

Structural Realization and Functionality of Grammatical Metaphor in Nollywood Films

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Abstract

Metaphor is a semantic shift in language use, either in form or function. A metaphorical expression has various realisations through its interpretation. Grammatical metaphor is a concept in Halliday's systemic functional theory (SFT). The concept expresses different modes of presenting social realities in social contexts, thereby revealing how social experience could be constructed in different grammatical structures. This paper, therefore, investigates the form and function of grammatical metaphor in Nollywood films, thereby studying different meanings constructed in the metaphorical and congruent modes of the metaphors. Halliday's grammatical metaphor, especially ideational metaphor, is employed to examine metaphors in Nollywood films in Yoruba subtitled in English and Nollywood films in English. The study reveals that metaphorical expressions are used in Nollywood films to construct sociocultural realities. Every metaphorical expression has two forms: metaphorical mode and congruent mode. Different grammatical categories are used in the construction of both grammatical modes and the congruent mode. The metaphorical mode encodes experiential meaning while the congruent mode expresses literal meaning. The same or different types of processes can take place in both the metaphorical and the congruent modes. The study concludes that the interpretation of a metaphor necessitates making a choice of a structural form that communicates a clearer meaning.

Keywords: *metaphor, grammatical metaphor, functionality, Nollywood, meaning, choice*

Introduction

Film, one of the technological advancements in language use, is described as a means of entertainment through electronic media and virtually declared as screen discourse (Taylor, 2004; Sobola, 2018). The declaration of film as screen discourse goes beyond both spoken and written discourses projected on the screen, but a combination of semiotic modalities which include written text, spoken words, gestures, visual images, music, sound, light, colour, etc. All these contribute to the meaning-making process of film (Monaco, 1981; Taylor, 2004; Villarejo, 2007). Film is a system of communicating the nature and culture of language use, including cultural practices such as ritual, enchantment, divination, and incantation that project the linguistic and cultural identities of a group of people. Monaco (1981) declares film study as language study by asserting and declaring that any system of communication is language (Herrero and Chan, 2010). The essence of language is the realisation of the relationship between its form and meaning (Pericliev, 2022) in any media where it is used. Therefore, this study investigates the relationship between the structural composition and functionality of grammatical metaphors in Nollywood films with the objectives of investigating the

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use of metaphors in constructing social realities; differentiating meanings constructed in the metaphorical and congruent modes of the metaphors.

Literature Review: Nollywood

Nollywood, a nomenclature for the Nigerian film industry, has become an identity of Nigerian films as a whole (Abahi, 2017) in the sense that Nigerian films are used to tell Nigerian stories using either Nigerian languages or English with Nigerian colour to project Nigerian sociocultural environment (Haynes and Okome, 1997; Oni, 2008; Onuzulike, 2017). It thereby explores linguistic diversity and the language situation that mark the multilingual speech community (Chin, 2023; Park, 2023). The films have experienced wider circulation in the world, initially through business activities and currently through digital media activities (Ismail and Ibrahim, 2019). The films have publicised the linguistic situation and nature of language use in Nigeria through their spread. One of the Nigerian cultural heritage widely celebrated in the language used in Nollywood films is creative language, laden with metaphorical expressions which have been observed since the inception of film production in Nigeria (Ekwuazi, 1987; Sobola, 2018).

Metaphor is a semantic shift either in the form or function of linguistic concepts (Sobola, 2019). It could also be described as a choice of interpretation of the meaning of a linguistic form that has a literal model. Compositionality and interpretation of metaphorical texts are based on the interaction between mental conception, perception by the body, and cultural value and belief attributed to the model in a cultural context (Tucan, 2016). These are subsumed in the communicative system that distinguishes a speech community (community of language users), from another. That is the reason for the existence of different metaphorical expressions in different speech communities. Cultural models available in those communities are used in the compositionality of their metaphors, which are used in their social interactions and daily linguistic communications.

Metaphor in Film Discourse

The use of metaphors in Nollywood is a demonstration of the rich linguistic creativity embedded in Nigerian languages because Nigerians communicate sensitive social and personal messages through the use of metaphor, a tool for representing ideas by another, which is an indirect means of communication (Sobola, 2019). The metaphorical coding of the language, however prevalent or simple they may seem, carries a deeper meaning which non-Nigerians may not be able to decode (Sobola, 2020). This issue has paved the way for the need to look for an alternative linguistic structure that may be able to communicate the same message coded in the metaphorical form in a simpler form. Halliday's (1985, 2014) grammatical metaphor has provided a framework through which a metaphorical expression could be presented in another linguistic form without losing the experiential meaning it is intended to convey. Aina and Anowu (2023) assert, in tandem with Halliday, that the functional use of language includes communicating meaning, intention, and transaction. These are not excepted from metaphorical use of language.

Scholars have conducted studies on metaphor in films. Tucan (2016) has attempted an analysis of multimodal metaphor in Romanian films, focusing on the role of metaphor in structuring and shaping public cultural models. The study concludes that the filmmakers use metaphors to highlight peculiar features of cultural models used as part of communicative tools in the Romanian society. Finzel (2016) investigated the use of multimodal metaphor in films, selecting the films from Britain, India, and Nigeria. The focus of the study is the conceptual metaphor – PEOPLE ARE ANIMALS – as gendered discourses where animal serves as the source domain for both feminine and masculine qualities, contradicting each other. The study concludes that metaphors used in film do not owe their existence to the film medium: they are part of cultural values and beliefs inherent in the communicative system of the speech communities.

