Emotion-based themes and locutions in Ahmed Yerima's Otaelo

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ABSTRACT

This study investigates locutionary indexing of emotion-based themes using Ahmed Yerima's Otaelo as our selected text. Ahmed Yerima's Otaelo has a considerable volume of pragmatically salient emotional themes. Aspects of the theories of speech acts, modified Odebunmi's adapted model of pragmeme and emotionology, considered capable of addressing linguistic forms and functions and expression of emotion were adopted. The findings revealed that themes of emotional satisfaction and perturbation are found in Otaelo. Emotional satisfaction, incorporating love, assurance, appreciation and admiration, are indexed in the text. Emotional perturbation covers fear, anger, rejection, deception, conflict, disparagement and regret. The paper concludes that Ahmed Yerima's Otaelo thematised emotional satisfaction and perturbation through salient locutions, thereby contributing to the increasing works on pragmatics.

I. INTRODUCTION

Many studies have been carried out to investigate the use of language in different spheres of use, on both the written and spoken forms of language (see Odebunmi 2003, Osunbade 2010, Aladeyomi 2002 etc). These studies have interestingly been carried out from different linguistic fields: Sociolinguistics, Pragmatics, Stylistics, Semantics, Phonology, and Syntax among others. The main thrust of these studies is basically the investigation of the different linguistic "resources" harnessed to give form and meaning to discourse. In the field of pragmatics in which this paper is situated, there is dearth of scholarly work on indexing locutions in the realisation of emotion-based themes in dramatic discourse. It implies that

emotional themes in dramatic discourse have not been given priority, especially in Ahmed Yerima's Otaelo which is rich in emotional themes. In a bid to therefore fill this vacuum, this study examines emotion-based themes in Ahmed Yerima's Otaelo and as well analyses the locutionary indexes of the identified emotion-based themes in the text. Excerpts were drawn randomly from the text: Yerima's Otaelo and these excerpts constitute our data for analysis.

About Ahmed Yerima's Otaelo

As in Yerima's other plays, the virtues of cultural reality are emphasized. Hence, Otaelo in the play is an "Osu" man and an Osu is culturally not a man but food for the gods. Therefore, in "Umuagu Land" it is an abomination to marry an "Osu". After the war victory by Umuagu village, the Igwe (i.e the king) of the village asks Otaelo (soldier) who rescues Igwe during the war to ask for anything he wants as a reward. This offer makes Otaelo to wish for princess Chinyere's hand in marriage. Meanwhile, Chinyere was the only daughter of Igwe. But for the fact that Igwe has vowed to grant Otaelo anything he wishes, he cannot refuse the request. He painfully granted the request and made the announcement of the marriage in three days known to the village. By virtue of the tradition, many villagers kick against the act and see it as an abomination to the gods of the land. Although, Chinyere, the bride to be, gladly accepts the offer despite all the discouragements from her best friend, Obiageli and her mother, Uloma. Princess Chinyere and Otaelo start the relationship while awaiting the marriage day. They love each other to the extent of entering into a covenant with blood. They mingled blood in oath. After this, Otaelo brings out a beautiful set of "jigida" as his symbol of love for Chinyere. These "jigida" belong to Otaelo's mother but she gives them to Ebuka to give Otaelo for his wife before the death of Otaelo's mother. Otaelo ties the "jigida" round Chinyere's waist.

Unfortunately, Agbo who is also a soldier and a friend to Otaelo is not happy with the decision of Igwe and the relationship between Otaelo and princess Chinyere. Agbo believes that the relationship is an abomination and he decides to use all his tricks to defend the gods. Obiageli who is a friend to Chinyere admires the "jigida" given to her by her husband. Therefore, she demands such beautiful "jigida" from her own husband (i.e Agbo) too. Agbo with his devilish mind sees the idea of "jigida" as an instrument to fight and ruin Otaelo. He then asks his wife, Obiageli to get that "jigida" for him so as to show the stringers the arrangement, the colour and the spacing. Though, Obiageli has explained to Agbo how difficult it is for Chinyere to release the "jigida" but Agbo tricks his wife that she needs to get it out if truly she wants exact type of "jigida." She eventually gets the "jigida" and gives it to her husband. Agbo later cooks a story that Obiageli's mother is sick and she needs to rush down to the village to take-care of her mother (i.e. Agbo's mother-in-law).

Ichiagu is a young soldier working under Otaelo. After the war, Otaelo sees Ichiagu as a coward who fails to protect his boss in the war and therefore, he cannot follow him to his new place after the marriage with princess Chinyere. Ichiagu who still wants to maintain his reputation and relationship with Otaelo goes to Agbo to beg Otaelo on his behalf. Agbo sees the issue as opportunity to carry out is deed. After sometimes, he tells Ichiagu that he has begged Otaelo on his behalf but he refused to agree but Otaelo's wife gives him 'jigida' to give to his wife to mend. In this case, Ichiagu will need to take the 'jigida' to Otaelo's wife (i.e Princess Chinyere) and therefore, he can use the chance to talk to Otaelo's wife. Ichiagu

gladly takes the 'jigida' and left. Agbo quickly goes to Otaelo and tells him that Ichiagu has vowed to retaliate in a more painful and shameful way. He tells Otaelo that the set of 'jigida' that he gives to his wife is in Ichiagu's hands. Otaelo immediately sends for Ichiagu out of annoyance. Besides, Otaelo is at wrestling grounds where he has beaten a man recklessly. Otaelo fights Ichiagu and when he throws Ichiagu for the second time, the 'jigida' falls out.

By and large, Otaelo kills Ichiagu, uses jigida to wrap Princess Chinyere's neck and strangle her to death. When Agbo's wife (Obiageli) reveals the whole story to Otaelo, he kills Agbo with his dagger and later kills himself.

It is therefore clear in this play that, Yerima uses the character of Otaelo to represent (full) Igbo cultural tradition and the importance attached to any symbol of marriage in African context.

