
RESEARCH ARTICLE

Citations in Chinua Achebe's *A Man of the People*

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ABSTRACT

Cette étude examine le recours aux citations dans *A Man of the People* de Chinua Achebe. Nous utilisons l'approche post-structuraliste en convoquant Julia Kristeva, en adoptant une notion et une méthode appelée intertextualité. Des extraits de ce roman sont analysés. Les résultats révèlent que les citations utilisées plus fréquemment par l'écrivain dans le roman sont entre guillemets, en italique et en retrait. Elles remplissent plusieurs fonctions dont la fonction didactique, la fonction appellative, la fonction ornementale et la fonction esthétique. Dans *A Man of the People* les citations sont influencées par le contexte politique qui constitue l'intrigue de la prose. Les citations dépeignent le contexte socio-politique nigérian. À travers les citations les politiciens amadouent et persuadent les masses populaires.

This study investigates the use of citations in *A Man of the People* by Chinua Achebe. We used the post-structuralism approach, with Julia Kristeva drawing inspiration from Mikhail and adopting a notion and method called intertextuality. Many excerpts from this novel are analyzed in terms of citation types and functions. The results reveal that citations are used more frequently by the writer in the novel in quotation marks, in italics, and indenting. They fulfill the didactic function, the appellative function, and the aesthetic function. *A Man of the People* is generally influenced by the political context which constitutes the plot of the prose. The citations portray a typical Nigerian socio-political context. The findings reveal that citations in the text are basically used to satirize, ridicule, and mock the political class and also show how politicians coax and persuade the masses with citations.

KEYWORDS

Types, functions, citation, didactic, aesthetic, novel.

Types, fonctions, citation, didactique, esthétique, roman.

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1. Introduction

Gerard Genette's concept of intertextuality consists of allusion, reference, plagiarism and citation (Peter Melville Logan, 2014. p. 340). The present study is carried around the citation. *The New Webster's Dictionary of the English Language* (1981) defines it as a phrase or passage from a book, poem, play, etc., remembered and spoken, especially to illustrate succinctly, support a point or an argument, vividly illustrate a point the author wants the reader to see, back up what the author has said with an expert's opinion, prove the reader that the author adequately incorporates expert opinions into his text. A citation is an essential and common feature of literary writing and is used by writers to achieve different purposes.

Many scholars have studied the use of citations in African literature. Wiebke Keim (2017: p. 205) writes in African literature, following the structure of the work, the citation patterns are from the metropolis. The majority of citations are placatory, decorative and didactic mentions. Edris Makward, Thelma Ravell-Pinto and Aliko Songolo (1998: p. 128) affirm that borrowed lexical citations do not impose on the text a return on itself. They are graphically signaled by inverted commas and are immediately explained in the text, but they are not the object of dramatic exploitation. In addition, a citation is a rhetorical feature which involves a reference "to something external to the citing text" (Pecorari 2006: 6). Besides, its increasing significance as well as its vital role in different

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ways of construction of facts by writers via their communication practices is further evidence for the importance of citations (Hyland 1999). Academic writers can use citations for different purposes, among which are evaluating relevant sources, supporting an author's claim, and providing those who are on the threshold of joining their research community with a long list of readings (Smith 1981). The citation has much interest in the novel as a literary genre. Harwood (2009), Hyland (2000), Swales (1986, 1990), (White 2004), (Petrić 2007) have conducted many studies on its role in literary texts using various methods and instruments. Hu and Wang (2014) have investigated cultural differences in citation use. Further sub-types have been introduced by other scholars considering both the linguistic and rhetorical analysis of citations (Thompson & Tribble, 2001, Thompson, 2005). Based on formal criteria, the objective of this study is to show the types and functions of citations used in the writing of *A Man of the People*. We categorize citations into many different major types: incorporated citations, indented citations, and citations in italics and between quotation marks in *A Man of the People* by Chinua Achebe. This novel is an outstanding novel by Chinua Achebe. It is all about political, social, economic and moral contrasts. Written as a satirical piece, this novel follows a story by Odili, a young and educated narrator, on his conflict with chief Nanga, his former teacher who enters a career in politics in an unnamed fictional 20th century African country. The objective is to show the types and functions of citations used in the writing of *A Man of the People*. Thus, this study, in two points, focuses on the novelist's use of citations in the story, which is generally influenced by the political context.

2- Epistemological Analysis, Theoretical and Methodological Aspects

The issue of literary text autonomy was deeply examined in the twentieth century by theoreticians of literature. Among them, we mention Russian formalists who found that the literary text is recentered on itself. Through this trend, they wanted to free the literary text from its historic, sociologic and psychologic dimensions. The essential is to find out the different levels of language that coexist in the text. The post-structuralists talk in terms of deconstructing the text in order to give off the elements of its organisation. In relation to what we have just written, Julia Kristeva's words are illustrative. He declares that 'every text is from the outset under the jurisdiction of other discourses which impose a universe on it' (Julia Kristeva, 1985: p. 388-9).

