

Language and Ideology in Jeta Amata's *Black November*

By

Etuk, Jackson A.
Department of English, Akwa Ibom State University
E-mail: etuk.jackson@yahoo.com
GSM: 08037609927

And
Okon, Naomi D.
Department of English, Akwa Ibom State University
E-mail: naomidom08@gmail.com
GSM: 09054926985

Abstract

This work made an exploration into the synergy and interconnectedness that are operative between language use and ideology in the movie, *Black November*, a genre which has been understudied hitherto by linguistic scholars. As qualitative research, this study adopted as its primary source the movie *Black November*. The method of data selection is purposive sampling in which the researcher carefully selected various discourse with embedded ideologies. Against the backdrop of Reisigl and Wodak's Discourse Historical Approach (DHA) and Dell Hymes' Ethnography of Communication (EoC), this work examined selected forms of discourse in the movie in order to explore embedded ideologies in meaningful, context-dependent utterances. The study, therefore, unveiled that the different ideological inclinations of the interlocutors emanate from the socio-cultural, economic and political factors prevalent in the society in which the movie is set.

Key words: Language use, ideology, Black November, DHA, EoC.

Introduction

Language is a reflection of one's emotions, beliefs and ideological positions. It is also a medium of expressing the deep recesses of one's thoughts. Etuk and Akpan (2023:69) attest to this when they assert that "It is through language that emotions, desires, thought, religious and socio-political views and beliefs of individuals, groups of individuals and that of an entire community of people are expressed". In the same vein, Utin (2016) and Etuk and Urujzian (2018) opine that

“Humans use language, in a distinct way, to communicate their feelings, desires and beliefs” (87). It is “the medium through which realistic societal experiences are captured and/or recreated” (Asukwo 2018:140). Over the years, there have been reasons to believe that there are ideologies embedded in the utterances of individuals. This belief, therefore, has promoted the interest of scholars who, in turn, have sought possible ways to explore ideological factors of power, gender, political and socio-economic relations embedded in various language forms. In this canon include van Dijk (1985), Fairclough (1989), Meyer (2000), Wodak (2011) among others. These groundbreaking scholarships have included the devising of methodologies such as Discourse Analysis (DA), Critical Discourse Analysis (CDA) et cetera to assist in unveiling ideologically-coloured positions in utterances.

CDA, according to Wodak (2001), involves the analyses of discourse with embedded as well as obvious indicators of dominance, discrimination, power and control as demonstrated in the forms of language employed. CDA examines social inequality as manifested in language use (or in discourse). Therefore, it is the observation of Lawal and Fatai (2013:1) that “CDA dominant models emphasise language, ideology and power”. Hence, most analysts would endorse the claim of Haberman (1989:2) that “language is also a medium of domination and social force”. Thus, CDA creates an avenue for language to be analysed with focus on the underlying ideologies and social relationships in the discourse. CDA has several schools, scopes or approaches. These approaches range from Fairclough’s Dialectical-Relational Approach (1989), van Dijk’s Socio-Cognitive Discourse Analysis (1995), Duisbury’s school to Reisigl and Wodak’s Discourse Historical Approach (2009) among others.

Recently, scholars have explored the relationship between language and ideology mostly in novels, speeches, films et cetera. These scholars include Cameron (2006), Wang (2010), Lawal and Fatai (2013), Etuk (2021), Utin and Akpan (2024) among others. However, there is need to examine the movie genre more closely, specifically movies about the Niger Delta, in a bid to study the underlying ideologies embedded in characters’ speeches as undertaken in this research. Hence, against the backdrop of Dell Hymes’ Ethnography of Communication and Reisigl and Wodak’s Discourse Historical Approach, this research makes an exploration into the synergy and interconnectedness that are operative between language and ideology in *Black November*, with

special focus on the prevalent linguistic and extra-linguistic activities which tilt towards gender discrimination, oppression and protest in the movie.

Theoretical Foundation

Dell Hymes' *Ethnography of Communication* (1964) (henceforth referred to as "EoC") and Reisigl and Wodak's *Discourse Historical Approach to CDA* (2009) (denoted as DHA in this study) serve as the theoretical foundation of this study. The choice of these two theories is necessitated by the fact that while EoC appraises the meaning of discourse from their context(s) of utterance in particular speech communities, DHA provides the methodological principles for unearthing embedded ideologies in texts. Both theories, therefore, are a useful tool for the analyses of the data.

