

## Practs of Violence in Ola Rotimi's *Our Husband has gone Mad Again*

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**ABSTRACT:** Existing literature on Ola Rotimi's *Our Husband has gone mad again* reveals that the study of the text has been largely focused on the literary rather than linguistic analysis. This paper therefore focuses on the study of the practs of violence in participants' interaction in the text. The study revealed that there are two types of violence in the text: matrimonial and political. Participants hinge on the cognitive, Sociocultural, situational and linguistic common grounds to pract rebuking, boasting, regretting, deceiving, revolting and attacking. Besides, dysphemisms in the text are used as the linguistic tool of ridiculing the protagonist. The play sanitises corruption polygamous life of political actors in independent African nations.

**KEY WORDS:** violence, corruption, politics, polygamy, betrayal of trust

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### INTRODUCTION

Post- independent African and Nigerian society has brought about self-imposed political leaders who are ex-service men and corrupt political actors who feel that politics is a trade through which they have made themselves demi-gods who nobody could challenge. Hence, we have khaki men in ,not only African, but in Nigerian politics. The period after Nigerian independence brought about philistinic nd corrupt political actors who felt that Nigeria is their fatherland in which they were running rat-races to get power at all cost. Election rigging and mayhem have become the order of the day. This has led to the coming of the military junta into Nigerian politics. The masses couldn't quickly realise that these khaki men were not saints but worst than the devil itself.

Lojoka-brown represents few Nigerian political actors who left their main professions to join politics which they feel that it is a privilege to taste from the 'national cake'. They join politics in order to form a cabal of former military or community leaders who could enjoy the privilege of their initial popularity among their people to engage in collective pilfering of the "national treasury". Lejoka – brown retired as a military man in Congo and rushed to his village to start farming in his grandfather's cocoa farm. He later joined politics and married three wives. He represents Nigeria elites, political actors and business men who come to their villages to get

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elected into political office. Lejoka – Brown in post independent Nigeria could also be retired top – ranking police officers or military leaders who joined politics for the lust to acquire wealth. Despite the significance of Ola Rotimi’s *Our husband has gone mad again* to Nigerian political history and socio-economic development. Scanty study exists on the contextual explorations of meaning of the text. This paper therefore focuses at studying the pract of violence in the dramaturgy in order to fill the existing lacuna on the research on the pragmatics of the text.

### **Brief Synopsis of Ola Rotimi’s *Our Husband has gone mad Again***

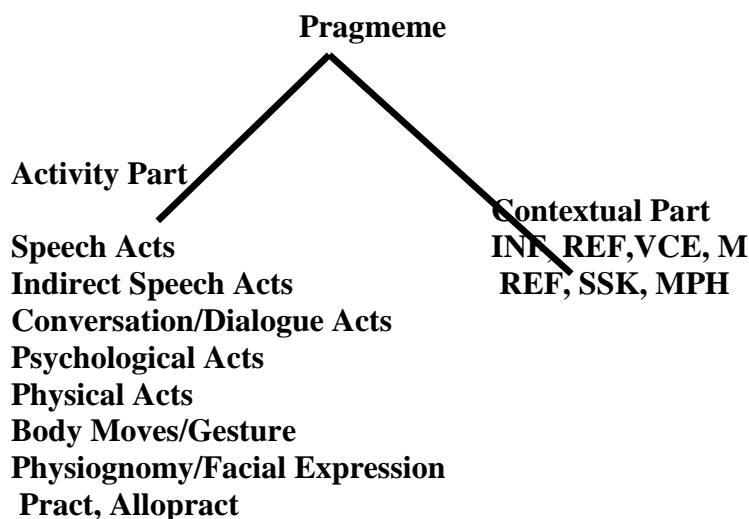
Ola Rotimi’s *Our Husband Has gone Mad Again* is a socio – political satire. It condemns corruption, power – drunkenness and self – imposed leadership in, not only Nigerian, but in all post-independent Africa nations. It also satirises polygamy and betrayal of trust in marriage. Lejoka-brown, an ex-service man turned politician is the protagonist of the dramaturgy. He deliberately made himself a polygamy so as to use his harem of wives to achieve political success. He joined politics so as to be famous and cyphoon the nation’s money. According to him, politics is a ‘lucrative business’ in Nigeria now. If someone wants to chop a ‘big slice of national cake’, the person needs to join Nigerian politics. He also states that “politics is war”. He married Sikira, daughter of the President of the Nigerian Union of Market Women so as to win election. He also married Elizabeth, a Kenya and American trained medical doctor so as to use her to use her as political wife. . He inherited Mama Rashida the widow of his late brother as the third wife. Liza feels betrayed on getting to Lejoka brown’s house that Lejoka- Brown has another two wives apart from her. She then turned herself a revolution leader by educating Sikira and MSama Rashida on how to fight for their right as women. A vote of no confidence was cast against |Lejoka- Brown by members of National Liberation Party while Sikira was elected in his replacement as the presidential candidate. This makes Lekoja – Brown to quit politics for cocoa farming. Mama Rashida goes to the village to engage in chicken trade while Elizabeth and Sikira are actively engaging in campaign for Sikira as the new political leader saying: “Rise up! All women of our land ! Rise up and vote for freedom or for ever be slaves!”.

