

**A Stylisto-mantic Analysis of the Cartographic
Posture of “IBADAN” by J. P. Clark: New Matters Arising from the Bastardisation of
the Eco-systems in Africa by the Colonialists**

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Abstract

This paper, a stylisto-mantic analysis of the cartographic posture of “Ibadan” by J. P. Clark: new matters arising from the bastardization of the eco-systems in Africa by the colonialists is a re-assessment of the damages done by the colonialists on the eco-systems in African continent. It presents a vivid picture of the cartographic designs of Ibadan by recapturing the recklessness of designers and the posture of Ibadan, the ancient city of Africa in a haphazard manner. To achieve this purpose, the paper adopts eco-criticism and the systemic functional grammar as its theoretical frameworks. Ecocriticism is a study of culture and cultural products taking the forms of arts works, writings, scientific theories etc, that is in some way connected to the natural world or environment while systemic functional Grammar is a theory of meaning as choice, by which a language, or any other semiotic system is interpreted as network of interlocking options, which means that whatever is chosen in one system becomes the way into a set of choices in another, and go on as we know how. The poet uses the poem to discharge his roles as a writer to African society by utilizing the various linguistic and literary features to drive home his preoccupation and thematic concern. The paper further reveals how the poet, J. P. Clark, pours out his discontentment over the waste done to the landmass which accommodates Ibadan since it was done without a careful cartographic attention, the result of which the ancient city is “scattered among seven hills”. Conclusion was drawn that the one sentence poem, “Ibadan” speaks volumes and so remains one of the most thorough-going expose of literary-based protest in Africa’s anti-colonial disillusioned fiction.

Introduction

As often enthused, the concept of style and its application is inseparable from man. Everything done by man is pegged with a peculiar style. In literature, however, style is unavoidably inevitable. Modern stylistics in literature draws much of its analytical power from the analytical methods and descriptive intentions of linguistics while also focusing on the interpretative goals of it. The creativity in language use, thought about language, development of understanding, expansion of literary intuitiveness are some reasons for the deployment of style. However, style is closely linked with literary criticism since style deals with recurring patterns used in writing or speeches for a specific goal.

No wonder then that William Wordsworth in his preface to “Lyrical Ballads” says “style is manly”, making it personal and linking it to writers’ feelings and thoughts. Language is no longer regarded as peripheral to our grasp of the world in which we live, but as central to it. Language is not just mere vocal labels but collective products of social interaction with a keen attention to observation and experience. This typically twentieth-century view of language has

profoundly influenced developments in linguistics, philosophy, sociology and anthropology. Notable stylisticians like Ferdinand de Saussure brought about linguistic terms like the langue, parole, signified and the signifier. One of the pioneers of style, Leo Spitzer took this step further by relating language use or style to the psyche of the author (Enang, and Urujzian, 2013).

The study of stylistics could be traced to Ancient Greece with particular interest in Aristotle's *Rhetorics*. Hence, it is not out of place to say that the study of language, literature and style is one of the most traditional applications of linguistics. Jakobson believes that the 'connotative function' of style is the search for effect by the hearers. Gradually, style expanded from rhetoric to incorporate other linguistic discourse which was born out from the premise that every writer has a different style and way of expressing ideas. Treatises devoted to the study of style can be found as early as Demetrius *on style* (C. E 100). Modern stylistics draws much of its analytical power from the analytical methods and descriptive intentions of linguistic adding to it the interpretive goals of modern literary criticism.

The root of modern stylistics can be uncovered in the works of Bally (1865 - 1947) and Spitzer (1887 - 1960). In Bally's formation, literary texts are particular examples of language use and the analysis include sound, rhythm, syntax, registers, forms among others. Other earlier stylisticians include Ernest Robert Curtius, Karl Vossler, Helmut Itatzfeld, Roman Jakobson among others. (Spitzer, 1967, p.12, Enang, and Urujzian, 2013)..

Style as controversial and encompassing has many definitions. Aristotle, cited in Enang, E. (2022) sees it as the most effective means of achieving both clarity and diction and dignity in the use of expanded, abbreviated and altered forms of words; the unfamiliarity due to this deviation from normal usages will raise the diction above the commonplace (Mohit Kumar Ray 1998, p.33). Wesley Samuel as quoted by Leech and Short also represents the definition of style as a "dress of thought; a modest dress, neat but not gaudy" (Leech and Short 1981, p.13). Frank Laurence Lucas in his book *Style: The Art of Writing Well* (1955, p.9) defines style as the effective use of language for the sake of making statements or raising emotions with clarity and brevity.