Ethnography of Communication (EoC)

EoC is the study of communication within the background of social and cultural practices and beliefs. It was first introduced by Dell Hymes in 1962 in his article 'Introduction: Toward Ethnographies of Communications', which was published in 1964. Originally termed as 'ethnography of speaking', Hymes broadened it in 1964 to include the non-vocal and non-verbal aspects of communication. EoC has two main purposes, according to Hymes (1964):

- i. To examine the use of language in contexts of situations so as to discover patterns of speech activity.
- ii. To take as yardstick a community, assessing its entire habits as a whole.

For Hymes, language cannot be studied in isolation. It has to be studied in the wider context of cultural and social aspects. Scholes corroborates this position when he notes that language cannot be studied or understood in isolation, "but in the context of the larger structures they are made of" (cited in Asukwo, 2017:128). Similarly, Urujzian and Etuk (2024:313) enthuse that "Language is primarily a social phenomenon". Etuk and Urujzian (2024:199) also buttress that "Language system is a combination of symbol, meaning and use". This is to say that language is not limited to a mere technical set of grammatical rules. In fact, it has a specific context, both in terms of the individual and the cultural norms and beliefs which are inseparable. Once the analyst identifies a specific event, act, situation, or community for study, a subsequent move is the analysis

of that selected practice as a multi-faceted phenomenon. This involves a particular methodology: the systematic analysis of the selected practice as observed in its normal social contexts, and discussed by participants. These analyses are conducted systematically through a range of components. These components, as formulated by Hymes, involve explorations of the variety of dimensions of each such communication practice. The components were summarised by Hymes using the mnemonic device-SPEAKING.

S – setting and scene – the physical location where the speech takes place

P – participants –the people who take part in the speech

E – ends – the purpose and the outcome of the speech

A – act sequence – the speech acts and the sequence in which they are carried out

K – key – the tone and manner in which the speech is carried out

I – instrumentalities – the medium of communication that is used

N – norms of interaction – the rules of speech, interaction and interpretation

G – genres – the ‘type’ of speech and its cultural contexts

Hymes’ model is not just a framework, but also a methodological and research tool. The investigative methodology summarised here involves identifying a unit of communication (Utin, 2016) practice for purposes of analysis, generating data about that practice through procedures of participant observation and interviewing, then analysing instances of the practice through the components. For any one practice, some components may prove more fruitful for analysis than others, thus, the use of the theoretical framework itself becomes an object of reflection during the ethnographic study.

Discourse Historical Approach (DHA)

Reisigl and Wodak’s (2009) article gave rise to DHA, an approach to CDA. DHA is basically “an attempt to describe those cases where language and other semantic practices are used by those in power to maintain domination” (Reisigl and Wodak 2009: 88). DHA is concerned with prejudiced utterances in discourse. It emphasises the importance of examining both the textual and

contextual issues in discourse. The model of context in DHA invokes historical knowledge understood in terms of four layers: the linguistic context, inter-textual and inter-discursive level, the extra-linguistic level and the socio-political and the historical level. However, DHA does not just look at the historical dimension of discourse, but it is also extensively concerned with discourse and identity, discourse and discrimination, discourse and history among others. This research therefore combines EoC and DHA in a bid to effectively capture the ideologies embedded in the linguistic and extra linguistic activities while paying critical attention to the socio-cultural context of the discourse in the movie under study.

Critical Discourse Analysis: An Overview

Wodak (2001:2) defines Critical Discourse Analysis (CDA) as “fundamentally interested in analyzing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language”. CDA is concerned with the investigation of social inequality as expressed, constituted and legitimised by language use (or in discourse). Aboh and Uduk (2017:54) agree with Wodak’s assertion that “CDA differs from other forms of DA and criticism because its “criticality” enables it to clarify the “opaque” relationships among discourse, power and ideology”. CDA provides the tools needed for the understanding of social problems that are engineered by ideology and power relationships, as manifested in discourse. The goals of CDA are to uncover the ideological assumptions that are hidden in the words of written text or speech in order to resist and also, to overcome various forms of power that have been used in oppressing people. CDA also draws attention to power imbalances, social inequities, non-democratic practices and other injustices in hopes of spurring people to corrective actions. CDA consists of a number of approaches which include the following:

