution stands is a hill. Therefore, the whole line enviably praises the University’s strategic and geographical location. Such a beauty as Makerere University should be put on a raised ground for all to see. The “Citadel” and “summit” all point beyond their physical sense/meaning. They are symbolic of the intellectual prowess since the institution is a disseminator of knowledge not only to Ugandans but Africans in general (and indeed, people from all walks of life). The vowel sounds like /i/ are like ululations in praise of Makerere University. Besides, the recurrent vowel sounds are for creation of musical beauty in the poem.

In stanza three, Wangusa writes:

H <u>i</u> ther the <u>i</u> mpala -hun <u>t</u> ing Kabaka Once grav <u>i</u> tated w <u>i</u> th h <u>i</u> s huntsmen	(Wangusa: 1993 p50)
---	---------------------

The effectiveness of the repetition of the sound /i/ is already exhausted above.

In stanza four, Wangusa writes:

Here <u>i</u> n the <u>r</u> ipeness of <u>t</u> ime In a pioneer carpentry workshop Of far- <u>s</u> ighted builders of the future Were laid the foundation –stones	
---	--

The poet repeats sounds /ai/ as a diphthong. This sound and other vowels are like mere cries/ululations and interjections in admiration of Makerere University right from its infant stage to a giant institution in The Great Lakes region and Africa at large. That is why the university attracts students from Malawi, Kenya, Tanzania and other countries. All in all, the assonant sounds are emotional sounds (interjections) to show the persona's love and admiration for the university being referred to.

In the lines below, there are other assonant sounds:

“The value of their homemade products”

Sound /o/ is repeated in the above lines. This is also phonological parallelism. As already said, vowel sounds like /a/, /e/, /i/, /o/ and /u/ act as interjections to spell out the mood of the poem depending on the situation in context. These sounds are akin to interjections like “oops!” “ouch!”, “ah!” and “oh!” In this sense, the above assonant sounds of /o/ just like others is an expression of admiration and wonder towards Makerere University. For example, it is a wonder that by merely using the name of Makerere University in advertising products, the businessman increases his sales. That is why one hears statements like “Bottled OPPOSITE Makerere” especially if such a business owner deals in beverages. Thus, assonance in a sense of phonological parallelism establishes balance of ideas just as there is a balance in the sounds under discussion.

In *A Pattern of Dust*, reference is made to “A Strange Wind” as follows:

Who is that night dancing On the hidden side of the moon	(Wangusa: 1993 p8)
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In the above lines, Wangusa repeats vowel sounds like /u/, /u:/, /a/ and /i/. All these sounds are vowels and spell out a mood of apprehension and wonderment as well. The poem talks about the great changes that have taken place due to scientific development. It is this great change the poet calls “Strange Wind”.

Because of change, most Africans seem to forget their original cultural heritage. The change seems to catch Africans unawares and before they know it, some things are irreversible. The poem enumerates a scientific breakthrough in science (astronomy and surgery). That the eyes of the dead are seen in the opponent's sockets shows that there has been a transplant. The "disembodied voices" are communication media like radios. All these are changes due to advancement in technology and science. All these cause wonder and awe in the persona.

4.3.3.3 Rhyme

Rhyme is another feature of phonological parallelism used in Wangusa's two collections. It refers to the use of words in the poem (particularly at the end of lines) with the same sound (with regard to pronunciation). However, Wangusa does not use rhyme much like he does assonance and consonance. This could be because, he writes his poetry in a free style called free verse. Referring to a very short poem in *Africa's New Brood* titled "Trinity Tree" in which Wangusa explains the mysterious doctrine of three Gods in one (trinity), rhyme is used in the lines below:

The Father in the root	(Wangusa: 1993 p38)
The Son in the shoot	
The Spirit in the fruit	

Using the analogy of a tree, Wangusa skillfully explains the Trinity doctrine taught in Christianity. Because the doctrine is mysterious due to its abstract nature, Wangusa puts it in a concrete world people can understand. The three words at the end of the lines all rhyme. "Shoot", "root" and "fruit" rhyme. Their rhyme scheme can be roughly suggested as being aaa. This homogeneity in the sound patterns equally points to the sameness in meaning of the lines under study (in this case). The three persons as in The Father, The Son and The Spirit make up one God. Therefore, the use of rhyme in the above poem as a phonological parallelism is to balance the meaning of three entities. This finally renders the three entities actually one. Rhyme, as a sound effect in poetry, creates musicality in the rhyming words. This makes the words memorable and stand out of other words in the poem thus foregrounding (emphasis).

In the collection *A Pattern of Dust*, reference is made to the first poem “To Mt.Masaba”. The poet writes:

	You towering everpresence	
	Forever commanding the end of distance	
	Forever tapping the pilgrim rain	
	And scattering to the plain	

The above two stanzas show the poet’s use of rhyme. The rhyme scheme of the stanzas is aabb. Because rhyme does not continue in other stanzas, the poet wants to give special prominence to the rhyming patterns and thus foregrounding. The rhyming words tend to “beckon” each other in terms of their meaning. According to the poem, Mt. Masaba is an “everpresence”. This points to longevity of the mountain. It has been there for long as far as the persona cannot remember, probably since creation. Because of its presence, the mountain is used by the people to tell distance from and to their homes. They use the mountain as a campus to and from their homes. As one leaves their home (in Masabaland), they see the mountain recede or diminish in size. As they go back home and draw closer to the mountain, it keeps increasing to its real size and height. This is how the mountain commands distance. Thus “everpresence” is related to “distance” in this way.

4.3.3.4 Rhythm

According to the Oxford Advanced Learners’ dictionary, rhythm refers to the measured flow of words and phrases in verse as determined by the relation of long and short or stressed and unstressed syllables. Though not pronounced in Wangusa’s poetry, rhythm is subtly used as a feature of phonological parallelism. In *A Pattern of Dust*, the poem titled “The Emblem” has some sound patterns that are rhythmic or at least representative of rhythm. The persona talks about the crested crane as Uganda’s emblem. He sneers at it as something that should not have such a national importance. In their culture, the crested crane is considered destructive as it digs up grains after they have been sown. Besides, the crested crane is considered an ominous bird (tribe) since it is destructive or associated with destruction.

|What hordes of your ominous tribe|
|Circling the house|

(Wangusa: 1993 p10)

The crested crane's dance is imitated rhythmically in the following words:

|Hii Ng'ooli|
|Hii Ng'ooli|
|Hii hii hii Ng'ooli| (Wangusa: 1993 p9)

The above sounds are used to punctuate the rhythmic flow of the crested crane's dance. The persona also dances to the same dance only to discover later that the crested crane is a destructive bird that should not deserve his respect as a Uganda's emblem. Rhythm enlivens the poem and makes it dramatic (action-packed) thus engaging the reader. With rhythm, the poet can control the mood of the poem as well as the reader's emotions towards the subject under discussion.

In another poem titled "Dance of the Granaries" from *Africa's New Brood*, Wangusa uses rhythm. The persona explains the merry-making that punctuates the harvesting season. The rhythm of life at such moments is one of great activity yet at the same time, recreation. People in Bugisu dance to the sound of different musical instruments like rattles, flutes, horns and wooden convex. The rhythm of the dance goes as thus:

|Ka-ka-ta|
|Ka-ka-ta|
|Ka-ka-ta-ka-ka-ta ka-ka-ta|
|Ka-ka-ta-ka-ka-ta ka-ka-ta|
|Ka-ka-ta -ka-ka-ta ka-ka-ta|

The sounds above imitate the rhythm of musical instruments and the song that Bagisu dance to. Rhythm enlivens the poem as a kind of performance. It also makes the poem enjoyable by creating atmosphere for example, in the case above, the atmosphere is one of frenzy, happiness and excitement. Rhythm as a feature of phonological parallelism makes the rhythmic parts to stand out of the rest of the poem thus, foregrounding them. This exhibits Wangusa's craft in taking liberties by using repetitive sound patterns to embellish his poetry with melody or musical beauty. These features of phonological parallelism make the poet go beyond the confines of the normal scheme of English language writing through repetition of

sounds at calculated and regular intervals with an intent to foreground the message of the poem. It is this experimental behaviour of poets that makes their poetry literature different from others' -a term Russian Formalists call 'literariness

According to Cook, the above category of parallelism is called phonetic (sound) parallelism. With this form of parallelism, the connection of meaning of parallel structures is achieved through echo. This is the kind of parallelism that appears in form of rhyme, rhythm and other sound effects of verse. Other sound effects in this case may be alliteration, assonance and pun (common in drama especially Shakespeare's).