No doubt, style can be the thumbprint of its author and reveal his identity and emotions in a literary text. Following this, Buffon as quoted by Jacques Derrida 1997:7 sees "style as the man". Buffon's definition chronicles the notion of individuality and style, where every person has its own way of doing things.

These features may reflect his cultural, educational, political, religious, or social background. That is why our everyday experience is shaped and defined by actions, events, thoughts and perception which can influence one's writing. The major question facing stylistics is whether the deviation from its defining characteristics has led to a loss of self – definition, shifting back the entire field into literary criticism or rhetoric which is a strong facet of style

However, in addressing that question, stylistics continues to face itself as a discipline operating among all these questions and a discipline which has drawn both its goals and methods. Work being done on the last quarter of the year centers on historical and contextual readings of literary and non-literary texts and suggests that stylistic models can be expanded sufficiently to allow the discipline to continue to draw upon all related fields adequately for its own purposes while maintaining its own autonomy. Put simply, style is inherent in everything and cannot be overemphasized (Enang, and Urujzian, 2013).

Statement of the Problem

Many writers in the 21st century have deployed varying aesthetics in their writing. Most of these styles have often left readers and listeners agape in their clamour for understanding. Many have missed out for not being able to condescend what the message is all about.

Therefore, the study of style emerged in order to uncover the hidden styles employed by writers in their works. Since such employment sparks a message, it is keen to undertake a study of stylistics to unravel the intentional or non-intentional deployment of it in literary works as it further aids in the understanding of it. Until a proper analysis is done, many readers and learners may misplace or misinterpret the message of the writer (Enang and Urudzian, 2013).

Therefore, the work of stylisticians become cumbersome as nothing is left to chance. It is against this backdrop that this paper takes a stylistic analysis of the poem under consideration in order to fill the gap that has existed for so many decades after its publication.

Theoretical-Frameworks

The first theory employed for use in this work is the theory of Ecocriticism. The term Ecocriticism is the interdisciplinary study of the connections between literature and the environment. The term was first coined and used by William Rueckert in 1978 in his essay "Literature and Ecology: An Experiment in Ecocriticism". William Rueckert, who lived between (1926-2006) is the father of eco-criticism.

Generally speaking, according to Enang, E. and Urudzian, V. (2013):

ecocriticism is a study of culture and cultural products taking the forms of arts works, writings, scientific theories etc, that is in some way connected to the natural world or environment. Ecocriticism is also a response to the needs, problems or crises resulting from man's unruly treatment of the environment made known through the work of arts bringing to bear on the relationship that exists between the literary characters and their environment with some aspects of nativisation.

In fact, the poem, "Ibadan" is a literary work by John Pepper Clark which is concerned with how the environment is depleted, how the land, the forestation and even the water body are misused or mishandled. The work is a reflection of the author's consciousness of his environment. The proponent of the theory of ecocriticism happened to have been the first scholar to have introduced other scholars in the field of literature to the exploitation of the weapons inherent in this theory to alert the government and the governed of the likely dangers that may come on stage where the environments are abused and rendered useless by reasons of lack of, little or no attention paid to the natural factors that protect and preserve the environment.

This is exactly why this theory is very suitable for use in this analysis in order to reevoke and re-appraise the bastardisation of the environmental landmass where the ancient city of Ibadan is located and then re-present the ruthlessness in the cartographic arrangements made about the said landmass as a new matter arising.

On the other hand, it is an established fact that while ecocriticism is concerned with literature and the environment, the second theoretical frame work, the Systemic Functional Grammar was introduced to provide a new approach to the study of grammar which is radically different from the traditional view in which language is seen as a set of rules for specifying grammatical structures. The Systemic Function Grammar or Linguistic was first introduced by Michael Halliday in 1985, a theory of meaning as choice, by which a language, or any other semiotic system is interpreted as network of interlocking options, which means that whatever is chosen in one system becomes the way into a set of choices in another, and go on as we know how (Enang, 2021) (Enang, E. and Utin, I. 2023).

Systemic functional grammar arose in reaction to the claim that meaning has no place in a theory of grammar by Structuralism and the early Generative grammars. In contrast to the earlier models, systemic functional grammar attaches a great deal of importance to meaning.