A couple of works have also been done on metaphor using concepts in systemic functional theory (SFT). Daramola (2012) studies metaphor in African literature. He derived the data from Achebe's *Things Fall Apart*. The concept of grammatical metaphor was employed to analyse the data by bringing out ideational and interpersonal metaphors from the text. He declares in the work that metaphors consist of common sayings, idioms and proverbs. Bamiro (2008) investigates functions of metaphor in Nigerian literature by using SFT to examine pragmatics of simile and metaphor in the works of Soyinka and Achebe; two prominent Nigerian literary artists and critics. Bamiro (2017) examines interpersonal functions of metaphor in Nigerian literature while Bamiro (2019) investigates the textual functions of metaphors in Nigerian literature focusing on the data from the works of the selected authors. Dalamu (2020) explores the use of metaphor in Guinness stout's advertisements in Nigeria focusing on the relevance of black

as a paradox of African American identities and also an approach to communicate distinction. This study focuses on the form and function of grammatical metaphor used to project social reality in Nollywood films.

Theoretical framework: Systemic Functional Theory (SFT)

The theoretical model chosen for the analysis of data is systemic functional theory. It is chosen because it has a larger spectrum of concepts within it for the analysis of every aspect of language use in social context. Its grammatical metaphor proves that it is a theory of language as choice, showing that there are different realisations of a social reality. The metaphorical and congruent modes of grammatical metaphor reflect different structural constructions of the same social meaning. Therefore, the theory is apt for the study of metaphor in a social context.

Systemic functional theory (Halliday, 1985), further developed (1994), and improved upon in conjunction with Matthiessen (2004, 2014), is a theoretical approach to language analysis which investigates functional use of language in social context. Language has an array of possible functions through which meaning is conveyed (Adepoju, 2018). Verbs play a crucial role in the construction of experiential meaning in a sentence (Okoye, 2023). SFT is a theory of meaning as choice through which language can be interpreted as a network of interwoven options (Briones et. al, 2003). It accounts for choice of meaning and form of language according to the context of their usage. Choice, then, is an appropriate selection of language in relation to the environment of use (Adepoju, 2018). It shows that a linguistic form has different realisations which serve as its modes, thereby proving that, if a language user chooses to use a particular linguistic form to express meaning in a language, it does not mean that other linguistic forms cannot be used to express the same meaning in social contexts. The theory is designed to give an account of how language is used; how it is organized to perform communicative functions; and to explain each element in language in relation to its function in the linguistic system (Briones et al, 2003).

Grammatical Metaphor

Grammatical metaphor as a concept is used by Halliday (1985, 1994), Halliday and Matthiessen (2004, 2014) for transfer of meaning in grammar. Grammatical metaphor is used to refer to the transference of meaning from metaphorical form to congruent form in grammar (Wang, 2010). It is a replacement or substitution of one grammatical class or structure with another (Briones et. al, 2003; Martin & Rose, 2008). Metaphor is a combination of words and grammar for the purpose of realising the desired meaning (Daramola, 2012). Halliday and Matthiessen (2004, 2014) identify two forms of norms in language use: congruent realisation and metaphorical representation.

Grammatical metaphor is a non-congruent mode through which language is being encoded while the natural mode through which language encodes meaning it expresses is called a congruent way (Halliday, 1998; Matthiessen, 1995; Halliday and Matthiessen, 1999). Congruent form portrays the usual ways through which people construct experience. Nouns and its equivalents stand for participants (human and non-human alike), verbs for actions or processes, conjunctions for relations between two processes, and adverbs or prepositional phrases for circumstances in congruent forms. It is contrary in grammatical metaphor since some changes take place in grammatical elements, such as changing categories from verbs into nouns, adjectives into nouns, sentences into noun phrases, etc.

Examples:

1a. He died because he drove recklessly. Congruent form

1b. Reckless driving killed him. Grammatical metaphor

Halliday (1994) specifies two types of grammatical metaphor in the clause: interpersonal metaphor and ideational metaphor, in respect to their semantic function. The ideational metaphor is employed to examine ideational function of the metaphors by probing into the type of processes expressed by the structures, while the interpersonal metaphor relates to the metaphors of mood and modality.

Ideational metaphor

Ideational function of language is a means of representing dimensions of experience. Language enables people to construct a mental picture of reality about what goes on within and around them in order to express their experience in clause. These events and activities going on are couched in semantics and expressed through the grammar of clause. System of transitivity is the grammatical function of expressing the reflective experiential aspect of meaning (Halliday, 1985). Transitivity as a framework for analysing the choice of language use in any discourse situation (Adepoju, 2018) gives specification of various types of process recognised in language and the structures through which these processes are expressed.

Ideational metaphor which is also called metaphor of transitivity encompasses the six major types of processes in English transitivity system: material, mental, relational, behavioural, verbal and existential processes. These processes are embedded in the grammatical categories. In each process, there are three components: the process, the participants in the process and the circumstances associated with the process. These components are the basic semantic framework for process representation, which helps to provide the frame of reference for the interpretation of our experience of an event or activity that goes on around (Halliday, 1985).

