Focus and Emphasis Constructions in Cameroon English Creative Writing

Lozzi Martial Meutem Kamtchueng

Dept. of Bilingual Studies

Higher Teachers' Training College Maroua, University of Maroua

PO Box 55, Maroua, Cameroon

Tel: 2-377-554-3941   E-mail: lozzimartial@yahoo.fr

Abstract

This paper examines the various linguistic features used by Cameroonian writers of English expression in order to mark focus and emphasis, with reference to thirteen literary works of five prominent Cameroonian writers namely, Linus T. Asong, Shadrach A. Ambanasom, Francis B. Nyamnjoh, Eugène Konyuy and Ngoran Tardzenyuy. The findings of the study reveal that these writers make use of thematised deixis and phrases, emphatic deixis, pronoun copying or double subject constructions, emphasis with "pronoun (subject) + tell+ pronoun (object)" and reduplication in order to mark focus and emphasis. It is also found that, though with different patterns, some of the focus and emphasis constructions found in Cameroonian literary works are also attested in the works of other writers of the "outer circle". This can be attributed to two main factors: the influence of Cameroonian writers of English expression by other African writers and the fact that Cameroonian writers, like other African writers are influenced by their background languages (Bantu languages) which display a lot of similarities.

Keywords: Linguistic features, Cameroonian writers, Emphasis, Focus, Outer circle

1. Introduction

English language use in Cameroonian literature of English expression has not drawn the attention of many researchers. In other words, as opposed to literary works of other writers of English expression of the "outer circle (Note 1)" (e.g. Nigerian, Ghanain, Zimbabwean, just to name these few) those of Cameroonian writers have received little attention. This can be due to the fact that Cameroonian literature of English expression was relegated to the background as Ambanasom (2007:13) observes:

> In his contribution to a special edition of *Patrimoine* N° 002 of February 2007, dedicated to the celebration of 42 years of existence of Cameroon literature, Isaac-Celestin Tcheho, writing on Cameroon literature in English, gives the impression that the productions of Anglophone Cameroon literature ended in 1982 with the publication of a critical appraisal by Nalova Lyonga and Bole Butake. His commentary does not venture beyond this date, and as far as his article is concerned, Anglophone Cameroon literature would seem to have ceased evolving after 1982 [...] In their seminal article, "Cameroon Literature in English", in the now defunct *ABBIA* (1982), Lyonga and Butake stated unequivocally that the Cameroonian novel of English expression, with only three published titles then was the least developed genre in Cameroon. However, it is comforting to note that twenty-five years after that pronouncement, at least 30 more titles have since appeared to the credit of the Cameroonian novel of English, while output in the more "fruitful" genres of drama and poetry has grown in the same proportion.

The above reasons might account for the paucity of publications on linguistic and literary studies on Cameroonian literary works of English expression. The same does not hold true for Nigerian, Ghanain, Zimbabwean literary works (see Bamiro, 1991, 2000, 2009; Igboanusi, 2001, 2006a, just to name these few).

In literary works, there are sentence elements on which writers, through their characters, would like to draw readers' attention. Given that some of these writers are very linguistically creative, they make use of various stylistic innovations in order to achieve this. Cameroonian writers of English expression are not an exception to this trend. In the present study, attention is paid to the various focus and emphasis constructions used by this group of English language users of the "outer circle" in order to put into prominence the targeted sentence elements.

2. Methodology

After a complete reading of the novels, a corpus data base which incorporates all the focus and emphasis constructions as well as their context of occurrence was obtained. The criterion of frequency was used in order to determine the features which will finally be examined in the work. The data found in the corpus data base was collected from thirteen Cameroonian novels of English expression identified as follows: *SNS*: *Son of the Native Soil* (Ambanasom, 2007), *TDH: The Deadly Honey* (Kongnyuy, 2002), *NFM: A Nose for Money* (Nyamnjoh's,

2006), *NWTD: No Way to Die* (Asong, 1991), *ALOTD: A Legend of the Dead* (Asong, 1994a), *SIH: A Stranger in his Homeland* (Asong, 1994 b), *COT: The Crown of Thorns* (Asong, 1995), *SC: Salvation Colony* (Asong, 1996 a), *TAF: The Akroma File* (Asong, 1996 b), *Chopchair* (Asong, 1998), *COB: The Craps of Bangui* (Asong, 2005), *DFN: Doctor Frederick Ngenito* (Asong,, 2006) and *Nyusham* (Tardzenenyuy, 2002).

As far as the choice of the novelists is concerned, it was deemed necessary to collect the data from the novels of English-speaking Cameroonian novelists of all walks of life who originate from the two English-speaking regions of the country (Northwest and Southwest regions). So, no novel written in French and translated into English was included. Besides, priority was given to the novels on which researches have already been carried out and the criterion of availability of the novels was also included in their selection.