Tomori (1977, p.111) and Enang, E. and Utin, I.(2023) refer to systemic functional grammar as Neo-Firthian Grammar, because J. R. Firth, who is the founder of the London School of Linguistics, summarized this under the term Context of Situation. In his discussion of English grammar, Halliday uses the Systemic theory – that is, a theory of meaning as a choice, by which a language, or any other semiotic system is interpreted as networks of interlocking options (Halliday, 1985, p.15). Here, grammar itself is a level while syntax and morphology work together in a unit or the grammatical rank scale. This model has structure at the surface grammar while a system of semantic features are placed at the deep grammar. Eka (1992) cited in Igbokwe (2006, p.42) says:

According to this model, all languages have units, structure, class and systems. Sentence and clause are of the categories of the theory of the grammar while clause, sentence and subject may be said to be descriptive categories, i.e. particular instances for description. In Systemic Functional Grammar, ‘clauses’ rather than ‘sentence’ serve as the unit of analysis.

The Bio-data of the Author, John Pepper Clark (6 April 1935-13 October 2020)

J. P. Clark was a Nigerian poet, who was also a journalist, a playwright and a scholar-critic who conducted research into traditional ijo myths and legends and wrote essays on African poetry. Born in Kiagbodo to an Ijaw father and Urhobo mother in the present-day Delta State of Nigeria, Clark received his early education at the Native Authority School, Okrika in Burutu LGA (then Western Ijaw) and the prestigious Government College in Ughelli and bagged his B.A. degree in English at the University of Ibadan, where he edited various magazines, including the Beacon and The Horn. Upon graduation from UI, in 1960, he worked as information officer in the Ministry of Information, in the old Western Region of Nigeria and as Features Editor of the Daily Express in Lagos (1960-62). He proceeded on a one-year study at Princeton University in America in 1964 during which time he attacked the American Middle-Class values, from capitalism to black American lifestyles. After a year's research at Ibadan Institute of African Studies, he served for several years as a Professor of English at the University of Lagos, a position from which he retired in 1980. While at the University of Lagos, he was co-editor of the literary magazine-Black Orpheus.

As one of Africa's pre-eminent and distinguished authors, he has, since his retirement, continued to play an active role in literary affairs, a role for which he is increasingly gaining international recognition. In 1991 for instance, he received the Nigerian National Order of Merit Award for literary excellence and also saw to the publication of his two definitive volumes, *The Ozidi Saga* and *Collected Plays and Poems* in 1958-1988 by Howard University.

As a renowned writer in the field of literature, he has written many poems and plays which have been on the literary circle over the years. Ibadan is one of the poems he has written. It describes the ancient city of Ibadan where Clark had lived as a student while at the University of Ibadan. The poem is the quintet (a poem of five lines written in free verse (having no rhyme scheme)). According to the poet, Ibadan is a place where the past lives in the present as shown in the second line of the poem “running splash of rust and gold flung and scattered among seven hills like a broken china in the sun”.

The Role of the Writer to his Society

No writer writes in vacuum. According to Enang (1993):

Every writer comes from a place, a community, a country or continent. Therefore, one of the above-mentioned places must be his own society.

And he, as a writer, operates and functions in this society. The society, in which he functions as a writer therefore, has a profound influence on his thoughts, feelings and indeed, his imaginative and creative potentialities.

Chinweuzu et al (1980, pp.253-254) and Enang. (2020.p.45) see the betterment of a society as the duty of a highly perceptive artistic undertaking, which is achievable by any literary artist who cares. To them, the role of a writer in his society is “a matter of orientation, a matter of perceiving social realities and making those perceptions available in works of art in order to help promote understanding and preservation of, or change in the society’s values and norms.

Commenting on obscurity and commitment in literary work, Nwoga (1980.p.26) and Enang (1993.p.9) says that **a writer has his role to integrate his work of art to the event in his society:** Udoka:

Our literature must be seen as the part of the struggle for liberation of Africa politically and morally...any creative writing by an African where the writer is not motivated by his desire to speak his mind about the African dilemma but the desire to please a foreign audience deserves not to be classified as African literature.

A writer should serve as a mirror to his society, reflecting the ills and the morally unaccepted development that are perennial in the society in which he functions. O. p’Bitek, observing the role of a writer in his society informs that:

The poet is the agent of his society. He has the talent which the social members of his group may not possess, of distilling the thought, joys, fears, anger and sorrow, not only of the individuals but also of the group...(p’Bitek, 1974, p.9).