Linguistic Studies on Otaelo

Studies on Yerima's plays have been largely on his other plays. However, there is paucity of linguistic scholarly attention on Otaelo. Yerima's Yemoja, Attahiru, Dry Leaves on Ukan Trees,

Ajagumaie, Mojagbe, The Trial of Oba Ovenranwen etc.have also enjoyed more literary investigation, with close attention on exposition of Yerima's themes and literary styles of writing. Linguistic investigations of Yerima's texts have however considered the analysis of Pragmatic functions in some of his plays such as Yemoja, Attahiru, Ajagumaie, using Pragmatic act theory (see Odebunmi 2006 and Adeniji 2014). While the studies show that different themes have been pragmatically indexed in these texts and other texts of Yerima, emotional themes have not been given priority. The fact is that Yerima's Otaelo is rich in emotional themes, which also deserve linguistic consideration. But, despite this, existing works on it have explored the literary contents and aspects of the emotional cues of the text. Little attempt has been made to conduct an in-depth study on the emotion-driven pragmatic features of the language of the text. This study therefore fills this gap by examining the context-driven emotion-based themes as locutionarily indexed. Also, existing linguistic studies on the text have used different theories, such as speech acts and pragmatic acts in the analysis of the text. However, none has attempted a multi- theoretical approach of combining the theories of speech acts, pragmeme and emotionology to the analysis and the interpretation of literary texts. This present study fills this gap as well by using aspects of these three theories, considered capable of addressing the linguistic forms and functions with relation to emotion in Yerima's Otaelo to carry out a pragmatic analysis of the text.

Emotionology and Locutionary Acts

Emotion is a socio-cognitive state. It works on the report between physical activities and psychological rousing. According to Mentis et al. (2010), emotion refers to a specific identifiable affective state such as anger, fearful, happy and excited. An emotion is a dynamic and multifaceted construct that has a source, consists of an appraisal, and results in action tenderness.

For these authors, emotion is a motivated psychological act which often merges into certain actions taken by the individuals experiencing emotions. This position synchronises with the

two emotion constellations recognised by appraisal theorists: stimulus and god (Moors, 2010). Moors takes this stance further by distinguishing between positive emotions and negative emotions. The positive emotion is what this study identified to be *emotional satisfaction* while the negative emotion is referred to as *emotional perturbation*. Therefore, emotional satisfaction and emotional perturbation will be used in this study to mean Moors' (Ibid) classification of positive emotion and negative emotion. The former results from "a constellation of match between a stimulus and goal" and the later from "a constellation mismatch… irrespective of the specific stimulus or specific goals at stake" (Moors, 2010:140). Generally, the consensus among appraisal theorists (Arnold, 1960; Frijda, 1986, 1993; Lazarus, 1991; Kappas, 2006) is that emotions are automatic and adaptive.

Language and emotion converge at two points: one, language is used in expressing emotions; two, languages have built-in emotional capacities, and their speakers discuss the emotion (cf. Bamberg, 1997). Studies on the language of emotions have shown that all languages project emotion lexically and extra-linguistically. In fact, research has shown that basic emotions such as joy, sadness and anger, when signaled by a facial expression, can be recognised across world cultures (cf. Ekman and Friesen 1971; Izard 1977). This pan-human or pan-cultural recognition is possible because "human expressive behaviours… are thought to possess certain invariant properties which allow them to be recognised independent of culture and learning" (Pell et al. 2009).

a. Linguistic theory and emotion

The relationship between language and emotion has been theorised in Wierzbicka's "universal semantics" (1994), Harre and Gillet's "emotionology" (1994), Stein's "goal-action-outcome knowledge theory" (1979; Stein and Trabasso 1992), and Bamberg's "linguistic constructionism" (1997).

b. Universal Semantics

Wierzbicka formulates her theoretical prospective on the analysis of emotions within the concept of Natural Semantics Metal-language (NSM). For her, emotions are to be seen in terms of primitives or semantics universals that all languages share. In several publications Wierzbicka (1992, 1994, 1995), identifies elements such as *"feel", "want", "say", "think", "know", "good", "bad"* etc. called conceptual primitives. These elements demonstrate her goal to "explore human emotion (or any other conceptual domain) from a universal language-independent perspective" (Wierzbicka 1995: 236). She claims that if emotional words are defined relative to other words, the result is circularity. For example, "to feel distressed is to feel sad". In contrast, she submits that:

If emotion terms are decomposed into smaller concepts such as *"want", "feel", "think", "say", "good" or "bad"* then there is no treat of overt or convert circularity, and both the similarities and differences between different emotion concepts are made explicit. (Wierzbicka 1986:586 [1972, 1980, 1984 ,1985]).

Wierzbicka (1992:236) argues that "every language imposes its own classification upon human emotional experiences and English words such as "anger" or "sadness" are cultural artifacts of the English language not culture-free analytical tools".

c. Emotionology

Harre and Gillet's (1994) emotionology partly relates to Wierzbicka's semantics in its focus on "the way people use their emotion vocabulary in commenting upon, describing and reprimanding people for emotional displays and feelings" (Harre and Gillet 11994:148). The theory contrasts with universal semantics in its local orientation. There are four features of the theory: (i) felt bodily disturbance; (ii) a characteristic display; (iii) the expression of a judgement; (iv) a particular illocutionary force.

Emotionology centrally claims that emotional acts are triggered by emotional words. For example, an utterance which contains an emotional display, e.g "Professor Olamiposi is angry" offers a judgement on the person of the professor and implies the performance of an illocutionary act (cf. Harre and Gillet 1994). Thus, emotional words orient to particular behaviours in social encounters (cf. Parrot and Harre 1996). Emotionology therefore defers from Wierzbicka's universal semantics because it takes into account how people use language in particular discourse situations or contexts.