Julia Kristeva drawing inspiration from Mikhail adopts a notion and method, that is to say, intertextuality. Julia Kristeva is a Bulgarian–French philosopher and psychoanalyst. She coined the term intertextuality in the 1960s. By the beginning, the term intertextuality gives rise to controversy as to its definition. This means that the theoreticians define that concept in different ways. In Kristeva's words, the term "intertextuality" means "permutation of texts" (Kristeva cited by Mary Orr, 2003: p. 28). Intertextuality is also defined as "a text's dependence on prior words, concepts, connotations, codes, conventions, unconscious practices, and texts. Every text is an intertext that borrows, knowingly or not, from the immense archive of previous culture" (Leitch, 2001: p. 21). This is not a movement through which a text is reproduced by another. But the need to show that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of other" (Kristeva, 1980: p. 36). This also means that various linkages exist between texts or between different discourse events. Additionally, the meaning of any text or utterance is shaped by what has come before it, as well as in anticipation of future responses. There is a complex interaction between a text and other texts taken as basic to the creation or interpretation of the text. As a result, the literary text is perceived as a "network of fragments that refer to still outer narrative texts" (Kristeva, 1980: p. 101).

This means that intertextuality is such a useful term because it foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life. Additionally, in the postmodern epoch, theorists often claim, it is not possible any longer to speak of originality or the uniqueness of the artistic object, be it a painting or novel since every artistic object is so clearly assembled from bits and pieces of already existing art (Graham Allen, 2000: p. 5). In addition, a text as a fragment that refers to still outer narrative text is associated with iterability, which is one of the two types of intertextuality. It refers to the repeatability of a certain textual fragment, to citation in its broadest sense to include not only explicit allusions, references, and quotations within a discourse but also unannounced sources and influences, phrases in the air, and tradition. That is to say, every text is composed of 'traces,' pieces of other texts that help constitute its meaning (Porter, James E, 1986: p. 35).

3- Forms and structures of citations

The forms and structures of citations are the ways citations are presented in the novel. In *A Man of the People*, the author writes incorporated citations, indenting citations, citations in italics, citations between quotation marks, and citations in two forms. We also have direct citations and indirect citations.

3-1-Indenting Citations

The first illustration of this type of indenting citation in *A Man of the People* concerns the situation of post-independence in the society depicted in the novel. *A Man of the People*, set in independent Nigeria, presents modern-day storytellers – teachers, writers and journalists, who continue the tradition of storytelling. It shows the emerging significance of the story when Nigeria is going through a disturbed phase, and storytellers have a very important role to play. The storytellers' role ranges from that of a mediator between the people and the fast changing political situation to that of a reactionary one, as they are later perceived as a threat to the people who indulge in corruption in Nigeria. In fact, new political realities built along the line of genuine traditional

embodiments contrary to the white man's values also served as a weapon for the destruction of rivals and were meant to silence brilliant senior civil servants and top officials by charging them with treason against the people's interests or by assuming the role of spies to serve foreign forces. In Achebe's *A Man of the People*, this is what is understood from the sacking and humiliation of the 'Miscreant Gang'. Their presentation to the public by the Daily Chronicles, the leading party's official newspaper, reads as follows:

Let us now and for all time extract from our body – politic as a dentist extracts a stinking tooth all those decadent stooges versed in the text – book economics and aping the white – man's mannerisms and way of speaking. We are proud to be Africans. Our true leaders are not those intoxicated with their Oxford, Cambridge or Harvard degrees but those who speak the language of the people. Away with the damnable and expensive university education, which only alienates an African from his rich and ancient culture and puts him above his people. (Chinua Achebe, 1958: p. 4)

This is actually an indenting citation. Its function is to draw the people's attention to the leaders' intoxication who embody the European ideology, that is to say, the Western way of thinking that they want to impose on the people. But no one speaks the language of the people as all that they (the political elite) seem to want is their fair share of the "national cake" (Achebe, 1958: p. 12). In *A Man of the People*, Odili Samalu, a teacher narrates the story of his nation – a newly independent country which has still not recovered from long years of exploitation and cannot look forward to a bright future because of the prevailing corruption, which is practiced by the present day rulers. Odili narrates the conditions of the day, such as the ever widening gap between the rulers and the masses, the squandering of the promises of independence, which led the intelligentsia to mediate and how the crisis led to a military coup. Chief the Honourable M.A. Nanga, M.P represents the politicians of the newly independent nation who have "...started the country off down the slopes of inflation." It is the politicians who have been engaged in their "...nefarious plot to overthrow the Government of the people, by the people and for the people with the help of enemies abroad" (Achebe, 1958: p. 5). They are the ones who "...have bitten the finger with which their mother fed them" (Achebe, 1958: p. 5). It also needs to be seen that most of the corrupt politicians have received western education, and it is they who perpetuate the exploitation after independence.

In short, postcolonial studies are also expressions structured with all the new debates on ethnicity, identities and colonized peoples' history and culture issues related to Third World liberation struggles that men of letters, historians, anthropologists and many other free-thinkers have raised with great commitment. The approaches to postcolonial thinkers are mainly based on the reconsideration of poststructuralist ideas and beliefs. Thus, they put emphasis on colonized populations and their cultural resistances in their writings and critics, far from being vehicles of the Western dominating nations' points of view of the colonial past celebrating cultural universality and philanthropist motivations of imperialist policies and actions. The indented citation above fulfill the appellative function to the extent that the speaker tries to influence his or her dialogue partner (Platz-Waury, 1999: p. 149). It is probably the most important function in the internal communication system of dramatic texts. As regards the external communication system, this function is, apart from didactic dramas, not that important (Pfister, 1991: p.160).

