

## **LITERARY DEVICES IN ALUKO'S CHIEF THE HONOURABLE MINISTER**

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### ABSTRACT

**Résumé :** Le présent article identifie les éléments littéraires dans *Chief the Honourable Minister* de T.M. Aluko. En effet, le problème principal dans cette analyse s'étend sur la manière dont Aluko manipule la langue en utilisant des éléments littéraires pour déplorer le comportement des leaders politiques et intellectuels africains qui exercent le pouvoir dans leurs pays nouvellement indépendants. Il résulte que, ils ont été utilisés par Aluko pour ajouter des extra-effets sur les différents faits qui apparaissent dans son Etat fictif nouvellement indépendant, Afromacoland dans son roman. Par exemple, Aluko joue avec la répétition des mêmes mots ou phrases au début des propositions successives. Il le fait pour attirer l'attention des lecteurs vers des mots ou phrases spécifiques, qui en même temps contribuent à la compréhension des faits soulevés dans *Chief the Honourable Minister*. Il joue aussi avec l'emploi répété de 'et' pour montrer l'accumulation des critiques sur Alade Moses par ses collègues Ministres et membres du parti politique. Il résulte aussi que, les actions d'Alade Moses embarrassent ses différents partenaires du parti et du gouvernement.

**Mots-clés:** éléments littéraires, déplorer, faits, leaders politiques Africains, pouvoir.

The present paper identifies literary devices in Aluko's *Chief the Honourable Minister*. In fact, the main problem in this analysis lies on the way Aluko manipulates the language in using some literary devices so as to deplore how African political leaders and intellectuals exercise the power in their newly independent countries. It results that, they have been used by Aluko to add extra effects on the different facts which occur in his fictitious newly independent State, Afromacoland in his novel. For example, Aluko plays with the repetition of the same words or phrases at the beginning of successive clauses or stages of the chosen pattern. He does it to draw the attention of readers to specific words which in the same time contribute to the understanding of the facts raised in *Chief the Honourable Minister*. He also plays with the use of repeated 'and' to show the accumulation of critics on Alade Moses by his colleagues Ministers and members of his political party. It also results that, Alade Moses' actions embarrass his different partners of the party and government.

**KEY-WORDS:** literary devices, deplore, facts, African political leaders, power.

### 1. INTRODUCTION

African literature is particularly characterized by political events. Most of its works are extremely critical towards governments that have replaced westerners' domination within the different newly autonomous countries. In this connection, African writers resort to some literary devices so as to deplore the dishonesty of the African rulers and betrayal of their élites. It is for example the case of Chinua Achebe's *A Man of the People* and *Anthills of the Savannah*. They also deplore the social and environmental calamities and the adoption of the ideologies unknown to Africans. In this respect, Aluko's *Chief the Honourable Minister* makes no exception. However, the present paper identifies literary techniques in Aluko's *Chief the Honourable Minister*.

In fact, literary techniques are considered as a set of devices that allows acting or manipulating the language in a different way from the everyday normal speech. They are also called figures of speech. According to the *Webster's Encyclopedic Unabridged Dictionary of the English Language* a figure of speech is: "a word or a phrase used in a different way from its usual meaning in order to create a particular mental picture or effect" (530).

So defined, the main problem in this analysis lies on the way Aluko manipulates the language in using some literary devices so as to deplore how African political leaders and intellectuals exercise the power in their newly independent countries. As a question, what are Aluko's motives behind the use of the different literary devices? It sounds that, literary devices are used to portray and emphasize on facts observable in this selected novel. Thus, anaphora, polysyndeton, hyperbole, metaphor, simile, and personification constitute the corpus of this article. For a scientific interest I will resort to the sociological and linguistic approaches.

## 1. ANAPHORA

Thanks to the close investigation of this analysis, it sounds that, novelists like poets also use anaphora so as to create some rhythm and emotional effects in their writings. They can be observed through the repetition of the same words or phrases at the beginnings of successive clauses. In this respect, (Alabi, 2007, P.164) writes:

It entails the repetition of the same word or phrase at the beginnings of successive stages of the chosen pattern. The repetition of the words helps to establish a marked rhythm in the sequence of clauses; this scheme is usually reserved for those passages where the author wants to produce a strong emotional effects.