Methodology

A metadata approach is employed in this study. Metaphorical expressions are extracted from Nollywood films in Yoruba subtitled in English and Nollywood films in English. Twenty out of three hundred metaphors used in the first researcher's doctoral thesis, entitled *A Sociolinguistic Analysis of Metaphors in Selected Nollywood Films* are selected as data for this study. Ten metaphors are selected from Nollywood films in Yoruba (NFY) subtitled in English and the other ten metaphors are from Nollywood films in English (NFE). NFY is used to indicate Nollywood film in Yoruba, while NFE is used to indicate Nollywood film in English. The data are analysed, using the concept of grammatical metaphor from systemic functional theory to account for structural and functional properties of the metaphors.

Presentation of Sample Metaphors

The data for this study are presented in the table below.

Table 1: Nollywood Films in Yoruba

S/n	Metaphor	Film
1.	You will move from here to a higher place.	Inaolaji, Rasheed, 2012. <i>Onijibiti (419)</i> Sir White Media
2.	We need education to monitor our money.	Kehinde, Abimbola. 2012. <i>Awe Obi</i> .Epsalum Productions &Abiken Productions
3.	Your brain is shallow.	Adeolu, Funsho. 2013. <i>Eefin (Smoke)</i> Yetqueen Films.
4.	I told them to padlock her mouth.	Boladale, Salimot. 2013. <i>Eeru (Ashes)</i> . Sally Bollad Film
5.	Your beauty intoxicates me.	Matti, Oladele. 2014. <i>Ata (Pepper)</i> . Ola Matti Film Productions & Initiative Pictures
6.	Your memory card has turned upside down: brain is a memory card	Folarin, Ladi. 2012. <i>Alani Baba Labake (World Best) 1</i> . Corporate Pictures & Ladi Folarin Productions
7.	The body is not a stone.	Omidina, Babatunde. 2012. <i>Gboju Nbe 2</i> . Babs Omidina Films & Corporate Pictures
8.	I am not a local vegetable.	Olaofe, Tokunbo. 2013. <i>Abere (Needle) 1</i> Gemstone Royal Concept.
9.	My husbands are jewel of inestimable value.	Olaofe, Tokunbo. 2013. <i>Abere (Needle) 2</i> . Gemstone Royal Concept
10.	I don't want to stain the name of this family.	Hassan, Kehinde Adams. 2014. <i>Eega</i> . Aromire Pictures & Century Pictures

Table 2: Nollywood Films in English

S/n	Metaphor	Film
1.	She has eaten witchcraft.	Ononye, Ifeanyi. 2012. <i>Bird of Darkness 1</i> . Nojin Production.
2.	Give her a technical knockout and let me move in.	Nnawodo, Greg C. 2012. <i>My Sugar Banana 1</i> . Edgrace Int'l Ltd.

3.	Egondu is not the only pepper soup we have here.	Anyanji, Theodore. 2013. <i>He Goat 1</i> . Emex International Ltd.
4.	This palace used to be alive, filled with laughter, fun and music.	Nwafor, Ugo. 2013. <i>Kingdom of Blood 1</i> . O' Godwin Innovations Ltd.
5.	This palace has seen much evil for one day.	Nwafor, Ugo. 2013. <i>Kingdom of Death 1</i> . O' Godwin Innovations Ltd.
6.	Poverty scares women away.	Chibuzor, Emelu S. 2013. <i>Ghost Lover 1</i> . Pressing Forward Productions
7.	Your touch is medicine to my body.	Chibuzor, Emelu S. 2013. <i>Ghost Lover 2</i> Pressing Forward Productions.
8.	I will make sure you hold my staff of office.	Inawodoh, Greg C. 2014. <i>Grace of God 1</i> . Pressing Forward Productions.
9.	This cockroach is talking to me.	Anaele, Evans & Chukwuma, Oyinye 2014. <i>Sexy Landlord</i> . EVS Production
10.	This boy is a pain in everybody's buttock.	Philips, Amayo. 2014 <i>Stingy man 1</i> . Sky Movies Ltd.

Data Analysis

The grammatical metaphor analysis is done to account for structural and functional properties of the linguistic elements in both the metaphorical mode and the congruent mode of the metaphorical expressions. It, therefore, investigates lexical groups that form both the metaphorical mode and the congruent mode and the functions performed through the processes in them.

1a. *You will move from here to a higher place.* (NFY) Metaphorical mode

	You	will move	from here	to a higher place
Function	Actor	Pr: material	Circumstance: Location	Circumstance: Location
Class	Nom. group	Verbal group	Prep. Phrase	Prep. Phrase

1b. *You will be promoted.* Congruent mode

	You	will be promoted
Function	Participant: Goal	Pr: material
Class	Nom. group	Verbal group

Text 1a is the metaphorical mode. It encodes the experiential meaning while text 1b is the congruent mode. The congruent mode encodes the natural meaning which is the intended meaning. The nominal group, *you*, which functions as the actor in the metaphorical mode also functions as the goal in the congruent mode. The verbal group, *will move*, which functions as the material process in the metaphorical mode, is replaced with another verbal group, *will be promoted*, functioning as the material process in the congruent mode. The prepositional phrases, *from here* and *to a higher place*, function as the circumstance (situating direction, position and place) in the metaphorical mode. The verbal group and prepositional phrases in the metaphorical mode are replaced with a verbal group in the congruent mode. This makes it possible to interpret the predicate constituent, *will move from here to a higher place*, in the metaphorical mode as *will be promoted* in the congruent mode.

