A CRITICAL DISCOURSE ANALYSIS OF NIGERIAN TELEVISION SERIES – *JENIFA'S DIARY*

BY

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CERTIFICATION

This is to certify that this research work was carried out by Ajayi Adebimpe.O. with the matriculation number ENG/14/1953 in the Department of English and Literary Studies, Faculty of Arts, Federal University, Oye-Ekiti, under my supervision.

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DEDICATION

I dedicate this work to the Almighty God- the giver of every good thing and to my parents, Mr and Mrs Ajayi who supported me morally, spiritually and financially throughout the period of this research. This work is also dedicated to the late coach of Federal University, Oye Ekiti Sports Unit, Coach Dele who was my source of motivation during hard times. May your soul rest in perfect peace. Amen.

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ABSTRACT

Jenifa's Diary is a film screened as a television program and has been produced to entertain and educate the Nigerian youths most especially. The main character, Jenifa, is known for her hilarious and rib breaking grammatical blunders. However, more importantly, the series draw attention to prevalent social ills with the hope that such attention will assist in encouraging relevant social agencies to mediate, subsequently in alleviating the problems faced by affected people and communities. Most Jenifa's Diary viewers focus mainly on the main character's poor linguistic expressions, thereby neglecting the macro level (ideology) implications of the contents of the series. This study however focuses on identifiable social issues and their implications as portrayed in the series. Jenifa, the protagonist, is used as a voice for the oppressed in the advocacy for social justice and communal equity.

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CHAPTER ONE

GENERAL INTRODUCTION

1.0 Introduction

This chapter presents a background to the research work, the statement of the problem, research questions, the aim and objectives and so on. It also gives an insight into the theory that will form the framework of the present research study.

1.1 Background to the Study

Film, also called a movie, is a series of still images that when shown on a screen creates an illusion of motion images. This illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession. A film is created by photographing actual scenes with a motion picture camera.Films are cultural artifacts created by specific cultures. They reflect those cultures and in turn, affect them. Film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating or indoctrinating citizens.

Jenifa's Diary is a film screened as a television program and has been produced to entertain and educate the Nigerian youths most especially. The main character, Jenifa, is known for her hilarious and rib breaking grammatical blunders. However, more importantly, the series draw attention to prevalent social ills with the hope that such attention will assist in encouraging relevant social agencies to mediate, subsequently in alleviating the problems faced by affected people and communities. Most *Jenifa's Diary* viewers focus mainly on the main character's poor linguistic expressions, thereby neglecting the macro level (ideology) implications of the contents

of the series. This study however focuses on identifiable social issues and their implications as portrayed in the series. Jenifa, the protagonist, is used as a voice for the oppressed in the advocacy for social justice and communal equity.

Discourse usually means actual instances of communicative action in the medium of language. Discourses are ideas as well as ways of talking that influence and are influenced by ideas. Discourse is both shaped by and helps to shape human life world or the world as we experience it. In other words, discourse both reflects and creates human beings' worldviews. People bring worlds into being by talking, writing and signing. DA therefore studies the ways in which language is used in text and context observing everything from audio to written composition. Discourse analysis is a qualitative method of analysis which explores the meanings produced by language use and communication, the contexts and practices caused by these meanings.

Discourse analysis reveals the hidden motivations behind a text or behind the choice of a particular method of research to interpret that text. Every text is conditioned and inscribes itself within a given discourse. Discourse analysis will, thus, not provide absolute answers to a specific problem, but will enable us to understand the conditions behind that problem and make us realize that the essence of that problem and its resolution lies in its assumptions that enable the existence of that problem. By enabling us to make these assumptions explicit, discourse analysis aims at following us to view the problem from a higher stance and to gain comprehensive view of the problem and ourselves in relation to that problem.

Critical discourse analysis "is the uncovering of implicit ideologies in texts. It unveils the underlying ideological prejudices and therefore the exercise of power in texts" (Widdoson, 2000). Critical discourse analysis refers to the use of an ensemble of techniques for the study of

textual practice and language use as social and cultural practices (Fairclough, 1992).Fairclough and Wodak (1997: 271-280) summarize the main aim of critical discourse analysis as follows; critical discourse analysis addresses social problems, power relations are discursive, discourse constitutes society and culture, discourse does ideological works, discourse is historical, the link between text and society is mediated, discourse analysis is interpretative and explanatory and discourse is a form of social action.

In the opinion of Van Leewen (1993:193), "critical discourse analysis should be concerned with discourse as the instrument of power and control, as well as with discourse as the instrument of the social construction of reality". Given the power of the written and spoken word, critical discourse is necessary for describing, interpreting, analysing and critiquing social life reflected in text (Luke, 1997). It tries to illuminate ways in which dominant forces in the society construct versions of reality that favours their interests. By unmasking such practices, critical discourse analysis scholars aim to support the victims of such oppression and encourage them to resist and transform their lives (Foucault, 2000). In all of these, language is integral. Language is a system of conventional spoken, manual, or written symbols by means of which human beings, as members of social group and participants in its culture express themselves. It also implies the channel through which a person or group of people express thoughts, ideas, emotions and feelings.

Jenifa's Diary is didactic in nature. It seeks to teach the public morals and to also inform them of some ills in the society. First, a social problem is a social condition (such as poverty) or a pattern of behaviour (such as violence against women) that people believe warrants public concern and collective action to bring about change. Social conditions or certain patterns of behaviour are defined as social problems when they systematically disadvantage or harm a

significant number of people or when they are seen as harmful by many of the people who wield power, wealth and influence in a group or society.An examination of social problems focuses primarily on issues that affect an entire society.Some social problems such as violence and crime are commonly viewed as conditions that affect all members of a population.

The terms 'majority group and minority group' are used in the society today to refer to power differentials among groups. A majority (or dominant) group is one that is advantaged and has superior resources and rights in a society (Feagin and Feagin, 1999). Majority groups often are determined on the basis of racialized factors or ethnicity, but they can be determined on the basis of gender, sexual orientation (homosexuality, heterosexuality or bisexuality), age, or physical abilities. A minority (or subordinate) group is one whose members, because of physical or cultural characteristics are disadvantaged and subjected to negative discriminatory treatment by the majority group and regard themselves as objects of collective discrimination (Wirth, 1945). In Nigeria, the poor, women and children, people with disabilities tend to be considered minority group members regardless of their proportion in the country's population.

Racism is also one of the social problems that the television series pinpoints. Racism is a set of attitudes, beliefs, and practices used to justify the superior treatment of one racialized or ethnic group and the inferior treatment of another racialized or ethnic group. People of colour pay a direct, heavy and immediately painful price for racism, while the white discriminators pay an indirect and seldom recognized price.

Prejudice is a negative attitude about people based on such characteristics as racialization, gender, age, religion or sexual orientation (Allport, 1958). If we think of prejudice as a set of negative attitudes toward members of another group, we realize that all people have prejudices, whether or not they acknowledge them. Prejudice is rooted in ethnocentrism- the

assumption that one's group and way of life are superior to all others. Singing the national anthem is a form of positive ethnocentrism. However, negative ethnocentrism can result if individuals come to believe, because of constant emphasis on the superiority of their own group or nation, that other groups or nations are inferior and should be treated accordingly (Feagin and Feagin, 1999). Negative ethnocentrism is manifested in stereotypes that adversely affect many people. Stereotypes are overgeneralizations about the appearance, behaviour or other characteristics of all members of a group.

Similar to the ways that racialized ethnic group members experience discrimination based on supposed innate characteristics, women experience discrimination based on their sex. Gender refers to the culturally and socially constructed differences between females and males based on meanings, beliefs and practices that a group or society associates with feminity or masculinity. For many people, being masculine means being aggressive, independent and not showing emotions and being feminine means the opposite- being passive, dependent and emotional. Males are supposed to be aggressive and independent not because they have male sex organs but because that is how people in the society think males should act.

The social basis for gender roles is known as the gender belief system or gender ideology- ideas of masculinity and femininity that are held to be valid in a given society at a specific historical time (Lorber, 1994). Gender ideology is reflected in gendered division of labour- the process whereby productive tasks are separated on the basis of gender. How do people determine what constitutes "women's work" or "men's work". In poor agricultural societies, for example, women work in the fields and tend to their families' daily needs; men typically produce and market cash crops but spend no time on household work. Across cultures,

women's domain is viewed as private and domestic while men's domain is viewed as the public, economic and political.

According to feminist scholars such as Hooks (2006:26) and (Rogers 1999:11), gender inequality is maintained and reinforced through individual and institutionalized sexism. The term 'individual sexism' refers to individuals' beliefs and actions that are rooted in anti-female prejudice and stereotypical beliefs. 'Institutionalized sexism' refers to the power that men have to engage in sex discrimination at the organizational and institutional levels of the society. This pattern of male domination and female subordination is known as patriarchy – a hierarchical system of social organization in which cultural, political and economic structures are controlled by men. Consequently, the location of women in the work force and on economic pyramid is evidence of patriarchy (Epstein, 1988).

Crime is a significant social problem because it endangers people's lives, properties and sense of well-being. Crime is a behaviour that violates criminal law and is punishable by fine, jail term, or other negative sanctions. There are two components of every crime: the act itself and the criminal's intent. An individual's intent in committing a crime may range from wilful conduct to an unintentional act of negligence that is defined as a crime. An example of crime is sexual assault. It is an act of violence in which sex is used as a weapon against a powerless victim (Vito and Holmes, 1994).

Having defined and given examples of social problems that are rampant in the society and of course featured in the television series, this research work intends to analyse the social problems using language as the tool for analysis. The research work will analyse the languages used to express the thoughts of each character concerning the social ills, the languages of the

characters that are major accomplices of these social ills and the languages of the characters that are victims of social oppression.

Subsequently, this research analyses language use at various levels of linguistic analysis. Excerpts from the series are used to show some elements of these social ideologies embedded in the everyday use of the language. In addition, we give meaning to the expressions used and also shed light to each speaker's intended meaning of the languages used.

1.2 Statement of the Problem

Studies on *Jenifa's Diary* have examined the grammatical aspects of the main character's grammar which have been the most fascinating aspect of the series and has, however, being the center of attraction and entertainment for its viewers and have noted that scholars on this field have neglected the macro level of analyzing films on the basis that discourse does ideological work, discourse constitutes society and culture (Fairclough and Wodak, 1997).However the present study concentrates on the social problems the series has tried to portray which has eaten deep into the Nigerian system and crumbling its social, political and economic development. This is because while Olosunde (2017) studied the linguistic analysis of Jenifa's English and Johnson (2017) also used this data in the sociological field to examine how the screen is a mirror to the society; the present research is concerned with the analysis of the linguistic portrayal of power and ideologies in the series. This is expected to provide more insight into the degradation of the Nigerian society as a result of power differences.