Pun is common in drama (comedy and Tragedy alike). In William Shakespeare's *Romeo and Juliet*, Romeo who has been sad because of Rosaline failing to reciprocate his love is persuaded by his friends especially Benvolio to go gatecrash the Capulet's masquerade ball. Romeo declines at first arguing that his friends should go to the ball alone because their shoes have "nimble soles". Romeo claims that he has a "soul of lead" that stalks him to the ground. Romeo implies that his soul is heavy (he is sad because of unrequited love) that he cannot even dance if he ever goes to the masquerade ball. To Romeo, going to the dance is pointless. Rosaline means everything to him. Romeo thus uses word play on 'soul' and 'sole'. Though there is a pervading atmosphere of melancholy, wordplay creates a sense of lightheartedness in the tragedy. This way, characters forget momentarily the gravity of their troubles. It can be posited here therefore that pun/wordplay changes the mood of a text and creates interest rather than tension. The use of homophones like "soul" and "sole: constitutes pun or word play. As earlier said, when such words are used in the same context, the audience (in this case) are made to smile at the pun and break from the gloom and apprehension that punctuate the tragedy. Therefore, like other phonetic (sound) parallelisms, pun controls the reader's reactions. With pun, the poet/playwright controls the mood of the context and consequently, that of the readers. It also emphasizes the meaning of the pairs of words under word play/pun.

With all the above features, it can be posited that phonetic parallelism creates musicality in the poem. The musically appealing features of the poem are memorable because they stand out (foregrounding). Therefore, phonetic parallelism arrests the reader's interest in reading the poem. This is in line with the tenet of estrangement in that a poem with phonetic and sound parallelism tends to arrest the reader's attention owing to the recurrence of such features. Besides, the repetitive parts emphasize the message therein.

4.4 Semantic Parallelism

With semantic parallelism, the poet uses two or more lines with words suggestive of the meaning of another line. In other words, because of this, the two phrases or clauses or lines are linked because they mean the same thing. This assertion is hinged on the premise of isomorphism referred to severally in this study. Examples of semantic parallelism are discussed here below (with close reference to *A Pattern of Dust* and *Africa's New Brood*).

In the poem "Africa's New Brood", Wangusa uses certain words in different lines and stanzas but with the same or nearly the same meaning. This word-word meaning relationship is called synonymy. A case in point are the words in the following lines:

Why the unspeakable Atiak <u>Massacres</u> The unthinkable Mukura human <u>incineration</u> The nightmarish Kichwamba <u>holocaust</u> And the <u>inferno</u> Kanungu <u>conflagration</u> ?		(Wangusa: 2006 p3)
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It can be argued that the above two pairs of lines have a synchronized meaning for example, the word "massacre" means "an indiscriminate and brutal slaughter of many people" (Oxford Advanced Learners Dictionary). Besides, the word "holocaust" in line three of the above quote from the poem means "a situation in which many things are destroyed and many people killed especially because of war or fire" (Oxford Advanced Learners Dictionary). It can thus be posited here that from these examples, the meaning of "massacre" in line one above echoes the meaning of "holocaust" (and the reverse is true). This is tantamount to semantic parallelism. More still, in the second line, there is a word "incineration" which means "the destruction of something especially waste material by burning".

“Conflagration” in line four above means “an extensive fire which destroys a great deal of land or property”. Thus, the word “conflagration” and “incineration” share the same meaning. This proves the presence of semantic parallelism in Wangusa’s poem “Africa’s New Brood”. Whereas the literal meaning of the words concerns burning of things /objects, by extension (as used in the poem), the words mean burning of people and their property. Such horrible phenomena were common in Uganda in the 1990’s. The Allied Democratic Forces (ADF), an Islamist rebel group in Uganda and The Democratic Republic of Congo, considered a terrorist organization by the Ugandan government wreaked havoc on the Ugandan nationals as a way of rebelling and undermining the reigning regime (of Y.K.Museveni). However, the conflagration in Kanungu was perpetrated by Joseph Kibwetere under the cult of the Movement for the Restoration of the Ten Commandments of God (NRTC) that splintered from the Roman Catholic Church in Uganda and became infamous after its members were closed in their church and set ablaze on 17th March, 2000 (but still in the reign of Y.K.Museveni).The persona questions the issue of security of Ugandans and their property thereby challenging the reigning regime to deliver on its promises of ensuring tight security in the country.

The two words “incineration” and “conflagration” also echo in the meaning of “inferno”. The word “inferno” means “a large fire that is dangerously out of control” (Oxford Advanced Learners Dictionary). Wangusa’s use of semantic parallelism in this context is to foreground /emphasize his message. Thorough the persona, the poet probes Y.K.Museveni’s regime and atrocities committed under his reign .The rhetorical questions are a kind of challenge to the regime to change the state of affairs. On his rise to power, the president of Uganda promised the citizenry peace but, after fourteen years, the situation reverts to its former (the same as before). Recalling that parallelism means foregrounded regularity, it could be argued here that the cases of insecurity are as recurrent as the recurrence of meaning (synonymy) in the different words used. This is therefore for emphatic or foregrounding reasons. This foregrounding or emphasis is an implication that the issue of insecurity at hand needs serious attention.

The repetition or rather, the use of words with similar meanings portrays the fact that Wangusa wants such words to “stick out” as Leech (1969) puts it. Such words become prominent and catch the attention of the reader to the point they portray or explain. Therefore, by the above parallelism, the fact that the current regime in Uganda is “turbulent” and “torrid” is heightened.

The four words eventually exhibit synonymy in the sense of them all pointing to the idea of the death of the citizens as well as destruction of their property. People die in holocausts and massacres just as in incinerations and conflagrations. This equivalence of meaning strings the whole poem together and thus, coherence. It is this coherence that brings order and the smooth flow of ideas in the poem and helps the reader to make some kind of mind-mapping of the words on the account of sameness in meaning. This eventually enhances the reader’s interest and understanding of the poem.

Another poem that exhibits semantic parallelism is “A Psalm of Lot”, a poem that recounts the events of the day when God destroys Sodom and Gomorrah. Lot’s wife disobeys God’s decree by looking back at the two cities undergoing destruction. She looks back bent by care because her two daughters are betrothed to some of the young men in the two wretched cities. The moment she does this, she turns into a rock of salt to become a kind of reminder to posterity about such disobedience with its sinister consequences.

In the poem, Wangusa uses different words (in different stanzas) with similar or nearly similar meaning. A case in point is the word “behold” in line three of stanza one whose meaning is echoed in “gaze” of stanza three (line eight). The word “behold” means “see or observe (someone or something), especially of remarkable or impressive nature”. The word “gaze” means “look steadily and intently, especially in admiration, surprise or thought”. Other words in the poem with similar or nearly similar meanings are “encounter”, “piercing”, “probing”, “glance” and “look”.

“Encounter” means “to meet (someone) unexpectedly”. When we meet people, we tend to look at them. “Piercing” is used to describe the fact of a person looking very carefully at someone or something, especially when they are trying to discover something, often making people feel uncomfortable.

“Probing” means “to search into and explore very thoroughly”. “Glance” means “taking a brief or hurried look”. “Look” means “directing one’s gaze towards someone or something or in a specified direction”.

From the above meanings, it is clear that quite a number of words above (almost all of them) have a semblance of meaning “to look”. As already highlighted above, Wangusa uses semantic parallelism to emphasize/foreground his message. The words in question point to Lot’s (and most of us sinful mortals) weakness of being not only disobedient and skeptical about God but also worldly. She (Lot’s wife) takes God’s decree for granted thereby doubting His mercy upon her family which is a sin. In fact, by concerning herself with her would-be relatives (sons-in-law) from the sinful cities, Lot’s wife is becoming like them. This is tantamount to sin (the reason she is punished).

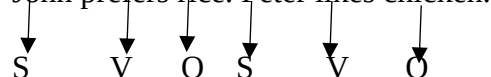
Besides, Lot’s wife cares about her would-be sons-in-law (the young men betrothed to her daughters). That she focuses on worldly pleasures/issues which are moreover ephemeral (lasting for a moment) portrays her materialistic nature. This scenario portrays man’s innate/inherent sinful nature. We (mortals) sometimes focus on material /worldly pleasures and remain spiritually void (in our souls). This is a contravention of Jesus’ teachings that whoever wants to follow Him should reject the world. This is according to the bible (Christian teachings). In Luke 17:33, Jesus says “Whoever tries to save their life will lose it, and whoever loses their life for my sake will preserve it...” By looking back at the two sinful and doomed cities, Lot’s wife is trying to save her life (she feels a part of her life is left behind and will be destroyed as well) but alas, she ends up losing it instead. This proves sensible and right the above paradoxical quote as said by Jesus Himself. When God transubstantiates or transmutes Lot’s wife (turning her substance of flesh into a rock of salt), He wants the act to serve as a living memory to all mortals about disobedience and its dire consequences.