2a. *We need education to monitor our money.* (NFY) Metaphorical mode

We	Need	education	to monitor	our money
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Function	Participant: Actor	Pr: material	Participant: Goal	Circumstance: Reason	Participant: Beneficiary
Class	Nom. group	Verbal group	Nom. group	Adverbial group	Nom. group

2b. Education is important for financial success. Congruent mode

	Education	Is	important	for financial success
Function	Part.: Carrier	Pr: Relational	Attribute	Circumstance: Purpose
Class	Nom. group	Verbal group	Adj. group	Prep. phrase

The verbal group, *need*, which functions as the material process in the metaphorical mode is realised as the verbal group, *is*, which functions as the relational process in the congruent mode. The nominal group (non-human participant), *education*, functions as the Goal in the metaphorical mode but as the Carrier in the congruent mode. The prepositional phrase, *for financial success*, functions as the Circumstance (purpose) in the congruent mode is equally realised as the circumstance (*to monitor*), suggesting reason/purpose and a goal (*our money*) in the metaphorical mode. The importance of education over money is emphasised in this context.

3a. *Your brain is shallow.* (NFY) Metaphorical mode

	Your brain	Is	shallow
Function	Participant: Carrier	Pr: relational	Attribute
Class	Nom. Group	Verbal group	Adj. group

3b. You are not intelligent. Congruent mode

	You	are not	intelligent
Function	Participant: Carrier	Pr: relational	Attribute
Class	Nom. Group	Verbal group	Adj. group

The nominal group, *your brain*, functions as the carrier in the metaphorical mode while another nominal group, *you*, functions as the carrier in the congruent mode. The verbal group, *is*, functions as the relational process in the metaphorical mode, while verbal group, *are not*, functions as the relational negative polar process in the congruent mode. The adjectival group, *shallow*, which functions as the attribute of the carrier, *your brain*, in the metaphorical mode is best understood as not being intelligent in the congruent mode. The adjectival group, *intelligent*, which functions as the attribute of the carrier, *you*, in the congruent mode is expressed through negative process, *are not*, in the metaphorical mode. Shallowness of brain is understood as lack of intelligence.

4a. *I told them to padlock her mouth.* (NFY) Metaphorical mode

	I	Told	Them	to padlock	her mouth
Function	Sayer	Pr: verbal	Recipient/ Addressee	Target	Goal
Class	Nom. group	Verbal group	Nom. Group	Nom. Group	Nom. group

4b. I advised them to caution her. Congruent mode

	I	Advised	Them	to caution	her
Function	Sayer	Pr: verbal	Recipient/ Addressee	Target	Goal
Class	Nom. group	Verbal group	Nom. group	Nom. group	Nom. group

The nominal group, *I*, functions as the Sayer in both the metaphorical mode and the congruent mode while the nominal group, *them*, functions as the recipient/addressee in both the metaphorical mode and the congruent mode. The verbal group, *told*, which functions as the verbal process in the metaphorical mode is replaced with another verbal group, *advised*, functioning as the verbal process in the congruent mode. This verbal group explains that what was said in the metaphorical mode is in form of advice in the congruent mode. The nominal group, *to padlock*, which functions as the target in the metaphorical mode is represented with another nominal group, *to caution*, which also

functions as the target in the congruent mode. The nominal group, *her mouth*, functioning as the goal in the metaphorical mode, is replaced with the nominal group, *her*, functioning as the goal in the congruent mode. To padlock someone's mouth is understood as to caution the person.

5a. *Your beauty intoxicates me.* (NFY)Metaphorical mode

	Your beauty	intoxicates	me
Function	Phenomenon	Pr: mental	Senser
Class	Nom. Group	Verbal group	Nom. group

5b. I admire your beauty. Congruent mode

	I	admire	your beauty
Function	Senser	Pr: mental	Phenomenon
Class	Nom. Group	Verbal group	Nom. group

The nominal group, *your beauty*, which functions as the phenomenon of the mental process in the metaphorical mode, performs the same function in the mental process in the congruent mode. The verbal group, *intoxicates*, which functions as the mental process in the metaphorical mode is replaced with the verbal group, *admire*, which also functions as the mental process in the congruent mode. The same process takes place in the two forms of expression to reveal that metaphorical and non-metaphorical meanings have different realisations, and that grammatical categories that function in them can vary. From the cultural context of where the metaphor comes from, intoxication can be used to describe the effect of the beauty of a lady on her suitors. The beauty controls the action and feeling of the suitor.