1.3 Research Questions

1. What are the dominant thematic preoccupations in *Jenifa's Diary?*

2. What is the Nigerian linguistic situation in relation to Jenifa's linguistic situation?

3. What are the ideological depictions central to the thematic focus of the series and how is language deployed as a tool for the realization?

4. What are the implications of these realizations on the Nigerian society?

1.4 Aim and Objectives

The aim of this study is to do a critical discourse analysis of Nigerian television series *Jenifa's Diary*. The specific objectives of the study are to:

1. identify the thematic focus of the selected series;

2.discuss the peculiar linguistic situation identifiable in the data

3. examine the linguistic portrayal of identities, power and ideologies in the discourse in the series; and,

4. relate the thematic preoccupations and linguistic portrayals to contextual Nigerian social realities.

1.5 Methodology

This study adopts a close-text analysis in its application of the tenets of Critical Discourse Analysis to twenty (20) episodes of the Nigerian television series –*Jenifa's Diary*. Two (2) episodes each, out of thirteen (13) episodes per season were purposively selected from the available ten (10) seasons. The primal guiding criterion was the thematic foci identifiable in the episodes. Textual excerpts from the episodes are used in the data presentation, analysis and discussion. It is expected that this will provide empirical basis for the findings and subsequent discussions. The realisations are further complemented by contextual realities particularly from the Nigerian environment.

1.6 Theoretical Framework

Teun Van Dijk's approach to critical discourse analysis will be adopted for this study. Van Dijk is one of the leading figures and pioneers of research in the domain of critical discourse analysis. In doing critical discourse analysis, Van Dijk offers some practical principles, guidelines and asserts that he has no special school or approach.

Discourse, Cognition and Society

Van Dijk believes that there is no direct relationship between social structures and discourse structures and almost always they are connected to each other through personal and social cognition. This cognition is the lost segment of many critical linguistic studies and critical discourse analysis; therefore he offers a triangle of society.

SOCIETY

COGNITION   DISCOURSE
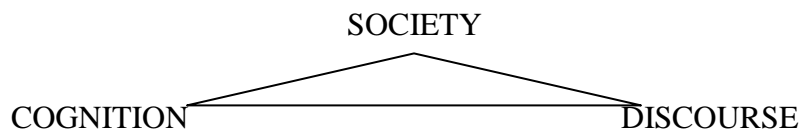
In Van Dijk's triangle, in a broad sense, discourse is a communicative event that includes oral interactions, written texts, body movements, pictures and other semiotic signifiers.Cognition here refers to personal and social cognition, beliefs, goals, values, emotions and other mental structures.

Society includes micro structures, political, social and universal macro structures which are identified in terms of groups and how they are defined in terms of groups and how they are related such as dominance and inequality.In explaining the context of discourse, here, context is of two types – macro and micro. Micro context refers to language use, discourse, verbal

interaction and communicationwhile macro context refers to power, dominance and inequality between social groups in which a communicative event occurs.

1.7 Significance of the Study

This research work is significant in that it shifts away from the sociological aspect a bit and focuses more on how language is used to express feelings of problems faced in the society by each member of the society. Language, here, helps the individual to project their thoughts to the limelight, thereby making language a tool for analysis.

1.8 Contribution to Knowledge

This research work will help to pinpoint the social ills being faced by Nigerian youths and it will contribute to the body of knowledge by informing the public of the social issues raised and also will educate them on solutions to the problems.

1.9 Delimitation

This study will focus on the social issues raised in the series and the implications it has on the Nigerian context. It will also focus on the linguistic portrayals of these issues.

1.10 Outline of the Study

This research is structured in five chapters. The first chapter is a generalintroductionto the concerns of the study. It highlights the statement of problem, research questions, aim and objectives, theoretical framework, significance of the study, contribution to knowledge and so on. The second chapter focuses on literature reviews that are relevant to the study. It also presents the theoretical framework for the study which is Critical Discourse Analysis based on Teun Van Dijk's sociocognitive theory. Chapter three gives a detailed methodology for the study

towards fulfilling the aim and objectives of the study. Chapter four gives the presentation and discussion of findings. Chapter five summarizes and gives recommendation to issues that were raised in the course of the research.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter presents a review of existing relevant academic literature in the study of critical discourse analysis and the media. It examines the history of soap operas generally and domesticates its enquiry to the Nigerian environment. The chapter also explains the theoretical framework of the study. It equally identifies the relevance of these theories to diverse issues that will be raised in the course of the study.

2.1 A Review of Relevant Literature

2.1.1 Critical Discourse Analysis

Discourse analysis reveals the hidden motivations behind a text or behind the choice of a particular method of research to interpret that text. Every text is conditioned and inscribes itself within a given discourse. Discourse analysis will, thus, not provide absolute answers to a specific problem, but will enable us to understand the conditions behind that problem and make us realize that the essence of that problem and its resolution lies in its assumptions that enable the existence of that problem. By enabling us to make these assumptions explicit, discourse analysis aims at following us to view the problem from a higher stance and to gain comprehensive view of the problem and ourselves in relation to that problem.

Critical Discourse Analysis (CDA) extends discourse analysis beyond how and why discourse cumulatively contributes to the reproduction of macro-structures and highlights the traces of cultural and ideological meaning. The term 'critical' in discourse has been addressed in

multiple ways with regards to the use of language and the reproduction of power in society. The criticality is designated specifically to the issue of power, hegemony and resistance through the intervention or mediation of language in social practice. Mahboob and Paltridge (2013) proclaimed that it is crucial to examine the enactment of power and comprehend the means by which power is exercised by the dominant group upon the oppressed.

Critical discourse analysis as an approach is interested in analyzing social phenomena which are necessarily complex and thus require a multi-methodical approach (Wodak and Meyer 2009). Van Dijk (2003) asserted that critical discourse analysis is a proposition which focuses on how power abuse, dominance and inequality are practiced in the discursivity of the social and political context. However, Jorgensen and Phillips (2002) perceived CDA as a multi-disciplinary approach to analyse the relation between 'discourse and social and cultural developments' in cross cultural domains. Van Dijk (2003) stated that CDA focuses on how a social group's mental representation is influenced by social structures. In this event, the theme of a conversation may influence how people highlight the important information in a text and talk. The definitions as established above help the present study to highlight the relations between ideologies and power and the central role that language plays in the enactment.

2.1.2 Text and Language

A text is traditionally understood to be a piece of written language – a whole 'work' such as poem or a novel, or a relatively discrete part of a work such as a chapter. A rather broader conception has become common within discourse analysis, where a text may be either written or spoken discourse, so that, for example, the words used in a conversation (or their written transcription) constitute a text. Texts do not need to be linguistic at all; any cultural artifact – a

picture, a building, a piece of music – can be seen as a text. According to Fairclough (1995), texts in contemporary society are increasingly multi-semiotic. Indeed, texts whose primary semiotic form is language increasingly combine language with other semiotic forms. Television is the most obvious example, combining language with visual images, music and sound effects.

Texts are social spaces in which two fundamental social processes simultaneously occur: cognition and representation of the world, social interaction. Halliday (1978) assumes that language in texts always simultaneously function ideationally in the representation of experience and the world, interpersonally in constituting social interaction between participants in discourse, and textually in typing parts of a text together into a coherent whole (a text precisely) an typing texts to situational contexts (e.g. through situational deixis).

According to Fairclough (1995:154), "textual analysis demands diversity of focus not only with respect to functions but also with respect to levels of analysis". He further opines that 'discourse' is use of language seen as a form of social practice, and discourse analysis is analysis of how texts work within sociocultural practice. Such analysis requires attention to textual form and organization at all levels; phonological, grammatical, lexical and higher levels of textual organizations in terms of exchange systems (the distribution of speaking turns), structures of argumentation, generic (activity type) structures.

2.1.3 The Media and Discourse Analysis

The media can be conceptualized as an emerging frontier where new forms of social relations causing power differences and other forms of unacceptable social practices develop at the intersection of human collective communicative acts and information technology. This emergence has created a need for considering approaches for investigating these emerging

phenomena in social media. Television also known as TV is a telecommunication medium used for transmitting sound with moving images in monochrome (black and white), or in colour, and in two or three dimensions. Television is also a mass medium for entertainment, education, news, and advertisement. It displays to us information programmes, such as news, documentaries, and sports events.

Basically, television is an electronic gadget meant for the purpose of mass communication. Balogun (2006) explains further that the television is used to transmit audio and visual signals for the purpose of mass communication. Usually, all the actions and objects are recorded by camera and are converted into electro-magnetic waves and pictures which are eventually received at homes through the television. One of the major features of television is that it combines both sounds and visuals for the benefit of its audience. It is also controlled by electric power, and it reflects pictures in a two dimensional mode. According to Akpan (2005:12), "these days, what people think about nearly every issue, be it politics, government, fashion or culture; is almost exclusively influenced by the television". He also believes that education and politics are two major factors that led to the rapid growth of television broadcasting in Nigeria. Linking the educational and political factors, Akpan posits further that television development in Nigeria has been motivated by political and educational factors. The two are inextricably linked since education is always a vote catcher, and all governments are to a degree, genuinely altruistic through education.

In 1953, during a constitutional conference, broadcasting was moved from exclusive list and was added to the concurrent list. All these events contributed to the establishment of the first television outfit in Nigeria-Western Nigeria Television in 1959. Television transmission began in Western Nigeria on October 31, 1959. This service which was initiated by a Regional

Government was not only the first in Nigeria, but remains today the oldest in the whole of the African continent. The birth could be termed purely accidental, because it was borne out of political dissension. Action Group members in the Parliament had walked out of Parliament in protest against a constitutional debate at the eve of Nigeria's independence. This action was condemned by the ruling government over the Federal all-Nigeria Radio Broadcasting Service, but access was denied the opposition leader to reply to the accusations. Instead of establishing a Radio Station alone, to offer an unrepressed 'voice' in national affairs, the Western Region commenced television transmission. Thus while the aims of this expensive venture as delineated by the Government may not seriously be in dispute, the real motives may actually be more of 'regional pride' and 'prestige'. Perhaps the whole action was calculated to spite political opponents (Akpan 2005:5-7).It is very crucial to note that the regionalization of the broadcasting sector, subsequently led to tribal loyalties. The media was used as tool to pursue regional interests, which most times conflicts with national integration and unity, thus making regional media more powerful than the national media outfit.