A scrutiny of the corpus reveals that Cameroonian novelists of English expressions make use of a variety of syntactic constructions in order to mark focus and emphasis.   These constructions, which underscore the logic of many African languages, are communicative strategies used by speakers in order to reorder the English language, thereby reflecting their thought channel (Bamiro, 1995: 197). The various focus and emphasis constructions examined in this work are the following: the thematisation of deixis and phrases, emphatic deixis, double subject constructions, pronoun copying, emphasis with pronoun (subject) + tell + pronoun (object) and reduplication.

3. Thematisation

With regard to language metafunctions, in the literature of systemic-functional grammar, thematisation belongs to the textual component, which considers the clause as a message. Thematisation is one of the major syntactic features which abound in the works of many Cameroonian novelists of English expressions (see table 1 below).

In the literature, a sentence or a clause can be considered as a message. As such, it can be partitioned into theme and rheme (sentence = theme + rheme). The theme "is the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context" and the rheme on its part is "the remainder of the message, the part in which the theme is developed" (Halliday and Matthiessen, 2004:64). They draw a distinction between "unmarked" and "marked" themes. In a declarative sentence, for instance, the "unmarked" theme is the theme which functions as subject (subject-theme) whereas the marked theme is "the theme that is something other than the subject" (Halliday and Matthiessen, 2004:73). For instance, in the sentence "***You*** are the one I blame for this", the pronoun subject "you" is an "unmarked" theme while in the sentence "***You*** I blame for this", the pronoun "you" is a "marked" theme. So, the "marked" theme is a fronted element. It is the movement of a sentence element to the position occupied by the subject-theme which is referred to as thematisation.

The above grammarians add that "in the Theme-Rheme structure, it is the theme that is the prominent element [...] and the subject is the element that is chosen as Theme unless there is

good reason for choosing something else" (Halliday and Matthiessen, 2004:70-73). One can nevertheless observe that in order to mark focus on some sentence elements other than subjects, so as to draw the reader's attention on them, Cameroonian novelists of English expression put them in prominence by placing them in the position which is usually occupied by the subject-theme of the sentence. It is the case of deixis and phrases.

3.1 Thematisation of Deixis

The term "deixis" "is borrowed from the Greek word for pointing or indicating" (Levinson, 1983: 54). Another name for deixis is "indexical expressions", "indexicals" or indexical signs (Levinson, 1983: 55-57). It is the single most obvious way in which the relationship between language and context is reflected in the structure of languages themselves and concerns the way in which languages encode or grammaticalise features of the context of utterance or speech event (Levinson, 1983: 54). A deixis is an element which "indicates whether or not some specific subset of the thing is intended and if so, which" (Halliday and Matthiessen, 2004: 312). The following table depicts the distribution of thematised elements in the corpus.

Table 1. Distribution of thematised elements in the corpus

Thematised Elements Novels	This	These	That	Here	There	Phrases	Total
Son of the Native Soil	0	0	0	0	4	0	4
No Way to Die	0	0	0	0	0	1	1
A Legend of the Dead	0	0	0	0	0	2	2
A Stranger in his Homeland	7	1	0	3	10	0	21
Salvation Colony	0	0	0	0	0	1	1
The Crown of Thorns	4	1	0	0	0	2	7
The Crabs of Bangui	0	0	0	1	3	0	4
Doctor Frederick Ngenito	1	0	1	0	6	0	8
A Nose for Money	6	1	1	0	4	0	12
Total	18	3	2	4	27	6	60

Deixis have received considerable attention not only in the literature of systemic-functional grammar but also in that of pragmatics.

Halliday and Matthiessen (2004: 314-315) distinguish between specific and non-specific deixis. Specific deixis include demonstratives (e.g. this, that, these, those, which (ever) and what (ever), possessives (e.g. my, your, our, his, her, its, their, one's, whose (ever)) and non-specific which convey the sense of all, none, or some unspecified sub-set (e.g. each, every, both, all, neither one, a (n), either, one, some, etc).

Levinson (1983: 62) goes further by classifying deixis into five groups: person, place, time, discourse and social deixis. Person deixis concerns the encoding of the role of participants in the speech event in which the utterance in question is delivered: The category "first person" is the grammaticalisation of the speaker's reference to himself. The second person encodes the speaker's reference to one or more addressee, and third person has to do with the encoding of

reference to persons and entities which are neither speakers nor addressees of the utterance in question.   Place deixis concerns the encoding of spatial locations relative to the location of the participants in the speech event. Under place deixis, distinction is made between "proximal deixis" (deixis used for referent close to the speaker, e.g. this / these, here) and "distal" (deixis used for referents which are far from the speaker, e.g. that/those, there). Time deixis concerns the encoding of temporal points and spans relative to the time at which an utterance was spoken (e.g., now, then, tomorrow, yesterday, etc.). Discourse or text deixis, on its part has to do with the encoding of reference to portions of the unfolding discourse in which the utterance is located" (e.g. "this" and "that" in the sentences "puff puff puff: **tha**t is what it sounded like" and "*this* is what phoneticians call creaky voice") (Levinson, 1983: 62). Social deixis usually refer to honorifics which are markers of respect. They include words which refer to kinship relations, totemic relations and clan membership. (Levinson, 1983: 90). Many instances of thematised deixis have been identified in the data. They include "this", these", "that", "here" and "there". In the following examples, the gap (—) indicates the extraction site of the thematised elements.