The writer and the society should function as one whole. It is the member of his society that makes up his audience and his focus covers the activities his people who constitute the audience. Indeed, the writer’s concern about the events in the society is aimed at recording these events one by one, putting them together in sentences and pushing them back to his society to see. A writer who does this does not intend to detach his audience from his writing. In so doing, he is able to carry his audience-members of his society along.

The role of the writer must never be depreciated. Where a writer fails to establish and maintain real contact with his society, he is sure to fail in fulfilling the mission expected of him. There is no end to a writer’s role (good intention) or to the awareness of his duty to his people and society. A speaks in the name of his people, who never elected him and does not consider them an authority in the role of speaking for them. In his opinion, Enang, E. (1993) says that a writer: *...sings of the wealth and the soul of the society’s Culture and praises the hundred qualities in it but is careful not to delve into traditional and illustrate such treasures.* **A writer who takes a retrospective look at his society is able to offer a contemporary**

analysis and is thus better placed to give a panoramic view of such a society. As a torch-bearer for his society, the writer plays the role of watching the goings-on in the society, informs the society about any happening that had/is or will affect their welfare and takes pain to advocate what is likely to be the outcome of such happening.

When the Negro Writers and Artists held a congress organized by present Africaine in Paris and Rome and colloquium in Dakar, it was resolved as declared by Enang, E. Eshiet, C. and Udoka, S. (2013) cited in Enang, E. and Utin, I.(2023) that:

African writers must as a matter of thematic concern, join in the struggle against colonialism and neo-colonial designs by putting their art at the service of the people, while failure to do so would not only amount dislike for Africa stands for but a broad daylight Pan African patrioti.

This explains why the works of recent years reflect so very clearly the author's satirical intention which we see in impassioned writing and fine ironies. This is a result of the determination to work towards a literature that would bear witness to the time, place or event. **Soyinka sees the indictment of political corruption in Africa by African writers as a form of nationalism in itself.** He regards African art as integral part of a social conscience in its primordial form. In their own words, Enang, E. Eshiet, C. and Udoka, S. (2013) submit in agreement with Soyinka, (1973.p.89) that:

When the writer in his own society can no longer function as a conscience, he must recognize that his choice lies between denying himself totally or withdrawing to the position of chronicler and postmortem surgeon...The artist has always functioned in African society as the record of mores and experiences of his society and as a voice of vision in his own time. It is time for him to respond to his essence of himself

Every contemporary African writer rises to the task of custody of the values of the African society. The role of African writer therefore, needs not be over-emphasised. He now takes a look on how his society had been badly presented in books by western writers, bearing in mind that "the worst thing that can happen to any people is the loss of their dignity and selfrespect" (Achebe, 1973:8). It is in the light of this that Achebe further that the African writers must help societies regain their images by showing them in human terms what happened to them, and what they lost. Challenging African writers to their role, Achebe (1975.p.19) and Enang. (2020.p.17) say:

There is a saying in Ibo that a man who can't tell where the rain began to beat him cannot know where he dried his body. The writer can tell his people where the rain began to beat them.... In Africa, if he cannot perform this task unless he has a proper sense of history.

Therefore, a writer who feels the need to right this wrong cannot escape the conclusion that the past needs to be recreated, not only for the enlightenment of our detractors, but even more for our own education because according to him "the past with all its imperfections never lacked dignity" (Enang and Urujzian 2013). Achebe and Armah, the two veteran African writers treated in this research work readily fulfill the requirements as set out by Achebean school of writers. They have got a proper sense of history and acceptable literary orientation which have made them very perceptive of the social realities of Nigerian and Ghana respectively. This orientation has also motivated them to include the realities of their societies

in their works for the use of the society. Their works are vehicles for social criticism as they lampoon the foibles of their countries and castigate the evils that are associated with them.

Review of Related Literature Stylistics and Pragmatics

According to Yule (1996, p.12) and (Enang 2020, p, 23), “stylistics is the name of a field of study proposed to explore language use in literary works. It is said to combine linguistic and literary analysis in its interpretation of a text” (Utin and Enang, 2020). As a conceptual discipline, it has principles capable of explaining particular choices made by individuals and social groups in their use of language such as in the literary production and reception of genre. According to Ogunsiji (2012. p.6) and Enang. (2020. p.17), “pragma-stylistics is the meeting point between pragmatics and stylistics. It uses pragmatic tools in exploring style in texts”.