As earlier established, Education was one of the objectives of the Nigerian Broadcasting Service (NBS). According to Uche (2009: 61), the proponents of Western Nigeria Television had argued in the regional house of assembly that the necessity of such a medium was its utility as an additional means of improving the regional educational systems that was handicapped by the shortage of qualified teachers in certain areas.The potentiality of Television to enhance educational objectives at both primary and secondary levels and adult education became over-riding factor for the establishment of the Western Nigerian Television (WNTV). According to Onobajo (2001), the various educational programmes were run either in consonance with the curriculum and recommendation of the Ministry of Education, but in line with the peculiarities

and philosophy of each individual station. This means that each station educates its unique audience based on their demands and unique situations.

Another factor that affected the evolution of Television is the intervention of the Government. After the establishment of National Broadcasting Corporation (NBC-TV) in 1962, the Broadcast media was used and even influenced by political parties. After the 1969 creation of 12 states by the then military government, these new states which did not have television stations made arrangements to have television stations of their own. Subsequent state creation in 1976 attracted same response of establishing television stations by the newly created states. The Government went further through Decree No 24 of 1976 to establish the Nigerian Television Authority (NTA). It was established to take over all the existing television stations, plan for, establish and operate new stations in the state capitals without television stations. This was meant to ensure that only the NTA should operate television broadcasting on behalf of the Federal Government. Adegbokun (2003), cited in Umeh (2005:55-56), corroborated the above powers of the Nigerian Television Authority that, the decree gave the Authority the exclusive right for television broadcasting in Nigeria. It stated further that 'it shall be the duty of the Authority to provide, as a public service in the interest of Nigeria, independent and impartial television broadcasting for general reception within Nigeria. The Authority shall ensure that the service which it provides, when considered as a whole, reflects the unity of Nigeria as a Federation and, at the same time, gave adequate expression to the culture, characteristics and affairs of each Zone or other parts of the Federation.

With the establishment of NTA, all the television stations in Nigeria assumed the name "NTV" with the addition of only name of the state capital in which the stations were located. The new stations include: NTV Abeokuta, NTV Akure, NTV Bauchi, NTV Ilorin, NTV Maiduguri,

NTV Makurdi, NTV Minna, NTV Tejuoso and NTV Yola.With the handing over of power from Military to Civil rule in 1979, it was possible for states to establish their own media outfits, to compete with the existing national television network. At this point it must be noted that, states under the National Party of Nigerian (NPN) did not set up their own media outfits because, the Nigerian Television Authority (NTA) was under the control of National Party of Nigeria (NPN) at the Federal Level.

Another occurrence that affected the growth of broadcast media in Nigeria is the deregulation of the sector by the Military Government. This deregulation was carried out through decree no 38 of 1992 establishing the National Broadcasting Commission (NBC) with Tom Adaba as its Pioneer Chief Executive. Akeem et al (2013) assets that: A major boost for the growth and development of broadcasting in Nigeria was the deregulation of broadcast media landscape, via the promulgation of Decree no 38 0f 1992 (now act of parliament) establishing the Nigerian Broadcasting Commission (NBC). Hitherto, broadcast media ownership had remained an exclusive preserve of the state, as prescribed by the constitution. Section 39 (2) of 1999 Nigerian constitution (p.7) explains and stipulates who can own the different media in Nigeria. However, there is a provision to this sub-section which provides that no person other than the government of the federation or of a state or any other person or body authorized by the President (with the approval of the National Assembly) shall own establish or operate a television or wireless broadcasting station for any purpose whatsoever.

The 1992 deregulation programme therefore opened the broadcast media landscape to private ownership, a step that had brought tremendous improvement to the growth and development of broadcast media in Nigeria. Before the deregulation, Oyebola(2003: 11) observes that the nearly forty government-owned electronic media have all virtually become

government megaphones. Some were barely surviving with serious dearth of infrastructure and even personnel who have gone for greener pastures after months and months of unpaid salaries. The few staffers remaining were just hanging on under serious censorship (either self-imposed or directed from above). ….morale is at its lowest ebb and creativity neither allowed nor encouraged.

Oyebola's observation is a very apt reflection of the actual state of things in the Broadcast industry before the advent of private ownership of broadcast media in Nigeria. This act of deregulation has given right to private ownership of broadcast media firms like AIT, Galaxy, Silverbird and many others. Deregulation has also improved the broadcast media in terms of the use of new technologies because of the obvious competition that obtains in the sector.

Language is central to the way the media operates, whether in written or spoken forms. The linguistic and interactional properties of communication underpin all contemporary media genres. Language makes up media communication in the process of producing and its products as well as in the reception of media. 'Discourse' is a very broad field and it contains a variety of sub-fields. The words we utter or write takes various forms of discourse, such as speech, lecture, everyday communication, formal discussions, addresses, religious or political orations and a lot more constituted under the 'word'. These discourses are divided into two parts: written discourse and spoken discourse. The spoken discourse constitutes the focus of this study.

Discourse is characteristic of the way of thinking on the state of knowledge that appears through the speech of a person at various stages in society. Foucault (1969: 27) imagines discourse as "the totality of all effective sentences (whether spoken or written) in their dispersion of events" (p.27). Discourse refers to 'very specific patterns of language that tell us something

about the person speaking the language, the culture that person is part of, the network of social institutions that the person is caught up in and even the most basic assumptions that the person holds' (Whisnant, 2012,4-5).

In addition, the idea of discourse often signifies a particular awareness of social influences on the use of language. It is important to distinguish between discourse and the Saussurean concept of the *parole* as a real manifestation of language. Saussaure's(1966: 11-17) distinction between *langue* and *parole* is such that *langue* is a linguistic system or code which is prior to the actual use of language and which is stable, homogeneous, and equally accessible to all members of a linguistic community. *Parole* is what is actually spoken or written, and varies according to individual choice. Thus while discourse is also what is actually spoken or written, it differs from *parole* in that it is used to denote manifestations of language that are determined by social influences from society as a whole, rather by individual agency.

Media discourse refers to interaction that takes place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer. Though the discourse is oriented towards these recipients, they very often cannot make instantaneous responses to the producer(s) of the discourse, though increasingly this is changing with the advent of new technology. Crucially, the written or spoken discourse itself is oriented to the readership or listening/viewing audience, respectively. In other words, media discourse is public, manufactured, on-record form of interaction.

2.1.4 The History of Soap Operas

The term "soap opera" was coined by the American press in the 1930s to denote the extraordinarily popular genre of serialized domestic dramas which started out on the radio and

which, by 1940, represented some 90% of all commercially–sponsored daytime broadcast hours. The "soap" in soap opera alluded to their sponsorship by manufacturers of household cleaning products; while "opera" suggested an ironic incongruity between the domestic narrative concerns of the daytime serial and the most elevated of dramatic forms. A soap opera is also a series of drama episodes on television or radio that analyses the lives of many characters; most ties it focuses on emotional relationships and other domestic issues. It deals typically with daily events in the lives of same groups of characters.

It is significant to note that soap operas are of two forms, the first being television serials that span to episodes all of which must be watched for full understanding by the audience. The second form is the television series that can be understood even by watching just one of its numerous episodes. Historically, *Painted Dreams* was the first soap opera with its debut on October 1930 on Chicago Radio Station WGN. Early radio series such as *Painted Dreams* were broadcast in weekday daytime slots, usually five days a week, when most of the listeners would be housewives; thus, the shows were aimed at and consumed by a predominantly female audience.

An important element that characterizes most soap operas is the open-ended nature of the stories, spanning several episodes. Albert Moran (1998) agrees with this established stand, when he asserted unique feature of soap operas on television is continuous open narrative. According to Steve Neale (1984), soap operas are marked by 'chance happenings' coincidences, sudden conversions, last-minute rescues and revelations as dues ex machine resolutions- that is the involvement of supernatural characters in resolving the conflicts. These elements as listed by Neale are occurrences that are very evident in every day routine and they are found across soap

operas such as *Super Story, Tinsel, East Enders,* and *Edge of Paradise, Dallas,* and *Sweet Mother* among others.

Many soap operas in America are attractive, seductive, glamorous and wealthy, while soap operas from the United Kingdom tend to focus on everyday situations. It is not a fallacy to state that romance, secret relationships, extramarital affairs, and genuine love have the basis for many soap operas' storylines. In America, the first TV soap opera was *These Are My Children* in 1949, and right from that time soap operas have become regular features on American daytime television. It later joined game shows, sitcoms and talk shows on the popularity charts. It should be noted that people's attachment to soap operas is very high. This realization necessitated Wesley Kenney's, the producer of an American soap opera *General Hospital* , comments in the *New York Times* (1988: 42) that:

> I think people like stories that continue so they can relate to these people. They become like a family, and the viewer becomes emotionally involved. There seem to be two attitudes by viewers. One that the stories are similar to what happened to them in real life, or two, thank goodness that isn't me.

Other soap operas in America established particular locations for their stories. Steve Neale (1984) stated that *The Doctors* and *General Hospital* had their stories in the confinement of a hospital. *As the World Turns* dealt with domestic issues, while *The Loyal Housewife* in the 1970s became popular with older women.

2.1.4.1 Popular Culture and Soap Operas in the Nigerian Media

Popular culture is simply culture which is widely favoured or well-liked by many people which as well, originates from 'the people'. Right from inception, in the 1930s, soap operas have focused on family life, personal relationships, sexuality, emotional and moral conflicts. Some

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focus on topical issues that are very relevant to that particular society. For instance, super story originally aired on WAP TV and NTA network has its season 32 titled "*Itohan* (A call to action)"-this season focused on the very critical issue of human trafficking that is still prevalent in the Nigerian society. It must be established that soap operas focus basically on day-to-day activities of individual characters. Soap operas stress more on family values and culture, and may come up with different story lines at different times, involving a family member or stranger. Since these shows are television rating point driven, they tend to be filled with television rating point stunts and plot twists like sudden death or reincarnation of a family member, someone's kidnapping or marriage or prospect of becoming pregnant.

In Nigeria, soap operas have been aired since the 1980s by the Nigerian television authority. Prominent among these soap operas is the *New Masquerade*. It was broadcast on Monday night 8:30pm and went on until mid-1900s. The protagonist of the show is chief Zebrudaya, a World War II veteran that has travelled to many countries and thus, is accorded much respect. The show is comic in nature; also most of the show's plot takes place in Zebrudaya's sitting room. Zebrudaya has a wife, Ovuleria, a daughter, Philo and two houseboys-Claudius and Giringori. Though a comedy, the show also incorporates melodramatic plots about teaching morals and the consequences of some of the society's problems if they are not corrected.Along with the 90s came even more engaging TV shows like "Check Mate", "Tales By Moonlight", "I Need To Know", "Papa Ajasco", "Family Circle", "Fuji House Of Commotion", And "Everyday People". This era was tagged the '*Golden age of television'.*The 2000s witnessed an influx of foreign TV series – the telenovelas. Nigerian shows like Wale Adenuga's "Super Story" was still popular, and represented the local flavor amidst the continental offerings.