-Thematisation of "this"

(1) "***This,*** they would very easily take care of —" (*COT*, p. 116)

(2) "***This***, he did — with the left hand" (*COT,* p. 25)

(3) "***This***, he was going to continue to do —" (*COT*, p. 67)

(4) "***This***, they all took — later on into the holy grave where they emptied into the River of Forgetfulness" (*COT*, p. 154)

(5) "***This***, he would spread — or cause to be spread in kingly fashion over the chair in which he was going to sit" (*DFN*, p. 75)

(6) "***This***, he did — four times, an indication that the stranger was very welcome" (*SIH*, p.262)

(7) "***This***, he did — in front of the culprit" (*SIH*, p. 284)

(8) "***This*** too Antony did —" (*SIH*, p. 310)

(9) "***This***, he agreed to do—" (*SIH*, p. 310)

(10) "***This***, he thought — would be the best way of laughing at the past which had threatened his very existence" (*SIH*, p. 330)

(11) "***This,*** I made — clear to you the very first day we met" (*SIH*, p. 358)

(12) "***This,*** Anuse had found — highly insulting to Anthony's position as the most learned man in the tribe" (*SIH*, p. 69)

(13) "***This***, she was ready for —" (*NFM,* p. 15)

(14) "***This***, she couldn't understand — either, it seemed unnatural, and it wasn't what she had expected" (*NFM,* p. 16)

(15) "***This,*** they wanted — to be through with by 10. 00 a.m., and then spend the next couple of hours drinking whisky and playing cards" (*NFM,* p. 49)

(16) "***This,*** he placed — in front of the seemingly taciturn man" (*NFM,* p. 60)

(17) "***This,*** he knew — for sure." (*NFM,* p. 64)

(18) "***This***, he did — four times, an indication that the stranger was very welcome" (*NFM*, p. 262)

-Thematisation of "these"

(19) "*These*, he gave — to Charlotte and Chantal saying" (*NFM,* p. 199)

(20) *These* he asked — to follow him to his office" (*SIH*, p.269)

(21) "*These*, he set — on the table near his bed in such a way that every time he turned his head towards the table, he would see it" (*COT*, p.71)

-Thematisation of "that"

(22) "*That*, I cannot say —" (*DFN*, p. 184)

(23) "*That*, he thought — would be a sure excuse for another massive strike" (*NFM,* p. 7)

- Thematisation of "there"

(24) "*There*, he presented to the Board, the plan for a large area he had seen in Gomgham which would be purchased — "(*COB*, p. 165)

(25) "*There*, Hans counted 150,000 francs — and put it in an envelope which he gave to Merrengieh which he had handed to the manager of the club "to show his solidarity" (*COB*, p. 182)

(26) "*There* she paid the consultation fee of 10,000 Franc —" (*COB*, p. 205)

(27) "*There*, I have received letters from my militants —" (*DFN*, p. 20)

(28) "*There*, he goes again —", she thought" (*DFN*, p. 37)

(29) "*There*, they are promptly attended to —" (*DFN*, p. 20)

(30) "*There*, Father Cunningham, the famous principal and renowned educationist, instituted the rule of reading and making summaries —" (*DFN*, p. 63)

(31) "*There*, the market days were not fixed —" (*DFN*, p.76"

(32) "*There*, Fred ordered everybody a drink —" (*DFN*, p. 161)

(33) "*There*, he asked them to lie down on their bellies —" (*SIH*, p. 269)

(34) "*There*, he asked Antony — in all seriousness to look at the faces of those two people and tell him what was so particular about them that he should stigmatise them at dull" (*SIH*, p. 308)

(35) "*There*, he explained his problem—" (*SIH*, p. 310)

(36) "*There,* in front of riff-raffs —, his idols sat, eating fufu, with his bare hands, conversing in Biongong" (*SIH*, p. 51)

(37) "*There*, he spoke — with the principal and later with the Rector of the seminary" (*SIH*, p. 55)

(38) "*There,* he waited — until he heard the door open and close" (*SIH*, p. 86)

(39) "*There*, it was Eru who brought up the topic —" (*SIH*, p. 160)

(40) "*There*, he asked Antony — to pull down his trousers and underpants" (*SIH,* p. 199)

(41) "*There, he* loosened his belt —, pushed down his pair of trousers and underpants and leaning backwards asked Eru to look into the seat of the pants" (*SIH*, p. 212)

(42) "*There*, a person can give you her address— and you would drive right into her house" (*NFM,* p.110)