This study therefore adopts the theory of emotionology by Harre and Gillet (1994) because it incorporates the views of other types and specifically recognises the illocutionary acts of emotional words and the expression of a judgement.

d. Linguistic constructionism

Bamberg's (1997) linguistic-constructionist approach applies to emotional situations. The theory is built on the assumption that in emotion discourses, "what is indexed is how a person wants to be understood" (Bamberg 1997:321). For Bamberg, "references to emotions are indexed, not necessarily leading to the phenomenon". He adds that the meaning of a term is not directly represented by the term, and that "an account of a happy or sad event does not directly display what happiness or sadness "means". The person, so to speak "interferes" by wanting to be understood "(Ibid)". This implies that a single emotion term could have different meanings in different contexts which could equally apply, in certain contexts, to "other language forms which might have the same "meaning" as the (emotion) term (or the whole account) under consideration" (Ibid).

e. Locutionary Acts

Austin (1962) elucidates the pragmatic theory of speech acts by identifying three types of acts: locutionary, illocutionary, and perlocutionary acts. Locutionary act refers to the exact utterance. Illocutionary is the intention(s) of the speaker in making an utterance. Such intentions are describable in terms of acts or functions of speech. Schiffrin (1994) stresses that illocutionary act is the act performed "in saying" the locution such that what was said had the force (not the meaning) of that illocution. Austin therefore divides illocutionary act into: *verdictives, excercitives, commissives, behavitives and expositives*. Yule (1996) notes the roles of performative verbs in Austin's speech act, especially with respect to illocutionary acts. He calls them *Illocutionary Force Indicating Devices* (IFIDS). Other illocutionary force indicating

devices include: word order, stress, intonation and quality of voice (1996). Perlocution is however the *effect* of an utterance on the hearer, whether a listener is persuaded, convinced, consoled or not by an argument or utterance. According to Schiffrin (1994: 54), "a perlocutionary act is the "consequential effects of an utterance on an interlocutor, i.e. what is achieved by saying something."

Locution or locutionary act, which is our focus in this paper, is the utterance (s) made by a speaker which is describable in linguistic terms (phonological, lexical, and grammatical). According to Odebunmi (2006a: 26), "Locutions are vocabulary items that have certain senses and references when engaged in certain contexts by interactants." The locutionary act performed by the speaker could therefore be referred to as the operational meaning of his/her utterance (Fraiser 1986: 32). According to Schiffrin (1994: 48), "a locutionary act involves the uttering of an expression with sense and reference i.e. using sounds and words with meaning." Yule (1996: 48) observes that on any occasion, the action performed by producing an utterance will consist of three related acts as identified by Austin (1962). These acts are: phonetic act, phatic act and rhetic act. The performance of a phonetic act is indicated by the utterance of certain noises; that of phatic act goes with "uttering certain vocables or words i.e noises of certain types, belonging to or as belonging to a certain grammar"; and that of rhetic act is marked by "using vocables with a certain more or less definite sense and reference" Austin (ibid). Odebunmi (2006) rightly observes that meaning-related units of locution by Austin's conception, are phatic and rhetic and therefore this position will be maintained in this work.

Odebunmi (ibid) soundly argues that "the task of determining the sense(s) of the sentence uttered is not an easy one, especially where the sentence is potentially ambiguous." The reason is that the intention of the speaker may not be accurately interpreted most especially where there are cultural differences. As Silvertein (2004:638) argues that, selecting appropriate lexical items and understanding them depend on shared cultural knowledge between interactants.

The Locutionary act performed by the speaker could therefore be referred to as the operational meaning of his/her utterance. As this study will establish later, this operational meaning is determined by the identity of the objects in the world referred to by the speaker, among other criteria (see Fraser 1986:32).

The fact is that reference relates to knowing the operational meaning of a word. Therefore, a crucial point to note in knowing this operational meaning is the issue of reference, i.e. what do the words or expressions used by the speaker physically refer to? (Odebunmi 2003: 42). Yule (1996: 17) conceives reference as "an act in which a speaker, or writer uses linguistic forms to enable a listener, or reader, to identify something". He adds that those linguistic forms usually engaged are tagged referring expressions. Reference, then, is clearly tied to the speaker's goals, especially to identify something. Notably, the ability of the hearer to understand the referent of the speaker's referring token depends strictly on his/her ability to associate sense with the reference made within the context of the sentence.

Referentiality relates to the referential functions of referring items. Of course, indexical expressions are particular kind of referential expressions which, in addition to the semantics

of their 'naming', their sense, include a reference to the particular context in which that sense is put to work (Mey 2001: 54). Indexicals are linguistic expressions whose reference shifts from contexts to contexts. Hence, they are commonly called context-sensitive expressions. An indexical referent and context is therefore determined by linguistic meaning and such contextual factors as the time, location, and intentions of the speaker. By this token, Mey's (2001: 54) submission that "indexicals are pragmatically determined, that is, they depend for their reference on the persons who use them" becomes insightful. Scholars have noted that indexicals include pronouns (especially personal pronouns, e.g. I, you, she, etc.), local and temporal adverbs (e.g. here, there, now, yesterday etc.), verb tenses. It is thus clear that indexical relationships are chiefly linguistically expressed by the use of deictic elements.

Deixis means 'pointing' via language. Any linguistic form used to accomplish this 'pointing' is therefore called deictic expression (Yule 1996: 9). Deictic elements are 'pointers', telling us where to look for the particular item that is referred to (Mey 2001: 54). They can be used to indicate person via person deixis (I, me, you, he, she, it.), location via spatial deixis (here, there), or time via temporal deixis (now, then, etc.). Person deixis clearly operates on a basic three-part division, exemplified by the pronouns for first person ('I'), second person ('you') and third person ('he', 'she','it') (see Yule, 1996). Spatial deixis indicates the relative location of people and things either in proximal terms, i.e. 'near speaker' (e.g. this, here), or in distal term, i.e. 'away from speaker' (e.g. that, there). Temporal deixis also indicates the time of an event relative to the time of the speaker's utterance. For instance, the proximal form 'now' usually indicates both the time coinciding with the speaker's utterance and the time the speaker's voice is being heard, while the distal expression 'then' applies to both past and future time relative to the speaker's present time. Other categories of deictic expression include the discourse deictics and social deictics. In many languages, the deictic categories of speaker, addressee and other(s) are elaborated with markers of relative social status (for example, addressee with higher status versus addressee with lower status) and they reveal the social relationship between the speaker and the addressee. Expressions which indicate such social status and relationship are described as social deixis. (see Yule, 1996; Thomas, 1995).