2.1.4.2 The Impact of Some Selected Soap Operas

The New Masquerade

The *New Masquerade* is a Nigerian sitcom that aired on the Nigerian Television Network on Monday nights from 8:30pm - 9:30pm during the 1980s until the mid-1990s. It is one of Nigeria's longest running sitcoms. The TV show started out as a radio programme known as *The Masquerade* transmitted on the East Central State Broadcasting Corporation, Enugu. This Soap opera gained wider popularity among the Nigerian audience because of its comic nature and issues addressed by it.

Synopsis

The *New Masquerade* was created after the civil war as a means to bring laughter to the homes of citizens after the devastation caused by the Nigerian civil war. The creator was John Iroha who also played Giringori on the TV show.

The protagonist of the show is Chief Zebrudaya, a World War II veteran who has visited various foreign countries and he is perceived by other characters to have attained some level of sophistication and enlightenment. Many of the show's plot takes place in Zebrudaya's sitting room. Zebrudaya has a wife, Ovularia, a daughter, Philo and two Houseboys, Cladius and Giringori. Though a comedy, the show also incorporates melodramatic plots about teaching morals and the consequences of some of society's problems if they are not corrected.

Cast and Characters

Chika Okpala as Zebrudaya - also known as 4:30 is a domineering husband; he has a range of experiences as an ex-serviceman and resident in foreign countries. He uses a mixture of Queens English, Igbo language and Pidgin English as a means of communication

LizzyEvoeme as Ovularia is Zebrudaya's wife who is a submissive lady that takes care of the house and also engages in petty trading.

Cladius Eke as JegedeSokoya - Zeburudaya's friend whose arrogance and quest for easy money acts as a source of conflict between him and the more honest Zeburudaya. He calls himself a doctor and the youngest millionaire in the land. He likes to demonstrate his ability to speak Queens English by using bombast or pretentious style of speaking.

John Iroha as Giringori.Houseboy, speaks pidgin English.

asApena-JegedeSokoya's wife.

David Ofor as Cladius - Giringory's partner as houseboy to Zebrudaya

Christy Essien-Igbokwe

Mission of the New Masquerade

The New Masquerade was one of the first soap operas to be aired on the Nigeria Television Authority in the 1970s. It was created after the civil war (1967-1970) as a means to bring laughter to the homes of citizens after the devastation caused by the war. It was produced by John Iroha, who doubles Giringori in the show.The show x-rays varieties of issues ranging from domestic issues and ethnic related issues especially when it was aired after the civil war. With characters like Chief Zebrudaya and JegedeSokoya, who hail from different backgrounds, the show makes a clarion call for ethnic-tolerance among the various ethnic groups in the country. It also comments on the need to be patriotic. While some believe that, the soap opera is a satire of the post-colonial Nigeria, it must be noted that the soap opera was able set an example on which subsequent soap opera have built upon.

Super Story

Super Story is a Nigerian drama series produced by Wale Adenuga Productions. Currently, the soap opera is aired on Thursday by 8pm on the network of the Nigeria Television Authority (NTA) and Wap TV as well as on several terrestrial and cable networks at a later time.The Soap Opera had its debut in 2001, with the season titled '*Oh Father! Oh Daughter!'* Over the years, the show has treated issues of great importance to its teeming audience who are mostly Nigerians. It has explored issues of love during its season 8 titled '*For the love for you'*, season 22 titled '*Because you loved me'*, season 33 titled *Is this love?''* and other season. Youth related issues was also treated in season 12 titled *Campus Babes* and human trafficking issues were extensively treated in season 32 titled '*Itohan' (a call to Action)*,it is currently on season 41 titled '*The other side'*.There is no doubt that this soap opera is a force to reckon with in the soap opera industry having recorded seasons that were spectacular in their unique ways, some of these include season 1 titled *Oh Father! Oh Daughter!*Season 25 titled *Nnenna*, season 36 titled *Too blind to see* and other episodes.

2.2 Theoretical Framework

The theoretical framework for this study is Critical Discourse Analysis (CDA) which shall hinge on the theory of ideology and socio-cognitive theory. These are subsequently discussed.

2.2.1 The Concept of Ideology

The concept of ideology is perceived as a multidisciplinary approach which is the fundamental framework for organizing multiple ideological concepts and consumptions. Ideologies usually control the thoughts of a social group which then represent the basic social characteristics of a

group based o their identities, goals, norms, values, positions and resources (Van Dijk, 1995). In the respect of ideological consumption, both cognitive and social factors are involved in this process. Van Dijk (1995) proclaimed that social cognition is a system with shared sociocultural knowledge by members of a specific group, society, or culture. For instance, feminists share ideas or beliefs on principles such as abortion, positive actions and stereotypes by men.

Cognitive functions are the basic form of ideological properties which organize, monitor and control attitudes of a social group. Every ideological representation is accompanied by experiences of a person which is referred to as models. Van Dijk (1987) proclaimed that models represent personal experiences such as particular information about each event or action which is processed in short-term memory. In other words, models are parallel to cognitive functions as they observe the thinking of a person and personal knowledge that one possesses. Models are uniquely formed as they hold the ability to control experiences of a social actor (Van Dijk, 1995) as well as being influenced by cognitive processes of other member groups in the society. In relation to this, it is perceived that models are the primary units which control the various acts of human life as multiple ideologies are discovered.

Discourses are not the only ideologically based social practices; they are the most crucial ones in the formulation of ideologies in their social reproduction. Language use, text, talk and communication are needed and used by group members to learn, acquire, change, confirm, articulate, as well as persuasively convey ideologies to other in-group members to inculcate them in novices, defend them against out-group members or to propagate them among those who are the infidels.

Ideologies allow people, as group members to organize the multitude of social beliefs about what is the case, good or bad, right or wrong (for them) and to act accordingly. Ideologies may also influence what is accepted as true or false, especially when such beliefs are found to be relevant for the group. Ideologies are clusters of beliefs in our minds. This does not mean that ideologies are only mental; they are also socially shared and related to societal structures. Beliefs are not only personal, nor do they always spontaneously emerge as products of the individual mind. Many of these ideologies are rather socially acquired, constructed and changed – for example, through social practices and interaction in general, and through discourse and communication in particular. Many contemporary approaches to ideology emphasize that ideologies are not merely systems of beliefs, but also feature such phenomena as symbols, rituals and discourse. It may be agreed that such phenomena are often part of ideological systems and practices in a broader sense.

2.2.2 Sociocognitive Theory as a Framework

Within the broader framework of critical discourse analysis is Teun Van Dijk'ssociocognitive approach to discourse which is characterized by the Discourse-cognition-society triangle. All approaches in CDA study the relations between discourse and society, a sociocognitive approach claims that such relations are cognitively mediated. Discourse structures and social structures are of a different nature, and can only be related through the mental representations of language users as individuals and as social members. Thus, social interaction, situations and structures can only influence text and talk through people's interpretations of such social environments. Discourse can only influence social interaction and social structures through the same cognitive interface of mental models, knowledge, attitudes and ideologies.

Power and power abuse, domination and manipulation, as well as all other illegitimate forms of discourse, interaction and communication are rooted in social structure and relations between social groups. In order to explain how such complex societal structures influence the actual structures of text and talk, and vice versa, we need cognitive mediation. Such mediation is defined in terms of the shared knowledge and ideologies of group members and how these influence mental models that finally control the structures of individual discourse. Semantic and pragmatic models, thus, define the uniqueness of all text and talk. However, it can be concluded that this approach links discourse with society relating it to individual experiences and interpretations based on socially shared knowledge, attitudes and ideologies.

2.3 Conclusion

The media and the society are both inter-related and affect each other in several ways. Sometimes, media communication is guide by society and sometimes media have dominance over its audience in the society. The mass media are essential not only in promotion and propagation of innovative ideas but also in transformation of the society. The TV series mirrors the behaviour, thinking, perception and ideas of people often and also changes and affects the audience. These ideas and perceptions are those ideologies that guide an individual in a society which they act on thereby bringing either positive or negative effects.

The concept of ideology and sociocognitive theory adopted is apt for the study because ideologies being mental and social are acquired socially and shared among the members of a community which help in the birth of social problems. These ideologies also characterize social attitudes, which in turn influence personal mental models and opinions that finally are expressed and reproduced by discourse. Part of the societal account of discursive domination and resistance

has been formulated in terms of social cognition, that is, the specific knowledge, attitudes and ideologies shared by the members of these societal organizations.

These theories however will help in achieving the aim of this study by examining the linguistic portrayal of identities and power in the discourse using the ideologies backed up with the social cognition that each character has been conditioned to in the series. It will also explore the relationship between the thematic preoccupation and linguistic portrayals to the Nigerian social realities.

CHAPTER THREE

METHODOLOGICAL DETAILS

3.0 Introduction

This chapter presents the data collection methods as well as the selection criteria for the specific data subjected to further analysis. In addition, the sample size of the data is presented alongside the analytical pattern for this study.

3.1 Data Collection and Selection Techniques: Research Design, Sample Location and Size

This study adopts a close-text analysis in its application of the tenets of Critical Discourse Analysis to twenty (20) episodes of the Nigerian television series –*Jenifa's Diary*. Two (2) episodes each, out of thirteen (13) episodes per season were purposively selected from the available ten (10) seasons. The primal guiding criterion was the thematic foci identifiable in the episodes. The themes range from classism/class struggles, power abuse, patriarchy, to human trafficking, rape, racism, and cybercrime. Attention is further paid to the linguistic framing of these themes and the ideological implications of the linguistic portrayal of identities and power in the discourse as represented in the series. The episodes were downloaded from YouTube and complemented by collections from friends and colleagues. The entire seasons of the soap were viewed. This guided the eventual selection. Textual excerpts from the episodes are used in the data presentation, analysis and discussion. It is expected that this will provide empirical basis for the findings and subsequent discussions. The realisations are further complemented by contextual realities particularly from the Nigerian environment.

3.2 Applying CDA: Scope of Analysis

According to Fairclough (1995:56), "textual analysis demands diversity of focus with respect to the linguistic levels of analysis. Such analysis requires attention to textual form, structure and organization at all levels; phonological, grammatical, lexical and higher levels of textual organizations in terms of exchange systems (the distribution of speaking turns)".