(43) "*There,* he set up a small office —" (*SIH*, p. 86)

(44) "*There*, they would hand over four briefcases containing a total of 400 million false FCFA —" (*NFM,* p. 49)

(45) "*There,* he listened to the radio —, trembling like a rain-beaten week-old chick" (*NFM,* p. 55)

(46) "*There*, you are at least sure of your daily bread —" (*NFM,* p. 62)

(47) "*There* they had been designated as the future candidate of the sub-section elections —" (*SNS,* p. 173)

(48) "*There* they were told that no vehicle had brought in victims of a car accident —" (*SNS,* p. 208)

(49) "*There* they saw men some sleeping calmly—, some groaning, and others chatting with visiting relatives" (*SNS,* p. 208)

(50) "*There* she was put on a bed — and placed in a good position to allow for the right circulation of the blood" (*SNS,* p. 208)

- Thematisation of "here"

(51) "*Here*, he laughed — for a very long time and continued with watering eyes" (*COB*, p. 180)

(52) "*Here*, he stopped talking — and opened the book Antony had abandoned. (*SIH*, p. 210)

(53) "*Here, he* loosened his belt—, pushed down his pair of trousers and underpants" (*SIH*, p. 199)

(54) *Here*, he took in a very long breath —, placed his hands flat before him on the table and said calmly" (*SIH*, p. 223)

A close look at the sentences above indicates that in each of them, the italicised deixis have been put into prominence through the process of thematisation. In the above sentences, the deixis "this", "these" and "that" function as objects and the deixis "there" and "here" are adverbs of place which perform the functions of adjuncts. All other things being equal, in an English sentence, objects occur after the main verb of the sentence (e.g.: He plays *football*). More often than not in English sentences, the locative adjuncts "here" and "there" also occur after the main verb (e.g. He went *there*. He lives *here*). However, the same does not hold true for the above deixis. The fronting of the deixis is a marked choice (marked theme) and therefore shows the writers' intention to put them into prominence. The same applies to the thematised phrases.

3.2 Thematisation of Phrases

In addition to deixis, instances of thematised phrases have been identified in the corpus. The place initially occupied by the deixis in the following sentences is indicated by a small gap.

(55) "*This atmosphere of brutish suspicion* Ngobefuo did nothing to destroy—" (*COT*, p. 195)

(56) "*This business too* he carried on — for eight years" (*ALOTD*, p. 25)

(57) "*A man of very few words*, Nchindia — had a temper which was generally inclined to indulge in fits of sullenness" (*COT*, p. 195)

(58) "*So unnatural* they looked —, [...] that they seemed less a work of nature than of a titanic Michelangelo at work on the canvass of the heavens" (*ALOTD*, p. 7)

(59) "*Twice* I have told you — of a certain lady whose conduct drove me to want to hang myself" (*SC*, p. 104)

(60) "*Six times* I carried a child in my womb —, and *six times* have I given suck to a child —

[...] *Six times* have I watched my child grow until he was beginning to become a man —. And *six times* have I buried them —" (*NWTD*, p. 32)

In examples (55) and (56), the thematised elements are noun phrases. These noun phrases function as direct objects though they appear at the sentence initial position. All other things being equal, objects occur after the main verb in English sentences (e.g. I saw *the mad man*). However, in the above examples, these noun phrases which function as direct objects have instead been fronted in sentences in which they occur and consequently they find themselves in sentence initial position, the place occupied by the subject theme. The rationale for fronting these objects stems from the writer's concern to put into prominence these noun phrases. It can therefore be said that these thematised noun phrases are marked themes. In sentence (57) the thematised noun phrase is an appositive. Under normal circumstances in English, the appositive is placed after the element to which it refers (e.g. Chomsky, *the famous linguist*, is one of the founders of Generative syntax). If the appositive is placed before the words to which it refers, as in "*A man of very few words*, Nchindia — had a temper which was generally inclined to indulge in fits of sullenness", therefore, the speaker should have good reasons for doing so. In this case, it can be motivated by his desire to lay emphasis on the thematised noun phrases "A man of few words", i.e. a man who does not talk much. The speaker might want to emphasise (put into prominence) this trait of Nchinda's character. The same applies to the adverb phrases in examples (58) and (59). Generally, in English language, adverbs of manner (slowly, fast, timidly, etc.)   and of frequency (twice a day, once, hardly, etc) either occur after or immediately before the element they modify as in "she runs fast", "Rita goes to school twice a week). However, if a writer or a speaker wants to draw readers' or interlocutors' attention on these elements, he can put them into prominence by fronting them. That is what obtains in examples (58) (59) and (60). Apart from being thematised, a deixis can also be emphasised.