- i. Fairclough’s Dialectical-Relational Approach to CDA is an essentially Marxist framework, anchored in his various researches on language, ideology and power. As Wodak and Maier (2010) explain, Fairclough highlights the semiotic reflection of social conflict in discourse. This translates into his interest in social processes (i.e. social structures, practices and events);
- ii. Van Dijk’s Socio-Cognitive approach is characterised by the interaction between cognition, discourse and society. It began with formal text linguistics and subsequently incorporated elements of the standard psychological model of memory, together with the idea of frame taken from

cognitive science. A large part of van Dijk's practical investigation deals with stereotypes, the reproduction of ethnic prejudice, and power abuse by elites and resistance by dominated groups (van Dijk, 1998);

iii. The Duisburg School is highly influenced by Foucault's work. A particularly strong underlying conviction is that it is discourse that makes subjects (Jäger and Meier 2009). In other words, an individual's sense of who he is arises from his imbrication in systems of historically contingent meanings communicated by institutionalised patterns of behaving, thinking and speaking;

iv. The Discourse-Historical Approach (DHA) (Wodak and colleagues) attempts to describe those cases where language and other semiotic practices are used by those in power to maintain domination (Reisigl and Wodak 2009). The model of context used in DHA invokes historical knowledge understood in terms of four layers: (a) the linguistic co-text, (b) the intertextual and interdiscursive level, (c) the extralinguistic level, and (d) the sociopolitical and historical level (Wodak and Maier, 2010). The interconnection between various texts and discourses leads directly to the notions of de-contextualisation and recontextualisation processes in which elements typical of a particular context can be taken out of it and inserted into a new context with which it has not been conventionally associated. DHA has further produced a series of analytical and descriptive tools, drawing on linguistic models and argumentation theory. Its historical, political and sociological analyses are also an important part of its methodology, especially in relation to systems of genres. For the movie *Black November*, this research adopts DHA to "demystify" the linguistic and extra-linguistic actions therein.

Synopsis of *Black November*

Inspired by true events of the life and circumstances surrounding the killing of Ken Saro-Wiwa, a writer and activist from the Niger Delta, *Black November* tells the story of an oil-rich Nigerian community which in unity wages war against an oil corporation to protect the environment from destruction. Rebels kidnap an American oil executive and demand that his corporation end environmental degradation and free their activist, Ebiere, who has been sentenced to death by hanging for allegedly inciting her people to kill four elders in the community. Ebiere in heroic grandeur had taken the fall for her people. *Black November* is the gripping story of how

a community rises up and takes drastic measures to make sure their voices are heard. It examines themes of corruption, oppression, gender discrimination among others.

Methodology

Research Design

This is a qualitative research. It is aimed at revealing the underlying reasons, opinions and motivations behind the movie under study. It further seeks to uncover the underlying ideologies in the selected discourse regarding gender, corruption and oppression.

Method of Data Selection

The issues prevalent in the Niger Delta region of Nigeria have attracted enormous concerns in works of art. However, this research appraises ideological discourse in the movie medium which seems to fascinate and arguably appeal more to the present generation. Also, by employing the purposive sampling technique, this research does not analyse all the conversations in *Black November* but rather, it specifically focuses on selected discourse which depict ideologies such as gender discrimination, oppression and protest, and corruption in the movie.

Method of Data Analysis

In the analysis of data, this research utilises Dell Hymes' SPEAKING grid (a methodology under EoC) for the overall analyses and further draws insights from Reisigl and Wodak's DHA to critically analyse some discourse in the movie under study. The linguistic investigation of gender relations, protest and corruption brings to the fore the culturally propelled as well as the sociological features of the use of language as employed in the movie.

Critical Discourse Analysis of Jeta Amata's *Black November*

The analysis here examines the dexterous use of linguistic and extra-linguistic activities, and how they are employed to demonstrate power and dominance, gender ideology, social relations, injustice, protest and violence in Jeta Amata's *Black November*.

Linguistic indices of Oppression and Protest

In the movie under study, the producer uses metaphorical expositions and undertone to criticise the various means by which injustice and corruption are perpetrated by authorities against the people, thus, depriving the common man of the basic necessities of life. From the beginning, the viewers are presented with a breakdown of the background of the country/setting:

NIGERIA

Population: 167 million

World's 7th most populous nation

Over 521 recognized languages

Ex-British colony, English is the official language and spoken throughout

90% of the population live on less than \$2 a day

World's 5th largest exporter of oil

Continuous oil spills make it most environmentally devastated land in the world

Average life expectancy: 47

From the foregoing, the producer through his adroit use of language immediately exposes his viewers to the deplorable and deteriorating state of a section of the Nigerian federation and her people amidst a viable means of income. To make it more apparent, the only finite verbs employed in the excerpt above: 'is', 'spoken', 'live', and 'make' are utilised not only to underline the context but also to buttress the immediacy of the challenges faced by the Nigerian citizens. Udoka, Umoh and Etuk (2020) corroborate that "Tense is a category that locates the action of a verb on a timeline in relation to the time of speech relating to the action in question" (58). Nigeria is shown to be an extremely populated and multi-lingual nation which in spite of its self-acclaimed independence is still heavily plagued by corruption. Ninety-five percent of Nigeria's oil is drilled from the Niger Delta region of the country; this should make this part of the country the envy of others. However, environmental degradation which in turn gives rise to poverty seems to be the order of the day. To further buttress this, the producer deliberately uses figures (167...7th...521...90% et cetera) to present his statistics and perhaps to bring to the viewers the urgency of the Nigerian situation.

Furthermore, through the utterances of the militants, the plights of the Nigerian citizenry become evident:

Extract 1

Militant 1: 50% of our oil comes to the United States

Militant 2: One out of every five American uses Nigerian oil

Militant 3: We export crude oil to you people only to import refined oil, why? Because Western Oil and our corrupt government won't allow our refineries to work.

Reporter: there has to be a better way than this

Tamuno: My people are dying

Militant 4: Our lands are devastated

Militant 5: our farmlands, livestock, wildlife

Hudson: Do not blame me for your government

Tamuno: I do not blame you for my government, I am blaming you for you. You will get on the phone and stop the execution.

Militant: You are in bed with our government...you represent most of the government's income; they will listen to you.

Hudson: Well, you know your head of state, he answers to no one.

Tamuno: He needs you and your money.

Hudson: Well if anything happens to me, I will just be replaced by another one and another one.

Tamuno: You will try...Ebieri is about to die and the world knows nothing of her.

Analysis of Extract 1

This conversation takes place at the scene of the abduction of the Whiteman whom the militants believe has corroborated with the Nigerian government to oppress them. The participants in the above conversation include the militants, Hudson-the white oil mogul, and the white reporter. This conversation is aimed at creating the circumstances which would give rise to the freedom of Ebieri who has been sentenced to death. However, the intent of the militants turns out to be unsuccessful as they are tricked into believing that their biddings have been met, in order to ensure the safety of Hudson. The conversation is dominated by the militants who decide how many utterances they can hear from Hudson and the white reporter before shutting them up.

Furthermore, the tone of the conversation is an exasperated one. It carries an undertone of urgency as it is a rescue mission in honour of their very prominent activist, Ebieri. The medium of communication used here is verbal. The militants preside over this conversation. There is turn-taking as each militant takes turn to vent out his anger and frustrations. This conversation is borne out of the injustice done against Ebieri who is a victim of the conspiracy by the government and the whites to condemn her to death in a bid to silence her activism.

Extract 2

Police: You are all under arrest

Woman: What is our crime?

Police: Stealing...this fuel is the property of the federal government of Nigeria

Woman: So what would you rather we do? Stand by and watch the property of the federal government spill and spoil our land?

Police: It is your duty to report any leakage in the pipeline

Woman: But we did last week and no one came here to do anything about it.

Woman: What would you rather we do?...what would you do? Shoot me?

Which is worse: watching fuel flow past your house and yet in three days, you cannot get one gallon of what your federal government cannot make available? (turns to her people) Abeg continue! Take this fuel! Take fuel! (emphasis mine).

Analysis of extract 2

The conversation takes places at the scene of the pipeline leakage where a number of the Niger Delta inhabitants are gathered to get fuel which according to them has been a scarce commodity in the region. The participants involved in this discussion include the police officer and the woman who speak up for her people. This conversation is aimed at portraying the stances of the government on the issue of oil leakage which continually causes deterioration of wildlife, lands et cetera. Through the utterances of the woman, the viewer is exposed to the insensitivity of the government. The police officer afterwards deliberately lights a cigarette which leads to an explosion that claims innocent lives around the pipeline. The conversation involves an oppressor and the oppressed. The police officer in a very authoritative manner and tone moves to arrest the people, but the woman protests this action vehemently and takes charge of the activities by ordering her people to take as much fuel as they want. The tone of the police officer is authoritative and oppressive because he has come to arrest the people.