### **Theoretical Framework**

The theoretical framework for this study hinges on Mey’s (2001) pragmeme. Mey (2001) discovers certain weaknesses in Austin’s (1962) speech act. According to Mey (2001,p.201), Austin’s(1962)speech act lacks the theory of action. And ‘If it has action concept at all, it is too atomistic and emanates from individual’ rather than collective participants (Mey,2001).

Mey (2001) states that interpreting meaning of an utterance must not be done from “outside out” as proposed by speech act. Rather, it should be done from ‘outside in’. That is, from the use of extra-linguistic contexts like body moves, gesture, and the affordances in which the utterance could be interpreted or understood. Kecskes (2010) explains what the term “situation bound utterance”(SBU). He states that meaning negotiation, meaning construction and meaning interpretation of an utterance could be done through the combination of “outside” and “inside out”. That is, through the words used in the utterance or discourse and through the use of extra-linguistic contexts. Mey (2001,p.203) posits that “when someone uses his or her speech to co-opt or set people in motion, she or he has engaged in pragmatic act. Pragmatic act engages the whole body of the speaker and not just the speech portion of participants act ‘Affordances’

Publication of the European Centre for Research Training and Development–UK implies situating our speech act in an environment in which it could be best understood by interlocutors. Mey’s (2001) has two parts: (i) activity part and the. (ii). contextual part. This is shown in ‘fig 1’ below:



**Keys:**

- (I) INF: Inference
- (Ii) REF: Reference Pragmeme
- (Iii) VCE: Voice
- (Iv) REL: Relevance
- (V) MPH: Metaphor
- (Vi) M: Metapragmatic Jokers

**METHODOLOGY**

The text of Rotimi’s Our Husband Has Gone Mad Again was read to understand how participants engage in violence in the dramaturgy. It was discovered that there exists two types of violence in the text: (i) Matrimonial and (ii) political. These were given codes thus MV1:(i.e matrimonial violence 1), “MV2”, “MV3”, “MV4” up to “MV9”. And political violence (P.V) 1- PV.12. This was done to facilitate the understanding of the contextual exploration of meaning in the drama. Mey’s(2001) pragmeme was used as the theoretical framework for the study.

**Matrimonial Violence in Ola Rotimi’s Our Husband has gone Mad Again**

Violence implies a deliberate act of employing dangerous tools like guns and bullets, cutlass or any sharp object to attack or hurt an assailant(Collins 2008, P. 142). It occurs as a result of taking hard drug , excessive alcohol or engaging in too much annoyance. It often occurs when an attacker wants to gain a control or supremacy over something lucrative such as land or political office. It also occurs as a result of two much argument on something in social

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gathering, family or political meetings. It also occurs as a result of competition for control over something in politics family meetings or social gathering.

There are two types of violence in Ola Rotimi's Our Husband has gone Mad Again- (i) Matrimonial violence and (ii) political violence. Lejoka-Brown married three wives: Matrimonial violence caused by envy and competition for dominance exists between (i) Elizabeth, Sikira and Mama Rashida on one hand; and between Sikira and Liza on the other hand. The domestic or matrimonial violence starts in the family of major Rahman Akinjide Lejoka-Brown when Liza returns from America and joins his family in the old mud-bungalow building. Elizabeth feels disappointed as she joins the polygamous family. She has been betrayed by her husband who didn't confess to her that he has two more wives apart from her. Immediately Liza arrives at the old mud building of Lejoka-Brown in the village, competition for supremacy starts between Sikira and her. Elizabeth's pedigree as a medical doctor who has just arrived from the United States of America was a challenge to Sikira, a local champion and daughter of the President of National Association of the Market Women. Both Liza and Sikira are often at tango on who control their husband, Major Lejoka-Brown. Mama Rashida as the oldest wife is neutral in the violence fight between Liza and Sikira. The following "Mv1"- "Mv2" were discovered as the main examples of texts in which participants in Our Husband has gone mad again engage in matrimonial violence.