4. Emphatic Deixis

According to Bamiro (2000:111), "emphatic deixis indicates the use of a redundant person or place deixis (e.g. your, this) to achieve emphasis. As opposed to thematised deixis, emphatic ones are integrated into the nominal group. In the literature of systemic-functional grammar, the "facet" of the clause under which emphatic deixis can fall is "below the clause" since they occur in noun phrases. Many instances of emphatic deixis abound in the corpus as the following examples illustrate.

-The case of "this"

(60) "Who was *this* his brother" (*Nyusham*, p. 66)

(61) "You know how *this* our child does his own things" (*NWTD*, p. 72)

(62) "I have worked long enough in *this* our system to advise a man like you" (*SIH*, p. 238)

(63) "How come I have never heard of *this* your scrabs" (*COB*, p. 120)

(64) "You leave all these toads to snore round me in the night and only choose *this* my golden

eggs" (*DFN*, p. 84)

(65) "But that system is wrong because I have worked long enough in **this** our system to advise a man like you" (*SIH*, p. 238)

(66) "Who was **this** his brother" (*Nyusham*, p. 66)

- The case of "that"

(67) "Only **that** my son complaints that he wrote her and she did not reply"

(*SNS,* p. 27)

(68) "Docta, you see that there is something which is not correct with **that** your friend" (*NWTD*, p. 69)

(69) "And please, Marion, do me this favour, go back to **that** your James Bond or your Sherlock Holmes" (*COB*, p. 150)

(70) "Madam, **that** your lace is wonderful" (*COB*, p. 81)

(71) "That sounds interesting," he said. "Keep up the faith. But back to **that** your seven days wonder" (*COB*, p. 73)

(72) "**That** your own way will lead you nowhere" (*DFN*, p. 112)

(73) "**That** your doctor man, he is not serious" (*DFN*, p. 120)

(74) "**That** his tiger of a father does he know about it?" (*DFN*, p. 167)

(75) "From the interview I went straight to **that** our lady's place" (*DFN*, p. 71)

(76) "**That** your blue moon must certainly be less than a week" (*DFN*, p. 184)

(77) "**That** your church that you go every day, you preach one thing and practice the opposite" (*DFN*, p.125)

(78) "**That** your plan with Godsabi will not work" (*SIH*, p. 109)

(79) "Just continue with **that** your book" (*SIH*, p. 238)

(80) "Who was **this** his brother" (*Nyusham*, p. 66)

- The case of "those"

(81) "I will squeeze **those** his dry balls until he will call for his mother and father" (*COB*, p. 207)

A close observation of the above examples indicates that emphatic deixis always occur in the noun phrase (NP). Besides, in the nominal groups where they occur, more than one deixis must co-occur. In such NPs, the demonstrative (e.g. this, that, those, etc.) is always followed by a possessive (my, your, his, her, etc) as in "***that your*** plan", "***this his*** brother", "***those his*** dry balls". It is the first deixis of the nominal group (demonstrative) which acts as emphasizer. So, the structure of the noun phrase in which emphatic deixis constructions are used can be the following: NP→ [demonstrative] + [possessive] + (Mod) + N+ (Mod). Other focus and emphasis constructions used by these writers do not involve deixis.

5. Pronoun Copying or Double Subject Constructions

Pronoun copying "is the practice of adding a pronoun after the ***noun subject*** of a sentence" (Platt et al, 1984: 119). So, according to these authors, in double subject constructions, it is the ***noun subject*** which is copied by the pronoun. Bamiro (2000: 111) observes that this feature involves "the subject of the sentence as focus and an anaphoric pronoun subject". It can be

noted that Bamiro's (2000: 111) definition of this feature as opposed to that of Platt's et al (1984: 119) does not indicate the nature (word class) of the   element which is copied. What can be retained is that in double subject constructions, an anaphoric pronoun which echoes the theme of the sentence is inserted in its structure. It can therefore be stated that in pronoun copying, the theme of the sentence is echoed in the sentence structure by a pronoun which takes all its features [+number, + person]. Cameroonian writers of English expression also make use of this construction in order to emphasize certain sentence elements. From a scrutiny of the corpus under study, it can be noted that pronoun copying in Cameroonian literature of English expression can be classified into two types, namely double subject construction with first subject NP and double subject constructions with first subject pronoun.

5.1 Double Subject Construction With First Subject NP

In this construction, as the name indicates, the theme of the sentence, which is a noun phrase, is later copied by an anaphoric pronoun. In the examples below, NP subjects occur in sentence initial position and are put in italics while the pronouns, which echo them, are underlined.

(82) "*These two children looking at us like this,* <u>they</u> are my husband's sperms" (*COB*, p. 145)
(83) "*All the thieves and murderer,* <u>they</u> look like saints" (*COB*, p. 200)
(84) "*The orchestra,* <u>it</u> was of such superb that people are known to have followed them for days to funerals" (*COB*, p. 135)
(85) "*Alcoholism, drug addiction and lasciviousness,* <u>those</u> are all forms of temporary escape" (*SIH*, p. 81)
(86) "*This his daughter I am talking about*, <u>she</u> is a nurse, a midwife" (*SIH*, p. 56)
In (82), (83), (84), (85) and (86), the subject themes "these two children looking at us like this", "all the thieves and murderer", "the orchestra", "alcoholism, drug addiction and lasciviousness" and "this his daughter I am talking about" are respectively copied by the anaphoric pronouns "they" (in 82 and 83), "it", "those" and "she".