Thomas (1995) notes that virtually all deictic expressions, by the virtue of their nature, cause problems of reference assignment when removed from their original context of utterance. This presupposes that context is central to the understanding of the referential content of referring expression.

Between Mey's (2001) and Odebunmi's (2006) Pragmatic Acts Models

The theory of pragmatic acts was introduced by Mey (2001) to "focus on the environment in which both speaker and hearer find their affordances, such that the entire situation is brought to bear on what can be said in the situation, as well as what is actually being said" (p. 222). The main or central concept in the theory of pragmatic acts is the "pragmeme." Pragmeme is relative to individual pragmatic acts or to be precise "practs" in Mey's language. The scheme below represents Mey's theory of pragmatic acts:
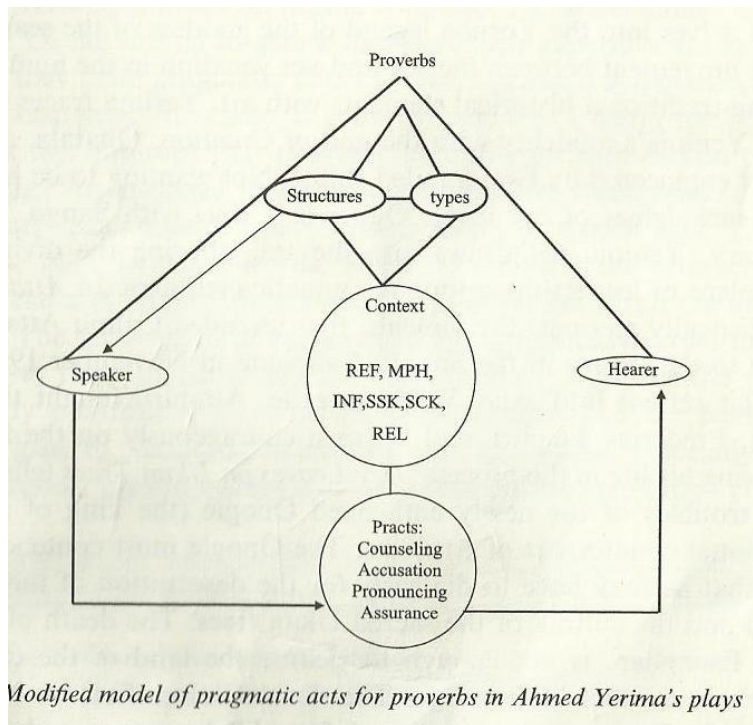
Figure 1. Mey's theory of pragmatic acts

A model of pragmatic acts (from Mey 2001: 222)
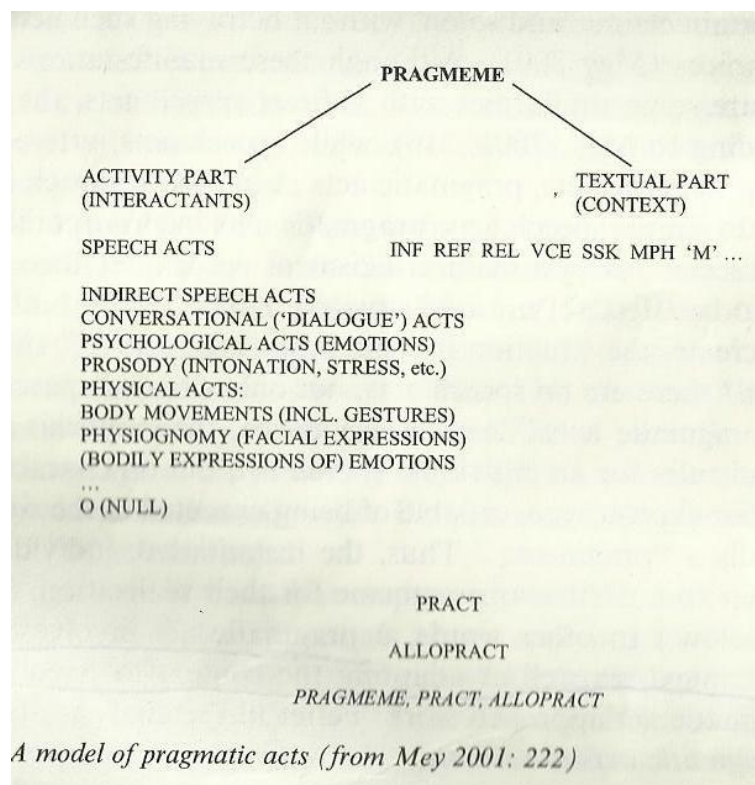
In the above schema, two major parts are involved in the realization of a pragmeme. The first part is the "activity part" while the second part is the "textual part." The activity part shows the available options to the users of language in discourse. The textual part indicates the features that influence such option in discourse. These influential features are: "INF" represents inference; "REF" for reference; "REL" stands for relevance; "VCE" for voice; "SSK" stands for shared situation knowledge; "MPH" for metaphor; and "M" stands for metapragmatic joker. The two parts (i.e. the activity and textual parts) which they represent the participants/interactants and the context in which they operate are crucial to the entire understanding of a pragmeme (Mey, 2001).