In the same way, the act of repeating the same thing at the beginning of successive sentences is noticeable in this discussion:

The Minister of Works has awarded the contract for state college to –er-Fernando Alberto Ltd'. 'Alberto Fernando Ltd, not Fernando Alberto Ltd.,' Moses corrected.  
'Alberto Fernando, I'm sorry for the mistake, Minister, Franco John apologised. 'Alberto Fernando. Fernando Alberto. What is the difference? (...)  
'Fernando Alberto- Alberto Fernando, 'Moses quickly corrected Franco-John again before he went too far. 'Alberto Fernando is a foreign firm, 'Fernando-John announced, lighting his third cigarette. 'Alberto Fernando is a foreign firm', (...). (PP.70-71).

Aluko draws special attention to Alberto Fernando. He repeats this name to show its identity a foreign firm. In fact, the Prime Minister's directive is that Ministers should consider the award of the State College contract in the light of government's policy of encouraging African enterprises. And the act of repeating is used to depict Alade Moses' first hint that something has gone amiss. The problem is that, the Minister of Works has awarded the contract for State College to Fernando Ltd, a foreign firm. Moses insists on recalling his colleagues Ministers that Fernando is not an African enterprise. In this regard, the same style recurs in this:

And these two members were summoned by telegram forty-eight hours before the meeting. They did not know each other till they met at the meeting. They did not see the papers till they arrived at the meeting .They therefore did not know details of the contract they were being called to consider, nor which contractors were being considered. The contractors them- selves did not know which two out of the sixty-six unofficial members of the House would be called attend a particular meeting. (P.73)

The emphasis on "they did not" mentioned above reveals all the precautions taken into account for the meeting related to the contracts. It also casts light on the fact that, corruption is absolutely avoided. This is explained by the light on the attitudes of the contractors themselves. First, each one does not know who would be called to attend the so called particular meeting. Second, the light on the combined "didn't see papers" confirms the precautions taken to eliminate corruption. It with the same stylistic purpose that Aluko continues to use the rhetorical figure anaphora in this passage: " Look, Minister', the delegate who had talked against Theo George earlier on said .We want you to be Minister of Works. We in the Union want our son to be Minister of Works. We told the Prime Minister so" (P.48).

Anaphora is observable through the repeated "we" at the beginning of the different sentences mentioned above. In fact," we" is a plural personal pronoun. Here, Aluko uses it as an anaphora to represent and replace the Union including its influential members. They have a disagreement caused by Alade Moses who intends to leave the Ministry of Works and to transfer to the Ministry of Education. As delegates, Aluko uses "we" to draw special attention to the decision taken by all delegates to keep Moses Minister of Works as far as their choice is concerned. In addition to that, a special attention to an expression can be noticed in this:

The Director of Public Works tells us that each school can be expected to cost £3,000. On your building programme alone you require...'Shepherd looked at George for the answer. 'Eighteen million pounds!' George did the sum. 'Eighteen million pounds!' Moses repeated, obviously impressed. 'Yes; eighteen

million pounds,' Shepherd strung out the words for greater effect. 'I suppose this could be done in a five or six year development programme,' George observed. (P.82)

The remarkable fact is that, the anaphora "eighteen million pounds!" is in the exclamative form. This form shows the surprise in a general sense. In the present case above mentioned, the emphasis is put on the surprise related to the amount required for the programme of primary school buildings. Again Aluko uses a repeated sentence in:

It does appear so, at least this time, sir'. 'It does appear so. But is it really so, Minister? Alade Moses looked at the prime Minister questioningly. The P.M. had now resumed his seat. 'I accept your letter of resignation from both the Cabinet and the House, with the usual expressions of regret and gratitude for you... (PP.158-159)

It results that Aluko uses for example, anaphora to emphasize on the so called Alade's congratulations and appointment as Minister of State and his victory in the Newtown North Constituency. The same style is used with Alberto Fernando, Alade sustains the Prime Minister's directives which encourage African enterprises. Aluko creates anaphora with Alberto Fernando Ltd to reveal its identity as a foreign firm. Additionally, anaphora is noticed in this extract:

'Thank you, sir,' Alade Moses muttered, shaking the hand the Prime Minister offered him. 'I am glad I'm now able to offer to you in person my congratulations on your victory in the Newtown North constituency,' (...) 'Thank you sir'. (P. 1)

It is easy to notice that, "Thank you, sir", is given prominence in the above mentioned extract. Alade Moses is appointed Minister of State and has a victory in the Newtown North constituency. He is highly pleased to see the Prime Minister coming in person to congratulate him by holding and shaking his hand. Thus, the use polysyndeton as one of the literary devices is observable in the next section.