As Vivek Chibber describes it, postcolonial thinking is a revolutionary path of rethinking the past. It stands out as a means of paving the way to economic success, honour and cultural pride.

The novel also reads:

'It's time to spread the news abroad
That we are well prepared
To tie ourselves with silvery chord
Of sweet conjugal bond' (Achebe, 1958: p. 22).

In this indented citation, new African leaders warn the people to make their own capacity to rule and govern the country well known. They express their desire to attract attention. Some scholars like to call this shunning of publicity by the leaders and the ordinary people their "Messianic secret". It seems to us and others that their intention is to actually call the white man's curiosity and yet proclaim the good news of the African leaders' political maturity to rule their country. The Africans both think and proclaim their message. Although they decide to express themselves freely, they still do so. The result is that white people see and hear them. For reflection, we consider these thoughts: "What is it that impresses us most about the news the African leaders and the people spread abroad? We imagine the attitude of white people to be attentive to the ones who are to come after them. Then, if the message spreads abroad, what changes do African, perhaps, need to make in their lives so that they are open to one another? What can they learn from these stories?"

The indented citation above also fulfills the appellative function to the extent that the speaker tries to influence his or her dialogue partner (Platz-Waury, 1999: p. 149). It is probably the most important function in the internal communication system of dramatic

texts. As regards the external communication system, this function is, apart from didactic dramas, not that important (Pfister, 1991: p. 160).

Furthermore, Obili composed the poem in 1948, and Chinua Achebe echoed its lines in his 1979 essay 'Umuahia and Soccer'. But let us look back to 1965 and settle on Odili's schoolday reminiscences in Achebe's *A Man of the People*:

Maxwell Kulamo, a lawyer, had been my classmate at the Grammar School.
 We called him Kulmax to Cool Max in those days, and his best friends still did. He was the Poet Laureate of our School, and I still remember the famous closing couplet of the poem he wrote when our school beat our rivals in the Intercollegiate Soccer Competition:
 Hurrah! To our unconquerable full backs.
 (The writer of these lines is Cool Max) (Achebe, 1958: p. 73)

This indented citation shows considerable likeness – an intertextuality best defined as an allusory permutation. This is distinct from Elechi Amadi's textual transposition of his short story 'The Night of the Crushers' into a climatic moment of *The Great Ponds*. On the night of the crushers, Aliakoro raiders attack the house of Chiolu's oldest inhabitant, Ochomma. They restrain the hut's occupants with the help of a hypnotic powder, but a village sentry manages to unbind the elderly woman's thirteen-year old grandson, Okatu. Ochomma had prepared him to defend the family from possible assailants. Thus, when the sentry beheads one of the kidnapers, Okatu rushes forward to crush the skull of the other captor. This incident is epoch-making, for Okatu becomes the youngest boy in the village history to drink the wine with the eagle feathers, the highest distinction for warriors. The above indented citation from *A Man of the People* exalts the strength and glory that the football team of the school where Odili and Maxwell studied had on their opponents.

The masquerade performers at Chief Nanga's home on Christmas day also come to reveal the degree to which the cultural displays have become divorced from their original festival performances. Moreover, it had not only become part of such events as the Christmas that came as the white man's culture but the chants and incantations in these performances have also fallen apart, taking up gibberish tunes and tones. The text reads:

Sunday, bigi bele Sunday
 Sunday, bigi bele Sunday
 Akatakata done come!
 Everybody run away!
 Sunday Alleluia! (Achebe, 1958: p. 96-97)

Nothing in these lines relates to the Igbo masquerade chants. Moreover, the replacement of 'Sunday' with Atakata becomes more intriguing, and no inclination to permissible coherence with either the native or the alien culture. Therefore, the misappropriation in the occasion of these performances in *A Man of the People* does not only indict the people's cultural dislocation but also seems to make a caricature of Chief Nanga's office as the Minister of culture. It is in this reasoning that the narrative voice relates to him as "such a cultureless man" (Achebe, 1958: p. 25). In this respect, the above citation fulfills a satirical function.

With Nanga's character also, Achebe projects a heightened mockery of the colonial calamity in the investment of honorary degrees on non-deserving personalities. This speech suggests a happy mood. It is mostly used by politicians to calm a noisy crowd and to draw political audience attention and admiration. In the text, it was used by Max and his party members when they were singing happily for the Ministry of Ports and Telegraphs during the campaign. The participants comprised the party members, neighbours and passers-by. The outcome of the speech is to create laughter, a happy moment and draw the participant's interest. It has a jovial key because of its informal setting and address form. The people shouted this speech several times, and so the channel of the message was speech. The act sequence of the message is (speech delivery) song, which has effective and meaningful content that makes the crowd shout and sing together with laughter. This means that the cultural norms of the participants are adhered to successfully. The message has the characteristics of a poetic (song) genre.