6a. *Your memory card has turned upside down.* (NFY) Metaphorical mode

	Your memory card	has turned	upside down
Function	Goal	Pr: material	Circumstance: direction
Class	Nom. Group	Verbal group	Adv. Ggroup

6b. Your brain is not thinking right. Congruent mode

	Your brain	is not thinking	right
Function	Senser	Pr: mental	Phenomenon
Class	Nom. Group	Verbal group	Adj. group

The nominal group, *your memory card*, which functions as the goal in the metaphorical mode is realised as the nominal group, *your brain*, which functions as the Senser in the congruent mode. The verbal group, *has turned*, which functions as the material process in the metaphorical mode is replaced with the verbal group, *is not thinking*, which functions as the mental process in the congruent mode. The adverbial group, *upside down*, which functions as the circumstance in the metaphorical mode is replaced with the adjectival group, *right*, which functions as the phenomenon in the congruent mode. The metaphorical expression, *your memory card has turned upside down*, is understood as *your brain is not thinking right* in the congruent mode.

7a. *The body is not a stone.* (NFY)Metaphorical mode

	The body	is not	a stone
Function	Carrier	Pr: relational	Attribute
Class	Nom. group	Verbal group	Nom. Group

7b. Everyone has a feeling. Congruent mode

	Everyone	has	a feeling
Function	Possessor	Pr: possession	Attribute: Possession
Class	Nom. group	Verbal group	Nom. Group

The nominal group, *the body*, which functions as the carrier in the metaphorical mode is replaced with another nominal group, *everyone*, which functions as the possessor in the congruent mode. The verbal group in the negative

form, *is not*, which functions as the relational process in the metaphorical mode is realised as the verbal group, *has*, which functions as the possession process in the congruent mode. The nominal group, *a stone*, which functions as the attribute in the metaphorical mode is realised as the nominal group, *a feeling*, which functions as the attribute of possession in the congruent mode.

8a. *I am not a local vegetable.* (NFY) Metaphorical mode

	I	am not	a local vegetable
Function	Carrier	Pr: relational	Attribute
Class	Nom. group	Verbal group	Nom. group

8b. *I am well exposed.* Congruent mode

	I	Am	well exposed
Function	Carrier	Pr: relational	Attribute
Class	Nom. group	Verbal group	Adj. group

The nominal group, *I*, functions as the carrier in both the metaphorical mode and the congruent mode. The verbal group in the negative form, *am not*, which functions as the relational process in the metaphorical mode is replaced with the verbal group in the base form, *am*, as the relational process in the congruent mode. The nominal group, *a local vegetable*, which functions as the attribute in the metaphorical mode is replaced with the adjectival group, *well exposed*, which functions as the attribute in the congruent mode. From the analysis, not being *a local vegetable* means *well exposed*.

9a. *My husbands are jewels of inestimable value.* (NFY) Metaphorical mode

	My husbands	Are	jewels of inestimable value
Function	Carrier	Pr: relational	Attribute
Class	Nom. group	Verbal group	Nom. group

9b. *My husbands are very special.* Congruent mode

	My husbands	Are	very special
Function	Carrier	Pr: relational	Attribute
Class	Nom. Group	Verbal group	Adj. group

The nominal group, *my husbands*, functions as the carrier in both the metaphorical mode and the congruent mode. The verbal group, *are*, functions as the relational process in both the metaphorical mode and the congruent mode. The nominal group, *jewels of inestimable value*, which functions as the attribute in the congruent mode is replaced with the adjectival group, *very special*, which functions as the attribute in the congruent mode. Being *jewels of inestimable value* is understood as being *very special*.

10a. *I don't want to stain the name of this family.* (NFY) Metaphorical mode

	I	don't want to stain	the name of this family
Function	Actor	Pr: material	Goal
Class	Nom. group	Verbal group	Nom. Group

10b. *I will not disgrace my family.* Congruent form

	I	will not disgrace	my family
Function	Actor	Pr: material	Goal
Class	Nom. group	Verbal group	Nom. Group

The nominal group, *I*, functions as the actor in the metaphorical mode and the congruent mode. The verbal group, *don't want to stain*, which functions as the material process in the metaphorical mode is replaced with the verbal group, *will not disgrace*, which functions as the material process in the congruent mode. The verb, *stain*, is explained as *disgrace* in the congruent mode which is the interpretation of the metaphorical mode. The nominal group, *the name*

of this family, functions as the goal in the metaphorical mode while it is replaced with the nominal group, *my family*, which functions as the goal in the congruent mode.

11a. *She has eaten witchcraft.* (NFE) Metaphorical mode

	She	has eaten	Witchcraft
Function	Actor	Pr: material	Goal
Class	Nom. group	Verbal group	Nom. Group

11b. *She has been initiated into witchcraft.* Congruent mode

	She	has been initiated	into witchcraft
Function	Actor	Pr: material	Scope/entity
Class	Nom. group	Verbal group	Prep. Phrase

The nominal group, *she*, functions as the actor in both the metaphorical mode and the congruent mode. The verbal group, *has eaten*, functions as the material process in the metaphorical mode in the same way the verbal group, *has been initiated*, functions as the material process in the congruent mode. The nominal group, *witchcraft*, as the goal in the metaphorical mode, is presented as a prepositional phrase, *to witchcraft*, to function as the scope in the congruent mode. The metaphor is culture based. It arises from the context of African culture that people are initiated into witchcraft by eating things like kolanut, meat, egg, etc.