#### **Practs of Matrimonial Violence in *Our Husband has gone Mad Again***

**Mv1:** Liza: *when I, Elizabeth Yayante married you in Congo, I had the impression that I was entering into a union with you alone, and you with me.*

*Lejoka-Brown: True, but.....*

Liza: (drawing his voice out), *Never, Mr Lejoka-Brown, never did I once imagine that I was doomed to becoming one of your three "Sacrifice Slaves" in this, this (with a weeping gesture that takes in the entire house)..... nauseating, clay-walked, gas chamber!*

*Lejoka-Brown: "I won't have this house of my grandfather insulted!*

*Liza: Please don't shout!*

*Lejoka-Brown: Get that straight*

Liza: *Your shouting will only succeed in attracting curious spectators* from outside  
Mr Lejoka-Brown!

*Lejoka-Brown: I don't care*

*Liza: Well I do! I hate washing my dirty underwear in public!*

*Lejoka-Brown: My dear woman, Tim not an underwear*

*Liza: Don't obscure the issues, It is quite apparent that a breach of faith has been flagrantly committed by you*

*Lejoka-Brown: As an African, I have the right to marry as many wires as I can handle.*

*Liza: Under native law and custom-true. But our marriage was performed in court in the Congo under French law: one man, one woman, so..... don't you go around kidding yourself fellow!*

*Lejoka-Brown: As a muslim, I'm entitled to four, complete live breathing wives. No less.*

*Liza: That wasn't stipulated in our wedding agreement, brother Rahmen was it?*

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Lejoka-Brown: *Don't lawyer me!*

Liza: ...”*Apart from the fact that wild displays of angry emotions can make you a social nuisance you must realize that grave harm... anger does tom your health. Mr Lejoka-Brown. For instance... your pulse-rate now gives cause for alarm. Your adrened glands on top of your kidneys are working themselves terribly hard. Your lives too is badly affected so are your nerves. What will happen next? Psychosomatic break-down*

Lejoka-Brown: *Don't wish death on me, witch!*

Liza: *take your choice: peptic ulcer, high blood pressure, asthma, obesity, dermatitis, nueroia, headache, insomnia, migraine, cardio-vascular*

Lejoka-Brown: *Liza, listen. Sit down*

Liza: *No! Not necessary(seizes her by the shoulder).*

Lejoka-Brown: (geizes her by the shoulder).

Elizabeth: You are angry... I beg you

**Mv2:**(Lejoka-Brown enters complaining about Liza's dressing: *you are not Liza I married in the Congo.*

Liza:”*I could sue you for defamation of character.*

Lejoka-Brown: *“I want to sue you act as my wife. That's all!*

Liza: *And where does your “moral mind” bit come in?*

Lejoka-Brown: *(hits Liza on the buttocks. This annoys Liza, she kicks Lejoka-Brown and fight beging.*

Mama Rashida: *What's happening Sikira?*

Sikira: *I'm going, to my mother. Our husband has gone mad again!*

**Mv3:**(Inside Lejoka-Brown's mud house after Liza return from U.S)

Liza: (Inside Lejoka-Brown's mud-house after returning from the U.S): come here quick!

Sikira: (Sikira comes in): “who called sikira oo?

Liza: (coaxingly). Sikira honey. *I've been on the plane for over three hours (she does not know that sikira is also a wife of her husband. She think that she is an house-girl)*

Liza: (to Sikira), *Get that snake out of my room, will you please?*

Sikira: Me! Without the master telling me to? Kaabo!

Liza: (studies the situation and feels that further dialogue will be fruitless).

Liza: *Someone ought to have told you, my dear girl, that it isn't proper for a house-maid to go peeping into the bedroom of her master at night or any other....”*

Sikira: Housemaid! (talking to mama rashida), *Did you hear that grasshopper?, I have told you she will come and kick everybody round and round.*

Liza: what did you say?

Sikira: ohhooo! (girds her wrapper tighly, ready for a fight), come on! *You say you are a doctor? I will show you who I am!*

Mama Rashida: Patience, you patience I say...'