This very short song can also be regarded as a non-integral citation simply because the identity of the persons performing the song is mentioned outside the text, and in other words, the names of authors are not mentioned within this song. Moreover, it portrays the culture and tradition of the owners of this song or citation:

'Hip, hip-hip-'
 'Hurrah!'

'HIP, HIP, HIP-'
'Hurrah!'
'For they are jolly good fellows
For they are jolly good fellows
For they are jolly good fellows
And so say all of us.
And so say all of us, hurrah!
And so say all of us, hurrah!
For they are jolly good fellows
For they are jolly good fellows
For they are jolly good fellows
And so say all of us.' (Achebe, 1958: p.122).

The citation above fulfills a decorative, ornamental and aesthetic function. 'For they are jolly good fellows'. "For He's Jolly Good Fellows" is a popular song that is sung to congratulate a person on a significant event, such as a promotion, a birthday, a wedding (or playing a major part in a wedding), a retirement, a wedding anniversary, the birthday of a child, or the winning of a championship sporting event. The melody originates from the French song "Marlbrough s'en va-en guerre" ("Marlborough Has Left for the War"). As for its history, the tune is of French origin and dates at least from the 18th century. Allegedly it was composed the night after the Battle of Malplaquet in 1709.

In addition, the narrator has cited a fragment of a Chronicle published by the City Clerk of Bori. The publishing name appears outside of the text cited. Therefore, we have the case of an indenting citation:

The attention of the Public is hereby drawn to Section 12 of the Bori (conservancy) Bye-laws of 1951:
(i) Occupiers of all premises shall provide pails for excrement; the size of such pails and the materials of which they are constructed shall be approved by the City Engineer.
(ii) The number of such pails to be provided in any premises shall be specified by the City Engineer.
The Public are warned against unauthorised increases in the number of pails already existing on their premises.
(Achebe, 1958: p.40).

We think that its function is to warn the public against the unauthorized increases in the number of pails already existing on their premises. So, in spite of nationalistic platitudes, the pull of primordialism remains ever strong. There is a contradiction in the appellation – man of the people – that Chief Nanga fails to assume because "the people do not [even] exist" (Ines and Lindfors, 1978: p. 34).

The Western concept of nationhood had not yet congealed (in Nigeria) into coherent practical intelligibility, as the experiences and sense of tradition of the new political elite continued to be defined by the village. The concept of alterity whereby "ours is ours, and theirs is theirs" brings up the issue of gasrocentrism. The historical, over-determined contradictions and conflicts are dramatized in the ideological formulism, which receives aesthetic articulation in the dyadic gastrocentric images of "cake" and "eating" that proliferate the novel and assume a structural centrality (Achebe, 1958: p. 71, 141, Innes and Lindfors, 1978: p. 63-64). The cake as a metaphoric analog of the state culls the Lacanian concept of lack and desire. As an absent center around which major conflictual actions are enacted, the cake, like the state, is not respected, worshiped, served, or maintained; being fragile, delicious, edible, and appetizing, it is scrambled and consumed, and finally egested. The coprohilic implication of this last biological activity is eating, and whose object is the tempting cake, is graphically aestheticized in the very heart of the metropolis.

Hungry for Independence and national self-determination – in the last instance! – the people gave their consent and their votes. But no sooner had they done that than they were struck by the similarity in the aims and practices that aligned the departing with the ascending/succeeding political elite, the imperial "master" and the compredor political elite, the latter even serving as agents of the former. A wide and deep chasm thus separated popular dreams of Independence and the brutal result was cynism and apathy among the masses, the working classes, and the nationalistic intelligensia, who waited, helplessly, for the intervention of the gods. These gods were soon to come – if true gods they were – in the sartorial habits of soldiers.

The indented citation above fulfill the appellative, didactic and satirical functions.

This white American came up and said, full of respect:

'May I join you, sir?'
'Sure,' replied the other.
'What do you think of the Peace Corps?'

'I've nothing against it. One of my daughters is in it.'
 'You American?'
 'Sure. I cameo ver....' (Achebe, 1958: p. 50-51)

3-2-Incorporated Citations

Achebe (1984) uses the proverb "The man who carried the carcass of an elephant on his head and searched with his toes for a grasshopper". Proverbs are commonly used by African writers as a médium to press home the truth of matters. Achebe demonstrates how leaders such as Nanga are spreading time on trivial matters that have nothing to do with the country's prosperity or the welfare of the people. They are only engrossed in self-preservation.

While incompetent leaders like Nanga are given high positions in the government, Achebe focuses his hope on 'the enlightened youth' to respond to the corrupt and malevolent leaders. Max, a Young intellectual who launches the Common People's Convention desires to change the nation from one that has been led by 'corrupt and mediocre politicians to a nation that is led by visionary leaders. Sadly, Max is killed in the end for fighting back against the corrupt government. He condemns the leaders for establishing 'themselves as the privileged class sitting on the back of the rest of the people'. Nevertheless, Max represents the voices of the "rest" responding to the neo-colonial leaders who betray their people.