5.2 Double Subject Constructions First Subject Pronoun

As opposed to the preceding situation in which the echoed theme of the sentence is a noun phrase, in this situation the theme of the sentence is instead a pronoun. Igboanusi (2006:398) provides some examples of double subject constructions in Nigerian English such as "<u>Me</u> *I* don't have money (I don't have money)", "<u>Me</u> *I* don't know anything about the journey (I don't know anything about the journey", etc.). Syntactically speaking, the examples obtained from the corpus are slightly different from these preceding ones. In the following examples, the pronoun subjects are italicised while the pronouns which echo them are underlined.

(87) "*I* went <u>me</u> in to see how much more I could still do to prepare for that rain" (*NWTD*, p. 15)
(88) "*I* go <u>me</u> back home, Dennis", Mossah said" (*NWTD*, p. 12)
(89) "*I* sat <u>me</u> quiet" (*NWTD*, p. 51)
(90) "When I saw that Dennis would not come *I* decided to go <u>me</u> away as I told him" (*NWTD,* p. 51)

In the preceding sentences, the first person pronoun is very recurrent. In any of these sentences, the first subject is copied by the anaphoric pronoun "me".

6. Emphasis With "pronoun (subject) + tell + pronoun (object))

Another emphasis construction identified in the corpus in order to mark emphasis is the use of "pronoun (subject) + tell + pronoun (object)). This construction is used both at sentence initial and final positions as the following examples illustrate.

(91) "*I tell you*, they are enviable" (*NWTD*, p. 99)
(92) "That's a surprise, *I tell you*" (*NWTD*, p. 84)
(93) "You threw away a pearl, Fred, *I tell you*" (*COB*, p. 49)
(94) "That's a surprise, *I tell you*" he said" (*NWTD*, p. 84)

It can be observed that the first person singular pronoun "I" is very recurrent in this emphasis construction. In effect, the position of the emphasis construction "pronoun (subject) + tell + pronoun (object))" in the sentence depends on the position of the element to be emphasised in the sentence. In effect, when used in sentence initial position, the construction emphasises the validity of what will be said later by the speaker whereas when the construction occurs in sentence final position, it lays emphasis on the validity of the preceding part of the sentence.

7. Reduplication

As Platt et al (1984:114) observes, repetition or reduplication which is a common feature in many of the New Englishes, particularly in colloquial speech, consists in repeating the same word several times, often in order to create a feeling of intensity as in "hot hot coffee", "long long hair" in Indian English. According to Simo Bobda (1994), "reduplication consists in repeating a word consecutively" (Simo Bobda, 1994:258). He observes that in Cameroon English reduplication involves three categories of words, namely numerals, intensifiers and quantifiers. A scrutiny of data drawn from the corpus indicates that in addition to numerals, intensifiers and quantifiers, reduplication also involves qualifiers, verbs, pronouns and even some sentence units. What is important to point out is that in the novels of Cameroonian writers, the elements repeated or reduplicated are not necessarily consecutive. They can be interspersed in the sentence or paragraph depending on the stylistic effect that the writer wants to achieve. The various reduplicated elements identified in the corpus are quantifier, qualifiers and nouns, intensifiers, verbs, pronouns and units. Below are provided some examples.

7.1 Reduplicated Quantifier

The reduplicated quantifier identified in the corpus is the determiner "many" as illustrated by the following sentence.

(95) "The road too was still untarred and would remain so for *many many* years to come" (*COB*, p.10)

7.2 Reduplicated Qualifiers and Nouns

Two reduplicated qualifiers identified in the corpus are "long long" and "rich rich". Only one reduplicated noun has been found in the data namely "kind kind". The following examples are instructive in this respect.

(96) "He gave her a ***long long*** kiss" (*COB*, p. 29)

(97) "The advantage of helping the state in such times of need is that you wouldn't have to worry about taxes for a ***long long*** time to come" (*COB,* p. 51)

120) "A ***long long time*** ago, Kila's father had got married to her mother" (*TDH*, p. 3)

(98) "He wanted to explain nothing, moreover, this could well be the opportunity he had sought all his life to become a ***rich rich*** man" (*NFM*, p. 107)

(99) "Students are aware that before the government stopped allowances you had already withdrawn the sum of 12000 ***New New*** cedis [...]" (*TAF,* p. 46)

(100) "You can do ***kind kind*** things" (*Chopchair*, p. 57)

When adjectives and nouns are reduplicated, it is the first element of the pair which acts as the emphasizer. So, "long long", "rich rich" and "kind kind" can respectively be paraphrased as "very long", "very rich" and "many kinds". From the standpoint of syntactic functions, it can be observed that all reduplicated adjectives identified in the corpus function as attributive adjectives since they act as the modifier of noun phrases (a ***long long*** kiss, a ***long long*** time, a ***rich rich*** man)

7.3 Reduplicated Adverbials

The reduplicated adverbials found in the corpus include intensifiers (e.g. very very, more more), adverbs of frequency (e.g. never never (never), every time…every time), adverbs of manner (e.g. well well), adverbs of duration (e.g. on and on and on and on) and those indicating position or location (down down). They are exemplified by the sentences below.