12a. *Give her a technical knockout and let me move in.* (NFE) Metaphorical mode

	Give	her	a technical knockout	and	let	me	move	in
Function	Pr: material	Beneficiary	Goal		Pr: material	Goal	Pr: material	Circumstance: Location
Class	Verbal group	Nom. group	Nom. group		Verbal group	Nom. group	Verbal group	Prep. Phrase

12b. *Divorce her and marry me.*

Congruent mode

	Divorce	her	And	marry	me
Function	Pr: material	Goal		Pr: material	Goal
Class	Verbal group	Nom. group		Verbal group	Nom. group

The clause, *give her a technical knockout*, in the metaphorical mode consists of the verbal group, *give* – a realisation in the imperative mood. It functions as the material process. The nominal group, *her*, functions as the beneficiary and the nominal group, *a technical knockout*, functions as the goal. The clause is replaced with another clause, *divorce her*, in the congruent mode. The clause in the congruent mode comprises the verbal group, *divorce* – another realisation in the imperative mood. It functions as the material process and the nominal group, *her*, functions as the goal. The other clause in the metaphorical mode, *let me move in*, comprises the verbal group, *let... move*, functioning as the material process and the nominal group, *me*, functions as the goal and the prepositional phrase, *in*, functions as the circumstance. The second clause in the metaphorical mode is replaced with the clause, *marry me*, in the congruent mode. The clause in the congruent mode consists of the verbal group, *marry*, to function as the material process, and the nominal group, *me*, functions as the goal. In the text, *a technical knockout* is interpreted as *divorce*. The two clauses in 7a&b is conjunctively connected by ‘and’ which is not to be analysed as recommended by Halliday’s functional grammar. Semantically, the conjunction ‘and’ is capable of multiple realisations and layers of meaning (see Adepoju, 2020: 165) besides separating clauses which is the focus of systemic grammar. The occurrence of the imperative clause as against the indicative, two each in the metaphorical and the congruent mode, are all in the positive base form of the verbs.

13a. *Egondou is not the only pepper soup we have here.* (NFE) Metaphorical mode

Egondou	is not	the only pepper soup	We	have	here
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Function	Carrier	Pr: relational	Attribute	Actor	Pr: material	Circumstance
Class	Nom. group	verbal group	Nom. Group	Nom. group	Verbal group	Adv. group

13b. Egondú is not the only beautiful woman around. Congruent mode

	Egondú	is not	the only beautiful woman	Around
Function	Carrier	Pr: relational	Attribute	Circumstance: Place
Class	Nom. group	Verbal group	Nom. group	Adv. Group

The nominal group, *Egondú*, functions as the Carrier in the metaphorical mode and the congruent mode. The verbal group, *is not*, functions as the relational process in the metaphorical mode and the congruent mode. The nominal group, *the only pepper soup*, which functions as the attribute in the metaphorical mode is replaced with the nominal group, *the only beautiful woman*, which functions as the attribute in the congruent mode. The second clause in the metaphorical mode contains the nominal group, *we*, functioning as the actor; the verbal group, *have*, functions as the material process, and the adverbial group, *here*, functions as the circumstance. The adverbial group, *around*, functions as circumstance in the congruent mode. A beautiful woman is described as *pepper soup* in the metaphorical expression.

14a. *This palace used to be alive, filled with laughter, fun and music.* (NFE) Metaphorical mode

	This palace	used to be	alive	filled with	laughter, fun and music
Function	Identified	Pr: relational	Identifier	Pr: material	Phenomenon
Class	Nom. group	Verbal group	Adj. group	Verbal group	Nom. group

14b. This palace was lively. Congruent mode

	This palace	Was	lively
Function	Identified	Pr: relational	Identifier
Class	Nom. group	Verbal group	Adj. group

The process remains the same in texts 9a and 9b, but the grammatical elements that function as the relational process in the metaphorical mode and the congruent mode differ. In the metaphorical mode, the verbal group, *used to be*, is the relational process while the verbal group, *was*, is the relational process in the congruent mode. The identifier, *lively*, in the congruent mode, which is an adjectival group, is presented as the adjectival group, *alive*, functioning as the identifier. The verbal group, *filled with*, functions as the material process and the nominal group, *laughter, fun and music*, functions as the phenomenon in the metaphorical mode. From the African cultural context, it is believed that a building is a living entity which could be personified with human attributes. One of the Yoruba beliefs and sayings that, “if a house does not hear human voices, it will collapse”, supports this metaphor.

15a. *This palace has seen much evil for one day.* (NFE) Metaphorical mode

	This palace	has seen	much evil	for one day
Function	Senser	Pr: mental	Phenomenon	Circumstance: Duration
Class	Nom. group	Verbal group	Nom. group	Prep. phrase

15b. There have been many problems in this palace today. Congruent mode

There	has been	many problems	in this palace	today
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Function		Pr: existential	Existential entity	Circumstance: place/location	Circumstance: time
Class	Adv. group	Verbal group	Nom. Group	Prep. phrase	Nom. group

Different processes take place in the metaphorical mode and the congruent mode in 10a&b. The nominal group, *this palace*, which functions as the senger in the mental process of the metaphorical mode, becomes a prepositional phrase, *in this palace*, and functions as the circumstance, indicating place/location, in the existential process of the congruent mode. The mental process, *has seen*, in the metaphorical mode is realised as the existential process, *have been*, in the congruent mode. The phenomenon, *much evil*, in the metaphorical mode is substituted with *many problems* as the existential entity in the congruent mode. The prepositional phrase, *for one day*, which is the circumstance of duration of time in the metaphorical mode, remains the circumstance of time in the congruent mode, but it is replaced with a nominal group, *today*, specifying time.