These latter people however do not recognize him as anything but an imposter. The political and economic power and privilege enjoyed by the new ruling elite are also major factors of estrangement between them and the masses on the one hand and their former colleagues on the other. Not only do the ruling politicians and bureaucrats live well, but they also use their tremendous connections to enrich themselves corruptly.

"What you knew but who you knew" (Achebe, 1958: p.17).

The citation has got a didactic function. As Achebe's Odili in *A Man of the People* puts it, "A common saying in this country after independence was that it didn't matter what you knew but who you knew". (Achebe, 1958: p. 19). This is widely used to indicate that the people you know are greater than what you think you know yourself. The narrator used this speech to explain the situation of things in the country which are not applicable to him (his achievements). This message was a thought going on in Odili's mind during the reception, as the minister made some proposals to him (Odili). The narrator portrayed his feelings through these thought processes. Other thoughts that follow this particular one portray the manner of the previous message as serious. Those latter thoughts show the principled nature of the narrator. He does not depend on anybody because he portrays the message as the opposite of his manner of achievements to the general occurrence in society. The participants constitute the readers who received the written information based on the acceptable norms of prose writing. The message implies the strong importance attached to knowing powerful people who can help one politically and probably gets one connected irrespective of one's individual efforts.

This fact does not seem, at first glance, to be a religious reference, but it reminds us of the difference between a religion based on traditional objects and places and a faith based on the intercession of personal manifestations of divinity: Christ, Mary, the priest. Chief Nanga's corrupt rise to power, and its effort on his former student Odili, presents a world in which political alliances and personal contacts replace any reliance on the spiritual world. Ministers snatch the girlfriends of poor intellectuals. Odili reveals the era of favouritism and personal influence; an era when the African elite looked with contempt at the activities of the class of political leaders who promote dictatorship and intolerance, the very ills that motivated the nationalists to fight against the colonial legacy.

It is to avoid having to depend on someone's patronage for his success in his life career that he takes to teach in a village after his university education when he could have got much more lucrative employment in the city.

One consequence of the new political dispensation is that very often incompetent people get top ministerial and other appointments in places of much better candidates merely because of their blind and irrational support for the men in power. Chief M.A. Nanga M.P. in Achebe's *A Man of the People* is a good example of opportunism and near nonentity. A primary school teacher in the 1940s, he had joined politics when independence was approaching. He was able to win a seat in the nation's parliament. He remained a backbencher for some time. His chance for a great upward leap came during a financial crisis. When the Prime Minister rejected the good plan of the Finance Minister. Dr. Makinde, 'a first rate economist with a Ph.D in public finance' (Achebe, 1958: p. 3), Chief Nanga was one of the loudest to about his support for the Prime Minister. As compensation, Chief Nanga was made Minister of Culture.

Chief Nanga's lifestyle as a Minister shows all the signs of all types of corruption, greed and incompetence, factors that alienate him and his fellow politicians from the new breed of intellectuals like Odili Samalu and Maxwell Kumalu. Although he has a

dedicated and literate wife, who has given him children, he wants a younger wife whom he trains at a Teacher Training College so that she can serve as a suitable companion during official functions. That girl is Edna. In his way, he makes his first wife and her children unhappy, thus causing some mute estrangement between him and them. He shamelessly snatches Elsie the girlfriend of his former pupil and present guest, Odili Samalu. He goes to bed with Barrister Mrs. Akilo, another man's wife.

3-3- Citations Between Quotation Marks

"They have bitten the finger with which their mother fed them" (Achebe, 1958: p. 5).

Words, sentence structure, and translation of Igbo thoughts into English, distributed throughout the text, inform the reader of the presence of an underlying language. Metaphors and comparisons abound in *A Man of the People*, because these figures of speech represent the structure of Igbo characters, as in the above example, from *A Man of the People*. Metaphorical images and sayings make up the essence of the Igbo characters' language in *A Man of the People*.

The citation above is a proverb which deals with the conditions of the day, the ever widening gap between the rulers and masses which leads to a military coup. Chief the Honourable M.A. Nanga, M.P represents the politicians of the newly independent nation who have "...started the country off down the slopes of inflation." It is the politicians who have been engaged in their "...nefarious plot to overthrow the Government of the people, by the people and for the people with the help of enemies abroad" (Achebe, 1958: p. 5). They are the ones who "...have bitten the finger with which their mother fed them" (Achebe, 1958: p. 5). It also needs to be seen that most of the corrupt politicians have received western education and it is they who perpetuate the exploitation after independence. Another important way in which culture influences literature is the growth of literature in dominant languages that have been transplanted to other cultures where other languages already existed. Today literature is arising throughout the Third World in the languages of the former colonial rulers. In Africa alone, major literature in English has begun to take its place alongside the older home-growth literature. What is significant about this literature is that they do not attempt to imitate linguistic or cultural norms handed down from the older literature, but rather they invent new standards that reflect the cultural values of the societies in which they arise. A writer such as Chinua Achebe in Nigeria successfully captures not only the cultural values of Nigerian society but also the special flavor of Nigerian English, as in the above example.

"Minister de sweet for eye but too much katakata de for inside. Believe me yours sincerely" (Achebe, 1958: p. 15).