4.5 Grammatical Parallelism

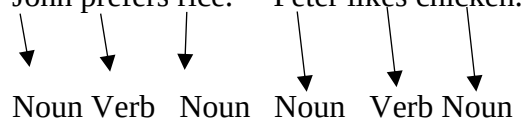
Grammatical parallelism refers to a scenario where one form of the sentence or clause or phrase repeats the form of another. In Wangusa’s poetry, there are a number of instances where lines or parts of lines

seem to echo the form of other lines. It is imperative to posit that the repeated forms may be parts of speech (which serve the same purpose) for example, nouns, pronouns, verbs, adverbs, conjunctions and prepositions or any other language feature. This however, does not imply that the words have to be the same lest it becomes mere repetition. The words may even be different but similar in their grammatical weight or function. It is not uncommon to hear statements like: “If you can’t fly, run; if you can’t run, walk; if you can’t walk, crawl; ...but make sure you keep moving.” Martin Luther Kg.Jr. The above statement has parallel parts (though somewhat differently worded). If you can’t +Action verb, + its alternative (also action verb) is the grammatical structure followed.

To Quirk and Greenbaum (1989 p308), grammatical parallelism as explained by Cook, is actually structural parallelism. The two contend that the parallelism in question is achieved when two or more sentences, phrases or clauses are structurally and lexically similar. For example:

John prefers rice. Peter likes chicken.


To Quirk and Greenbaum, the above sentences are similar structurally in as they all follow the sentence structure/formula of subject + Verb + Object (SVO) and similar lexical (word) structure of (NVN) as follows:

John prefers rice. Peter likes chicken.


The lexical structure in the two sentences is Noun + Verb + Noun (NVN). This similar feature makes the two sentences equivalent on the structural and lexical plane.

Given the nature of this study (being based on poetry) where we do not normally talk of sentences and paragraphs but rather lines and stanzas, syntactical parallelism (embedded in grammatical parallelism) was not dwelt on. The study concentrated on the repetition or recurrence of similar grammatical units in the poems under study.

Grammatical parallelism is evidently used in the poem titled “National Skulls Exhibition”. In this poem, Wangusa castigates the killings in Uganda triggered by violent/turbulent political eras. The killings were orchestrated by the Allied Democratic Front, (ADF), The Lord’s Resistance Army (LRA) as well as the National Resistance Army (NRA) guerilla war that saw president Yoweri Kaguta Museveni rise to power in 1986. In this poem, parts of equal grammatical weight are made to parallel as a way of showing the equivalence of their meaning or the message therein. In the first line of the first stanza, Wangusa writes:

“The Uganda National War memorial conservator of relics, ruins and historical mass graves”.

The nouns in the above poem (relics, ruins and historical mass graves) are of equal grammatical weight. They all concern the ravages of war including debris from buildings destroyed by war, human skeleton (remains) and so forth. The equivalence in the nouns under discussion is that they are all manifestations/ impressions left by the destructive guerilla warfare. Wangusa hides behind the veil of the organization called the Uganda National War Memorial Conservator (fictitious/poet’s own creation) to castigate and indeed portray the consequences of a protracted guerilla war in Uganda. The tone used by the persona is one of sorrow. The three nouns above (though different words) resonate in meaning. They are all ravages of war. That a certain organization is bent on conserving whatever artifact there is concerning the Uganda’s guerilla bush war is a kind of reminder on posterity and specifically future leaders that assumption of power through violent means can be tragic especially for the innocent citizens. There is no gain in war (be it offensive or defensive). The idea of victory is ironically untenable people remain with the physical, emotional and psychological scars even long after the war.

Another example of grammatical parallelism is in the following parts of the same poem:

Hereby announce to all compatriots,
All artists, connoisseurs, and artifact collectors

The underlined words above are also equal in weight and grammatical function. Besides, they all echo their meanings. Compatriots are all citizens of the country, artists are people who do art, connoisseurs are judges in regard to the issue of taste while artifact collectors are people who collect objects made by

human beings, typically that are of historical and cultural interest. All these people are united by the fact that they all concern or relate to war. The competition for exhibiting skulls has never been heard of. But Wangusa uses it as a satire to chastise Ugandan leaders who are responsible for the massacre of Ugandans (in an attempt to ‘liberate’ the country from the grip of bad governments). All the nouns used (compatriots, artists, connoisseurs and artifact collectors) are similar in the context of the poem. They are all haunted by the ravages of war and interested in keeping such a bad memory. This could act as a deterrent for any would be future war-minded leaders. The poem, through grammatical parallelism, acts as a wakeup call on all peace-loving Ugandans to remember former politically turbulent times and choose peace. The categories of people mentioned in the above lines are representative of all Ugandans that love peace.

In another stanza, there are grammatical parallelisms as well. They are basically meant to explain the strategy and fighting techniques of the National Resistance Army that was commanded by Y.K Museveni. The army fought in different regions of the country using different techniques. Whichever techniques they used led to untold blood shed of not only Amini’s soldiers but also citizens of Uganda.

Mukura-Soroti Axis Representing Traitors Roasting Battalion (TRB) Luwero-Mpigi-Mukono TRIANGLE Representing Bush craft resistance army (BRA)	(Wangusa: 2006 p11)
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The formula in the above example of grammatical parallelism is as thus:

Noun (Place-Place) Axis (war zone involving two places)

Representing + the duty such a group was charged with.

Noun (Place-place-place) TRIANGLE (war zone with three places).

The above repetition, though with different words points to grammatical parallelism. The order is Noun (name of place) + name of the battalion + Duty/charge. This is recurrent throughout the second stanza of the poem. With the different regions of the country covered by the guerilla war fighters, a number of

people are bound to die. It is at the cost of these lives that the National Resistance Movement (the government of Uganda in power) rose to power. That different regions should compete in showcasing skulls of the fallen Ugandans is not only unthinkable but also ridiculous. However, the poet uses the event to lampoon war-minded Ugandans.

The charge or duty of each battalion is expressed through the lines that start with “representing”. No matter what their charge is, the different battalions are bent on killing people opposed to their agenda to capture power or rather those that support the government in power. They roast traitors, annihilate, exterminate as well as cut-people’s noses. All these verbs are parallel in a sense that they are all ways of killing people and thus accumulating more skulls. The nose-cutting legion points to the killings by the Lord’s Resistance Army under Joseph Konyi (currently on the list of ‘most wanted’ of the International Criminal Court). It is this army that kills people in the Northern region of Uganda. Because the legion/Army operates and wreaks havoc in the six districts of Northern Uganda, it is dubbed a “HEXAGON”. All in all, the bottom line is that the grammatical parallelism used emphasizes the ugly side of war as well as rebel movements in Uganda. No matter the techniques used by the rebels or guerilla war fighters, they all lead to untold mayhem in country. Different regions are still nursing wounds of such wars and rebel activities (post-war trauma). The western part of Uganda suffers and loses many lives because of the Allied Democratic Front (ADF). It is the one responsible for the skulls in the western part of Uganda. This is portrayed in the line:

“Kasese-Kilembe-Kichwamba-Kabarole-Bundibujjo PENTAGON.”

The above mentioned five places (the reason they are called pentagon) suffer the wrath of Allied Democratic Forces. It is in these areas that the front had its stronghold.

It is no wonder that the front let hell loose on the citizens in the pentagon. The most important thing to note is that Wangusa uses grammatical parallelism to show that different regions of Uganda suffered equally under the guerilla bush war of the National resistance Army, revenge on masses who would aid the NRA by Idi Amin Daada (refer to Luwero TRIANGLE), rebels of ADF and LRA. With all the above

activities in different regions of the country, it can be posited that Uganda indeed has many skulls and mass graves which is a haunting fact.

Another poem from *A Pattern of Dust* under study for grammatical parallelism is “Soil Song”. In this poem, the poet repeats certain parts of the poem with equal grammatical weight and sense. The first stanza of the poem goes as thus:

There is nothing so close as the soil
There is no honey so sweet as the earth
There is no treasure so dear as the mud

All the three lines start with “there is” and the rest of the parts vary. They nevertheless point to the same thing just as they are grammatically parallel.

There	+	is	+	nothing	+	so	close as	+	the	+	soil.
				no		+	so	sweet as	+	the	earth.
				no		+	so	dear as	+	the	mud.

Indefinite.adv +Aux.V+ Indefinite Adv. + Adv. of degree + Adj +Definite article+ Object (Subject referred to).

The different units in the above lines are “the soil”, “the earth” and “the mud” which are actually the same in meaning. All of them are **close**, **sweet** and **dear** to the persona. This shows how soil is man’s very being in terms of food for survival. Besides, the persona (man) is so close to the soil in that he is soil himself as some Christian’s doctrines teach right away from the creation story in Genesis2:7, man was created from soil. By extension, Wangusa wants to convey the absurdity of life man lives. The cycle of man’s being started from the soil and ends in the soil again (when he dies and is buried). The repetition of the same parts (with some varying units) helps Wangusa to foreground (emphasize) the futility of life. It reminds readers of the possibility of their death (mortality).