However, Pragma-stylistics combines the concepts of Pragmatics and Stylistics. The theory of pragmatics emerged from the work of J. L. Austin and Paul Grice although Charles Morris linked it to Stylistics (Austin, 1962:8) and (Enang, 2020.p.17). Pragma-stylistics is stylistics with Pragmatics components added to it. Pragma-stylistics pays special attention to those features which a speaker or writer may choose or has chosen from a range of acceptable forms. It involves the study of all the conditions; linguistic and extra potential of a language to combine with the specific elements of the context in producing a text capable of causing specific internal changes in the hearer’s state of mind. Therefore, the following areas and components is the focus of Pragma Stylistics;

A Stylisto-Mantic Analysis of the Poem

Graphological Features: Graphology in a literary stylistics or language field is a visual appearance of language. It includes the layout, font size of the print, use of colour and other features such as Punctuation Marks; (i) Capital letter, (ii) Comma (,), (iii) Hyphen (-), (iv) Full stop (.). These graphological features are meticulously sorted out in the poem and carefully accounted for as follows:

Punctuation Marks

○ **Capital letter:** - The first punctuation mark that is observed in the poem is the capital letter ‘I’ which begins the proper noun: Ibadan. This capital letter presents the name of the ancient city to the readers as if a human being is addressed; and as if it is the name of a recipient of a letter: this particular feature is employed by the poet to capture the picture of the city in a most unique manner.

○ **Comma (,):** There is only one comma in the whole poem. The sparingly use of this punctuation mark layout allows a free flow of the melody in the poem, especially, when read aloud. The use of only one comma in the entire poem also facilitate the speed with which the poet wants to use to express his feeling of anger with brevity, it is a style which is very unique of the poet in artistic prowess. It enhances the poet’s ability to practically present the image of the city in a vivid portrayal of his intent and purpose (Enang, Eshiet, and Udoka, 2013).

○ **Full Stop:** This punctuation mark is used to signal to the reader that he had come to the end of utterance called the sentence or a coordinate clause. Simply put, the full stop is a punctuation mark that is used to end a sentence. In American English usage, it is also referred to as a period. When repeated three times, it becomes another punctuation mark called Ellipsis which is used to indicate omitted words. As mentioned earlier, the entire poem is presented in one long declarative or assertive sentence, and such demands the application a full stop. The use of this mark here, is very suitable because the poem has expressed a complete thought or the idea intended by the poet (Udoka, S. T, Enang, E. T. and. Utin, I. D. 2018), as in: Ibadan,

running splash rust and gold-flung and scattered among seven hills like a broken china in the sun.

● **Hyphen (-).** Only one hyphen is used in the poem. It is a mark that is employed by a writer to connect words. In the poem, this stylistic device employed just one time as the poet joins “gold” and “flung” together to bring about one word “gold-flung”

Syntactic Features

(i) Structurally determined one multiple sentence type. The entire poem, according to Enang (2017.p.122), “is a structurally determined sentence, which can be read as one long sentence”. The above expression is a noun phrase that functions in this as a subordinate clause depending on the main clause in a sentence as in: Ibadan, running splash of rust and gold-flung and scattered among seven hills like broken china in the sun.

In addition to the above, the syntactic level contains the SVOA which seems to be interrupted hence, disjointed. Ibadan, which could function as a subject of the sentence stands alone, while line 2 as the adjoining line running splash of rust which could form the verbal category sees itself more or less isolated but headed by a verb. Line 3 also seems to be a continuation of line 2 as it begins with a correlative conjunction “and”. In all the lines, it appears that they are all continuations of the preceding line (Enang, Eshiet and Udoka 2013).

Therefore, following the format for sentence or syntactic ordering, it becomes difficult to separate the initial part of the sentence from the continuing section of the construction. The use of the coordinating conjunction “and” could be said to be anaphoric to the subject “Ibadan” in the first line. So, the repeated use of “and” still refers to the first mentioned element which occupies the noun position- “Ibadan” referring to a place. The arrangement of the lines could be called a compound-complex sentence. Line 2 could be said to be a verbal phrase and analyzed thus:

Group Level of the Syntax

Almost all the groups at the level of syntax are available in this poem except the adverbial group (Adverb. G), which the poet consciously decides to ignore. All other group structures are prominently featured in the poem. We have the Nominal Group (N.G), Verbal Group (V. G), Prepositional Group (PP. G) and Adjectival Group (Adj. G). Each of these groups are practically demonstrated in the instances as found in the text as follows:

Ibadan, running splash rust and gold flung and scattered among seven hills like broken
 NG VG VG NG NG VG VG PP.G Adj.G NG Adj.G

China in the sun

NG PP.G

As can be seen from display of the entire poem,

*Ibadan,
 running splash of rust
 and gold-flung and scattered
 among seven hills like broken
 china in the sun.*

The exploitation of Group Structural features in a stylo-mantic undertaking such as the one on hand enables the poet to carry out a clear presentation of both what it takes to carefully follow the rule that governs the construction of sentences in a natural language as well as taking a gland to present the ancient city of Ibadan that he knows better than any other person in the literary world of his global assessment (Enang, Eshiet and Udoka 2013). **Anaphora**

Anaphora or Anaphoric References occurs when a word or phrase makes references to some object or concept mentioned earlier on in the expression or discourse. As one of the devices in literary evaluation or rhetoric to create emphasis or underscore a statement, rhythm or coherence in writing. In the poem, the anaphoric reference to “Ibadan” creates a sense of continuity and emphasis on the city’s dynamic and vibrant nature.

The repetition of the name, “Ibadan” at the beginning of each line is not physically presented but is subsumed as the poet draws reader’s attention to different aspects of the city’s cartographic posture, allowing each subsequent line to build upon the previous one in the form of an enjambment thus:

“Ibadan (is) running splash of rust and gold-flung and Ibadan (is) scattered among seven hills (Enang, Eshiet and Udoka 2013). Ibadan (is) like broken china in the sun”. The absence of this proper noun, “Ibadan” at the beginning of each of these three lines presents a vivid picture of the ancient city in such a way that the readers no longer harbour any doubt about the physical layout of the ancient city which, in turn fulfills some aspects of the graphological and syntactic explanations as necessary ingredients in a stylistic analysis of an art work such as the one on hand .(Enang, Eshiet and Udoka 2013) (Enang, E. and Utin, I. 2023).

These repetitions serve to unify the poem and also to vividly reinforce the central theme of the city’s diverse architectural structure and imagery. Each repetition of the name “Ibadan” invites the reader/s to explore a new facet of the city’s identity (the ecosystem) compared to the former that was bastardized by colonial designs (Enang, 2020) and Utin and Enang, 2020).

Again, the poet presents the poem, Ibadan, a quintet, (a five-line poem), written in free verse (without a rhyme scheme) and employs figures of speech/poetic devices such as:

Simile as used in “seven hills like broken china...”

Assonance as used in: “running splash of rust...”

Alliteration as in “...running...rust...”

Onomatopoeia as in “broken...china... splash, scattered”. These are words that suggest their meaning in line with the sound they make.

Personification as in “...running splash of rust”. Only the human can run, not a non-human.

Tone: The tone of the poem is that of indifference. The poet is not comfortable with the cartographic posture of the ancient city, ‘Ibadan’ and so becomes unconcern. This attitude itself makes the reading public and indeed, his contemporary writers to wonder if the poet himself was angry with everybody. This is really a justification for the “new matters arising”, which this work preoccupies itself (Utin and Enang, 2020).

Mood: The poet is in anger. Years after this poem was published (1965), the temperament exhibited by the poet transcended many of his artistic renditions. This bad mood is one of the poet’s dispositions and a reflection in the “new matters arising”.

Symbolism: The use of lexical items that depict colours like “rust” to mean ageing, decay, past or old etc and “gold” to represent wealth, prosperity or the vibrancy of life. These symbols are employed by the poet to create a sense of dynamic tension within the poem

Lexical Choices

-- running splash of rust. It is a gerundive phrase or present participial phrase since the major word in the group of words here is the verb, ‘running’.

Phonological Features

Phonology as declared by Udoka, S. T, Enang, E. T. and. Utin, I. D. (2018 Utin, I. and Enang, E. (2020) is a branch of linguistics that deals with the systematic organisation of sounds

in languages, including the study of their distribution, patterns and relationship within a language system. The poem features a mixture of voiced and voiceless consonant sounds (Enang, 2017.p.24). For instance, the opening word, “Ibadan” itself starts with a short [i] sound, followed immediately by a voiced bilabial plosive [b] thereby creating a sense of openness at the beginning and then is stopped by a voiceless bilabial plosive, [d] to further shorten the duration for the 3rd syllable [dən] in the name [i’bædən],

(i) Ibadan [i’bædən], a 3 syllable word as in [i / ’bæ / dən]

(ii) splash [splæʃ] one syllable

(iii) flung [flʌŋ] one syllable

(iv) scattered [skætə:d] a 2 syllable word as in [skæ / tə:d]

(v) china [tʃaɪnə] a 2 syllable word as in [tʃaɪ / nə] (Udoka, S. T, Enang, E. T. and. Utin, I. D. 2018).