The above excerpt from the novel is actually an illustration of a citation in inverted commas. It is also expressed in pidgin English. "Katakata is the corrupt form of the English "scattered", and means "trouble or problems" in its new pidgin environment. This is humorous because if a minister's job is so difficult, why does he remain in office and continue to molest those who dare to dissent? Why does he regard legitimate political opposition and other forms of dissidence as treason? Why has he not curbed the excesses of his political supporters? The advice is capable of arousing visible responses from his audience because of the hypocrisy involved. A situation normally amuses readers when it assaults their logic and contradicts their perception of the natural order of things. That supposedly fatherly advice does just that. The humorous element in "Believe me yours sincerely", is a stylized expression normally used to end semiformal letters. The Minister's calculations are that the therapeutic effect of this humor should be such that his listeners, who are angry because of the repression they suffer would feel content with their current condition.

"Poor man done see with him own eye how to make big man ego beg make e carry him poverty de go je-je" (Achebe, 1958: p. 15).

This proverb is said in the part of the story involving Josiah, owner of a nearby shop-and-bar, and Mrs. John. Josiah addresses the troubles and problems that people face in the exercise of their power, and the troubles and problems generated by the practice of power. The citation which is a proverb sounds like a remark that punctures an attempt by the rich to inure public opinion of the existing state of affairs. Mrs. John advises the poor when poor man did see with him own to make big man e go beg to make a carry him property de go je-je. These words mean, the wretched poor should be content with their present lot because that way they would not have to face the problems of being rich. Josiah corrects Chief Nanga's fantastic misstatement of facts when he (Nanga) avers that ministers and other public figures gain nothing personally by being in office. Josiah believes that all ministers are in office for personal enrichment, not for altruistic reasons as the Minister says. The aesthetic aspect of this debate is that since it involves a struggle, it appeals to the fighting spirit and protective impulses. The precise nature and scope of one's empathy will depend on one's general worldview. However, observations like the ones made by Josiah inject sober reality into the action and help illuminate the character's moral blindness, folly, and other weaknesses

or miscalculations. In fact, Chief Nanga's shrewdness in getting his thugs to make him acceptable to the public does not succeed.

"Once a teacher always a teacher" (Achebe, 1958: p. 10)

The meaning is that Ego people know really how to hide their poverty, they conserve their dignity. This political speech occurred in an informal setting when the minister was ironically (politically) telling the staff and teachers of Anata Grammar School that he regrets leaving teaching because teaching is a noble profession. The participants consist of the minister and the teachers of Anata Grammar School. It was the senior tutor of the school that made the statement to make teachers feel that the minister is at their level because he was once a teacher. The narrator's assessment of the speech is sarcastic, considering the 'bottom-box' robes of the sleeves of the teacher who made the speech. The message content is ironic. The tutor is serious in his speech but the narrator considers it a mockery. Therefore, the message form is bad. Considering the genre of the speech (side talk), it has an informal address form which is meant to encourage the minister and show solidarity. However, the speech "Once a teacher is always a teacher" is synonymous with the Senator's speech Once a Senator, always a senator.

A good novelist should show the originality of language in many ways. *A Man of the People* embraces originality in the use of proverbs, the Nigerianization of certain English aphorisms, the incorporation of popular diction, etc. Besides an extensive use of proverbs, *A Man of the People* abounds in clichés taken right out of the author's culture. English clichés have also been Nigerianized in this novel. One good example is "once a teacher always a teacher." In reference to Chief Nanga, this cliché takes on a new meaning to show the details of his hypocrisy about the teaching profession. He is no teacher no one ever has been if he is as corrupt as he is shown to be. Then consider the description of the crowd awaiting the Minister at the beginning of the book as "the most unprecedented crowd in the annals of Anata" (Achebe, 1958: p. 11), from the original "in the annals of history." The implied overstatement strikes home as it is given a satirical twist. Anata's small history is here overextended out of any real importance that it may have. The transformation of "say what you like all things love me," a popular saying among Nigerian youths, now in the mouth of a vibrant comrade at the launching of the C.P.C. refers humorously to the wonder that is the white man's microphone technology: "Say what you will (...) the white man is a spirit" (Achebe, 1958: p. 124). Odili tells himself that the die is cast between him and Nanga: "If the answer wasn't yes it would be no; as they say, there are only two things you could do with yam – if you don't boil it, you roast it" (Achebe, 1958: p. 129). Obviously, this particular cliché falls short of precision because yam can also be fried, but the meaning is nonetheless lost.

3-4- Citations in Italics

"Not what I have but what I do is my kingdom" (Achebe, 1958: p.3).

This citation has got a didactic function. One imagines that Nanga must have carried out the Scouts' pledge to the picture of him on the Wall of his former school depicts. The 'memorable words' below the picture – 'Not what I have but what I do is my kingdom' (Achebe, 1958: p.3) show Nanga's commitment to the ideals of service to mankind. Nanga's qualities, therefore, earn him admiration and popularity in the novel. In this regard, he looks at Nanga as a model. But admiration and popularity do not satisfy Nanga's personal ambition to achieve distinction in his achievement-oriented society. Teaching as a special task tests Nanga's qualities and gives him the opportunity of becoming a leader – at least to his pupils and his fellow teachers; the artist who drew Nanga's picture in his former school had surrounded it with flowers as a sign of his administration. That Nanga's picture is retained in the school long after he has left, shows that his school looks up to him as a hero and a leader and that he could have achieved a leadership position there.