However, the utterances of the woman who refuses to be intimidated by him has undertones of protest. It is a verbal conversation. There is turn taking in the conversation as the woman replies the police officer promptly at every accusation. However, she then takes charge of the conversation leaving the police officer dumbfounded. It is a discourse portraying evidently the plight of the oppressed in the hands of the domineering forces of government through their parastatals in the society under study.

Extract 3

Ebiere: Good show, good show you put up here another wonderful way of pitching families against families... man against man, you come here enriching yourselves from the spoils of our land in the process wiping out families and generations yet you keep the fuel burning. Give the people rest and they will rely on you. What they do is give us sickness and then treat us; they make

us hungry and then feed us, they kill our loved ones and then offer us money for burials. Can you not see their plan? It is high time you start to think more of people other than your selfish fat pockets as well as that of your goons and cohorts. If you do not change your ways, the people will rise (walks out with her people).

Analysis of extract 3

This discourse takes place at the community square where the people and the representatives of the oil company have gathered concerning the recent gas explosion. The speech is uttered by Ebiere. These utterances are aimed at decrying the suffering and injustices done to the people and the stipends being distributed to them as compensation. Ebiere challenges her people to wake up from their greed and see evidently the manipulation of the whites. This speech is applauded by her people who throw their weight behind her, joining her to walk out on the whites thereby shunning their monetary compensations. This speech flows uninterruptedly as the manipulative elders and whites who have come to realise how much of a challenge Ebiere would pose to them are left dumbfounded. Ebiere in turn walks out of the scene with her people after her speech without giving the elders or whites any room to create a defense story.

More so, the tone is that of exasperation with undertones of protest and dissatisfaction at the status quo. It is a verbal communication. There is a no turn- taking. It is a monologue. It is a speech highlighting the flaws of the government and also a clarion call to the people who have been quiet about the injustice perpetrated against them in exchange for stipends.

Extract 4

Women: We no go gree o

We no go gree

Soldier: In the name of the head of state I command you to evacuate this building.

Ebiere: Keep sticking together, they can break our bodies not our spirits!

Analysis of extract 4

The above interaction takes place in the premises of Western Oil, where the women in unison have gone to stage a rally in protest of the continuous oil spill and destruction of their land. The participants consist of women who have come to protest, a soldier, and Ebiere, the lead

activist. This chant by the people is aimed at protesting against their dehumanising conditions. However, this protest is unsuccessful as the women are brutally beaten by the soldiers who have become a tool of oppression by the government. The conversation involves oppressors and the oppressed. The people start to protest, and the soldier in a bid to silence them decrees that they evacuate the premises. Ebiere, the lead activist refuses to bulge and motivates her people to keep up the protest.

Also, the tone is one of loud protest and resistance of domination. There is urgency in the voice of the women as they understand the kind of danger which they are faced with but are still willing to keep striving. It is a verbal utterance accompanied by stamping of feet and clapping of hands. There is turn taking as the soldier decrees and Ebiere responds accordingly while the chants go on uninterrupted. The excerpt above is also a discourse exhibiting power and dominance on the part of the government through its parastatals, and protest on the part of the women.

Extract 5

Women: God of Elijah, send down your fire, (3x)
 and burn down the ropes tying us.
Men: Solidarity forever (3x)
 We shall always fight for our rights.

Analysis of extract 5

The song above is sung in the prison following the capture of the people on their way to Abuja to stage a mass rally, in protest of the injustice done to them. The chants above are the cries of the Niger Delta women and men, in the movie, respectively. The chants by the people are borne out of the need to protest their unlawful detention. It is pertinent to note that while the women rely on a supernatural being for divine intervention, the men believe in joining hands together to fight this menace. However, at the end of the day, both forms of protests pay off as they are all released from prison. The chant is sung in unison. The men and women in their different cells sing simultaneously. The tone is protest-filled. The chants are sung with urgency for release following their unlawful detention. It is verbally uttered with claps to give rhythmic effects. The above are both spiritual and socio-political chants which show the strength of the people and how unrelenting they can be in the fight to end their sufferings.

Gender Ideology

The movie appraises how women are underestimated, downgraded, second-classed and rather looked down upon by their male counterparts and how women react to this through the characters of Ebieri, Hosanna and others. First, the movie producer prefers a female character, Ebieri, as the lead activist in spite of the fact that the true life story which the movie is based upon is about a male activist Ken Saro-Wiwa. The excerpt below, from the movie, buttresses this point:

Extract 6

1.Elder: Is there no man to speak for your family?