Morphological Features

As encapsulated in the topic of discussion, Utin, I. and Enang, E. (2020) observe that Clark has in a way of writing taken the position of a cartographer who carefully sketches the environs of Ibadan by just passing through it in an elevated position. The arrangement of the lines of the poem captures such design. The poem is a quintet and the first line consists of just one word “Ibadan”, followed by a comma to signify a pause or break. The next line: “running splash of rust” is more or less a detachment from the first line but the poet chooses to spring it to the next line. This deviation from the norm could further be seen in the beginning of line 3 and 4. in line 3, “gold-flung” is joined by a hyphen. The last is concluded with a period sign or full stop. In all, Clark has employed only three punctuations in this quintet- a much lesser usage of punctuations to mark is message as short and to the point (Udoka, S. T, Enang, E. T. and. Utin, I. D. 2018).

Semantic Features

On the semantic analysis, we are considering the graphological analysis, phonological, morphological and denotative/connotative meaning. According to Agbede (2016) cited in Utin, I. and Enang, E. (2020) graphology is “the whole writing system” in a piece of work. Onwukwe (2012) describes it as the “study of a language’s writing system and distinctiveness or significance.” Graphology refers to the level of linguistic analysis which focuses on the layout of texts, the size or shape of words, and any other features that are graphical or orthographical (Agbede, 2016) and (Udoka, S. T, Enang, E. T. and. Utin, I. D. 2018). Graphological devices include punctuation (comma, full stop, colon, semi-colon, etc), paragraphing, spacing, foregrounding, capitalization, lower cases, bold prints, italics, underlining, and so on. Agbede (2016) and Utin, I. and Enang, E. (2020) while collaborating state that capitalization, italics, bold prints, underlining and lower-case letters are devices used specifically for foregrounding (that is, a deliberate act of making a feature prominent or important). For instance, a prominent technique used in the poem is enjambment, wherein a line runs into another.

According to Enang, E. and Utin, I. (2023) “The use of enjambment and well-placed punctuation contribute to the flow of the poem”. The poem is an avid description of Ibadan. It is a quintet of running verse. The tone of the poem gives off as being ‘offhandedly dramatic’ especially as the poet begins by citing the name ‘Ibadan’. He seems to criticize the look of the city by his description in the remaining four lines of the poem “running splash of rust and gold” is used to describe the rusted zinc roof tops in Ibadan.” scattered among seven hills” alludes to the scattered and unplanned nature of the houses in the hilly city of Ibadan. “Like broken china

in the sun” paints an image of disorderliness and parts of broken china that are different but from the same piece (Utin, and Enang,.2020).

Also, the use of foregrounding is seen in the title of the poem being written in capital letters, thus: IBADAN. There is also an aspect of graphology in the case of hyphenation: “goldflung”. (line 3). It is only ‘I’ in Ibadan that is capitalized (Utin, and Enang,.2020).

Summary and Conclusion

This research paper focused on J P Clark’s representation as a cartographer in his description of Ibadan- an ancient city that once housed him. It understudies the stylist-mantic concerns that are imbued in the poem by carefully deducing the styles employed by the poet. The method that the researcher undertook is painstakingly capturing Clark as a cartographer or an architect who possesses the exquisite power of elevation by carefully considering a poignant design of the city with few words. However, the major trust of the researcher was to unravel and uncover seemingly hidden meaning of the poem. No doubt, it has been captured that poets may intentionally hide meanings while pushing stylisticians to work. Therefore, the researcher as a stylistician assiduously put meaning to the poem under consideration. The aim is that lovers of poems, literature and Style would appreciate this poem in this way while it is open for further considerations and studies.

However, this work has been able to stylistically add meaning to the different styles employed by the author. The meaning as presented is subject to language and literary usage and it is still open for further interpretations. On the whole, this work brings other dimension on the impact of language as a unique tool of information dissemination which cannot be overemphasized.

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