Here Nanga's ideals and those of his pupils differ. Whereas the pupils think that Nanga is in every way a model teacher and scoutmaster, Nanga manifests his mania for success in his yearning for a higher degree. The Nick-name he assumes: "M.A. minus Opportunity" (Achebe, 1958: p. 12) points to the fact that while the teaching job offers him the opportunity for action it does not give him an equal opportunity to satisfy his academic yearnings for a leadership role in his society.

Initially, however, the political arena does not offer him all the opportunities he wants – he is only an unknown back-bencher in the parliament. But a national crisis offers him the opportunity. A slump in the international market causes the economy of the newly independent nation to crumble. The Minister of Finance Dr. Makinde recommends strict economic measures to the government; he and his group have good ideas about dealing with the situation; but the Prime Minister rejects their proposals owing to a forthcoming election and his lack of understanding of the issues involved, and above all, dismisses the Minister and his supporters.

At this critical moment in his country's development, Nanga plays such a significant role that misdirects the progress of the debate in parliament. Whereas the country needs intelligent leadership at this time, it, unfortunately, gets unsatisfactory people to

misdirect her and assume authority. While it is obvious that the economic crisis is not originally caused by Nanga, we know that he enhances the effects by his role in removing Dr. Makinde and his team from the office. Nanga perceives Dr. Makinde and his group as obstacles on his way to progress as well as that of his country. To achieve his plan for the exploitation of the crisis situation, he gives "primitive loyalty" (Achebe, 1958: p. 7) to the Prime Minister. Thus, in his ambition to achieve political leadership, he sees the vacant seats of the dismissed ministers as worth fighting for, and therefore, enthrones himself as the leader of the enemies of the dismissed ministers.

"Do the right and shame the Devil" (Achebe, 1958: p. 11).

The proverb means it is always best, to be honest, however great the temptation is to lie. Speak the truth boldly in defiance of the strong temptation to tell lies. People must always tell the truth even though they have strong reasons for concealing it: "I don't like the whole change that's come over you in the last year. I'm sorry if that hurts your feelings, but I've got to – tell the truth and shame the devil" (Thornton Wilder, *Our Town*, 1938). The proverb was first recorded in 1548. In *A Man of the People*, Achebe uses this speech pattern to exemplify his sense of humour. There is humour in the advice "*Do the right and shame the Devil*", that Chief Nanga gives Odili and other aspiring, ambitious young men on ministerial work. He has just declared that he is determined to "*Do the right and shame the Devil*" by respecting people who were senior to him in age despite his high position. This excerpt expresses a dilemma. It is, in a sense, the problem of an individual and the entire national leadership of the country: hypocrisy and the false sense of self-importance. Chief Nanga makes much effort to convince Odili, Josiah and others about his moral stature in his determination to do the right and shame the Devil. He feels that merely stating ideals should be sufficient to prove the purity of his intention. It does not occur to him that promises are in themselves meaningless unless they are redeemed. Having reneged on his promises, it is unrealistic for him and other national leaders to expect the people to believe that the ministers are espousing their cause. We recognize that "shame the Devil" sometimes means practically nothing. It is the usual speech gilded with idealistic verbiage. This is humorous because if a minister's job is difficult, why does he remain in office and continue to modest those who dare to dissent? Why does he regard legitimate political opposition and other forms of dissidents as treason? Why has he not curbed the excesses of his political supporters? The advice is capable of arousing visible responses from his audience because of the hypocrisy involved. Chief Nanga used the above speech when he wanted to portray himself as a humble politician who does not have the attributes of other arrogant politicians. He made the speech at Anata Grammar School when he was showing appreciation to the proprietor for his hospitality. The proprietor, teachers, the minister and his entourage are the participants. The minister made the speech to give the audience the impression that he is a good 'respector' of age irrespective of one's position in society. This is the norm and it was well understood and interpreted by the participants. It (the speech) is an expression of the rule of behaviour and ideal of the minister, as a politician. The message form is serious, formal, and appears solemn to the participants. This is why they seriously admire the modesty of Chief Nanga. Contextually, the message portrays Chief Nanga's fake guide to life occurrences in a political setting. This contributed to the participants' proper interpretation of the minister's 'motto'. The speech has a casual genre and the participants attributed Chief Nanga's success in politics to the phrase he presented as his guide.

Though Nanga explains that a Minister is expected to be a servant and that his motto is 'do the right and shame the Evil,' the irony is that he does the opposite. These leaders have no intention of winning the people's hearts by doing what is right. Instead, they use their might.