In a more related way, Odebunmi (2006:159) modifies the original model of Mey's theory of pragmatic acts to suit his work on "a pragmatic reading of Ahmed Yerima's proverbs in Attahiru." Apart from all the influential features identified by Mey (ibid), Odebunmi (ibid) soundly added the feature of "SCK" (shared cultural knowledge). This insightful addition could have made this improved model suitable for this work since the text at hand (Otaelo)is a culture-based text written by the same author. However, since Otaelo is written from a non-native background, unlike Attahiru with which the author shares nativity, there has been a need to, a little bit, alter Odebunmi's model. Our premise is that since Odebunmi's study on proverbs is contextualized (endophoric) within the selected text (Attahiru) without outside exploration of meaning like this present study which is exophoric both for non-native reader and author himself. Below is Odebunmi's modified model of pragmatic act:
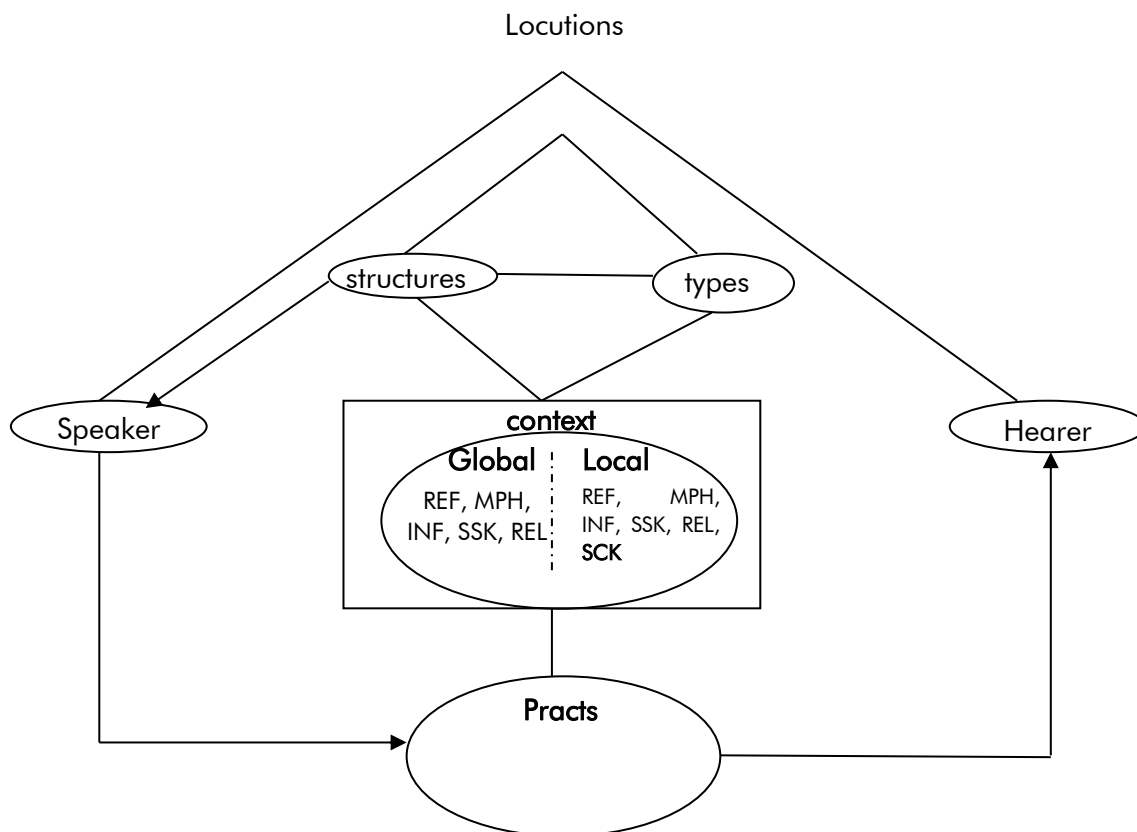
Figure 2. Odebumi's model of pragmatic act

Modified model of pragmatic acts for proverbs in Ahmed Yerima's plays

Here is our re-modified model of Odebunmi's model of pragmatic act.

Figure 3. Adapted models of locution

The above model is a modification of Odebunmi's modified model of pragmatic acts shown in figure 2. All the features mentioned in Odebunmi's model are borrowed but our own context is divided into global and local contexts, given the interpretation that locutions can be globally interpreted and they can be locally interpreted. The new model implies that the choice of a particular locution may be universally (global) interpreted by hearer in regardless of the cultural background and the choice of a particular locution may be culture-specifically (local) interpreted by hearer. Similarly, in the new model, the context is global for the universal hearer/listener because the choice of locutions is not culture-based choice. Therefore, the shared cultural knowledge (SCK) is not applicable but for the local context, it is culture-specific and will demand for shared cultural knowledge (SCK) as Silverstein (2004:632) argues that selecting appropriate lexical items and understanding them depend on shared cultural knowledge between interactants.

II. METHODOLOGY

This research uses qualitative and descriptive research methods with a literature review taken from selected dramas. Qualitative research refers to the what, how, when, and where of a thing, essence, and atmosphere. Thus, it refers to the meaning, concept, definitions, characteristics, metaphors, symbols, and descriptions (Berg, 2007). This Qualitative data is obtained primarily from the selected Ahmed Yerima's Otaelo. The data were in form of the text, quotation, phrases, and clauses or sentences related to the points discussed in this research. The data were collected through documentation techniques. Documentation is the act of looking for data which concern with matters such as note, book, newspaper, magazine, transcript, and agenda (Tur & Sari, 2019). Then, the second technique is taking notes that define it as paying attention to something and being sure to remember (Tur & Putri, 2020). After being collected, the data were proceeded and sorted into patterns, categories, or basic units so that results could be found and hypotheses could be formulated. In addition, the data were also analyzed by following the concept proposed by Sawyer (2003) that used seven factors: archetype, culture, community, Family, self-autography, relationship, and episode.