Sikira: *Let's go mama rashida! That fowl wants her proud feathers plucked!.*

Liza: now, wait a minute!

Mama Rashida: I said calm

Liza: *who is a cockroach?*

Sikira: *who is an housemaid?*

Sikira: *“Didn't you hear what that antelope called me?*

Liza: *"I'm sorry, there must be a..."*

Mama Rashida: listen to that, she is sorry

Sikira: "I don't want to hear"

Mama Rashida: (shaking sikira arm), Quiet! What has got in you?

Sikira: "The first thing that mosquito was land on my head, biting me.

Mama Rashida: Alright! Listen to what she has said now

Liza: Is this Mr Lejoka-Brown's house?

Mama Rashida: This is Mr Rahman Lejoka-Brown house.

Liza: *my dear women, six years ago, I got married to Mr Rahmen Lejoka-Brown in court (flintily her wedding ring)*

Sikira: *Therefore, If you marry in magistrate court nko? I don't care.*

**Mama Rashida: Sikira!**

Sikira: *"I've slept more nights with the master than you hace. Therefore.....*

Liza: *more what?*

Sikira: more nights, therefore by native law and custom, I hold a senior place in this house.

Mama Rashida: Enough! Come now to your room!

Liza: Native law and what!

Sikira: whether you like it or not!

Mama Rashida: out! (Msama Rashida starts begin liza to calm down, Didn't the master tell you that you are not alone in this house? That is very bad.

Liza: *"Mama, I cannot and will never surrender my person to be devoured in this blatantly decadent third-rate domestic circus! Nor will I ever condescend to sharing the same monster of a husband with that....tha t(point towards rear-room after sikira) that smugly, ill-bred,fowl-mouthed, uncouth, mangy grossly ribald, whippier snapper of a chipmunk! ,*

Mama Rashida (mild protest) now now the master is not a monster!

Liza: I don't care what he who, who are you by the way?

Mama Rashida: who? Me?

Liza; yes you

Mama Rashida: I'm his first wife oo!

**Mv4:** (at lejoka brown's house. Major Lejoka Brown is begging liza)

Lejoka-Brown: Let's sit down like real human beings

Liza: No, not necessary

Lejoka-Brown: Aahh. Elizabeth, you are angry, and I don't blame you. But listen. *I beg you. I have enough headache with my politics, it is now, if you do anything to cause trouble at home and give me double, double headache...chuu! You don't want my enemies to call me bush pig. Lejoka-Brown wants to be a national leader, yet his own house is jagajaga upside down. My political enemies will be singing "oh people of Nigeria, why waste your precious votes on a bush pig like Lejoka-Brown, who wants to be premier? Can a pig with so much mess at home clean our nation's mess?*

Liza: On one condition

Lejoka-Brown: Any condition, Liza

Liza: Please, don't interrupt!

Lejoka-Brown: All right talk

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Liza: *On the condition you will regard me simply as a guest in this house, while I plan how I can get out of this house honourably.*

Lejoka-Brown: A Guest

Liza: *You realize I know nobody in this country of yours to go to. So, I pray you bear with me till I make a final decision on what step to take next. During this period, I assure you that I shall mind my own business. And you, my dear fellow, you must.*

Lejoka-Brown: Fellow!

Liza: *Like a good host, you must endeavour to mind your own business. If you meddle in my affairs I will be constrained to take what might be an impetuous decision. And you will bear the consequences. Ok.*

Lejoka-Brown: *consequences such as?*

Liza: *Immediately divorce proceeding for one thing. You can't be that asinine. The grounds are ample and valid breach of faith, extreme mental cruelty, incompatibility, adultery, gross negligence of.....*

Lejoka-Brown: Wait a minute. Asinine, what does that mean, divorce law wife?

Liza: You never mind that for now. Do me a favour, remove the monster under my bed.

Lejoka-Brown: Monster! You mean 'freedom'.

Liza: Please, let's start a zoological seminar on the behavioural patterns of snakes. Thank you!

Lejoka-Brown: All right, Polycarp!

Polycarp: Beg to report sir!

Lejoka-Brown: Make you take freedom commot from under bed o!

Polycarp: Yes sir

Okonkwo: How now?