The second stanza of the same poem also has traces of grammatical parallelism. The poet writes:

This soil is the child of my very mother
This is true and I did not know
That this mud is the substance of my body
That I eat of it to sustain my breath

The grammatical equivalence in the last lines above is that the persona is the very soil. One cannot separate the persona from the soil. Much as the persona grows crops to get food to sustain his life (breath), he is actually the very soil himself. As already explained, Christianity teaches that man was molded from mud by his maker-God. Yet ironically even after creation, God gives man everything in the Garden of Eden. Eden itself is planted on soil. The edible animals are on the soil. Therefore, soil is man's very being in two ways. One, he "eats of it" to survive; two, he is the very soil himself since he was created from soil. This grammatical parallelism above equates man to soil (his very being).

To avoid any duplications, I did not dwell on morphological parallelism which is moreover restricted to *Africa's New Brood* in poems like "Banyamulengocracy made in Zaire, 1997", "Africanology" and "Darktricity". Whereas this is true with *Africa's New Brood*, it does not feature in *A pattern of Dust*. I was bent on investigating features or forms of linguistic deviation and parallelism that cut a cross Wangusa's poetry (with *A pattern of Dust* and *Africa's New Brood* as case studies).

CHAPTER FIVE

DISCUSSION OF THE FINDINGS

5.0 Introduction

This chapter deals with the discussion of the findings on the two variables under study (linguistic deviation and parallelism respectively). In other words, it attempts to make sense of the data (on linguistic deviation and parallelism) that is analysed in the previous chapter of the study by answering the question “If the data on linguistic deviation and parallelism in Wangusa’s poetry is as thus, so what then?” With this question answered, the implication of the use of linguistic deviation and parallelism in Wangusa’s poetry is well spelt out.

5.1 Discussion of Timothy Wangusa’s Use of Linguistic Deviation

This section is a discussion of the results of the findings on the first objective set in the introductory part of this study. The objective of the study was to assess:

- i) The nature of linguistic deviations for aesthetic reasons in Wangusa’s poetry.

According to Leech (1969), the poet’s manipulation of language and the freedom with which they write their poetry is what constitutes artistic beauty therein. Therefore, the discussion of the findings for the first objective basically centred on the poet’s determination to explore the sense of beauty. Notwithstanding the fact that some features of linguistic deviation are absent in Wangusa’s poetry, I concentrated on the pronounced deviations that are in the poet’s collections.

The first form of linguistic deviation to be analyzed was morphological deviation. With regard to this feature of deviation, it was observed that Wangusa stretches (even beyond imaginable limits) rules of word formation. He uses affixation (prefixes and suffixes even on words they would not be expected to be appended to) and compounding to come up with strange morphemes that arrest the readers’ attention. As earlier said, deviation helps the poet to achieve some artistic objectives. To prove this assertion,

Leech writes that “a poet may transcend the limits of the language to explore and communicate new areas of experience” Leech (1969).

Basing on the above assertion, it can be posited that Wangusa uses morphological deviation in the poem titled “Banyamulengocracy Made in Zaire, 1997” to portray his experience with the idea of “Banyamulenge” of Zaire. This minority group of Tutsi based in Zaire support Laurent Kabila who takes over leadership from Mobutu Sese Sseko. With this deed done, they become a serious force to contend with. They become powerful in circles of leadership and thus the poet’s coinage “Banyamulengocracy” as a kind of political ideology that concerns their influence in the politics of Zaire (presently called The Democratic Republic of Congo). This political influence that the Banyamulenge have is heightened by Wangusa’s manipulation of affixes (prefixes and suffixes) like “-cracy”, “-dom” and “-archy”. This helps the poet to present the Banyamulenge in a brand-new way. They are different from what the reader knew before. This new approach or look of things by the reader is enhanced by the poet’s use of morphological deviation. This emphasizes the operating theories of the study; defamiliarization and estrangement as forwarded by Viktor Shklovsky. The reader begins to see the Banyamulenge a new. With this kind of newness created by Wangusa, artistic beauty is finally achieved as well.

It is also clear from the analysis of the data on morphological deviation that the poems in *Africa’s New Brood* are more pronounced in the variable in question. These poems include “Banyamulengocracy Made in Zaire, 1997”, “Africanology”, “Darktricity” and the like. However, the poems in *A Pattern of Dust* are not very pronounced in features under morphological deviation. However, they are also pronounced in other types of linguistic deviation like deviation of the historical period.

Khalil Hassan Nofal (2012) argues that “any deviation from expected patterns of linguistic behaviour will bring about a reaction of disorientation and surprise. Rules in poetry are made to be broken (Hassan: 2012, 47). He says this in defense of his stance on deviations in the language of poetry of which Wangusa’s is part.

Neologism, or the invention of new words, is one of the obvious ways in which a poet exceeds the normal resources of language. This may involve word formation rules of English language that apply to particular kinds of words like adding a prefix “fore” with an implication of “beforehand/in advance” as in “fore sell” (sell in advance), “foretell” (tell in advance), the poet may capitalize on such rules, bend them to his advantage for example arbitrarily creating formations like “fore suffered” in the poem “Waste Land” by T.S Eliot (Hassan: 2012 p47).

And I Tiresias have fore suffered all. (“The Waste Land”, 243)

This example shows how poets (like Wangusa) manipulate the use of the available rules of the standard language to suit their intention and add flavour to their work. This makes the lines of the poem novel and thus striking to the reader.

Jan Mukarovsky contends that:

poetic language has some of its own lexicon and phraseology as well as some grammatical forms, the so-called poetisms as dimension of poetic language used in poetry (Mukarovsky:2017 p42).

This explains the different forms of linguistic deviation present in poetry and asserts the need for such a study as this. It is this kind of language which defamiliarizes the subject matter/content of a poem. This feature makes a poem that would otherwise be obvious somewhat novel (figurative) in meaning and thus, estrangement.

He further opines that “the violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilization of language.” He hastens to add that “without this possibility of violation of the standard language, there would be no poetry. The more the norm of the standard is stabilized in a given language, the more varied, can be its violation and therefore the more possibilities of poetry in that language.” (Mukarovsky: 2017 p43).

All these assertions by Mukarovsky emphasize the idea of linguistic deviation. The poet’s freedom of taking liberties in exceeding the normal rules of construction (linguistic deviation) is emphasized. This places the variables under study (especially deviation) in context. All these quotes place the variables under study in other available canons of poetry that also handle poetic language. The bottom line is that the use of poetic language (by deviating from the norm of Standard Language) is inescapable. The study of this inevitability of using deviation is what the research was bent on explicating to change the status quo as no other such study had been conducted on Wangusa.

According to Samuel R. Levin (1991),

The recognition that deviation as a distinguishing mark of poetry is as least old as Aristotle. The Prague school of estheticians called attention to deviant expressions referring to them as “foregrounded “or “deautomatized”. In everyday speech, we usually say that such expressions are striking, heightened, different or interesting. Deviation is a term used to describe the way in which language is deployed and thus, it is a condition for the response of novelty.

This assertion, like the others, emphasizes the role of linguistic deviation in poetry. That a foregrounded aspect of poetry at different linguistic levels emphasizes such parts is undisputable. The foregrounded aspects are rendered not only novel but also emphatic. In other words, through linguistic deviation, defamiliarisation is achieved thereby making the reader perceive a piece of work (poetry) in completely different ways.

Russian formalists considered literature as a special use of language which achieves its distinctness by deviating from and distorting language. Through devices, such as imagery, structure, paradox, rhyme etc., literary language identifies itself as deviation from everyday speech patterns and produces the defining feature of ‘literariness’-that is defamiliarisation (p.1330).

Mohammad S.Mansoor and Yusra M.Salman (2020) assert that:

Within the framework of literature, the deviations are considered as a license or permission for poets and writers to say or to write what people in normal situations of language use cannot. Writers and poets in particular exploit deviation of various linguistic levels to bring about specific artistic aims and effects by doing with words what normal use of language cannot to convey a message they have in mind (p8).

This assertion is in agreement with the first objective of the study which is basically on the use of linguistic deviation to achieve aesthetic effects. Besides, it shows that this study is worth the effort because linguistic deviation is a salient feature of poetry but, no particular studies have focused on it with regard to Wangusa’s poetry.

S. B Matrood (2008) also contends that “to express feelings, Cummings deliberately distracts syntax and alters parts of speech making verbs function as nouns and vice versa. His poems are set up in a way that inhibits words from reflecting the normal tendency and helps instead to achieve what is called self-transcendence or self-realization despising all that might prevent it.” (2008, 76). This assertion portrays

the way poets take liberties in bending the normal rules of grammatical construction to communicate their message in quite unexpected ways. This resonates with the tenet of defamiliarisation as advanced by Russian formalists in that with this deed done, the readers begin to perceive a piece of work anew thereby being estranged. This is also in tandem with the tenet of estrangement.