16a. *Poverty scares women away.* (NFE) Metaphorical mode

	Poverty	scares	women	away
Function	Actor	Pr: material	Goal	Circumstance
Class	Nom. group	Verbal group	Nom. group	Adv. group

16b. *Women hate poor men.* Congruent mode

	Women	Hate	poor men
Function	Senser	Pr: mental	Phenomenon
Class	Nom. group	Verbal group	Nom. group

The verbal group, *scares*, which functions as the material process in the metaphorical mode, with *away* which functions as the circumstances in the metaphorical mode, is replaced with the mental process, *hate*, which is also the verbal group in the congruent mode. The nominal group, *poverty*, which functions as the actor in the metaphorical mode is replaced with a nominal group, *poor men*, which functions as the phenomenon in the congruent mode. It means that poor men repeal women.

17a. *Your touch is medicine to my body.* (NFE) Metaphorical mode

	Your touch	is	medicine	to my body
Function	Carrier	Pr: relational	Attribute	Circumstance
Class	Nom. group	Verbal group	Nom. group	Prep. phrase

17b. *Your touch makes me active.* Congruent mode

	Your touch	makes	me	active
Function	Actor	Pr: material	Goal	Circumstance
Class	Nom. group	Verbal group	Nom. group	Adj. group

The nominal group, *your touch*, which functions as the carrier in the metaphorical mode also functions as the actor in the congruent mode. The verbal group, *is*, functions as the relational process while the verbal group, *makes*, functions as the material process in the congruent mode. The nominal group, *medicine*, which functions as the attribute in the metaphorical mode is realised as the adjectival group, *active*, which functions as the circumstance in the congruent mode. The prepositional phrase, *to my body*, which functions as the circumstance in the metaphorical mode is realised as the nominal group, *me*, which functions as the goal in the congruent mode. Medicine is being understood as something that makes someone active.

18a. *I will make sure you hold my staff of office.* (NFE) Metaphorical mode

I	will make	sure you hold my staff of office
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Function	Actor	Pr: material	Circumstance: cause
Class	Nom. group	Verbal group	Adj. group

18b. I will have sex with you at all cost. Congruent mode

	I	will have	Sex	with you	at all cost
Function	Possessor	Pr: possession	Attribute: possession	Circumstance	Circumstance
Class	Nom. group	Verbal group	Nom. group	Prep. phrase	Prep. phrase

The nominal group, *I*, functions as the actor in the metaphorical mode; it also functions as the possessor in the congruent mode. The verbal group, *will make*, which functions as the material process in the metaphorical mode is replaced with the verbal group, *will have*, which functions as the possession process in the congruent mode. The adjectival group, *sure will hold my start of office*, which functions as the circumstance in the metaphorical mode is replaced with the verbal group, *will have*, with the nominal group, *sex*, the prepositional phrase, *with you*, and another prepositional phrase, *at all cost*, which function as the possession process, the attribute, the circumstance and the circumstance respectively in the congruent mode.

19a. *This cockroach is talking to me.* (NFE) Metaphorical mode

	This cockroach	is talking to	me
Function	Actor	Pr: material	Goal
Class	Nom. group	Verbal group	Nom. group

19b. The speaker is worthless. Congruent mode

	The speaker	Is	Worthless
Function	Carrier	Pr: relational	Attribute
Class	Nom. group	Verbal group	Adj. group

The nominal group, *this cockroach*, which functions as the actor in the metaphorical mode and the verbal group, *is talking to*, which functions as the material process in the metaphorical mode, are interpreted as *the speaker is worthless* in the congruent mode. The process in the metaphorical mode is material while the process in the congruent mode is relational.

20a. *This boy is a pain in everybody's buttock.* (NFE) Metaphorical mode

	This boy	is	a pain	in everybody's buttock
Function	Carrier	Pr: relational	Attribute	Circumstance
Class	Nom. group	Verbal group	Nom. group	Prep. Phrase

20b. This boy is a liability to everybody. Congruent mode

	This boy	Is	a liability	to everybody
Function	Carrier	Pr: relational	Attribute	Circumstance: accompaniment
Class	Nom. group	Verbal group	Nom. group	Prep. phrase

The nominal group, *this boy*, functions as the carrier in both the metaphorical mode and the congruent mode. The verbal group, *is*, functions as the relational process in both the metaphorical mode and the congruent mode. The nominal group, *a pain*, which functions as the attribute in the metaphorical mode is realised as the nominal group, *a liability*, which functions as the attribute in the congruent mode. The prepositional phrase, *in everybody's buttock*, which functions as the circumstance in the metaphorical mode is realised as the prepositional phrase, *to everybody*, which functions as the circumstance in the congruent mode.

Discussion of findings

Having applied the concept of grammatical metaphor to analyse the structural and functional properties of some metaphors in Nigerian films, some observations were made which are discussed below.

Structural Properties

Every metaphorical expression has two structural forms: the metaphorical mode and the congruent mode. The metaphorical expression constitutes the metaphorical mode while the literal form of the metaphor serves as the congruent mode.