Ebieri: I wish the fire had kept them alive. Besides, do men feel pain differently from women?

Elder: This is not a matter for women

Ebieri: Then you will have to regard me as a man

Analysis of extract 6

This conversation takes place at the community square where the people and the representatives of Western Oil have gathered concerning the recent gas explosion. The conversation is between Ebieri and one of the elders. The conversation is aimed at highlighting the patriarchal nature of the society in the movie under study. Through the utterances of the elder, the viewer is made to understand that the society is one where women are faceless and voiceless, while the men anchor the decision making process.

However, Ebieri contests this image of the woman and asserts her right to be heard devoid of the stereotype. The conversation is between a perceived superior (a male elder) and a female (Ebieri) whom he regards as inferior. Hence, it starts off as an authoritative conversation until Ebieri stands her ground and resists vehemently the subjugation. The tone of the elder is misogynistic and it is this which gives rise to Ebieri's tone of resistance. It is a verbal communication. There is turn taking. It is a discourse and counter discourse where the elder airs his ideology about the woman folk and Ebieri dismantles this ideology. The text is also a conversation highlighting the gender imbalance prevalent in the society under study and how women react to the discriminations against them on the basis of their gender.

Extract 7

Hosanna's husband: You are not by any chance preparing to go and join that lunacy.

Hosanna: Is that what you call it? Lunacy? For once, our people are able to bond in a peaceful way and you call it lunacy all because the men are not involved.

Hosanna's husband: Hosanna you are not leaving this house

Hosanna: And who will stop me? You are not Army. Don't blame me for your inadequacies and weakness. Since the men have decided to take bribes to enrich themselves, the women will take matters into their hands.

Hosanna's husband: If you leave, it is over and don't expect to come back to this house.

Hosanna: In case you forgot, my mother left me this house, it is my house. You may as well do me the favour of moving out before I get back and make sure you leave behind everything I bought which would include this one (pointing at his clothes).

Analysis of extract 7

This conversation takes place in front of Hosanna's house as she is on her way to join other women in the mass protest. This conversation is between Hosanna and her husband who does not seem to understand how effective a protest organised by women can be. The conversation is aimed at illustrating gender relations in the society under study. Men are portrayed to assert themselves as almighty and invincible beings who disregard the efforts of women especially when they are not included. Through the conversation, the inadequacies, greed and laziness of the male folk are depicted. The women are presented to the viewers as strong matriarchs who leave behind inheritance for their female children and also take sole responsibility of house-keeping. These women, therefore, decide to go beyond their domestic horizons and get actively involved in socio-political activities having been failed repeatedly by the men. The conversation is one which involves an acclaimed superior with a supposed subordinate.

However, Hosanna dismantles the inferior image and asserts her independence of decision/choice making devoid of her husband's consent. The tone of the husband is domineering. This provokes the resistance on the part of Hosanna. It is a purely verbal communication. There is turn-taking. However, Hosanna repeatedly interrupts the husband and walks out on him when he makes derogatory statements at her. The excerpt is also a conversation highlighting gender relations and domination in the society with special focus on how masculinity is attributed to corruption while projecting women as agents of change.

Linguistic Indices of Corruption

The interlocutors use a great deal of remarkable, adroit linguistic postulations to project the theme of corruption prevalent in the movie:

Extract 8

Segun: They are suggesting \$500,000

Elder 1: (Exclaims) \$500,000??? (fans himself with his hat and smacks lips greedily)

How do we get the money?

Elder 2: We really need it

Segun: How much will you be prepared to give to the other whiteman? He wants a cut.

Elder 3: Let's give the whiteman \$100,000

Elder 2: Okay, I suggest you keep \$50,000 for yourself

Elder 3: We are expecting \$350,000 and there are four of us here, I suggest we share \$50,000 each and we use the rest for the hospital project (all laugh and shake hands).

Analysis of extract 8

The conversation takes place at an office in Abuja where Segun meets the Niger-Deltan Elders on behalf of the Western Oil company. The interlocutors include Segun and the elders. The conversation is aimed at revealing the prevalent corruption in the country. The elders whose lands have been left to deteriorate by the activities of the oil company, have resorted to the collection of bribes to enrich themselves rather than joining forces with women and youths to curb this menace. The conversation is mostly dominated by the elders who anchor the whole money-sharing process. It is a verbal communication. There is turn taking in the conversation. The elders, one after the other, discuss the process through which the money would be split while Segun observes and only remarks where/when necessary. This discourse emphasises the severity of corruption in the Nigerian society.