Linguistically speaking, morphology is the scientific scrutiny of the internal structure of the smallest grammatical units; morphemes. Any sort of violence to the English morphemes - “ill-formed morphemes”, is referred to as deviant morphological construction (ibid, p78).

However, it was discovered that certain features of deviation especially morphological deviation are more pronounced in *Africa's new Brood* than in *A Pattern of Dust*. This does not however mean that there are no instances of deviation in *A Pattern of Dust*. In cases/situations where deviations were found to be minimal, more appropriate poems were referred.

Serious though the message is, the poet is able to shock the readers with extremely strange and new “verbal eruptions”. It is this effort to break from the norm /routine and automatized version of language which makes life a marvel. Wangusa is able to evoke emotions of the reader for example, the reader cannot help laughing at the so-called verbal eruptions (newly formed words). Therefore, linguistically deviant parts of the poem(s) amuse readers or create a sense of humour like in the poem “Banyamurengocracy Made in Zaire,1997” and “Africanology” with constructions like “banyamulengegarchy” and “corruptionology” respectively. Behind this seemingly amusing language, lies a serious message for example in the latter case, the reader cannot miss the fact that the vice of corruption is castigated.

According to Dylan Thomas,

Poetry is what in a poem makes you laugh, cry, prickle, be silent, makes your toe nails twinkle, makes you want to do this or that or nothing, makes you know that you are alone in the unknown world, that your bliss and suffering is forever shared and forever all your own (Flavorwire.com).

In line with the above definition of poetry, Wangusa is able to appeal to the readers' emotions by his creative and experimental use of morphological deviation. This renders his poetry beautiful and thus appealing to the reader. It is this strangeness and newness that gives Wangusa's poetry its due "literariness". Besides, morphological deviation renders the deviant parts beautiful and interesting. They arrest the readers' attention since they appear "perceptually prominent" (as Leech would put it).

Lexical deviation in Wangusa's poetry also plays a very big role. Lexical deviation involves the poet's creation or invention of new words like "panya-roads", "Afro-works" via derivation. This feature of deviation also involves coinages and as earlier said, the creation of new words gives the reader a new sense or flavor of words. It jolts and jerks the reader's commonplace scheme of their vocabulary. With this done, the reader's interest and curiosity are arrested. Such newness makes the reader an active and practical reader lest they miss the meaning altogether. This ingredient of Wangusa's poetry renders it novel and thus deserving an equally novel kind of reading.

The use of lexical deviation gives a reader new experience of new constructions. The new words introduced in the poem come with them a new meaning. They therefore task the mind of the reader thereby enhancing their horizon of understanding. Owing to the strangeness or newness of words like "panya-roads", the reader is tasked to look up meanings of such words.

Besides, this feature of linguistic deviation makes Wangusa's poetry aesthetically appealing (beautiful). Naturally, man wants to experience new things (from the boring routine of everyday life). With deviation, Wangusa is able to create this experience. For example, in the poem titled "Africanology", the poet highlights the challenges Africa as a continent grapple with. It would appear commonplace if he wrote such challenges as corruption, nepotism, swindling and scarcity of commodities but instead, he uses words like "corruptionology", "nepotismology", "swindology" and "scarcitology" respectively. This kind of phraseology hides the meaning from laymen. Arriving at meanings of such coinages would require brains well-versed with poetry and the kind of "gymnastics" poets play with words in their poetry (thanks to poetic license). To politicians and people not concerned with poetry, such words as

“corruptionology” appear bizarre. This is what gives literature its “literariness”. To some scholars, as already highlighted in the literature review of this study, there is no poetry if there is no linguistic deviation.

Deviation at the level of interpretation of meanings of words (semantic deviation) makes interpretation of poetry by laymen even more cumbersome. It is concerned with transferring meaning of words and expressions from their everyday denotative usage to a more sophisticated, complex and figurative level. Semantic deviation controls the way readers perceive a work of poetry. It compels the reader to delve deep into the figurative meaning of the poem. Because it involves meaning relations, an unserious person/reader or layman may not even imagine what the poet tries to communicate. Leech calls such tropes as paradoxes and metonyms that render a poem figurative “nonsense” as they sound vague and self-contradictory and thus indecipherable even when they actually have much sense. It is also at this level that tropes like hyperbole, litotes and irony come in.

Semantic oddity explains the fact that what is written seems not to make any sense. On the whole, semantic deviations render the interpretation of the poem unpredictable. It engages the mind of the reader before they can have a full grasp of the poem’s meaning.

It should also be noted that a poet may deviate from commonplace or Standard English language with an intent to strike the reader with unexpected facts, ideas and opinions. This, in consequence, makes the reader to focus on such parts that are deviant. With these deviant parts understood, the reader gets easy access to the meaning of the poem. Poetry that is deviant is considered artistically beautiful and novel. To defamiliarize their poetry, the poet has to make deviant certain features therein. Moreover, deviant parts perceptually stand out of the background. It is this effect that Victor Shklovsky technically terms as foregrounding.

Metaphors are a dominant feature of semantic deviation which tends to veil the meaning of the poems. The poet, in his “Song to Mukokoteni”, calls his wooden wheelbarrow all sorts of fancy names like “my chariot of fame”, “Apollo 9 to the stars” and so on. These metaphors compare the wheelbarrow /cart to

robust and sophisticated vehicles. With these metaphors, the persona is able to attach great importance to his wheelbarrow which the reader may otherwise overlook. Therefore, semantic deviation helps the poet to communicate their personal points of view or notions (of course through the persona) thereby triggering many emotional reactions from the reader as well. That each reader gets their interpretation of the poem as well as their emotional reactions emphasizes the depth and multi-layered nature of meaning in all serious poetry as Wangusa's. Poetry should indeed tickle the readers' sense of imagination. It is this that makes life a marvel or beautiful.

Graphological deviation is also evidently used in the poems of Wangusa like "Time and Distance" and "A Finger upon Your Mouth". In all these poems, Wangusa has the temerity or effrontery to disobey rules of punctuation and stanza arrangement. He exploits a great use of capitalization in both poems to emphasize the omnipotent, omnipresent and omniscient nature of God. This is evident in the subject matter of the poem as God commands Jonah to go to Nineveh and instead, the latter obstinately attempts to go to Tarshish. In the former poem, the use of capitalization is basically to emphasize the idea of the end of times, resurrection and the ultimate judgment day (as taught by Christianity). The use of capitalization is to make such capitalized words to stick out of the surface (background) thus foregrounding/emphasis. It should be recalled at this point that linguistic deviation is "foregrounded irregularity".

Furthermore, the way Wangusa arranges lines and stanzas on paper (graphology) constitutes graphological deviation. In the above selfsame poems, he arranges his printed work on paper in such a way as to convey meaning to the reader by merely looking at the way words are written. Poems whose shape/appearance on paper communicates their message are called concrete or shaped poems. This habit of taking liberties on how printed words should appear on paper is exploited by Wangusa. Rather than hide meaning, this time, Wangusa gives his readers some clue or prompting to the meaning of the poem. The meaning of the poem or part of the poem is deciphered from just looking at the shape of the poem. Such poems whose shape is in synchrony with their meaning, as hitherto highlighted, are called

shaped/concrete poems. Besides, the kind of disorderly/irregular appearance of the words on paper in the very poem points to the confusion Jonah experiences when swallowed by the whale. His life is equally disorganized by the turn of events after evading the Divine call.

According to Leech (1969), through deviation, the poet communicates ideas and experiences in ways they would otherwise not do well if they were to use normal communicative resources of English Language or even their local language.

Moreover, linguistic deviation has a psychological effect especially on the readers. When a poem's part is linguistically deviant, it protrudes out of the surface (usual language usage) and becomes prominent. This is termed as foregrounding (Short: 1969 p11).

From the above discussion, it can be concluded that the first objective earlier stated in the introductory part of this study has been proved beyond reasonable doubt that Wangusa uses linguistic deviation in his poetry with an intent to create a sense of newness thereby rendering it artistically and aesthetically appealing to the reader.

With new experimental forms of writing for example the use of morphological deviation, the idea of estrangement is achieved. What would otherwise be commonplace (everyday language usage) is made to appear completely novel and thus, the estrangement of meaning. This is also in line with the key tenet of Russian Formalism known as defamiliarisation in that it is this newness that renders a work of art different from other existent ones.