Different grammatical categories of groups are used to construct the syntactic structure of both the metaphorical mode and the congruent mode. Nominal group, verbal group, adverbial group, adjectival group and prepositional phrase are found in the structures of the metaphorical mode and the congruent mode. For example:

a. Your beauty intoxicates me. (NFY) Metaphorical mode

	Your beauty	intoxicates	me
Function	Phenomenon / participant	Process: mental	Senser/ participant
Class	Nom. group	Verbal group	Nom. group

b. I admire your beauty. Congruent mode

	I	admire	your beauty
Function	Senser / participant	Process: mental	Phenomenon / participant
Class	Nom. group	Verbal group	Nom. group

It is observed that grammatical elements that perform certain functions in the metaphorical mode may be different from those that perform the same function in the congruent mode of the same metaphorical expression as illustrated above.

Functional Properties

The two structural forms of metaphorical expressions in the grammatical metaphor perform different linguistic functions. The metaphorical mode encodes the experiential meaning which the metaphor expresses; the congruent mode encodes the natural meaning which is intended by the speaker. Therefore, the congruent mode can be seen as the literal interpretation of the metaphorical mode.

Ideational metaphor expresses the ideational function of language, which is a means through which dimensions of experience are represented (Halliday, 1985). Ideational metaphor also called metaphor of transitivity provides a semantic framework for representation of process and interpretation of our experience through transitivity system. The transitivity system has been used to examine process, participant and circumstance, which are semantic categories of how real-life phenomena are presented in linguistic form, in the selected metaphors. The analysis shows the process, participant and circumstance in the metaphorical mode and the congruent mode.

In the illustration above, text 'a' is the metaphorical mode which encodes the experiential meaning while text 'b' is the congruent mode which encodes the natural meaning, the intended meaning. *Your beauty*, the nominal group, the phenomenon of the mental process in the metaphorical mode, performs the same role in the mental process in the congruent mode as the phenomenon. The mental process, *intoxicates*, in the metaphorical mode is the representation of the mental process, *admire*, in the congruent mode. The same process takes place in the two forms of expression to reveal that metaphorical and non-metaphorical meanings have different realisations, and that grammatical categories that function in them can vary. From the cultural context of where the metaphor comes from, intoxication can be used to describe the effect of beauty of a lady on her suitors (a transferred after-effect of an alcoholic intake). The beauty controls the action and feeling of the suitor like an enchantment.

In the grammatical metaphor analysis, all the expressions numbered with 'a' – 1a, 2a, 3a, 4a, etc. – are metaphors of transitivity, actually called incongruent representation of the experiential meaning. All the expressions numbered with 'b' – 1b, 2b, 3b, 4b, etc. – are the congruent mode of the metaphors, which contain natural meaning encoded by the speakers of the metaphorical expressions. The congruent mode helps to interpret the experiential meaning encoded in the metaphorical mode.

Observation from the analysis shows that the same type of process takes place in both metaphorical mode and congruent mode in some texts. The types of process are stated below:

- Material to material process. This is found in texts 1, 10, 11, and 12 where the material process takes place in the metaphorical mode and the congruent mode.
- Relational to relational process. Texts 3, 8, 9, 14, 20 demonstrate this. Here, the metaphorical mode and the congruent mode of the metaphors are in the relational process.
- Mental to mental process. In text 5, the mental process is observed to take place in both the metaphorical mode and the congruent mode.
- Verbal to verbal process. Text 4 demonstrates the presence of the verbal process in both the metaphorical mode and the congruent mode.

It is also observed from the analysis that different processes take place in the metaphorical mode and the congruent mode of the metaphors. The change in process that takes place in converting the metaphorical mode to the congruent mode is observed in the following:

- Material to relational process. In texts 2, 19, the material process takes place in the metaphorical mode, while the relational process takes place when the metaphorical expressions are converted to the congruent mode.
- Material to mental process. In texts 6 and 16, the material process takes place in the metaphorical mode, while the mental process takes place when the metaphorical expressions are converted to the congruent mode.
- Material to possession. In text 18, the material process takes place in the metaphorical mode, while the possession process takes place when the metaphorical expressions are converted to the congruent mode.
- Mental to existential process. The mental process takes place in the metaphorical mode of text 10, while the existential process takes place when they have been converted to their congruent mode.
- Relational to the possession process. In text 7, the relational process takes place in the metaphorical mode while the possession process takes place when the metaphorical expressions are converted to the congruent mode.
- Relational to material. In text 17, the relational process takes place in the metaphorical mode, while the material process takes place when the metaphorical expressions are converted to the congruent mode.


Conclusion

The study has investigated grammatical metaphor in Nollywood films, stating the structural and functional properties of the metaphors used in the films. It shows that different grammatical elements perform different grammatical functions in the structure of metaphorical expressions in both metaphorical mode and congruent mode. The metaphorical mode encodes experiential meaning, while the congruent mode encodes the literal meaning of the metaphorical expression for clearer interpretation and understanding of the metaphors. The interpretation of metaphor must necessitate making a choice of a structural form that best communicates the clearer meaning of the metaphor without any form of ambiguity to help those who do not share the cultural knowledge of the speech community in understanding the metaphors.

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