Extract 9

Ebiere: I really do appreciate this but I must decline your offer.

If I wanted a lucrative job, I would have stayed back in the U.S.

My desire to be here is for the people.

Segun: This is Nigeria, Ebiere, think like a Nigerian.

Ebiere: Am I supposed to collect a bribe to be Nigerian?

Segun: This is not a bribe it is just a company's way of saying we appreciate your efforts.

Analysis of extract 9

This conversation takes place right in front of Ebieri's house where Segun has come to propose an offer to her on behalf of Western Oil. The interlocutors include Segun, a staff of Western Oil and middle man between the whites and the community, and Ebieri. This conversation stems out of the belief that any Nigerian could be bribed to give up his/her moral uprightness. Hence, Segun seems perplexed at the fact that a fellow Nigerian would shun bribe from the prestigious Western Oil company. Through the utterance of Ebieri, the reader deduces that there are in fact some Nigerians who have not been overwhelmed by the claws of corruption.

The interlocutors take turns in the conversation. Ebieri anchors the discussion and is quick to respond accordingly when Segun utters something unpleasant to her ears. The conversation has a persuasive tone. Segun is being persuasive to win Ebieri over to the side of the whites. However, this is met by the resisting tone of Ebieri. It is a verbal communication. There is turn-taking. It is a conversation between two people of nearly equal educational status and social relevance. It is also a persuasive discourse where Segun is bent on convincing Ebieri on the benefits which she would enjoy if she changes her path and turn against the people.

Extract 10

Segun: Ebieri Perema, the girl, she is going to be a problem, Sir.

Hudson: How so?

Segun: Well, She is winning the people over and she would not accept anything from us

Hudson: What Nigerian doesn't accept a bribe?

Segun: This one, Sir

Analysis of extract 10

This conversation takes place in the office of Hudson where Segun has come to inform the former of his failure to win Ebieri over. The interlocutors include Hudson, the Western Oil boss and Segun, his staff. The conversation emphasises the state of a society so much overcome by bribery and corruption and as such, it is almost unbelievable for any incorruptible Nigerian like Ebieri to be found. Her incorruptible nature, therefore, causes Hudson to resort to violence against the people. The conversation is one between Hudson, a superior and Segun, his subordinate. Hence, there is the repeated use of "Sir" by the latter.

Also, the tone is one of disbelief and urgency as tensions between the Niger Delta and the oil companies have escalated. This is a verbal communication. The conversation involves turn-

taking. The conversation highlights how deeply rooted in corruption Nigeria is and how unbelievable it is to find someone different in the country. This disbelief is borne out of the fact that almost every Nigerian Hudson has come across is seemingly corrupt.

Findings and Recommendations

This study reveals that there are ideologies embedded in the utterances of the interlocutors in the movie. Their utterances reveal a lot about their views on issues such as corruption, gender equality, among others. From the conversations analysed, one can deduce those who hold firm moral values, the misogynists, the domineering people et cetera. Consequently, the different ideological inclinations of the interlocutors emanate from the socio-cultural, economic and political factors prevalent in their society.

The examination of the linguistic representation of gender relations, protest and corruption in the movie under study is germane and important in that it would assist to add impetus to the viewers' awareness and consciousness of language and ideology, most especially, consciousness of the way language assists or contributes to the way people are oppressed by the authorities. Simply put, this work provides insight on ideological language of gender, protest and corruption in *Black November* with the intention to enrich viewers' appreciation and understanding of the movie. It is against this backdrop that this research is recommended to the academic body, the society in general and to other researchers in a bid to encourage them to delve more into the movie genre, an area which has been previously understudied.

Conclusion

An attempt has been made in this research work to examine how exquisite language use has been employed in *Black November* to deploy the ideological dispositions of gender, oppression and corruption together with the aura of critiquing the society in *Black November*. Language, as it has been expressly discussed, is an essential tool of expressing ideology and the two have integrated to express the interlocutors' opinions on the issues of gender, corruption and oppression which apparently display their ideological inclinations.