This study however will base its analysis on the lexical and semantic levels of linguistic analysis. Out of the several levels of linguistic analysis, these levels are purposively selected and needed for this study because of its focus on choices of language, the meanings and the ideologies behind language use. At the lexical level of analysis, registers of power, dominance, inequality and class will be reviewed. When speaking, we choose words from word fields and deliberately manipulate the shades of meaning which elements of such fields have. Depending on one's perception of the person to be described, one would select the relevant word field which would better convey the shades of meaning which best match one's perception of the individual in question. This implies that the choices of words made by a language user will be analyzed and the individual or societal ideologies behind such choice of words will be reviewed.

Semantics is the study of meaning in language. It is concerned with describing how we represent the meaning of word in our mind and how we use this representation in constructing sentences. When an idea or concept is encoded in language, one cannot always be sure that this will lead to the transfer of just that idea or concept from a speaker to a hearer. This fact is intuitively recognized by language users and shows that meaning can vary from speaker to speaker. At this level of analysis, relationships between meanings such as sense relations, denotation, connotation and the figurative uses of language will be analyzed.

3.3 Justification of Methodology

Close Text Analysis is purposively selected for the analysis of this study because it helps to pay attention to specific details such as the ideologies behind the choices of language use such as power, class, and patriarchy and so on. These details are specifically identified in this study based on the tenets of Critical Discourse Analysis which includes addressing social problems and this is expected to provide more insight into the degradation of the Nigerian society as a result of power differences.

3.4 Conclusion

We aver that discourses are crucial in the formulation of ideologies. Language use, text, talk and communication are needed and used by group members to learn, articulate, as well as persuasively convey ideologies to other in-group members, to inculcate them in novices, defend them against out-group member or to propagate them among those who are the infidels (Van Dijk, 1995:46). These ideologies however, will be highlighted and discussed in details in the succeeding chapter. This study, however, does not mean that the definition of ideology is limited to a concept that sees ideology as an instrument of domination. There are also ideologies of opposition and resistance, competition between equally powerful groups, etc.

CHAPTER FOUR

PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.0 Introduction

This chapter does a critical discourse analysis of *Jenifa's Diary*, paying attention to the thematic preoccupations, the linguistic situation of Nigeria in relation to the linguistic situation used in the series, the specific linguistic choices and the ideologies behind such choices. Also, the thematic preoccupations of social and political practices in the series will be analysed. All these will help in the analyses of the series so as to achieve the aim of this study and to also to provide an insight into the degradation of the Nigerian society as a result of social problems.

4.1 Systematic Presentation and Discussion of Findings

4.1.1 A Discussion of Dominant Themes

What makes *Jenifa'sDiary*a unique comedy show is its ability to tell a variety of jokes and still be more than a mere comedy show. The show has had life lessons on friendship and self-esteem come into play. With Jenifa's unending optimism, *Jenifa's Diary* is actually more than just a comedy TV series. The character is popular for her bad English and outlandish behaviour, which elicits laughter from viewers, but that is not all she is good at. She is also there to educate and address topical issues.The television series addresses a lot of issues that are prevalent in the Nigerian context which also have negative and positive implications in the Nigerian society. The series addresses child abuse, preached hard work, societal pressure and friendship among others.

In an episode, Jenifa had a conversation with a woman that uses her twins as tools to collect money from sympathetic passers-by. She threatens to report her to social workers and

finally encourages her to get a job for herself, as poverty is not an excuse for child abuse. In most parts of Nigeria, child begging has become an issue of concern and several means such as this has been put in place to inform the government about putting an end to it.

Jenifa, as the lead character, serves as an advocate for social justice and she uses her role to preach several messages to the youths specifically, such as hard work. She engages in several vocations to earn a living, thereby encouraging vocational skills *(season 3episode 10)*. From being a hairdresser to a cab driver and then she delves into the entertainment industry as a rapper and a disc joker. She uses these acts to encourage youths to acquire vocational skills and learn more on the skills having acquired them, rather than venturing into prostitution and engaging in hooliganism. Still on being an advocate, Jenifa tries to convince her friends to go for medical check-up before getting married. Despite the evolution that the world has seen over the years, there are still couples who get married without checking their genotypes, blood groups or HIV status.

Jenifa, as a feminist, reminded women to work hard for their own money rather than depending on men for their needs. "Get a job", she told her friend who had just been dumped by her boyfriend rather than weeping and crying over the relationship simply because their boyfriends were responsible for their well-being.

The Nigerian society today, conclusively, put a lot of pressure on the youths which leads to a competitive life on their parts. Societal pressures such as getting married, gaining admission to the university and being employed are mostly from the parents. Being over thirty and single in Nigeria for both men and women is not an easy phase. Typical Nigerian mothers seem obsessed

about their children's marital status, thereby pressurizing them into getting married and producing off springs.

4.1.2 Sociolinguistic Situation of Nigeria: The Bilingual Conditions among Nigerian Speakers of English

Over half of the world's population is bilingual and many people are multilingual. They acquire a number of languages because they need them for different purposes in their everyday interactions. The research had it that most African nations are multilingual. Nigeria is as well a multilingual nation, with 452 different ethnic languages operating daily amongst the lives of people. One will need one or two of these languages in daily interactions. Apart from these ethnic languages, there are other varieties that are in operation in the society e.g. lingua franca, which is predominantly English language, Pidgin, and Creole. All of these are what made up the linguistic varieties in Nigeria. The environment one lives is what determines which code to be chosen per time. Also, the classes of people that are involved in the daily activities play a vital role to some extent, in the choice of the variety of the language to be used.

*Jenifa'sDiary*describes the discontent and vain competition that existed within the Nigerian system, most especially the tertiary education system. Students with humble backgrounds trying too desperately to be people they were not, perhaps because their environment did not expressly allow them to express themselves. The sad and sardonic use of the English language by Jenifa, the lead character, is as a result of her "wannabism". She desperately wants to get out of her ratchet way of life and thereby leaves her village and goes to the city of Lagos to be among the numerous students who want to gain admission into the university. Her queer use of the English language is foregrounded in the series because of the need to interact

and be among the socialites she found herself on getting to Lagos. The environment she found herself brought the need for expressing her thoughts and ideas in the second language which she was not fluent enough to communicate with. As a result of this, she began to mix and switch from her indigenous Yoruba language to the poor English language she developed which resulted in the struggle for her indigenous language survival and the English language dominance.

4.2 Language Contact and Language Conflict

Anytime languages come in contact, a number of things actually come in contact like the people who speak these languages as well as their cultures. Language contact is described as a phenomenon whereby two or more distinct languages are spoken within a speech community. 'Two or more languages' according to Weinreich (1974:1) are 'said to be in contact if they are used alternately by the same persons'. Yusuf (1999:159) is of the view that 'language contact could be seen in the broad sense of contact between two cultures that can be as a result of conquests, wars, migration, and colonization etc.' whenever two languages come in contact within an individual or a community such an individual or host community inevitably becomes bilingual (Crystal 1997).

It is a well-established fact that English language has established itself firmly in Nigeria thus, its importance cannot be over emphasized. Apart from being an official language, English language connects members of different speech communities together in continuing interrelationships. It is the common instrument that they draw on for socio- cultural identification. Today, as English language is used in almost every facet of life in Nigeria, it still

comes in contact with practically all indigenous Nigerian languages and when Nigerians speak English, words from various indigenous languages occur in their speech.

The contact between English and indigenous Nigerian languages brought about an English-based Nigerian Pidgin. Pidgin, however, is regarded as the corrupt form of English because its grammar is very different. It has no defined standard grammar or model. Pidgin English is a blend of indigenous languages of the West African coast and English. Pidgin English is learned and used informally in Nigeria in a conscious attempt to participate in communication process in this multilingual society.

4.2.1 Language Inclusion and Exclusion, Code Mixing and Code Switching

Sometimes, people want to communicate only to certain people or community they belong to. To avoid the other community or people from interfering their communication, they may try to exclude those people by using the language that not everybody knows/masters. A code is a system that is used by people to communicate with each other. When people want to talk to each other, they have to choose a particular code to express their feelings. It is a symbol that is used by people to speak or communicate in a particular language, or dialect or register, or accent, or style on different occasions and for different purposes of communication. The people usually choose different codes in different situations. They may choose a particular code or variety because it makes them easier discuss a particular topic, regardless where they are speaking. An instance in the series is the case where Jenifa's host's house was invaded by armed robbers. She was able to communicate with the host's children in the Yoruba language having taught them the basics of the language. By so doing, she included the host's children and excluded the armed robbers in their communication.

Armed robbers: where's the money?

Jenifa: (*trembling and shouting)* which money? We don't have any money.

Oluwarantimi call the *olopa!*

> *Oleee!!!*

Armed robbers: shut up. *(Looking confused*) what's she saying?!

> *(Season 8 episode 3)*

Oluwarantimi, a child of about eight years, who went upstairs to take her phone before the attack, heard their noises downstairs and remembered that *olopa*was 'police' and *ole* was 'thief', she quickly called the police to inform them of the attack. With the language of inclusion and exclusion, Jenifa communicated well with Oluwarantimi by excluding the thieves in her conversation. Because of the mixture of codes in her conversation, she was able to pass a message across to Oluwarantimi.

When people choose codes, they sometimes mix or switch their language when they communicate to the others. Code mixing occurs when the people incorporate small units (words or short phrases) from one language to another one. It is often unintentional and is often in word level. It is noticed that in code mixing, one do not alternate the whole sentence, but people only use one word or two.

4.2.2 Lexicalisation: Names, Naming Practices and Loan Words

Jenifa is well known for her frequent use of Pidgin. She uses this corrupt form of the English language to communicate her thoughts and ideas that are being processed in her mind with the aid of her acquired indigenous Yoruba language. This results, however, in her struggling to transcribe some English thoughts and experiences in her diary, thereby loaning words from the Yoruba language to aid her transcription.

Jenifa: *(writing in her diary)* di-a-ri, today, e goodugaaanoooo. [h]I make mooorni well. But, some peoples [h]erstingi…

But… (*Speaks to herself*) aw de'dey spell 'tomorrow'?

(Begins to spell syllabically)

To...mmooor…. wrowwwwwrrrrrr

(Season 1 Episode 2)

From the above excerpt, it is noted that the speaker uses a mixture of her indigenous Yoruba language and pidgin to express her thoughts in her writings. She names her **'dairy'** as **'di-a-ri', 'good'** as **'goodu', 'money'** as **'moonii'** placing emphasis on each syllable in a word which is common among Yoruba speakers. Her knowledge of the indigenous Yoruba language helps her in her trying to spell 'tomorrow' syllabically, thereby laying emphasis on the Yoruba consonant 'r'. English names appear in traditional Yoruba names. They are reconfigured orthographically when compared to their original, normal forms. The /ai/ sounds are also aspirated as in the case of **'I'**and**'are'** and the cases where the aspirated sounds are meant to come in, they are omitted such as **'aw'** for **'how'.**

As natural bilinguals, Nigerian speakers of English have different modes of contact with their native languages and English. The mode of contact in the former is essentially informal; through child's acquisition of the language basically from their parent and through interactions with their environment, the latter is through formal teaching-learning settings.