In another poem titled "Meeting Adjourned to 6200 AD" in which Wangusa (through the persona) recounts the day a comet is sighted in the sky. Using the register of the solar system/science, Wangusa drives home such a rare phenomenon in the experience of "sky gazing" which happens once in a blue moon. The language the poet uses is one of the discipline /fields of astronomy and the solar system (science) such as {comet, telescope, solar space, Jupiter, gravitational jerks, orbit and cosmic way). The use of such words borrowed from another field emphasize the subject matter under discussion which is

a wonder in the sky caused by the appearance of a comet (as already foreseen by scientists-Alan Hale and Tom Bopp with their telescopes).

Using such varying registers assumes some degree of shared knowledge between the reader and the poet. Therefore, in some way, it is an allusion or reference to astronomy (in this case). Thus, the use of such register puts the reader's mind to task. The reader has to look for the meanings of such words lest they fail to understand the whole poem. Such a task, if well accomplished, can enrich and widen the reader's horizons of understanding and indeed, their frontiers of knowledge. This feature of deviation is termed as deviation of register. The poet makes the poem unfamiliar or strange through using such strange registers. In an attempt to come to grips with the meaning of the poem, the reader gets to work out some kind of word puzzles using all clues and faculties at their disposal. With this done, the reader begins to understand not only the poem but also such new words and the world that would otherwise be beyond their ken.

A poem of such nature is artistically beautiful because of the principle of defamiliarization which is concerned with the fact that when the poet estranges meaning, a piece of work/art becomes very interesting as it breaks free from the commonplace dictates of Standard Language (English in this case). The reader gets a new experience and more interest in the poem (especially such unfamiliar words). No passive reader can grasp the meaning and message of such a poem and thus, by use of registers of other non-poetic fields, the poet enlivens the poem (that calls for active reading by the poet).

5.2 Discussion of Timothy Wangusa's Use of Parallelism

This discussion was majorly based on the second objective of the study that set out to asses:

- ii) The different forms of parallelism for foregrounding /emphasis in Wangusa's poetry.

First and foremost, I discovered that indeed, parallelism manifests itself in a number of ways depending on the feature of Language recurrently used in the poetry of Wangusa. The different forms of parallelism in the poetry of Wangusa are lexical parallelism, semantic parallelism, grammatical parallelism and phonological parallelism.

However, it should be noted that the study did not exhaust all forms of parallelism because not all of them were sighted in the works under study. This is why the research gives room to other researchers interested in the Wangusaic scholarship to fill in the gaps by exhausting the parts or other features of language not handled in this study.

According to the study, verbal parallelism (which is a multi-faceted phenomenon) was discovered to be dominantly used in the two collections under study. The different forms of verbal parallelism in Wangusa's poetry are anaphora, epistrophe, symplece and homoioteleuton. However, of all these, the dominantly used features of verbal parallelism in Wangusa's poetry is anaphora (the repetition of same words at the beginning of two or more successive lines of poetry).

Anaphora, being a feature of parallelism, helps to achieve the poet to achieve his purpose of foregrounding (or emphasizing his points). With anaphora, the poet is able to control the emotions of his readers. Because certain parts are made to stand out (because of the foregrounded regularity), the poet achieves his aim. He makes such parts stick in the reader's mind.

Besides the above, the use of anaphora in poetry (by the poet) helps the reader to interpret the parallel parts at an equivalent level. Such parts do not stand out for the sake of it. Any reader with poetic sensibilities can take the anaphoric parts of the poem very serious. In fact, such foregrounded features may act as pointers to the meaning of the whole poem. Using songs as case studies to prove this point, the message of a song is usually embedded in the repetitive parts like choruses.

Furthermore, the anaphoric expressions in the poem are memorable. Repeated words, phrases and expressions tend to stick in the reader's minds. With this memorability, the reader can recite such parts of the poem (that are anaphoric). Moreover, the readers' ability to remember certain parts of the poem is enhanced. This consequently arrests the readers' interest.

Another prominently used verbal parallelism is epistrophe with which the last part of lines is repeated. Wangusa uses this in his two collections of poetry as well. The repeated parts (be they at the beginning or in the middle of the lines of the poem) play the same role of emphasis.

Epistrophe helps Wangusa to emphasize such repetitive parts. It should be remembered that parallelism is not only on paper but rather, it is assumed that the parallel parts also elicit the reader's interpretation of such parts as being equally parallel (similar). Basing on this premise, it was concluded that epistrophe fosters easy interpretation of the message of the different parts of the poems. Parallelism makes a piece of work interesting and memorable. According to Guillen (1987 p507), parallelism has an aesthetic pleasure because:

It harmonizes the expression of the same thought in two sentences with either the same idea in different words (synonymic) or counterpoise two different thoughts (authentic) or add to the thoughts by means of a variant expression which is not purely repetitive (synthetic).

This assertion heightens the role of parallelism in poetry (and literature in general) no matter how multifaceted the role/function may be. Generally, it can be posited that parallel structures make the poem appealing to the reader thereby enhancing the aspect of aesthetic beauty. With parallel structures in the poem, the reader is compelled to make connections as they read. The connections may be of antonymy or synonymy.

According to Julie Thomas Hu (1988, p574), replication is the major principle of aesthetic device of the Russian funeral lament. To him, the pervasive use of replication involves repetition of sound, morphemes, lexical items, syntactic structures and themes. These repetitive patterns foreground the writer's message. Besides, they appeal to the readers greatly thereby creating a sense of newness. This is line with the tenet of estrangement because, when the features in question are used in the poem, readers begin to look at the poem anew.

Wangusa uses epistrophe to emphasize the message in the repetitive parts of the poem (at the end of the lines). This way, he controls the readers' emotional reactions to his work. Besides, the artistic skill of

using epistrophe renders Wangusa a serious poet to contend with. Although other scholars point out that Wangusa is a poet who makes use of intertextuality (thus considering his poetry to be a trajectory of traditional English poets like Butler Yeats), he is a serious poet whose work presents different faces of meaning. It is this feature of poetry that makes Wangusa's works stand out in the Ugandan poetics (in particular) and African poetics (in general).

It should be posited as well that, Wangusa makes a great use of poetic license. As earlier said in the introductory part of this study, poetry manifests poetic license in two ways; linguistic deviation (foregrounded irregularity) and parallelism (foregrounded regularity). Homoioteleuton, which is the repetition of the same derivational or inflectional ending in different words, is also used by Wangusa. The repetition of similar inflections in different words binds/ strings them (to form some kind of cluster) together. The same stringing happens to the interpretation of such parts of the poem. This is in line with the principle of isomorphism (where the parallel structures are assumed to have parallel meanings).

Parallelism of this nature (like other forms of parallelism) establishes balance. Besides, it makes lines and full stanzas agree (with similar inflections) or become coherent. Most importantly, such recurrent inflections in different words of the poem emphasize the poet's message therein. In support of this, Thwala (2017) contends that parallelism concentrates on repetition of words, phrases and clauses in a more artistic and appealing way to retain the narrative (or any other writing say poetry) (my parenthesis) in balance by affirming something new. The carefully selected words (diction) and phrases recur to develop and improve on the piece of writing (be it prose or poetry). He asserts that:

The chain-linking of thoughts used repetition to improve retention. Parallelism is built up in successive layers of insight and meaning around the central theme. It manifests the unity and development in the poem. It brings about balance in rhythmic rhyme and euphonic effects.

The work under study exhibits homoioteleuton and creates some sense of order or organization. This order arouses the readers' interest and sense of curiosity. The reader gets the urge to read the whole poem while also wondering why it establishes such a pattern of repetition. Thus, this form of parallelism makes the readers active while reading Wangusa's poetry lest they miss key points of the subject matter.

Besides all the above, symploce (though not common in all Wangusa's poems) is evident in certain poems. With symploce, successive lines begin with similar wording and end with similar wording as well. Unlike anaphora and epistrophe, symploce is not common in poems in both collections.

Scarce as symploce is in Wangusa's poetry, it is never the less there. Whenever it is used in the two collections under study, symploce emphasizes the poems, message/subject and subject matter. It is majorly in poems like "The Cock" and the "Emblem" all from *A Pattern of Dust*. In the poem "National Darktricity Company" from *Africa's New Brood*, the poet uses symploce by starting three lines with the same wording. "National power" and ending with similar words "Company". It should be noted that with symploce, the words in the middle may be different from those at the beginning and at the end of the lines. Short of this, one may end up with repeated lines in which case it would be mere repetition.

Symploce helps the poet to emphasize (foreground) such repetitive parts at the beginning and at the end of the lines. To the reader, such repeated parts carry the same weight as regards their meaning. Such parts also enhance the rhythm of the poem as the tempo becomes intermittent (alternate). These varying beats in the poem make it very interesting to listen to and thus creating interest in the readers. This echoes the idea of defamiliarization advanced by Russian formalists according to whom poetry should create a sense of wonder in the readers. The reader should concentrate on form (the constituent parts of the poem including figurative language) and, this done, meaning flows by default because, to formalists, the meaning of a piece of work cannot be isolated from how the artist puts it across. The meaning of poetry (like other arts) is embedded in the constituent parts (which combine to form a whole).