## 2-Polysyndenton

Polysyndenton is used by writers as one of the rhetorical figures wherein the same coordinating conjunction is employed before sentences while grammatically it seems useless or less important. In this connection, the following statement (on line) is helpful:

Polysyndenton consists of using the same coordinating conjunction before syntactic elements while this is not needed as far as grammar is concerned. This apparent heaviness in the style creates aesthetic effects and emphasizes the meaning either by creating an effect of accumulation or by intensifying the link that exists between coordinated elements.

People can easily have an idea related to the use of the 'polysyndenton'. Now, what are Aluko's motives behind the use of this rhetorical figure? What is the nature of Aluko's polysyndenton in the novel on study? To answer these questions, readers can read:

It is believed that Mr. Alade Moses has become more and more critical of Government's policies and activities and that he has by his actions embarrassed his ministerial colleagues several times. Well-informed sources say that the young, honest ex-schoolmaster has been unable to reconcile both the policies of the cabinet and the activities of his colleagues with the promises the party made to the electorate. (P. 88)

There is a rhetorical figure on adding an extra conjunction in one main sentence in the above mentioned extract. It is utterly expressed in: "it is believed that Mr. Alade Moses has become more and more critical of government's policies and activities and that has ...". Aluko uses this style to show the number of time Alade's actions embarrass his colleagues Ministers. This embarrassment lies on government's policies and activities. Aluko continues with the same style in using the same conjunction and in the passage below:

But this is precisely why he is in difficulty in a party which has no place for men of ability and honour and which places a premium on dishonesty and squandermania.' It is understood that party Elders have been summoned to an emergency meeting with parliamentary committee of the party tonight. It is believed that pressure will be brought on Alade Moses to toe the party line. (P. 88)

It easy to notice polysyndeton in the sentence: "But this is why he is precisely in a party which has no place for men of ability and honour and which places a premium on dishonesty and squandermania".

As it can be seen, the conjunction 'and' is repeated three times. Aluko adds honour, a premium on dishonesty and squandermania to ability as the number of qualities which the party lacks and should have for its men. Another striking example of polysyndeton appears in this:

Thou shalt not bow down thyself to them nor serve them: for I the Lord thy God am a jealous God, visiting the iniquities of the fathers upon the children, unto the third and fourth generation of them that hate me. And showing mercy unto thousands of them that love me, and keep my commandments' (and keep my commandments....and keep my commandments...and keep...and keep...) Alade Moses had been overcome by the stench and the heat. (P. 172)

As readers can observe, the repeated use of the conjunction 'and' appears in the above passage. The emphasis is put on the number of commandments of God to be kept. Here Aluko refers to the ten commandments of the Bible. Another presence of polysyndeton can be noticed in:

Something to do with these petty inter-town, inter-village jealousies and rivalries. Of course these are quite fierce, I know', 'Difficult for us to understand these things. But to the African they are real, very real. No doubt something going back to the inter-tribal war days when neighbouring villages raided each other and carried away the able-bodied men and women, and children to be sold to the traders on the coast. (PP.124-125)

Aluko emphasizes here on the types people that were sold as slaves. He also refers to the slave trade that took away valid people from Africa to America. He means able bodied men, women and children have been sacrificed. It is now useless to sacrifice again other people through inter-tribal, inter-town and inter-village jealousies and rivalries. Furthermore, Aluko also plays with exaggerated images.

### 3-Hyperbole

The current section however, is about hyperbole. What is it about and how does it serve Aluko's writings? A hyperbole is a literary device wherein the author uses specific words and phrases that exaggerate and overemphasize the basic crux of the statement in order to produce a grander, more noticeable effect. The purpose of hyperbole is to create a larger-than-life effect and overly stress a specific point. Such sentences usually convey an action or sentiment that is generally not practically, realistically possible or plausible but helps emphasize an emotion.