III. RESULTS AND DISCUSSION

There are two major issues related to the major emotional theme of "Jealousy" in the text, Otaelo. The first is the issue of emotional perturbation/disturbance and the second is the issue of emotional satisfaction. Emotional perturbation covers anger, conflict, rejection, fear, deception and disparagement. Anger is indicated by action-indicative lexemes; conflict and disparagement are indexed by religion-indicative lexemes; rejection and deception are indexed by cultural orientation lexemes and fear is indexed by religion-indicative lexemes. Emotional satisfaction incorporates love, assurance, appreciation and admiration. Love is indexed by touch-indicative lexemes; assurance is indexed by religion-indicative lexemes; while appreciation and admiration are indicated by cultural orientation lexemes.

The Issues of Emotional Perturbation/Disturbance in Ahmed Yerima's Otaelo

This section deals with the issues of emotional perturbation which constitute sub-themes of: anger, rejection, deception, conflict, fear and disparagement. These sub-themes revolve

around the major theme of "jealousy" which is locutionarily indexed in different ways in Ahmed Yerima's Otaelo.

a. The Theme of Anger

Anger, as a sub-theme in the text, is locutionarily indexed through action-indicative lexemes such as "anger", "leave", "blood boils", "go and find", "collected", "ended" and "sets blaze". The following excerpts illustrate this point:

> Excerpt 1
> Chinyere: Then teach me. Otaelo teach me. By the gods, I swear.
> Otaelo: Leave the gods out of this for you "anger'' me more and my blood boils when you turn gods to playthings. (p. 52)
> Excerpt 2
> Agbo: No, get the proof first; it is on him as I speak.
> Otaelo: Amaechi! (One of the men returns to the stage)
> Go and find Ichiagu, let him meet me at the wrestling ground (Amaechi leaves Turns to Agbo.). (p.48)

In excerpt 1 above, the sub-theme of "Anger" is achieved through the performance of locutionary act. This is locutionarily indicated by action-indicative lexemes, namely, "leave", "blood boils" and "anger'' in Otaelo's utterance. Otaelo's choice of the word "leave" enter a pragmatic union with the word "anger," used as a verb in his anger-indicating context above resulting to boiling his blood. In excerpt 2, anger is exclamatorily signaled, leading to the locutionary choice of the action-indicative lexemes "go and find" to register the Otaelo's emotional state of anger.

b. The Theme of Conflict

Conflict" is another sub-theme under the issue of emotional perturbation and this is achieved in the text through the following cultural cum religion orientation lexemes "adaeze", "Igwe", "Nkechi", "Okaramuo" "and"" osu." The following excerpts illustrate this:

> Excerpt 3
> Nkechi: (Panting) Adaeze! It has happened. The whole palace is scattered. He has thrown the whole village into one whirlpool of confused stream of trouble. He wants you to drown in it with him. Adaeze, he has killed you. (Pp.20-21)
> Excerpt 4
> Okaramuo: No. it is the deaths of …
> Ekekwe: Okaramuo leave deaths alone. The Igwe has just come from war, I am sure that is what you see. The Osu matter … the whole village is divided. (p.28)

Above excerpts illustrate the theme of "Conflict" which is locutionarily indicated by cultural orientation lexemes. Nkechi's choice of the word "adaeze" in excerpt 3 reflects cultural orientation of the Igbo relating to royal names. The name culturally refers to "the first daughter of the king", thereby demanding shared-cultural knowledge of the interlocutors before it can be so culturally interpreted. This cultural orientation lexeme, Adaeze, is mentioned in the excerpt above in relation to the conflict involving the king's pronouncement that his daughter, Adaeze, should marry an Osu. When Nkechi mentions "Adaeze, he has killed you", therefore,

she foregrounds Adaeze vis-a-vis emotionally perturbed state of mind naturally expected of her over the culturally conflicting situation.

The lexical item "Igwe" in excerpt 4 shows cultural orientation lexeme which pragmatically interpreted as "King". "Igwe" symbolizes representation of culture and tradition who is now causing cultural conflict through his pronouncement of abominable marriage between "Adaeze" (the first daughter of the king) and "Osu" (food for the gods). The theme of conflict is further indexed by other cultural orientation lexemes "Okaramuo" and "Ekekwe" in excerpts 4 also demand shared cultural knowledge of the interactants.

c. The Theme of Rejection

Rejection as a sub-theme under the issue of emotional perturbation is locutionarily indicated through cultural orientation lexemes such as "emehara", "kolanuts", "palm-wine", and "spirit". The following excerpts instantiate this point:

> Excerpt 5
> Nene: … Speak up, are you ready now to marry Emehara as I advised?
> Chinyere: Nene, you have come again. I   cannot just marry a man because he is the grandson of your childhood friend. (p.9)

> Excerpt 6
> Ezeugo: … let me bring palm-wine, and kolanuts.
> Agbo: No, my tongue is already bitter; kolanuts will only add to the bitter taste.
> Ezeugo: And palm-wine?
> Agbo: No, I need a clear head to think out this problem.   (p.30)

In the excerpts above, the theme of rejection is locutionarily achieved through cultural orientation lexemes. This theme is mostly realised implicitly; it is contextually realised. The name "Emehara" is contextually linked with the theme of rejection in excerpt 5, as the bearer is rejected as a future husband by Chinyere. As culturally allowed, Chinyere's grandmother expects her to marry Emehara, and this marital arrangement demands shared cultural knowledge (SCK) between the interlocutors. However, Emehere's choice is rejected, thereby making him to become marked as a rejected individual. In excerpt 6, the theme of rejection is pragmatically realised through cultural orientation lexemes "kolanuts" and "palm-wine", being objects rejected by Agbo when offered by Ezeugo. Traditionally, the two culture-based items are usually offered among the Igbo to indicate their reception of a guest; they however play a role in the thematisation of rejection in the present context in order to demonstrate Agbo's emotional disturbance over the Igwue's pronouncement of abominable marriage between an Osu (i.e. an outcast) and the Princess.

d. The Theme of Deception

Still on the issue of emotional perturbation, the sub-theme of "deception'' is achieved in the text (Otaelo) through cultural orientation lexemes of "gods" and "Jigida". The following excerpts will be used to illustrate this sub-theme:

> Excerpt 7
> Agbo: I have spoken to him, but he was still resolute (Watches him). However, the gods have a hand in the matter. A situation presented itself, and I think it might go a long way to help.