Anadiplosis was found out to be a feature of verbal parallelism found in Wangusa's poetry. With this, a line ends with certain words and the very words start the next or successive line. There is some kind of repetition at the end of a line and at the beginning of another. This interconnectedness establishes balance or coherence in the two or more ideas in such lines. It helps the poet to knit the different parts of the poem together and thus the sameness of meaning as well. This emphasizes the meaning of such recurrent or repetitive parts.

Moreover, the words at the end of the line which flow on to another line constitutes enjambment. In poetry, enjambment plays a key role of enhancing the continuous flow of the poet's ideas (made known through the persona).

To the reader, such an overlapping style of arranging lines strikes with a powerful newness. This is in line with a tenet of defamiliarization advanced by Russian Formalists, particularly Victor Shklovsky. Moreover, this experimental writing is what makes literature worth the study and thus "literariness".

The literariness of Wangusa poetry thus triggers the readers' sense of imagination as well as enhancing their interpretative skills. The reader has to work out some kind of mental a cross word puzzle to arrive at the meaning of words thereby sharpening their interpretative approaches and skills.

Regarding binary parallelism (concerning two elements or units of the lines being parallel) and ternally parallelism in which the repetitive parts are three, I chose to treat them as an embodiment of the former types of parallelism (Anaphora, Symploce, anadiplosis, epistrophe and homoioteleuton) since the two are replicated in these types. They are nevertheless meant to reinforce the meaning of such repetitive parts be they in form of two or three and thus foregrounding/emphasis.

With regard to parallelism, it is clear that Wangusa did not make use of epenalepsis probably because of its complicated nature. With epenalepsis, the poet uses words at the end of the line of the poem and repeats them at the beginning and the end of a successive lines. Far from this reason, Wangusa could have ignored this form of parallelism out of sheer choice.

Besides, antistrophe (which is the repetition of certain items of lines of poetry in a reverse order) was not discovered to be present in Wangusa's poetry. As hither to said, the omission of (not using certain aspects of parallelism) was out of sheer choice. Besides, every poet is unique from others as regards their use of style. It is this commission (including certain parallel features) and omission (not using certain parallel features) that makes Wangusa a unique and poet in the corpus of African poetics.

Just like the case is with epenalepsis and antistrophe, polyptoton (which is the repetition of a word with varying grammatical inflections) was not used. The reason lies in the scheme of the poet. But all in all, poets are at liberty to choose some styles and ignore others (provided the chosen styles communicate the poet's message well just as Wangusa does).

Other features of parallelism are based on the repetition of uniform sounds (phonological parallelism). Examples of this feature of parallelism are alliteration, assonance, rhyme and rhythm. All these being under musicality or melody, it can be posited that Wangusa's use of these sound effects is to create a sense of musical beauty. Besides, the repetitive sounds that parallel tend to equate the meanings of words in which these sounds appear especially in rhyme. Moreover, the repetition of certain sounds whether vowel (assonance) or consonant (alliteration) help the poet in establishing the mood of the poem. Plosive sounds like /p/, /p/ can establish a mood of frenzy, foreboding and confusion. Sibilants like /s/ can spell out the mood of fear since the sound tends to hush or shush the listener to listen to the impending and sinister phenomena. Vowel sounds like /a/, /e/, /I/, /I:/, /o/, /u/, /ou/ portray an emotionally charged persona. The persona expresses anger / bitterness, fear, shock and sympathy. This enlivens the poem and gives the reader a sense of "being there". Such sounds appeal to the reader's five senses and thus making him an active reader.

On the whole, phonological repetition creates musicality in the poem. With this creation, the readers' interest is aroused. It also creates rhythm in the poem. Under phonological parallelism, I did not include consonance (which is the repetition of consonant sounds in individual words). This would be a duplication as examples of alliteration which also exhibit consonance.

Besides, onomatopoeia (another feature of sound in poetry where words imitate sounds in nature like the hissing of the snake) was not handled. I did not consider it as phonological parallelism as the repetition or imitation of the sound of nature could not be put on paper. Besides, in the works cited, onomatopoeia was not listed under phonological parallelism. More research is yet to be carried out on onomatopoeia as a phonological parallelism because one, it concerns sounds imitating other sounds in

nature and two, poets are inspired by nature since some poems are written on the theme of nature for example “Daffodils” by William Wordsworth. Sounds of nature should be considered as one of the factors that inspire the writing of poetry for example in writing, “Daffodils”, William Wordsworth is inspired by nature indeed.

Another serious observation that was made is that just like deviation, parallelism is at the different branches /levels of linguistics. The nomenclature of different forms of parallelism is based on the kind of feature repeated for example semantic parallelism (for meanings of different words being similar), phonological parallelism (based on sound recurrence), morphological parallelism (concerning the repetition of certain affixes of words-prefixes and suffixes) and so forth.

I also discovered that any literary establishment that does not involve breaking rules of grammar does not exist. Creativity lies in breaking the monotonous routine of everyday life. Just as there is syncopation and transposition in dance and music, so is linguistic deviation and parallelism in literature (poetry in particular).

With all the above, I conclude that Wangusa’s poetry is full of different forms of parallelism for different purposes. But on the whole, parallelisms are majorly meant to emphasize the poet’s message. This argument is hinged on the premise that parallel parts of the poem equally portray parallel meanings. This chapter proves beyond reasonable doubt that Wangusa uses parallelism in his poetry collections for emphatic reasons. This is in line with the second objective set in the introductory part of this research study.

CHAPTER SIX

SUMMARY OF THE FINDINGS, CONCLUSION AND RECOMMENDATIONS

6.0 Introduction

This study set out to assess the use of linguistic deviation and parallelism in Timothy Wangusa's poetry. The study was not conducted on the two variables in oblivion. Their effectiveness was also considered. It was also based two research objectives. The use of different linguistic deviations to create novelty and beauty in Wangusa's poetry. The second objective was on the use of different forms of linguistic parallelism to foreground or emphasize the message in Wangusa's poetry. This study set out to answer the research questions: What features of linguistic deviation does Wangusa use to create artistic/aesthetic beauty in his two selected poetry collections? How does Wangusa use parallelism to achieve foregrounding in his two poetry collections?

Besides, this study employed two tents of Russian formalism; defamiliarization and estrangement for they are the most appropriate especially with studies on "formal devices" (as Shyklovsky puts it) especially in poetry.

6.1 Summary of the Findings

During the study, a number of deductions were made especially with regard to the variables of linguistic deviation and parallelism. First and foremost, the major issue that this research raised, examined and resolved is that Wangusa makes use of linguistic deviation and parallelism in his poetry.

Linguistic deviation is basically used to create aesthetic /artistic beauty by presenting ideas in a very strange manner while the latter is mainly used to emphasize the points of focus in his poetry. Throughout the study, it has been posited that defamiliarization and estrangement, as key tenets of formalism, are in consonance with the way the poet uses linguistic deviation and parallelism.

The deviations in the two poetry collections.

It was also realized that not all linguistic deviations are pronounced in all poetry collections. Some are more pronounced in one poetry collection and the others in another collection for example, most of the deviations are dominant in *Africa's New Brood*. The most outstanding and the height of Wangusa's use of linguistic deviation is in "Africanology" and "Banyamulengocracy Made in Zaire, 1997" all from *Africa's New Brood*. The poet makes deliberate efforts to ridicule or lampoon the demagoguery of political leaders of Africa.

The deviations used in the two poetry collections are at different levels of linguistics like morphologic, semantic, lexical and phonological levels. Besides, the structures that are deviant are based on levels of linguistics.

Additionally, the use of parallelism in poetry enhances the understanding of the poem. It is assumed that parallel units (words, clauses, lines, stanzas) are equivalent in function, mood and so forth. This invokes the principle of isomorphism referred too severally in this study. On such grounds and assumptions, the reader is able to know the parts of speech of such parallel structures and the mood in which they are used for example, an adjective parallels with another adjective. Knowing the different parts of speech consequently helps the reader to know the function they serve for example; adjectives are known for their descriptive power. The mood of an expression may be a request, command and so forth. Therefore, parallelism helps the reader to arrive at the meanings of the -would -be complex expressions.

The variable of parallelism was indeed recurrent in both poetry collections. The reasons for which they are used by the poet is explained to the latter in the analysis section of this work. Besides, not all parallelisms were found in the two poetry collections. Most recurrent of all forms of parallelisms are anaphora and epistrophe (all under verbal parallelism). Other forms of verbal parallelism that were not found to be recurrent in Wangusa's poetry are epenalepsis and epiphora. The rationale for the former and latter phenomena was considered a question of choice.

The poet can use certain aspects of style repetitively and neglect others altogether. Besides, I discovered that the categorization of parallelisms is based on the number of the recurrent patterns for example; binary parallelism (for two), ternally parallelism (for three).