In this connection, the hyperbole is perhaps one of the most widely recognized forms of figurative language and one that permeates everyday life through the advertising and entertainment industries; as it is the use of exaggeration for extra effect. The author can use hyperbole to add extra drama or comedy to a situation or even for the purpose of propaganda. In a general sense, every writer often thinks to draw readers' immediate attention by presenting exaggerated situations in his works. Hyperbole is one of the figures of speech which also occur through the selected novel of the present study. This figure of speech is known by the fact that it makes what is a smaller sound bigger. It is also well known by the use of over-statements and over blowing of situations is not to be taken literally. In other words, it is "a figure of speech which produces a clear picture or impression by employing obvious and extravagant exaggeration to drive an idea home". In the same purpose, (Alabi, 2007, P.168) declares:

This is the use of exaggerated words. A figurative expression in which a fact or a situation is blown out of proportion. It is an overstatement of a fact in the course of emphasizing it or as a result of over enthusiasm for it. Hyperbole gives emphasis or produces humour.

In short, it is an exaggerated comparison producing an emphasis or a comic effect. For example:

Behind every great man there is a great woman, 'Moses frowned. 'Behind Abraham there was Sarah. Behind Isaac there was Rebecca. And behind our beloved guest of honor of today there is his indefatigable, amiable consort, Mrs. Hannah Bosed Moses – 'Moses wondered why Georgeous Gregory had to bring in this portion about his wife. Everyone that had eyes to see knew that Bosed was not beautiful and that she was not a wife that the headmaster of grammar school would be encouraged to introduce to his friend. (PP.18-19)

The rhetorical figure hyperbole is noticeable through the sentence 'and behind our beloved guest of honour of today there is his indefatigable, amiable consort, Mrs. Hannah Bosede Moses'. With the successive use of the adjectives 'indefatigable' and 'amiable consort'. Aluko here aims at overstating the qualities of Moses' wife. The passage above mentioned betrays that Moses' wife is in fact, not so beautiful at all. Also, she does not deserve such an important introduction to Moses' friends. In this connection, the use of exaggeration appears in this excerpt:

I see, I see. Mr. Harrington, 'Prime Minister said sadly, 'this Government is committed to carry out the projects listed in the Estimates. They are the projection of my party's Election Manifesto. They must be carried out without fail. I must express my gratitude to you for your candour. Behind the apparently unyielding attitude of the professional engineer in you I can see the Englishman's dogged attachment to perfection. Your countrymen will stick to the perfect solution to any problem. They will wait for centuries for the perfect solution. But ours is a country in a hurry. (P. 41)

The use of hyperbole can be observed through the sentence "they will wait for centuries for the perfect solution". Aluko uses it to embellish the dialogue of characters within this literary creation. This expression is a kind of irony that Aluko uses in order to laugh at John Harrington who wants more time to carry out the perfect work. The same style occurs in:

I hope you've now slept over this unpleasant matter of your resignation –and changed your mind?' I have slept over the matter, Shepherd said slowly. Mc Donald looked up, hope showing in his pallid face. He said just one word: Yes? Into that one word he packed a Wealth of meaning. (P. 120)

Aluko uses the rhetorical figure hyperbole in the sentence "he said just one word: yes, into that one word he packed a wealth of meaning". Within this sentence readers can understand that the author wants to show how ambiguous that one word is as it hides many other significances that he could not easily say out: "When I call again at 5.30 p.m. the ballot papers still had not arrived. At this time I met a large crowd of people who, I was told, were like me wanting to cast their votes but could not do so because there were no ballot papers" (P. 200). To show how many people come to cast their votes. Aluko overstates the number by combining 'large and crowd'. The word 'crowd' means masses, a large number of people. And, 'large' refers to many. The author exaggerates for emphasis on the number of people who decide to vote. It appears that people are quite angry at the inefficient arrangements which make it impossible for them to cast votes. Among the crowd, there are there are people who have come to the polling station at 9.00 a.m. Additionally, exaggeration continues with:

The furniture was of a quality which he had never seen before. The flat tops of the conference table at which he sat, of the desk at which the Prime Minister was now phoning and of the occasional table at the other corner were all finished in some material which made them shine like glass. (P.3) Aluko overstates the qualities of furnitures in comparing them in the above mentioned extract with the shining of mirror. Aluko also deals with comparative tools 'as' and 'like'.