4.3 English Language Dominance in a Multilingual Nigeria

English language has assumed a global status as a result of its widespread usage by many countries. While some countries use it as a first language, others use it as a second language or as a foreign language. Many of the countries who speak English language were either colonized

directly by the British or proxy, which then ensured the continued usage of English language as a medium of teaching in schools. Research has shown that the English language came in contact with Nigerian languages during the colonial period. Baldeh (2011) recorded that the acceptance of English in the body of politics of Nigeria started with it being adopted as a channel of instruction in 1882. The colonial masters needed people who would work as clerical officers, accounting assistants, messengers, interpreters and so on. These people were trained for the job and the language was English. Because the language was a prerequisite for obtaining a white-collar job, many Nigerians developed interest in learning it.

As a result of the enthronement of the English language in different spheres of life such as the educational system, politics, the economic system, the mass media and the legal systems, the native languages which were referred to as vernacular languages, were relegated to the background. Children who speak it in schools received severe punishment. As such, the English language was highly promoted. Every of the activity of the country, including that of the government, were carried out in English. This however, made the English language well rooted in the scheme of the country.

Jenifa, in this case, realised the domineering nature of the English language and shunned everyone that insisted on she speaking her local dialect since she was unable to communicate fluently in the English language. She also encouraged her parents and siblings to imbibe the habit of speaking the English language. She realises their bad grammar and also corrects them with her own version of the bad grammar. She also had to come so low as to allow her host's children to teach her the English language in which she also taught them the indigenous Yoruba language. The series introduces the idea of teaching the Yoruba language so as to inform the general public that while English has emerged as the domineering language, the indigenous languages should

not go into extinction as a result. In season 7 episode 13, the host's children were not happy about Jenifa calling them by their indigenous Yoruba names (Oluwasegunfunmi and Oluwarantimi), they rather preferred to be called by their English names, Phillip and Elizabeth. However,Jenifa encouraged them to be proud of their indigenous culture.

4.4 The Linguistic Portrayal of Ideologies in Relation to the Nigerian Social Realities: A Socio-Political Analysis

Socio-political analysis is a powerful tool for understanding how countries work and what might be done to help them to work better. By focusing on social relationships, identities, power dynamics, and how resources are distributed and contested which form the basis of the underlying themes in the series, it gets beneath the formal structures to reveal the underlying interests, incentives and institutions that determine how politicians act, how governments perform and how policy choices play out. Such insights are important to improving governance, economic growth, the inclusiveness of the state, and prospects for development. However, by helping identify the main opportunities and obstacles to reform, it can help leaders target their efforts in a way that makes them more likely to succeed.

The main issues socio-political analysis seeks to address are: the interest and incentives facing different groups (particularly political elites), and how these influence politics, policies and efforts to promote development, how formal institutions and informal social, political and cultural norms interact and shape human interaction and political and economic competition; what values and ideas, including political ideologies, religious and cultural beliefs, matter to political behaviour and public policy. Socio-political analysis helps to identify and trace processes that span both the social system and the political system. Such processes cannot be

fully interpreted by simply focusing on their manifestation within the political realm, in that they have their origins within more fundamental processes from which they cannot be fully separated. In such cases, it is of value to look at the whole of the social and the political realm as a single organization so as to identify and trace these interactions and processes.

> **Madam**: Tekoro, I have told you to let the sleeping dog lie. But what does she want again? They offered her money and she rejected it… Please, I don't want wahala; those people are very influential and rich
>
> **Jenifa**: ...and so? If they are influential, so what? You said she was offered money and she rejected it. Is she a prostitute? Even if she is one, you have to seek her consent or *(facing Tekoro)*Tekoro, did you give your consent?
>
> **Tekoro**: No. But, please ma, let us forget about this issue. I am no longer interested.
>
> **Jenifa**: Do not worry; the long arm of law will catch up with the guy.
>
> *(Season 10, Episode 9)*

The conversation above is between Tekoro, Madam and Jenifa. Tekoro, who is a victim of rape, reports to Jenifa and they both go to meet Tekoro's boss. The boss insists that Tekoro should forget about the issue because the family of the guy that raped her is 'very influential and rich'. Here, we realise that the rich in the Nigerian context belongs to the majority group. According to Feagin and Feagin (1995), "a majority (or dominant) group is one that is advantaged and has superior resources and rights in a society". From this definition, it can be deduced that the guy's family have the resources that can be used to bypass criminal acts. Crime, however, is a significant social problem because it endangers people's lives, properties and sense of well-being (Diana Kendall et al, 2004). This episode of the season is dubbed **'Scar'** because sexual assault such as rape is a stigma that lives on with the victim and just like a scar; it remains permanent in the lives of the victims.

The minority (or subordinate) group is one whose members, because of physical or cultural characteristics are disadvantaged and subjected to negative discriminatory treatment by the majority group and regard themselves as objects of collective discrimination (Wirth,1945). Tekoro, being in this group agrees with her madam that she is inferior to those she is contending with and thereby agrees to 'let the sleeping dog lie'. In Nigeria, the poor, women and children, people with disabilities tend to be considered minority group members regardless of their proportion in the country's population. Being a woman, she is regarded as a powerless victim and sexual assault is an act of violence in which sex is used as a weapon against a powerless victim (Vito and Holmes, 1994).

The women in the Nigerian society are powerless victims that the male folks take advantage of their disadvantages for their selfish purposes. The males, in higher positions, demand for sexual acts from the female folks to be able to grant them positions in the work force.

Boss: your English is very bad, and for a sales girl, that is a big disadvantage.

Jenifa:*(laments)* my grammar has been a great challenge which affects me a lot. But, *(facing the boss)* please, help me. I need the money.

Boss: *(smiles)* I'll help you. I'll give you the job.

Jenifa:*(smiles)* thank you sir.

Boss: we can help each other, you know, you help me, I help you. I give you the job and …em… *(Caresses Jenifa's chin)* you are not a baby; you understand what I'm saying.

Jenifa: Help you, how?

Boss: c'mon pretty girl, you understand what I'm saying. You scratch my back, I scratch yours.

(Season 2 Episode 3)

Further, in this episode, women are given superior rights over the male folks in developed countries, unlike Nigeria. Therefore, women belong to the majority group and as a result, misuse the privilege given to them. Nigerians who go outside the shores of Africa to find greener pastures, engage in several things to gain citizenship of wherever they find themselves such as contract marriage which is also known as " Arrangee" as in the case of Collins who gets married to Shanice because he does not want to be deported. He agreed to pay her eight (8) pounds for the contract; he is to pay her four (4) pounds upfront which he paid six (6) pounds instead. Shanice uses the fact that he is a weaker vessel to blackmail him thereby threatening him if he refuses her demand for more money. This act, however, is a form of racism as defined by Diana Kendall et al (2004) that racism is a set of attitudes, beliefs and practices used to justify the superior treatment of one racialized or ethnic group and the inferior treatment of another racialized or ethnic group. People of colour pay a direct heavy and immediately painful price for racism.

> **Jenifa**: …but you made a wrong choice…
>
> **Collins**: I had to do what I had to do. I don't want to be deported.
>
> **Jenifa:** That's true! I also do not want to be deported.
>
> But the girl is a bad option…
>
> **Collins**: She hits me at the slightest provocation.
>
> She threatens that I will not see my child again.
>
> She even threatens me with police.
>
> *(Season8 Episode 1)*

These utterances indicate that Collins have been going through domestic violence in a country that believes women to have superior rights over men (their husbands, especially) in developed countries. Also, blacks who do not gain citizenship are regarded as inferior and are punishable by

law if caught by government officials, which is why Shanice threatens her husband with the police.

Similar to the ways that racialized ethnic group members experience discrimination based on supposed innate characteristics, women experience discrimination based on their sex. Gender refers to the culturally and socially constructed differences between females and males based on meanings, beliefs and practices that a group or society associates with feminity or masculinity (Diana Kendall et al, 2004). The social basis for gender role is known as the gender belief system or gender ideology – ideas of masculinity and feminity. For many people, being masculine means being aggressive, independent and not showing emotions and being feminine means the opposite – being passive, dependent and emotional. Males are supposed to be aggressive and independent not because they have male sex organs but because that is how people in the society think males should act. As a result of this ideology, the rise in domestic violence and abuse against women has greatly increased in the Nigerian context.

Augustine: what are you doing here!?

    Kiki: I came to see Toyosi.

    Augustine: You came to see Toyosi? You are lying!

    Kiki: No, I'm not.

    Augustine: Did you tell me you are coming here?

    Kiki: No, but I… why do you have trust issues, why are you so insecure?!

    Augustine: What! *(Slaps Kiki)* Are you okay?!

    You are lying, I'm correcting you, and all you could say is I have trust issues. Are you okay?

    Kiki: You slapped me!

    Augustine: I'll do that again!

Men, like Augustine, have the belief that they are in charge of their affairs with women and therefore, should be regarded as 'gods' that should be adored and referenced. Other men belief it's a 'man's world' therefore, whatever is done by men towards their girlfriends or wives is right and acceptable.

> **Female friend**: *(After a phone conversation)* she is still crying. Her boyfriend beat her so bad!
>
> **Male friend1**: Why will a man hit a woman? It is only a coward that will hit a woman.
>
> **Male friend 2:** chill guys. You know how you women are. You always want to talk back when we men are talking. It's a man's world, remember?
>
> **Female friend**: So! Is that why a man should beat a lady up? I'm sure he's going to kill her one day. That's domestic violence and abuse against women!
>
> *(The victim comes in, crying)*
>
> **Female friend**: stop crying. It's okay.
>
> **Victim**: *(sobbing)* he's always beating me. He will be hitting my head against the wall, and then he'll tell me he's sorry.
>
> **Male friend 1**: Take it easy.
>
> **Victim**: I'm tired!
>
> **Male friend 2:** I know you are in pains right now, you are hurt, but you just have to let things go. You have to forgive him. He is still your man.

(Season 1 Episode12)

The scene here is presented to show the ideologies behind men's action when they batter their partners. The character of the second male friend is used as a tool to depict that. He feels men should be idolized, therefore, when they are speaking, the female counterpart does not have the right to speak. Females are expected to be passive and emotional. These traits are however, being

taken for granted by the male folks. Out of their aggressive state, however, the male gender craves for dominance at every opportunity they get to be with the female folk.