7.4 Reduplicated Intensifiers

The reduplicated intensifiers identified are "very very" and "more more" as exemplified in the following sentences.

(101) "When she was ***very, very*** hungry, she could not reason at all" (*TDH*, p. 84)

(102) "I am ***very very*** disturbed, to say the least" (*COB*, p. 192)

(103) "Whatever you have been doing with him for the past ten years, it has been illegal, ***very very*** illegal" (*COB,* p. 145"

(104) "That's an interesting one, I tell you. If it were me I would find it ***very very*** hard to go back there" (*DFN,* p. 155)

 (105) "But it's not you, and I find it ***very very*** easy to go back" (*DFN*, p. 155)

 (106) "Well, madam, your husband has behaved very poorly so far", he began."***Very very*** poorly. I shouldn't be the first person to tell you this" (*SIH*, p. 218)

(107) "Oga, trouble is coming. You must hide ***more more***" (*TAF*, p. 67)

7.5 Reduplicated Adverbs of Frequency

The adverbs of frequency which undergo this process are "never" and "every time" as the following examples illustrate.

"Things have **never** been like this anywhere, **never**" (*COT*, p. 38)

(108) "If the paramount Chief of those two places did not want to be the SDO of those two places, the two tribes would **never, never, never** have been mad" (*ALOTD*, p. 207)
(109) "I don't know why but **everytime** I hear you call it, **everytime** I think of it" (*NWTD*, p. 193)

7.6 Reduplicated Adverbs of Manner

One reduplicated adverb of manner has been identified in the corpus. It is the adverb "well". The following sentences illustrate its occurrences in the corpus.

(110) "Listen **well well**, my son." (*NFM*, p. 198)
(111) "My daughters open your ear **well well**" (*NFM*, p. 198)
(112) "[...] so hide **well well**" (*TAF*, p. 67)
(113) "[…] he knew me **well well** from conversations with her […]" (*SC,* p. 114)

7.7 Reduplicated Adverb of Duration

The adverbial "and on and on and on" is the only adverb of duration found in the data. It is illustrated in the following sentence.

(114) "And Dr Maximillian Essemo Alewieunchaa will ask me to stay on. And I will do so. **And on and on and on**." (*NWTD*, p. 218)

7.8 Reduplicated Adverb of Position or Location

One reduplicated adverb of position or location has been identified in the corpus as illustrated in the following sentence.

(115) "**Down down** there. I say I was going to see my brother who works near the church" (*SC*, p. 21)

7.9 Repeated Verbs

Four repeated verbs are identified in the corpus, namely thinking, wash, rumoured and go, as illustrated below.

(116) "I **keep thinking, keep thinking, thinking, thinking** but nothing" (*NWTD*, p. 158)
(117) "[...] he started painting years *and* years ago, you will be surprised. **Only painting**, **only painting**, **only painting**" (*NWTD*, p. 177)
(118) "**Wash, wash** quickly the male side of your womb" (*COT*, p. 206)
(119) "It is **rumoured**, I repeat, **rumoured**, that it came from Nkokonoko Small Monje" (*COT*, p. 162)
(120) "**Go**, Dennis, **Go**" (*NWTD*, p. 89)

7.10 Repeated Pronouns

In addition to the repetition of determiners, adjectives, adverbials and verbs, instances of repeated pronouns are also found in the corpus as exemplified below.

(121) "As I said, I told *nobody*. I say *nobody*. That means not even my wife" (*NWTD*, p.50)

(122) "*Nobody*, Manda, *Nobody*" (*NWTD*, p. 89)

(123) "[...] there is something in the whole thing which you are not seeing at all. *Something*. *Something*, Manda" (*NWTD*, p.56)

      A: "Whose shame is it then?"

(124) B: "Ours?"

      A: "Yes, *ours*, my first man, *ours*" (*COT*, p. 147)

(125) "[...] *I I I* am afraid" (*NWTD*, p.193)

7.11 Repeated Units

The units identified in the corpus are discourses (clauses as well as sentences). The illustrations below are instructive in this respect.