References

- Aboh, R. and Uduk H. (2017). *Meaning in Discourse: An Introduction to Discourse Analysis*.
Ibadan: Kraft Books Limited.
- Amata, J. (2012). *Black November* (DVD).
- Asukwo, M. 2017. "The Nexus of Hermeneutics and Aesthetics: A Structuralist Reading of Allen Ginsberg's *Howl and Other Poems*". *AKSU Journal of English*. Vol. 1, Nos. 1&2. pp.128-136.
- Asukwo, M. 2018. "Telling Society in Short Stories: A Social-Realist Reading of Chimamanda Adichie's *The Thing Around Your Neck*. *Akwa Ibom State University Journal of Arts* (AKSUJA), Maiden Edition, pp.140-153.
- Cameron D. (2006). *Working with Spoken Discourse*. London: Sage.
- Etuk, J. A. (2021). "Signification and Cultural Projection in 'Akwawood'". An Unpublished PhD Thesis of the Department of English, University of Ibadan.
- Etuk, J. and Akpan, I. (2023). "Language and Gender ideology in Tekno's 'Woman'". *Sapientia Global Journal of Arts, Humanities and Development Studies* (SGOJAHDS), Vol. 6, No. 4, pp. 69-80.
- Etuk, J. A. and Urujzian, V. (2018). "Language and Ideology in Number Plate Slogans of the 36 States of Nigeria and Abuja: A New Horizon". *The Intuition*. Vol. 8, No. 1, pp. 86-95.
- Etuk, J. A. and Urujzian, V. (2024). "Lexis and Style in Tanure Ojaide's *Delta Blues and Home Songs*". *LWATI: A Journal of Contemporary Research*. Vol. 21, No. 1, pp. 187-201.
- Fairclough, N. (1989). *Language and Power*. London: Longman.
- Haberman S. J. (1989). *Discourse: Advances in Spoken Discourse Analysis*. Toronto: Taylor and Francis.
- Hymes, D. (1964). "The Ethnography of Speaking". In J. Fisherman (Ed.), *Readings in the Sociology of Language*. Oxford: Blackwell. pp.59-65.
- Jager, S & Maier, F (2009). "Theoretical and Methodological Aspects of Foucauldian Critical Discourse Analysis and Dispositive Analysis". Retrieved on August 6, 2018, from <http://www.researchgate.net/fqs/> at 6:32pm.
- Meyer, T. (2000). *Approaches to Discourse*. London: Blackwell.
- Reisigl, M. & Wodak, R. (2009). "The Discourse-Historical Approach (DHA)". In R. Wodak & M. Meyer (Eds.), *Methods for Critical Discourse Analysis*. London: Sage Publications, pp. 87-121, (2nd Revised Edition).

- Udoka, S.T., Umoh, O. and Etuk, J. A. (2020). "Understanding Ibibio Clause Structure from the Perspective of English Language". *Akwa Ibom State University Journal of English*. Vol. 3, pp. 53-56.
- Urujzian, V. and Etuk, J. A. (2024). "A Lexico-semantic Analysis of Selected Songs of Wizkid". *Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS)*, Vol. 7, No. 1, pp. 313-324.
- Utin, I.D. (2016). Information and Communication Technology: A Tool for the Teaching and Learning of the English in the Open Educational Resources Development in Nigeria. *International Journal of Academia* 1 (1), 78 -87.
- Utin, I. D. and Akpan I. (2024). "Aspect of the Syntax of Modification of Open Class Items in English and Annang Languages: A Creative Analysis. *AKSU Journal of English*. Volume 3 No. 1, Pp.218-227.
- Van Dijk, T.A. (1985). "Semantic Discourse Analysis". In van Dijk, T.(ed.) *Handbook of Discourse Analysis*. London: Academic Press, p p. 103-136.
- Van Dijk, T.A. (1995). "Discourse Semantics and Ideology", *Discourse & Society*, 6(2), 243-289.
- Van Dijk, T.A. (1998). *Ideology*. London: Sage Publications.
- Wang, J. (2010). *The Sociolinguistics of Language*. London: Routledge.
- Wodak, R. (2001). "What CDA is about: A Summary of its History, Important Concepts and its Developments", In R. Wodak & M. Meyer (Eds.), *Methods for Critical Discourse Analysis*. London: Sage Publications, pp. 1-13.
- Wodak, R. (2009). "Critical Discourse Analysis: History, Agenda, Theory, and Methodology". In R. Wodak & M. Meyer (Eds.), *Methods for Critical Discourse Analysis*. London: Sage Publications.
- Wodak, R. (2011). "Critical Discourse Analysis". In K. Hyland & B. Paltridge (Eds.), *Continuum Companion to Discourse Analysis*. London: Continuum.
- Wodak, R and Maier, F. (2010). *Meaning in Language: An Examination of Discourse*. London: Routledge.