Dayo: Close your eyes; I have a surprise for you.

Jenifa:*(opens her eyes, surprised*) why do you put me in handcuff?

(Season 6Episode 3)

Jenifa: *(to Esther)* Esther, is it proper for a man to handcuff his partner during sex?

Esther:ooohhh… that's BDSM!

Jenifa: how do you mean?

Esther: it's a kind of craving for dominance between…

Jenifa: ….please break it down to my level.

Esther: some men, in a quest for control during sex, will handcuff their partners…

(Season6 Episode4)

BDSM is an overlapping abbreviation of bondage and discipline (BD), dominance and submission (DS), sadism (one who derives sexual pleasure from hurting others) and masochism (the deriving of sexual gratification, or the tendency to derive sexual gratification, from being physically or emotionally abused) (SM). It is a physical, psychological and usually sexual power-role play with consensual participants (UrbanDictionary, 2004). Because of the passive state of the female folk, they are being ridden upon by the superior gender even in an activity that is meant to be enjoyed by both parties.

According to feminist scholars such as Hooks (2006) and Rogers (1999), gender inequality is maintained and reinforced through individuals and institutionalized sexism. The term 'individual sexism' refers to individual's beliefs and actions that are rooted in anti-female prejudice and stereotypical beliefs. According to Allport (1958), "prejudice is a negative attitude

about people based on such characteristics as racialization, gender, age, religion or sexual orientation. Single parenting/motherhood in Nigerian is regarded as a form of the female prejudice. The conversation below shows the ideology behind single parenting. Single motherhood is a parent bringing up a child or children alone without a partner. The reasons for this can vary. They may have been in a relationship which they left or their partner might have passed away or been summoned to an active job.

Single mothers who decide to get married are stigmatized by the family members of the male counterpart. Mostly, however, women are accomplices of other women's prejudice as in the case of Vero, a sister to Tewase, who rejects the idea of her brother getting married to Cordelia who is a single mother.

> **Vero:** Leave my brother alone! There are so many potbellied old men out there that you can pitch your baggage child on.
>
> You can be their second, third, fourth wife, I don't bloody care. Let me tell you, my brother is a young blood, please don't suck him dry.
>
> **Cordelia:** Excuse me, what are you trying to say?! I've not done anything bad to your
>
> brother. For God's sake, Vero, why do you hate me? You don't even know me
>
> What have I done to you?
>
> **Vero**: Let me tell you something, it is not what you did. It is what you want to do!
>
> I will not let you, common gutter girl, come and pitch your baggage child on my brother. Never!

(Season 8 Episode 9)

Another social problem is human trafficking. Human trafficking is a crime. This crime has been on for some time, without much government notice or attention being drawn to the issue. The trafficking in persons (prohibition) law enforcement and administration act (2003), defines

trafficking as all acts and attempted acts involved in the recruitment, transportation within or across Nigeria borders, purchases, sales, transfer, receipt or harbouring of a person involving the use of deception, coercion or debt bondage for the purpose of placing or holding the persons, whether for or not involuntary servitude (domestic, sexual or reproductive) in forced or bonded labour, or in slavery-like conditions.

Human trafficking is a modern form of slavery. It is an illegal business and a social problem. It is a social problem because it affects many people. It affects different categories of people. It is a social problem because of the magnitude, the trend and pattern it has taken over the years. This business has unleashed untold hardship on victims who are mostly women and children. For most crimes to succeed there must be a giver and taker. For the crime of trafficking to succeed, there must be people who aid or facilitate the movement and transportation of victims to a defined destination. There must also be a group who abets the crime, who are receivers (Folashade and Adebimpe, 2018).

Sex trafficking is an aspect of human trafficking that is perpetrated on women that takes in diverse settings and usually involves many different factors. Sex trafficking involves international agents and brokers who arranged travel and job placement for women from Nigeria. These women who are the victims are lured to accompany traffickers based on promises of lucrative opportunities unachievable in Nigeria. They fall victim to these deceits because of high levels of inflationary trends in the society, acute unemployment, and high poverty rate in the country which majority of Nigerians find themselves and in which the leaders both at the federal and state levels had never been conscious enough to address.

Jenifa and Adaku are lured by Lady Tina to accompany her abroad to become hair stylist and pedicurist respectively in her new salon which she claimed to have established with the promise to take care of their travelling expenses. Jenifa and Adaku happily accepted the offer. On getting there, Lady Tina told them they were to take tutorials for body massage which will be an additional service to their customers.

Lady Tina: you girls look very beautiful

Jenifa and Adaku: thank you ma.

Lady Tina: now, when you get there, make sure you do everything to satisfy the client.

Jenifa: but ma, we do not know the exact hairstyle the client wants…

Adaku: … or manicure and pedicure so I can take the necessary tools with me.

Lady Tina: today you'll be doing massage… I do not want any misbehaviour from you.

On getting there…

Jenifa: where is the madam, the client, we are to massage?

Horsewood: I'm the client

… Let's get started then.

(They set to leave after the massage)

Horsewood: what are you doing?

Jenifa: we are through with the body massage.

Horsewood: what do you mean you have finished?

(Jenifa and Adaku look surprised)

Horsewood: what about the 'happy ending'?

Jenifa: but you are happy.

Horsewood: this is not how it goes after the massage, I have a happy ending.

(Demonstrates the 'happy ending' romantically by whining his waist)

Jenifa: we don't understand your 'happy ending'

Horsewood: *(loosens his towel)*

Jenifa and Adaku run.

It is disheartening to know that once these women (victims) reached their destinations, the women discover that they have been deceived and learnt the true nature of the work they were expected to do (as in the case of Jenifa and Adaku). To some extent, many of the women were deceived with lies regarding the financial arrangements and conditions of their employment, later to find themselves in coercive or abusive situation form, which escape is both difficult and dangerous to these women (Kara, 2009). After Jenifa and Adaku realized they were taken abroad for prostitution (with the help of Toyosi), they tried escaping but were threatened with a gun by one of Lady Tina's boys, they were also threatened to be reported to the police as illegal immigrants (season 7, episode 3).

In conclusion, a major social problem that has eaten deep into the Nigerian society is that of class. Nigerian social class system can be analysed based on consumption and lifestyle. From a sociological perspective, there are five main types of social classification which are the underclass, the lower-middle class, the upper middle-class and the upper class (Ayodeji, 2009). Those in the upper class are professionals in top managerial positions, serial entrepreneurs, government appointees or government cabinet members. They live in leafy suburbs such as Victoria Island in large duplexes/mansions or luxurious flats. They would most likely also own several homes abroad and locally, all fully paid for. Their children attend elite private schools such as America International School (AIS), British International School (BIS), or perhaps prestigious private boarding schools abroad. They holiday very regularly and fly private jets or in

first class cabins. They live these luxurious lifestyles and as a result look down on other social

classes thereby oppressing them.

> **Austin's mother**: … I want to see Kiki's mum. The lace fabric she picked is really, really cheap.
>
> **Austin**: mum, please, stop! Please. If you want to see Kiki's mum, I agree. But, you saying the lace fabric are cheap, that, I don't agree. If that's what they want, then let them pick it. And, if you have some advice to chip in, just… meet with her or something.
>
> **Austin's mum**: I'll meet her because we wear no cheap thing. Everything we wear must speak class.
>
> **Austin**: mum, what is cheap to you might be expensive to others. All fingers are not equal.
>
> **Austin's mum**: I'll see her… but Austin is it wrong for me to tell you to do the right thing?
>
> **Austin**: *(sounds frustrated)* mum, mum, mum, you told me to go to Navy School, I did. You told me to study Law, I did. You told me to have my masters in the US, I did. You even told me to propose to Kiki, I still did. What next mum?!
>
> *(Austin's mum sighs)*

Here, it is seen that the rich impose whatever they want on their children so as to carry them

along in the social class system.

> *Austin's mum visits Kiki's family in preparation for the wedding.*

> **Austin's mother**: I believe Dubai will be a better venue where everyone can access.
>
> **Kiki's mother**: Everybody? No… we don't want everybody at the wedding. My family is going to be classy. So, we need to be selective with who we put on the friend's list.
>
> **Austin's mother**: I agree with you, but I'm not talking about the general public. I'm only talking about my family and friends.
>
> **Kiki's mother**: err… well, I do not mean to be rude, but, should we not be talking about who we *(gesturing towards her own family members)* want at the party?
>
> **Austin's mother**: *(angrily)* excuse me!

… I want the wedding in Dubai. We can afford it. The Olaitan family is not wretched.

Kiki's mother: really? Well, I think Greece is better, more exclusive. This wedding will be done in style.

(Season 9 episode 4)

From the above discourse, it is noticed that there is a clash between two members of the upper class for show of power in preparation of their children's wedding. They have all the resources needed to achieve whatever plan they have, but because of the domineering nature of both families, there is a tie.

4.5 Textual Analysis

Here, the focus is analysing dialogue based on the levels of linguistic analysis. The levels of linguistic analysis that will be used are lexicology, semantics and pragmatics which will enable the apt understanding of how language is used in particular situations in the text.

4.5.1 Lexicology as a Tool for Analysing Ideologies

Lexicology is the study of the structure of a lexicon (the vocabulary of a language). The lexical field is used to denote a collection of lexical items which are related by corresponding to a more or less natural grouping in the non-linguistic world. When speaking, we choose words from word fields and deliberately manipulate the shades of meaning which elements of such fields have. In the series, there are discourses that show ideologies of class, power and dominance which were articulated by different registers that are particular to such ideologies.

Collins: She **hits** me at the slightest provocation.

She **threatens** that I will not see my child again.

She even **threatens** me with police.

(Season8 Episode 1)

Kiki: You **slapped** me!

(Season 1 Episode 12)

Here, there is imbalance in gender relations. Unlike the realizations rife in Nigerian society, we see the converse where the woman is domineering and asserting, to the point of assault/physical molestation. The series is actually revealing the levels of conflicts even while contrasting developed and underdeveloped environments.

Jenifa: *(opens her eyes, surprised)* why do you put me in **handcuff**?

(Season 6Episode 3)

Female friend: *(After a phone conversation)* she is still **crying**. Her boyfriend **beat** her so bad!

Male friend1: Why will a man **hit** a woman? It is only a coward that will **hit** a woman.

Male friend 2: chill guys. You know how you women are. You always want to talk back when we men are talking. It's **a man's world**, remember?

Female friend: So! Is that why a man should **beat** a lady up? I'm sure he's going to **kill** her one day. That's **domestic violence and abuse against women!**

(The victim comes in, crying)

Female friend: stop **crying**. It's okay.

Victim: *(sobbing)* he's always **beating** me. He will be **hitting** my head against the wall, and then he'll tell me he's sorry.