(126) "But after you shall have explained, *we shall say no* because Fuo-ndee has already died. *We shall say no* because we never break a chief's word. [...] *We shall say no* because we are only midwives of this tribe [...] that's why *we shall say no*" (*SIH*, p. 19)

(127) "Manda, *I want you to understand*", he began, that it is not everybody who goes about naked that is a madman. *I want you to understand* that I know how important it is for us to live a better life. *I want you to understand* that I know that for you to have packed out of our house with our children because I would not welcome Dr Essemo…But *I want you to understand* that there is something in the whole thing which you are not seeing at all." (*NWTD*, p.56)

(128) "*My whole family is finished-ohhh, my whole family is finished-ohhh*!" she shouted (*NWTD*, p. 220)

When the determiner "many" is reduplicated (many many), it is the first member of the pair which plays the role of emphasizer. In other words, "many many" can be paraphrased as "too many" or "so many" *(The road too was still untarred and would remain so for **so many** years to come)*

With regard to adverbials, it is important to note that all the reduplicated adverbs found in the above sentences ([...]   am *very very* disturbed [...], [...] it has been [...]*very very* illegal [...], [...] I would find it *very very* hard [...],   [...] I find it *very very* easy [...], [...]*very very* poorly[...], [...]the two tribes would *never, never, never* have been made one at all [...], [...] things have *never* been like this anywhere, *never* [...], [...] listen *well well* [...], [...] *and on and on and on*) are adjuncts. No instance of disjunct and conjunct was identified in the data. It is equally worth adding that in order to intensify the emphasis, some of these writers repeat adverbials more than twice as in "[...] the two tribes would *never, never, never* have been made one at all [...]". Also, the repeated adverbial can be separated by other sentence elements as in "[...] things have *never* been like this anywhere, *never* [...]". As far as the meaning of the reduplicated adverbials

is concerned, it can be said that the reduplicated adverbial "very very" can be paraphrased as "by far very" ([...] am ***by far very*** disturbed). With regard to "***never, never, never", "never [...] never" or "never never"***, they can be paraphrased as "***never ever***" ([...] things have ***never ever*** been like this anywhere [...]). Concerning the reduplicated adverbial "well well", it can be paraphrased as "very well" (Listen ***very well***, my son). It can be said that the reduplicated adverbial "***and on and on and on"*** conveys duration or continuity in a process.

As far as verbs are concerned, one can say that their repetition aims at achieving continuity and/or emphasis in the action or states that they convey. Given that pronouns can replace nouns, it can be said that by repeating pronouns, the writers lay emphasis on the persons, events, objects that are being referred to.

Concerning the repetition of units in the above sentences, one can point out that what can explain their use is the speaker's wish to draw the reader emphasis on them. So, the reduplication of these units is really motivated. It was possible for the writer or speaker to avoid these reduplicated units. For instance in (126), the unit ***"we shall say no"*** which occur four times could be used just once without altering the meaning conveyed in the paragraph. So, (126) could be rephrased as follows: "But after you shall have explained, ***we shall say no*** for the following reasons: Fuo-ndee has already died. Besides, we never break the chief's word. Furthermore, we are only midwives of this tribe". However, the speaker has avoided this construction and has instead preferred using the one which favours the repetition of the unit "we shall say no" since he wants to lay emphasis on this sentence unit. The same applies to (127) in which the unit ***"I want you to understand"*** occurs four times. This repetition could be avoided if (128) was put as follows: "Manda, ***I want you to understand*** the following: it is not everybody who goes about naked that is a madman. Besides, I know how important it is for us to live a better life. Also, I know that for you to have packed out of our house with our children because I would not welcome Dr Essemo. There is something in the whole thing which you are not seeing at all". The repetition of the unit ***"I want you to understand"*** is a marked choice on the part of the speaker since it could be avoided if the need to emphasise it was not felt.

8. Conclusion

From this study, it can be retained that Cameroonian writers of English expression make use of a variety of constructions in order to mark focus and emphasis in their literary works. It is found that the following constructions are used to achieve this: thematised deixis and phrases, emphatic deixis, pronoun copying or double subject constructions, emphatic deixis, emphasis with "pronoun (subject) + tell + pronoun (object)) and reduplication. It is worth pointing out that though with different patterns, some of the focus and emphasis constructions identified in the linguistic texture of Cameroonian writers' literary works of English expression can also be found in those of other African writers such as Nigerian and Zimbabwean (see Bamiro, 2000; Igboanusi, 2006 b). This is attributed to two main factors: the influence of Cameroonian writers of English expression by other African writers and the fact that Cameroonian writers, like other African writers are influenced by their background languages (Bantu languages) which display a lot of similarities. Such studies should be intensified on the literary works of

other African writers of English expression in order to easy up comparative and contrastive studies on English language use in African literary works of English Expression. Such studies will enrich the literature on African literary stylistics.

Notes

Note 1. The expression "contact literature" is used by Kachru (1986:160) to refer to "the literatures in English written by the users of English as a second language to delineate contexts which generally do not form part of what may be labeled the traditions of English literatures (African, Malaysian, and Indian and so on".

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