Princess Chinyere, the woman who now holds the eyes of Otaelo, gave her Jigida to my wife to mend. Now my wife has had to go and see her mother, who took ill so suddenly. I think if you gave the Jigida to her, it would melt and gladden her heart. (Pp.45-46)

Excerpt 8
Agbo: Did you give a set of Jigida to your wife?
Otaelo: Yes, how do you know? (p.47)

Above excerpts instantiate the theme of deception achieved through cultural orientation lexemes. The locution, "jigida", (i.e. local bead) is used in excerpts 7 and 8 as cultural orientation lexeme of deception in Yerima's Otaelo. This culture-based locution is used by Agbo in excerpt 7 to deceptively cause problem between Ichiagu and Otaelo. Agbo tries to get Otaelo and Ichiagu trapped in excerpts 7 and 8 by using what Otaelo cherishes most (i.e. jigida) to set a trap for both him and Ichiagu. Agbo uses this locution in order to show his emotional disturbance over the relationship between Otaelo and Princess Chinyere.

e. The Theme of Fear

Fear is also a sub-theme identified in the text (i.e. Yerima's Otaelo) under the issue of Emotional Perturbation marked by religion-indicative lexemes "eagle", "dream", "half-fish", "half-human "and "reputation". The excerpts below illustrate this:

Excerpt 9
Nene: …. No one can touch you my child. You are the daughter of the Eagle. No one touches the daughter of the Eagle, no one.
Chinyere: No one Nene. It is just that it worries me. I can't sleep. For three nights, I have had the same dream. Two strong hands strangle me, while a woman half-fish and half-human stands and watches….   (p.11)
Excerpt 10
Ichiagu: …. He wants no coward around him in his new place. Oh my reputation. My fathers were great warriors. I followed him despite all, for his bravery. Now he says I am a coward. (p.40)

Fear, as a sub-theme in Yerima's Otaelo, is locutionarily indicated through religion-indicative lexemes. The word "eagle" in excerpt 9 enters into pragmatic context to aid religious interpretation of protection in African culture. Nene in the excerpt tells Chinyere not to exhibit any fear because she is a daughter of "eagle". It is culturally believed that no one touches the daughter of eagle. "Half-fish" and "half-human" in the same excerpt 9 are locutionarily indicated the appearance of water goddess. This appearance religiously symbolises bad omen and this is what created fear and disturbed emotional satisfaction of Chinyere. The word "reputation" in excerpt 10 locutionarily shows religion belief of African hero. Ichiagu fears of not being called coward in order to maintain the reputation of his past generation.

f. The Theme of Disparagement

The theme of disparagement is another issue associated with emotional perturbation in Ahmed Yerima's Otaelo. This theme is locutionarily indexed through religion-indicative lexemes such as "Osu" and "food". The following excerpts serve as illustrations.

Excerpt 11

Chinyere: Game? With you?
Otaelo: Yes with me. For you saw that I was an Osu when you confessed you love, now afraid that you and I must leave Umuagu and never return, you beg into cringe at the thought of my person. (p. 52)

Excerpt 12
Chinyere: (Confused walks towards the door) I shall be back soon.
Otaelo: Where are you going, woman?
Chinyere: To bring you food, I cook it myself
Otaelo: Food? No. (p.52)

Excerpts 11 and 12 above illustrate the theme of emotional perturbation which is locutionarily indexed through religion-indicative lexemes. Otaelo in excerpt 11 for instance employs the word "Osu" to indicate inequality between him and Chinyere, the Princess. Since an Osu (an outcast) is not seen as human being but the food for the gods, Otaelo therefore sees himself as an inferior being. This pragmatically suggests that Otaelo is being dishonoured and is not worthy of confessing love to. This thus indicates his disparagement. Similarly, the word "food" in excerpt 12 depicts disparagement between Otaelo and Chinyere. Otaelo rejects the "food" offered by Chinyere because he did not see himself as a husband who deserved to be offered food. Otaelo is an Osu (an outcast) who is not a human being but food for the gods not to talk of being a husband.

Issues of Emotional Satisfaction in Ahmed Yerima's Otaelo

This section looks at the issues of emotional satisfaction which incorporates sub-themes of love, assurance, appreciation and admiration. Ahmed Yerima uses these sub-themes to realise the central theme of "Jealousy" in his text, Otaelo which is locutionarily indexed in different ways in the text.

a. The theme of love

The theme of "love" is locutionarily indicated in Yerima's Otaelo with touch-indicative lexemes such as "love", "touched", "pain", "pang", "knife"," slit", "loving" "kill" and "jigida". The following excerpts illustrate this point:

Excerpt 13
Obiageli: You only know whether you love a man after he has touched you. When the pain and pang turns to cheerful joy, then you know if you love him.
Chinyere: I am sure I will still love him, Amadioha forbid, if he is to take a knife to my throat and slit it. The way I feel, I will dance to my death joyfully. (pp.18-19)

Excerpt 14
Obiageli: … Love your father more
Chinyere: If it is love, I love them both with my heart. One as a father, the other as a husband to be. But my father's shame must be covered. I shall kill myself if in loving the man, I kill my father's living spirit.   (p.22)