Male friend 1: Take it easy.

Victim: I'm tired!

Male friend 2: I know you are in **pains** right now, you are **hurt**, but you just have to let things go. You have to forgive him. He is still your man.

(Season 1 Episode12)

Austin's mother: … I want to see Kiki's mum. The lace fabric she picked is really, really **cheap**.

Austin: mum, please, stop! Please. If you want to see Kiki's um, I agree. But, you saying the lace fabric are cheap, that, I don't agree. If that's what they want, then let them pick it. And, if you have some advice to chip in, just… meet with her or something.

Austin's mum: I'll meet her because **we wear no cheap thing**. Everything we wear **must speak class**.

Austin: mum, what is **cheap** to you might be **expensive** to others. All fingers are not equal.

Austin's mum: I'll see her… but Austin is it wrong for me to tell you to do the right thing?

Austin: *(sounds frustrated)* mum, mum, mum, you told me to go to Navy School, I did. You told me to study Law, I did. You told me to have my masters in the US, I did. You even told me to propose to Kiki, I still did. What next mum?!

Austin's mother: I believe Dubai will be a better venue where everyone can access.

Kiki's mother: Everybody? No… we don't want everybody at the wedding. My family is going to be **classy**. So, we need to be **selective** with who we put on the friend's list.

The excerpt shows that the rich in the Nigerian context also struggle within the same class system to outperform the other person.

Austin's mother: I agree with you, but I'm not talking about the general public. I'm only talking about my family and friends.

Kiki's mother: errh… well, I do not mean to be rude, but, should we not be talking about who we *(gesturing towards her own family members)* want at the party?

Austin's mother: *(angrily)* excuse me!

… I want the wedding in **Dubai**. We can afford it.

The Olaitan family is **not wretched.**

Kiki's mother: really? Well, I think **Greece** is better, more exclusive. This wedding will be **done in style.**

(Season 9 episode 4)

These words and word fields in bold show that they are used by those who are superior to show dominance, such words are used when oppressing the powerless. Only the rich and powerful can mention cities like 'Dubai' and 'Greece' for occasions such as wedding. Because of their riches, influence and affluence, they are at crossroads on what to do to showcase their wealth.

4.5.2 Semantics as a Tool for Analysis

Semantics is the study of meaning in language. When an idea or concept is encoded in language, one cannot always be sure that this will lead to the transfer of just that idea or concept from a speaker to a hearer. This fact is intuitively recognized by language users which show that meaning can vary from speaker to speaker. In an effort to cope with the problem of definition, semanticists have recognized a number of useful distinctions in the meaning of a word. One of this is the distinction between denotation and connotation. The denotative meaning of a word is its specific, exact meaning, excluding all of its extended uses and emotional colorations. On the other hand, a connotative meaning is any meaning which carries some special implication or association.

> **Toyosi**: I think you should get a job in a salon at the mainland, that way you will save a lot of money.
>
> **Jenifa:** … island is where the **big** boys and **big** girls reside…

(Season 2, episode 12)

'Big' here, connotatively mean rich, classy and fashionable people while 'big' denotatively mean of great size or rather large.

Chima: … Toyo told me about your **bad**jollof rice.

(Season 1 episode 4)

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'Bad' here connotatively mean 'extremely sweet and tasty', while it denotatively mean 'not good'.

> **Jenifa**: that's your cup of tea, you **mannequin**
>
> *(Season 1 episode 2)*

'Mannequin' here, connotatively means a slim person.

Other terms often used by semanticists in defining words and indicating relationships among them include synonym, homonym and antonym. Two words are synonyms if they are pronounced differently, but mean the same thing; they are homonyms if they are pronounced the same, but have different meanings; they are antonyms if they mean opposite things.

An example for homonym includes:

> **Austin**: mum, please, stop! Please. If you want to see Kiki's mum, I agree. But, you saying the lace fabric are **cheap**, that, I don't agree. If that's what they want, then let them pick it. And, if you have some advice to **chip** in, just… meet with her or something.
>
> *(Season9 episode 4)*

Semanticists also make a distinction between idiomatic and non-idiomatic meaning. An idiom is a highly specialized expression whose meaning typically cannot be deduced from the meaning of the words out of which it is composed.

> **Toyosi**: don't you think the location of your job is too far?
>
> **Jenifa**: … **half bread is better than none**… I'll manage what I'm being given monthly
>
> *(Season 2episode 12)*

Here, she uses this idiom to show the economic state of the Nigerian society, the youths have to 'manage' whatever they are being given from their jobs. The government is not giving them what they deserve, so they have to keep up with the little they have.

Adaku: relax, I have told you that she used to be the best stylist before you came, hence her jealousy.

Jenifa: really? But **the sky is large enough for any bird to fly!**

(Season 2 episode 12)

Because of the limited job opportunities, it is noticed that people fight themselves to retain the positions they get. Whenever they realise that someone has been employed and it seems the person is getting the favours they were once getting, jealousy and envy sets in.

Madam: Tekoro, I have told you to **let the sleeping dog lie**.

(Season 10, Episode 9)

Here, the oppressed is advised to ignore the issue she has unjustly faced because those she is contending with her superior to her in the society and the government officials are also backing them up, hence, she does not have a upper hand but to just accept her fate as an inferior.

Austin: mum, what is cheap to you might be expensive to others. **All fingers are not equal.**

(Season 9 episode 4)

Because of the class system in the Nigerian society, people are not equal and therefore should be treated unequally.

4.6 The Relationship between the Thematic Preoccupations and Linguistic Portrayals to the Nigerian Social Realities

In a modern society like Nigeria, many contemporary social problems have emerged which are against the norms, morals and ethics of our society and of course make life very uncomfortable. The Nigerian culture is the totality of the customs, values, knowledge, politics, and economic practices of Nigerians which are either influenced domestically or internationally. Thus, the cultural practices that are associated with the Nigerian state and society are what we refer to the Nigerian culture.

The series, through some findings, exposes its viewers to issues that are inherent in the Nigerian society. It enlightens the public about trying to force themselves to be among the socialites through means that are not right. The lead character is used as a mirror to show some of these ill practices. Trying to get out of the shores of Africa for 'greener pastures' is not as easy as it might seem. Those who find themselves outside the shores of Africa, Nigeria specifically, find themselves doing menial jobs to earn a living. Jenifa was seen doing cleaning jobs after she escaped from the claws of sex trafficking in London. Adaku, on the other hand, decided to get married to a Jamaican in London so as to get citizenship not knowing the man in question was a fraudster who was also living in London illegally. Many people like Jenifa and Adaku are being pressurized by the society to engage in things like this because most of them are the breadwinners of their families and they are expecting them to bring good fortunes and to change the family's name forever.

Another issue, in the course of this study that was discovered is the high crime rate among Nigerian youths as a result of unemployment. The Nigerian government has failed on their part to not provide enough employment opportunities for its citizens. The youths engage in crimes such as cybercrime, fraud, hooliganism, and out of their jobless state, they engage in rape and other forms of sexual assault. Jenifa, who also acts as a social advocate for injustices

encouraged youths as well as viewers to engage in vocational skills so as to avoid all forms of criminal acts. As a character, she engages in several works so as to earn a living and live the life of a socialite she had always wanted.

Another important issue is that of class. The class system in the Nigerian society has caused a lot of damage to the society. The women, children and the poor fall at the receiving end of these damages. It is also noticed that the government officials are mostly on the sides of the rich, thereby leaving the poor at the mercy of injustices. The population of the women, children and the poor in the Nigerian society is however higher than those of the rich and these results in the degradation of the Nigerian society. This also brings about the issue of gender inequality. As earlier stated that the population of the women is more than those of the male counterpart, women are being segregated against in the society. They are not given fair hearing and they are not also given the rights they deserve as citizens of the country. Because of the domineering nature of men, women go through domestic violence and battery from their partners.

In conclusion, the Nigerian society being a multilingual society is faced with the issue of the English language dominating all other indigenous languages in the country because of the numerous functions it serves. The series, however, encourages the teaching and learning of indigenous languages so as to avoid its going into extinction. The series is spiced with various indigenous languages to buttress this point. The lead character encourages those in the diaspora to inculcate the habit of speaking their indigenous languages so as to always remind them of their cultural practices and to also remind them of their homes back in Nigeria.

4.7 Conclusion

This chapter has attempted an analysis of the thematic preoccupation of *Jenifa's Diary*. It has analysed some social problems that are inherent in the Nigerian society as discussed in the series. The linguistic features in the discourses are also analysed in relation to the ideologies behind such discourses. Also, the implications of these social problems to the Nigerian society have been discussed.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter presents the summary of the main findings course of this study as well as possible recommendations to the degrading Nigerian society.

5.1 Summary of Findings

In the course of this study it is noticed that the socio political issues show how societal norms and policies affect people's lives and actions. The rich because of their class look down on the poor and also create a tussle among their rich counterparts to make a clear line between their classes. They also impose certain ways of life on their children, thereby making such children behave nastily in the society. After such behaviours in the society, they are able to bypass criminal acts that are supposed to be punishable by law. Those in government positions such as the police force also take sides with the rich to help bypass criminal acts. The oppressed, however will be punished or the case dies down which brings about injustice.

The societal norms and beliefs of patriarchy have ruined marriages and relationships because of the 'provident' nature accorded to men. As a result of their superiority they tend to abuse the power accorded to them. Hence, they become aggressive and unnecessarily domineering in every affair that concerns the female counterpart. Also, discrimination takes place as a result of the numerous stratifications in the society which leads to inferiority complex among the marginalized. The women and children are regarded as minority which makes them

inferior to the male folk. The poor are being marginalized and they mostly become oppressed. In the light of the above, blacks who find their ways out of the shores of the African borders are being discriminated against. They are not granted equal rights with that of the whites. They are being threatened by their superiors at every opportunity they get to get them deported or to get them arrested by government officials.All these social problems, however, are communicated through language. The perpetrators of these problems use certain words or expressions that reveal the ideologies.

5.2 Recommendation and Conclusion

The following recommendations are made:

1. The government should create unity in diversity. Resources should be allocated equally to every class in the society.

2. Employment should be given without favour or merit or 'connection'. Everyone that deserves a position should be given without giving anything in exchange.

3. There should be equality in the work force. Women should be paid equally with the men.

4. Justice should be meted out on everyone that deserves it. The poor or powerless victims should not be neglected because of their status.

5. The patriarchal system in Nigeria should be eradicated! Women should be given the right to do what men have been doing since there is no written record of what is meant for a man to do and what a woman should not do.

In conclusion, if these recommendations are adhered to, there would be a change in the socio-economic level of the Nigerian society.

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