The nature of parallelism, just like deviation, is dependent on the recurrent structures at different linguistic levels like morphology, semantics, phonology and the like. Effort was made to analyse parallelism at such bases (where possible). As hitherto said, not all parallelisms were found in Wangusa's poetry.

6.2 Conclusion

From the study findings, the following deductions /conclusions were made:

With the use of the two variables under study, the poet's message is made to appear novel or strange. Thus, the readers begin to look at it a new. With this kind of novelty of the work and mode of presentation of the message, the poet achieves artistic/aesthetic beauty. This answers the first research question posed in the introductory part of this study. It is this newness that the reader seeks in order to break from the commonplace corpus of other literatures and the routinized English grammar.

Besides, the readers are shaken into seriousness when reading such work lest they miss on the key ideas raised in poetry just like in Wangusa's. The reader is made to read actively thereby activating all their faculties or frontiers of reasoning and interpretation because of the attendant curiosity. The curiosity is created by the newness/strange constructions in the poem. This defamiliarization of the poetry through linguistic deviation attracts and sustains the readers' interest and attention.

With regard to the latter aspect of the study (parallelism), it was discovered that indeed, the poet makes a great use of parallelism in his work. This answers the second research question in the introductory part of this study.

The recurrence of some structural features of the poem(s) renders such parts foregrounded/ emphatic. The recurrent parts of the poem “stick out” not only of the scheme of the text but also in that of the reader’s mind.

Parallelism in poetry establishes balance in sound, meaning or even meter of lines for deliberate effects at different linguistic levels. With regard to sound especially with phonological parallelism, musicality is enhanced. This is achieved through repetitive sound structures (vowels and consonants a like). Also, such structures enhance memorability since the repetitive parts tend to stick in the minds of the reader thereby making poetry enjoyable to read and listen to.

With regard to the rule of isomorphism which applies to parallelism, it is assumed that parallel parts of the poem point to parallel meanings and interpretations as well. Such grammatical or structural equivalents elicit the equivalence of meaning(s) of such parts. Still, it enhances coherence of the text(s). It acts as a thread that strings the whole text together and encourages organized reading (on the side of the reader).

Parallelism in Wangusa’s poetry emphasizes on the relationship between parallel words or structures. The relationship between parallel parts of the poem may be of similarity or difference for synonymy and antonymy respectively. Oshima and Hogue (1999) opine that parallelism is “an important device in English writing, particularly in listing contrasted or compared items or ideas”. With this relationship between words or any other parallel structures explicated, the reader finds it easy to arrive at meanings of such expressions in the poem however complicated they may seem.

6.3 Recommendations and Areas for Further Study

This study analysed Timothy Wangusa’s use of linguistic deviation and parallelism to the latter. From the findings of this study, I recommend that any scholar intending to study texts by Timothy Wangusa ought to read them thoroughly as his texts are multilayered in meaning.

Besides the above, I also recommend that people engaged in the trade of teaching literature particularly

the genre of poetry at all levels (both secondary and university) ought to emphasize both linguistic deviation and parallelism in their teaching because most poets employ them to embellish beauty/aesthetic qualities and achieve foregrounding in their poetry. Leaving out such issues in the teaching of poetry would deny students such would-be important and indispensable insights.

Besides the above, budding writers or/and poets ought to be ablest with the insights raised on parallelism and linguistic deviation handled throughout this study as well as those not tackled. It is clearly stipulated in this work that without these deviations, there is no poetry.

Also, I recommend the following areas for further study:

- i) A thorough study should be conducted on Timothy Wangusa's use of sound/ sonic devices (with an intent to create musicality) in his poetry collections.
- ii) Besides, a comparative study should be carried out on content and style in Wangusa's poetry vis-a-vis other poets' of Uganda (particularly those of his generation) like Laban Erapu's and Henry Barlow Muwanga's.
- iii) Another comparative study should be carried out on the poetic language of Timothy Wangusa and other Ugandan female writers like Susan Kiguli and Harriet Anena.

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APPENDICES

APPENDIX A

CHECK LIST FOR LINGUISTIC DEVIATION IN AFRICA'S NEW BROOD AND A PATTERN OF DUST

S/N	Item	<i>Africa's New Brood</i>	<i>Present</i>	<i>A Pattern of Dust</i>	<i>Present</i>
1	Morphological deviation	"Banyamulengocracy Made in Zaire, 1997"	Yes		
		"Africanology"	Yes		
2	Lexica deviation i)Neologism	"Meeting Adjourned to 6, 200AD"	Yes	"Song to Mukokoteni"	Yes
	ii)Word compounding	"Banyamulengocracy Made in Zaire, 1997"	Yes	"Song to Mukokoteni"	Yes
		"Meeting Adjourned to 6,200AD"	Yes		
	iii)Derivation	"Banyamulengocracy Made in Zaire, 1997"	Yes		
		"Africanology"	Yes		
3	Semantic deviation: a)Honest Deceptions i)Hyperbole	"Banyamulengocracy Made in Zaire, 1997"	Yes	"Song to Mukokoteni"	Yes
	ii)Litotes			"Song to Mukokoteni"	Yes
	iii)Irony	"A Finger upon Your Mouth"	Yes	"Song to Mukokoteni"	Yes
	b)Semantic oddity i)Tautology			"Song to Mukokoteni"	Yes
	ii)Pleonasm			"Song to Mukokoteni"	Yes
	iii)Oxymoron			"Song to Mukokoteni"	Yes
	c)Transference of meaning i)Synecdoche	"Song of a Cow"	Yes	"Song to Mukokoteni"	Yes
	ii)Metonymy			"Song to Mukokoteni"	Yes
	iii)Metaphors	"Song of a Cow"		"Song to Mukokoteni"	Yes
4	Graphological Deviation	"A finger Upon Your Mouth"	Yes	"Time and Distance"	Yes
5	Dialectical deviation	"National Darktricity Company"	Yes	"Song to Mukokoteni"	Yes

6	Deviation of register	“Meeting Adjourned to 6, 200AD”	Yes	“Song to Mukokoteni”	Yes
7	Deviation of historical period	“Hilltop to the Dawning Day”	Yes	“A Psalm of Lot”	Yes

APPENDIX B

CHECK LIST FOR PARALLELISM IN *AFRICA'S NEW BROOD* AND *A PATTERN OF DUST*

S/N	Item	<i>Africa's New Brood</i>	<i>Present</i>	<i>A Pattern of Dust</i>	<i>Present</i>
1	Verbal Parallelism				
	i)Anaphora	"Africa's New Brood" "Organic Unity"	Yes Yes	"The First Coming" "Soil Song"	Yes Yes
	ii)Epistrophe	"Organic Unity"	Yes	"Destination" "Soil Song"	Yes Yes
	iii)Homoioteleuton	"Africa's New Brood" "Organic Unity"	Yes Yes	"The First Coming"	Yes
	iv)Symploce	"National Darktricity Company"	Yes	"The Cock" "The Emblem"	Yes Yes
	v)Anadiplosis	"Onwards and Upwards"	Yes	"Salute to Makerere Masks"	Yes
2	Binary Parallelism	"Africa's New Brood"	Yes	"The Fist Coming"	Yes
3	Ternally Parallelism	"Song of a Cow"	Yes	"Kwaheri Bar"	Yes
4	Phonological Parallelism				
	i)Alliteration	"A Taxi Driver on his Death"	Yes	"The First Coming"	Yes
	ii)Assonance	"Hilltop to the Dawning Day"	Yes	"A Strange Wind"	Yes
	iii)Rhyme	"Trinity Tree"	Yes	"To Mt.Masaba"	Yes
	iv) Rhythm	"Dance of the Granaries"	Yes	"The Emblem"	Yes
5	Semantic Parallelism	"Africa's New Brood"	Yes	"A Psalm of Lot"	Yes
6	Grammatical Parallelism	"National Skulls Exhibition"	Yes	"Soil Song"	Yes

APPENDIX C
LETTER OF INTRODUCTION

BISHOP STUART UNIVERSITY
DEPARTMENT OF LANGUAGES LITERATURE AND MEDIA STUDIES

20th January, 2023

The Director,
Graduate School.

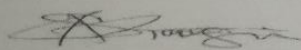
Thru: The Dean, Faculty of Education, Arts and Media Studies

Dear Sir,

RE: MR. ARINEIWE EVARISTO 19/BSU/MALC/001

This is to inform you that Mr. ARINEIWE EVARISTO 19/BSU/MAI.C/001 presented his research proposal before the faculty Panel and is supervised by Assoc.Prof Danson Kahyana and Prof.Laban Erapu. He has since collected data and compiled a report. Please accept his Submission for assessment.

Most sincerely,



ABRAHAM KUBAKURUNGI

For: HOD LLMS