#### 4-Simile

It comes out that, writers often make particular use of figurative devices such as similes and metaphors to draw close analogies between the natural attributes or physical appearances of two things. This section therefore aims to highlight the linguistic mechanisms of Achebe's rhetorical expressions, chiefly simile which the author is so fond of using in his novels. In fact, simile is a figure of speech or rhetorical figure in which, two things of identical or similar qualities are directly compared by the use of words such as "like" and "as". In this respect, (Alexander, 1972, P.17) states: "this is a direct comparison and can be recognized by the use of the words **like** and **as**".

In fact, it is important to note that, this section, attempts to investigate the use of simile in this Aluko's selected novel. It also sets to cast light on the author's motives behind the use of such figure of speech simile with its effects. This investigation aims at laying a finger on Aluko's overuse of simile in his work, focusing on its structure and meaning. In this regard, what are the different kinds of use of simile? What are their purposes? To answer these interrogations, a close examination of this analysis reveals that the most striking example of simile illustrated in the preceded lines occurs in Aluko's *Chief the Honourable Minister*:

And we lost it. But look, Minister. He's a lawyer. You are not. I'm not. The way of the lawyers, like their language, is like the peace of God. It passeth all understanding'. After he had held the lighter to his visitor's cigar,...' Look, Minister, we have committed to Franco's plate all legal matters. (P. 107)



The use of the rhetorical figure simile can be seen in the sentence: 'the way the lawyers, like their language, is like the peace of God'. Aluko experiments here with simile in his own writing to add interest for the reader in the lawyers' language. To make simile particularly effective, he reaches beyond the obvious comparison and makes the lawyers' language important. Aluko compares the way and the language of lawyers to peace of God. This alludes to the lawyers' experience and abilities that are required for solutions of tough situations. Another example of simile can be seen in this:

At this time I met a large crowd of people who, I was told, were like me wanting to cast their votes but could not do so because there were no ballot papers this crowd appeared to me to be quite angry at the inefficient arrangements which had made it impossible for them to cast their votes. (P.200)

Readers can notice simile in the sentence: "I met the large crowd of people ... were like me wanting to cast their votes...". Aluko uses simile to reveal the need of the large crowd of people with the need of 'me' referring to one person. The comparison is not about the number of people but about their need. Again: "Registering barbers and tailors as road contractors and giving them culverts to construct? 'Quite serious, I admit,' Bruce said, nodding his head in understanding.' And when today I asked if he had considered the economic..." (P. 152). The sentence "registering barbers and tailors as road contractors used with the comparative word **as**. Aluko depicts what happens for the construction of the road. He shows kinds of people who are employed to construct. He also emphasizes on the fact that no qualified people are employed to work:

Doctor's orders! The fellow's mad .Thinks he can play that game with me. You see it's all when we doctors have laymen as our patient-as we do most of the time .We can deceive the laymen patient into believing that he's got some disease and that only we can cure him .First we call it a long Latin name .This is the first thing that beats the patient. (P.157)

Again one of the striking examples of simile can be seen in: 'you see it all right .... When we doctors have laymen as our patients'. Aluko compares 'laymen' to 'patients'. In fact, the word laymen refer to ignorant people who are untrained or who lack knowledge of a subject. Whereas, patient refers to content to wait if necessary not losing one's temper while waiting. In other terms, a person or an animal who receives treatment from a doctor or other medically educated person. In short, this comparison describes doctors' behaviors towards some patients through different hospitals. There are also the metaphorical features in Aluko's *Chief the Honourable Minister*.

## 5-Metaphor

This section shows and reveals the particular use of the figurative device metaphor drawing close analogies between the natural attributes or physical appearances of two things. Above all, it is perfect to enlighten the notion metaphor for a better understanding. According to the *Webster's Encyclopedic Unabridged Dictionary of the English Language* metaphor is: "from French 'métaphore', via Latin from Greek metaphora, from metapherein to transfer. It is a noun, a figure of speech which a word or phrase is applied to some thing to which it is not literary applicable. Or a thing regarded as a symbol of something else" (901). In the same way, (Alexander, 1972, P.18) says: This is rather like a simile except that comparison is not direct but implied The words **like** and **as** are not used. In this regard, let consider the use of the rhetorical figure metaphor in this extract:

We have heavy programme to go through in our first five –year term of office. He crushed the remains of a cigarette in the ash-tray.' An excellent idea, 'the Minister of Education said. Charles Anjorin was a fat, elderly man with stained teeth. We must show our people that we mean business. We must,' he said appealing to his colleagues for support. (P. 21)

The metaphor can be seen in the sentence: we have heavy programme to go through ...". In fact, "heavy" means having great weight and is not a physical object. However, "programme" is a set of structured activities. Aluko replaces serious or important to mean heavy, for the different activities of government's five year development programme. He wants to mean that the programme needs great attention, and colleagues' support.

May I first of all pledge once more the unqualified loyalty of all the professional officers in the Ministry of Works, both expatriate and indigenous, to your government (...). I may with your

permission say that after twenty-three years' service in Africa, I can now claim that Africa is my country. I am a foreigner in the country of my birth. (P.40)

The rhetorical figure metaphor is noticeable in: "I am a foreigner in a country of my birth". In fact, a foreigner is a person from a foreign country. A native cannot be a foreigner in his own country. Moreover, in the sentence above mentioned, Aluko wants to let readers know that people expatriates, after having lasted long in other countries, they can behave like natives of those countries. They also can feel more comfortable in them than in their own countries of birth: "In bed that night Moses reflected on the toughness of the assignment on his plate. He was glad that the Prime Minister himself had seen the magnitude of the problem he faced in the Ministry of Works, a thing that Franco-John appeared not to see". (P.43) Again, the use of metaphor can be noticed in: "in bed ..... his plate". In fact, a plate is a flat dish from which food is served or eaten. Or it is a flat metallic object of uniform thickness. Assignment on his plate is metaphorical. Here, Aluko aims at embellishing his writing in giving it more attractive to readers. He wants simply to say Moses reflects on all tasks or works he has to do in his ministry. Aluko uses "plate" to mean ministry. The metaphorical style continues with: "But Minister, you know that they are the bones that are strung into the collar round the neck of a dog". (P. 62)

This metaphor refers to Moses' behavior towards Mrs. -Er-. She is not far from him but he cannot do her anything. Mrs.-er- simply because (P. 61): "I think I've seen her before- I just can't remember the exact place. Oh, that's Mrs. -er- I've forgotten which Mrs. She calls herself now. This is also the way people give nicknames to other people. The use of metaphor appears again in: "..... Ask your colleagues in the cabinet in the North. The Ministers up there are now seeing what we've been telling them all these years. The days of the white capitalist are numbered, Minister. Even the North are now seeing the light (P.100). This is a metaphorical way by the diplomat to say that the North are now comprehending the situation they are dealing with.

The north is defined as one of the four major compass points. In the same style, metaphor appears once more in: "You think I'm just a piece of wood without any feeling. You cannot even trust me to look after your interest," she sobbed. 'Alade you really must accept the way the Elders settled the quarrel. You cannot afford to quarrel Long with Franco" (P.105). Readers can visibly see the metaphor in the sentence 'I think I am just a piece of wood without anything'. This sentence is a metaphor because Aluko is comparing qualities of things that are basically different, without feelings. In the same token, Aluko plays with the metaphor in: "But Sir, I'm sure I'll be more able to make an intelligent contribution to our activities in education. It is the one area in which I'm knowledgeable. In works, I'm really a fish out Of water" (P.108).

Here, readers can notice that the author is describing the way a fish feels when it is out of water with the way a person feels when he is at work. In the same way, Aluko continues to present people's features in this way: "... these allegedly highly paid senior administrative officers are – asses, without brains" (P. 136). This sentence is a metaphor. In fact, Aluko describes people working in administrative services as persons without brains. In other terms, they are mediocre in ability. In addition to that, the author reveals the kind of civil servants employed, lacking in initiative of right kind. They are also full of intrigue. For literary devices, personification is also observable in the following section. Aluko, attributes human qualities to inanimate objects or things.