The first thing that critics tell you about our ministers' official residences is that each has seven bedrooms and seven bathrooms, one or every day of the week. [...] I was simply hypnotized by the luxury of the great mind for criticism. When I lay down in the double bed that seemed to ride on a cushion of air, and beautiful furniture anew from the lying down position and looked beyond the door to the gleaming bathroom and the towels as large as a *lappa* I had to confess that if I where at that moment made a minister I would be most anxious to remain one forever (Achebe, 1958: p. 37).

-there was *She* by Rider Haggard, and also *Ayesha, or the Return of She*; then there were a few books by Marie Corelli and Bertha Clay – I remember in particular *The Sorrows of Satan*. That was all really excerpt for a few odds and ends like *Speeches: How to Make Them* (Achebe, 1958: p. 40).

'How sweet!' said a middle-aged woman, I think British, matching her words with a gentle sideways tilt of the head in my direction. 'I just love *pidgin* English' (Achebe, 1958: p. 48).

We were outside the exhibition hall by the President of the Writers' Society, a fellow I used to know fairly well at the University. In those days before he became a writer he had seemed reasonably normal to me. But apparently, since he published his novel *The Song of the Black Bird* – he had become quite different (Achebe, 1958: p. 61-62).

At the end of the function, Mr. Jalio and the Editor of the *Daily Matchet* came forward to congratulate him and to ask for copies of the speech (Achebe, 1958: p. 65). Liberties of the press and association are confiscated and intellectuals are emasculated in A

Man of the People. The mass media are used as an instrument of manipulation to keep the Africans in ignorance and out of touch with reality. The Prime Minister dismisses Dr. Makinde, the technically-competent Minister of Finance and two-thirds of his cabinet members because their demands for economic reform would cause him to lose forthcoming elections. But during his evening broadcast on the national radio station, he announces that: '...the dismissed ministers were conspirators and traitors, who had teamed up with foreign saboteurs to destroy the nation' (Achebe, 1958: p. 3).

After the announcement, the newspapers carry the Prime Minister's version of the story. Manipulated student unions call for "a detention law to deal with the miscreants" (Achebe, 1958: p. 4). Although Dr. Makinde presents a prepared speech on his economic program, the *Hansard* newspaper carries a garbled version of it. Chief Nanga declares privately that only European corporations should tar roads in his country. To ensure that newspapers do not publish this information which may scandalize him, he corrupts the press by giving a dash of five pounds to the Editor of the *Daily Matchet*. He explains his motives:

If I don't give him something now, tomorrow he go and write rubbish about me. They say it is the freedom of the press. But to me, it is nothing short of the freedom to crucify innocent men and assassinate their character. I don't know why our government is so afraid to deal with them. I don't say they should not criticize – after all no one is perfect God – but they should criticize constructively...' (Achebe, 1958: p. 66).

The press is presented as contributing to the tradition of dictatorship by fueling the antagonism between politicians and intellectuals. It is characterized by nationalistic ideologies and propaganda. After the dismissal of the Western-trained Minister of Finance, Dr. Makinde, the *Daily Chronicle* carries an Editorial which reads:

We are proud to be Africans. Our true leaders are not those intoxicated in their Oxford, Cambridge, or Harvard degrees, but those who speak the language of the people. Away with the damnable and expensive university education which only alienates as African from his rich and ancient culture (Achebe, 1958: p. 4).

4. Conclusion

To conclude, the study of intertextual relations, the case of citation in *A Man of the People* by Chinua Achebe leads us at first to show an interest in the subject. We demonstrate that an intertextual approach allows the reader to discover traces of other texts present in Chinua Achebe's text. Our contribution to this area of study is to have given a different vision of the reading of Chinua Achebe's novel. Several analyzes have already been carried out on the entire work of the Nigerian writer, but they have dealt exclusively with thematic questions. The part of literary aesthetics of intertextual relations does not come out effectively. We then broach the central question of our work. It is about seeing how the citations are structured in *A Man of the People*. Thirdly, we expose the intertextual method, starting by retracing its historical journey.

We have recourse to various theorists who have analyzed one or the other intertextual relation defined by Gérard Genette. We have started to study the citation forms. This analysis has allowed us to discover that Chinua Achebe uses three forms of quotation to signal other people's texts. These are quotation marks, italics, and indentation. But sometimes the author uses two forms at the same time, either quotation marks and italics, or italics and indentation. A biblical citation is also read in the novel under scrutiny. The second moment in this study was to interpret the practice of speaking. This work has shown that the citations in the novel are introduced into the narration by the narrator. The latter uses introductory formulas to signal the entry of a foreign body into his speech. At the same time, he specifies the nature of the citation he is inserting. The last aspects that we have observed are the functions of the citations. We have mentioned three functions: the didactic, the satirical function and the aesthetic or decorative function. The paper observes that Achebe's use of citations in the novel is generally influenced by the political context which constitutes the plot of the prose. The citations portray a typical Nigerian socio-political context. The findings reveal that citations in the text are basically used to satirize, ridicule, mock the political class, and also show how politicians coax and persuade the masses with citations. Therefore the limitations of this research are justified by the abusive use of citations and reported speech in the novel, which leads us to select them accordingly to their level of depicting the political situation of Nigeria. A further contribution is needed in order to achieve an effective understanding of the issue. There is no conflict of interest. All claims expressed in this article are solely those of the author.

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