The above excerpts instantiate the theme of love in Yerima's Otaelo which is locutionarily indexed by touch-indicative lexemes. The word "love" in excerpt 13 depicts the feelings in marriage which enters into pragmatic link with the locutions "pain" and "pang" to suggest

joy or sorrow which are usually emotional-touch indicative in marriage. This theme of love is further indicated in the same excerpt by touch-indicative lexemes" knife" and "slit", which are suggestive of contact-related touch. Chinyere here affirms that she will continue to love Otaelo even if they would use knife to cut her throat. The same thing is locutionarily indicated in excerpts 14 by the words "kill", "loving" and "love" to show her emotional satisfaction in loving Otaelo even if the love will kill her.

b. The Theme of Assurance

Another sub-theme under the issue of emotional satisfaction is assurance. This sub-theme is locutionarily achieved in Ahmed Yerima's Otaelo through the religion-indicative lexemes such as "osimiri", "swear" and "eagle". The excerpts below illustrate this theme:

> Excerpt 15
> Chinyere: … Two strong hands strangle me, while a woman half-fish and half-human stands and watches. Osimiri must really want me. If only father were home from the war. Nene, I am afraid.
> Nene: Poor child. Nothing, I swear nothing can touch you. I too will not sleep. To kill a chick, you must first kill the mother hen. If only you have found a man, all this would not come up… (pp. 11-12)

> Excerpt 16
> Chinyere: I do not want to go mad or die. Nene, save me.I want to marry and have children like other women of my age…
> Nene: … No one can touch you my child. You are the daughter of the Eagle. No one touches the daughter of the Eagle, no one.   (p. 11)

The theme of assurance is realised in the above excerpts through religion- indicative lexemes. The word "Osimiri" in excerpts 15 indicates the powerful goddess that Chinyere must not suffer her punishment. Nene knows that "Osimiri" is a powerful goddess that can chose anybody to be her maid for the sacrifice. This indicates religious belief in the power of Osimiri as the goddess but Nene assures Chinyere that Osinmiri must look for another person to lead the sacrifice instead of Chinyere to be the sufferer of the sacrifice. This assurance is further indicated in excerpt 15 by another religion-indicative lexeme "swear" which pragmatically suggests sign of relief Chinyere from her emotional disturbance of being chosen as the goddess' maid for the sacrifice. Similarly, the words "daughter of the Eagle" locutionarily indicate religion-indicative lexeme of assurance. Nene assures Chinyere here that no one can touch the daughter of eagle. It is traditionally believed that once you are an eagle's daughter, nobody can neither touch you nor disturb you for anything.

c. The Theme of Appreciation

Appreciation is another sub-theme realised in Yerima's Otaelo under the issue of Emotional satisfaction. This theme is achieved through cultural-orientation lexemes such as "kneels", "thank", "salute" 'I am in your debt' and 'gratitude' The following two examples locutionarily illustrate this theme:

> Excerpt 17
> Otaelo: (He kneels before Igwe. Some chiefs show their disdain)

Igwe: Our people say that if a man does you a kind deed, and you refuse to thank him, tomorrow may bring another chance to need his kindness. I owe my life to this man. This man twice saved my life. Otaelo I am in your debt… (p. 16)
Excerpt 18
Chinyere: I have heard father.
Igwe: You call me father, I thank you. When I asked Otaelo to name anything of his choice, it was in gratitude that he saved my life. I never knew that he would call your name. I promised by the ofor and you know what that means… (p. 24)

In the above excerpts, the theme of appreciation is locutionarily indexed through cultural orientation lexemes. The locution "kneel" in excerpt 17 indicates cultural way of showing respect and appreciation. Otaelo kneels in front of Igwe (the King) to respect his office and to appreciate of being recognised as somebody that protect him in the war. Similarly, the word "thank" in excerpts 17 and 18 depicts Igwe's appreciation towards his protection by Otaelo in the war which also leads into pragmatic union of Igwe's promise 'I am in your debt' and towards being recognised as a father by Chinyere in excerpt 18. Igwe appreciates Chinyere, his daughter, for recognising him as her father. It is culturally believed that once a son or a daughter recognises someone to be his or her father, it implies that he or she must obey the command of the father. This is the reason why Igwe appreciates (gratitude) his daughter, Chinyere, for recognising him as her father.

d. The Theme of Admiration

Furthermore, another sub-theme under the issue of emotional satisfaction realized in the text is admiration. It is locutionarily indexed through cultural orientation lexemes of "osu", "admiration", "jigida"," beautiful", and "colours". The excerpts below exemplify this theme:

Excerpt 19
Obiageli: Chinyere, daughter of the Igwe, defend your father's pride, leave this ugly joke alone. It tastes sour in the mouth.
Chinyere: … I spoke with him, and he told me of how he became an Osu, and I felt pity for him. And as we spoke, and he began to come here more often, I felt an admiration for him. And now ever since I saw him take his bath by the river. (p. 19)
Excerpt 20
Obiageli: Otaelo has just given my best friend Chinyere, a set of Jigida. What beauty to behold! The strings… the colours… the beauty.   (p. 42)

The above excerpts illustrate the theme of admiration which is locutionarily indexed by cultural orientation lexemes. The words "osu" and "admiration" in excerpts 19 and 20 indicate Chinyere's affection and admiration for Otaelo. Despite the fact that an osu is an outcast, Chinyere employs the word "admiration" to depict her affection and love she has for Otaelo. This "admiration" is further indicated by another cultural orientation lexeme "jigida" in excerpt 20 which pragmatically links the lexicons "beautiful" and "colours" to suggest admiration of Obiageli for the set of jigida given to her friend, Chinyere.

IV. CONCLUSION

This study investigates locutionary indexing of emotion-based themes in Ahmed Yerima's Otaelo. The play thematised emotional satisfaction incorporating; love, appreciation, admiration and assurance and emotional perturbation incorporating; anger, rejection,

deception, conflict and disparagement through salient locutions. Apart from facilitating access to the intended meaning of the words in the text and the overall interpretation of texts, this study of locutionary acts complements studies on Yerima's writings as well as on pragmatics in linguistic scholarship.

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