## 6-Personification

In fiction personification is recurrent by any writer. By using it, writers show the high level of their literary creation. They demonstrate the literary talents in attributing human qualities to non-living objects. The *Webster's Encyclopedic Unabridged Dictionary of the English Language* defines 'personification' as: "a noun; its verb is 'to personify' which means to attribute a personal nature or human characteristic to inanimate objects or things" (P.1075). In other words, personification refers to any type of attribution of human beings nature, qualities or characteristics to objects, animals, abstract aspects, natural phenomena and non-living objects. In the same way, (Alabi, 2007, P. 168) puts:

This invests abstractions or inanimate object with human qualities. In other words, a quality associated with man is given to non-living phenomenon thereby making it look like a person. It is also called prosopoeia and personification stirs the emotion.

And, this figure of speech occurs when these inanimate notions represent or embody a human form, when they have human qualities made to speak. For example (Chinua Achebe, 1958, P.17) writes:

That year the harvest was sad, like a funeral, and many farmers wept as they dug up the miserable and rotting yams. One man tied his cloth to a tree branch and hanged himself. Okonkwo remembered that tragic year with a cold shiver throughout the rest of his life.

The figure of speech personification is observable in sentence one with the word 'harvest'. Achebe means to attribute personal nature or characteristics to the 'harvest'. And he says that the "harvest was sad". This is a paradoxical sentence because the harvest is a noun, synonym of horti-or agricultural yield (crop), the season of the year (autumn; fall). It is the season of gathering ripened crops; specifically, the time of reaping and gathering grains. In other terms, the process of harvesting, gathering the ripened crops. So, the harvest is not a person, but only a season of the year. It cannot be sad, but it can be good or bad for persons, dealing with agriculture and other activities throughout the different given parts of the world.

Achebe uses "that year the harvest was sad" to mean that year the harvest was bad or insufficient and meaningless. Additionally, one of the striking examples of personification appears in this:

I've finished on the telephone ,Sir 'Oh, thank you ,Laura –Lola, I'm sorry .And I want to apologise to you .I'm sorry about people phoning me on your direct line. I don't know who gave them the number . Oh no, Laura. Don't bother about that. I'm sure it's the Prime Minister's office who told them that I've been transferred to this office. (P.115)

The Prime Minister's office is personified by Aluko in the sentence:"I'm sure it's the Prime Minister's office who told them....". The word "office" is attributed human beings' qualities. Since, "office" is a building or room where clerical or professional duties are performed. It is also a bureau, an administrative unit of government. In this connection, the building or room cannot tell something or speak. Aluko refers to clerks or people working in the Prime Minister's office. The same style can be noticed in: "... The one man in the building who remembered that in case of emergency one should ring the police did manage to get to the telephone. But it was dead" (PP.208-209).

Here, readers can notice the use of personification in 'telephone'. It is just an animal or a person who can be dead. The telephone cannot be dead. A telephone can be engaged or cut. Aluko should have said that the telephone was engaged or the line was out of order. In other terms, the telephone can also be disconnected. Again, Aluko uses the figure of speech personification in the following extract:" Welcome, our New Minister', proclaimed banners in red and black at the two gates where the Trunk A road entered and left the town. 'Welcome, Minister Alade Moses of Newtown, Newtown is proud of its first Minister son" (P. 11). 'Banners' can be considered as one of the most striking examples of personification in the sentence:' welcome our New Minister proclaimed banners'.

## CONCLUSION

At the end of this analysis on literary devices in Aluko's *Chief the Honourable Minister*, many important literary aspects have been discussed. So, this analysis has led me to focus on anaphora, hyperbole, metaphor, simile, polysyndeton and personification. The purpose of this work has been to examine as problem, the way Aluko manipulates the language in using some literary devices to achieve his goal of an artist. For example anaphora has been used to produce strong emotional effects and emphasis on 'thank you sir' related to Alade Moses' victory and appointment as Minister of the State. Again, on "Alberto Fernando" to create special effects on the identity of "Alberto Fernando Ltd" as a foreign firm.

Aluko also has resorted to polysyndeton to emphasize on the link that exists between facts through the novel. It has been noticed in, the use of the same repeated coordinating conjunction 'and'. Aluko has additionally used for instance the repeated 'and' to show the accumulation of critics on Alade Moses by his colleagues Ministers. This literary device 'polysyndeton' has been used to show the number of time Alade's actions embarrass his colleagues of the government. It results that, literary devices have been used to add extra effects on the different facts portrayed in Aluko's *Chief the Honourable Minister*.

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