Lejoka Brown: *Bo brother me..... Brother, I dey tell you Booku women no good o. University women nah wire o. if you marry her, trouble nah him go follow you.*

Lejoka-Brown: *I say listen, B.A woman, make you run o,. brother listeni doctor woman, nah kakata o!, if you marry her Ugbaragba nah him to kill you I dey tell you katakata Liza: we shall see.*

### **Political Violence In Ola Rotimi's Our Husband Has Gone Mad Again**

The texts in which participants engage in political violence in the play were purposive by sampled and given coded number 'Pv1' to Pv8' thus:

**P.V.1:** (In political meeting where votes of no confidence were cast against Lejoka-Brown).

Osagie: *Ladies and gentlemen, Mr Lejoka-Brown's Disgraceful behavior at the news conference this evening has further demonstrated his outright contempt for, and gross callousness toward the feelings and dignity of members of our beloved party!. "We can no longer risk the future of this party. We can no longer afford to compromise the noble ideals of national liberation party with the abjectly myopic, not to say old-fashioned, authoritarian leadership of Mr Lejoka-Brown".*

**Mv.4:** (Inside Lejoka-Brown building)

Lejoka-Brown: *"Elizabeth, I'd planned to help Mama Rashida as much as I could. For Sikira, I only wanted her to help me win elections. If I could become a minister, someone you would feel proud to call me your husband"*

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Liza: Mr Lejoka-Brown, your material possessions or starts in life mean nothing to me.

Lejoka-Brown: All women say that!

Liza: ***“If you think you can make me happy only after you’ve become the prime minister of the whole continent of Africa and be riding in a hundred Rolls Royce string together,... than you are no more the Rahmen Lejoka-Brown, I once loved. No!***

Mama Rashida: Sister, come see.

Liza: ***You’ve now become depraved, no good, scoundrel! With the tastes of a pig, obsessed with the putrescent values of maggot! Now, get out of my life!***

Lejoka-Brown: Elizabeth, please.

Madam Ajanaku: “Agbanikaka mam says, ‘die cow wey no get tail for Nash, nah god help am drive fly commot”. No more no less. But God help me. I know the work dey turn and me I sabi am gan... I be true-born Owerri woman, but I marry Yoruba. Ehn no be di promote whey I wan promote national unity nahin make me to go and carry my pickin go give Lejoka-Brown for marry. ***‘I no know say nah mango-mango’, ‘manfiki’ man nah him be Lejoka-Brown. No more, no less. So now, last week Lejoka-Brown he come and kick commot house my pickin and thruway am not for dog. We woman vote, no be for dat kind man again, nah me bambina (Ajanaku) tell so. No more’. No less.***

Member: ***“We members of national market woman’s union would rather move that Mr Lejoka-Brown be voted out of office completely.***

Women; Hear, hear! Na so!

Woman: Another candidate must be nominated by this house to contrast.

Madam Ajanaku: And this time nah woman candidate within we want. No more less.

Madam Gaskiya: ladies and Gentleman, I suggest we adjourn for ten minutes.

Madam Ajanaku: That too much grammer.

**P.V2:** (Sikira has been elected as the new leader of national liberation movement, and she is busy campaigning with women)

Okonkwo: come and take a look at your party’s new candidate for election, Majo!

Lejoka-Brown: I’m through with politics brother.

Crowd: Freedom, freedom everywhere there must be freedom

Sikira: Rise up! All women of our land! Rise up and vote for freedom, or for ever be slaves!

Lejoka-Brown: who is that crab?

Okonkwo: Come and here a pay Major.

Sikira: ***Vote for me! It is true that I am a woman, but that dues not matter.***

Lejoka-Brown: A woman?

Sikira: ***Men and women are created equal!***



**Table1: Data Analysis**

Violent Acts	Conceptual Mapping	Dysphemisms	Practs
MV1		<ul style="list-style-type: none"> <li>• <i>Nauseating</i></li> <li>• <i>Clay-walled gas chamber</i></li> <li>• <i>Sacrificial slaves</i></li> <li>• <i>Monster of a husband</i></li> </ul>	<ul style="list-style-type: none"> <li>• Abusing</li> <li>• Warning</li> <li>• Scolding</li> </ul>
MV2		<ul style="list-style-type: none"> <li>• <i>Moral</i> <i>Mud</i></li> <li>• <i>Housemaid(wife)</i></li> </ul>	Abusing Threatening

- ❖ Keys: (i) M.V.1: Matrimonial Violence 1  
(ii) M.V.2: Matrimonial Violence 2  
(iii) M.V.3: Matrimonial Violence 3  
(iv) M.V.4: Matrimonial Violence 4  
(v) P.V.1: Political Violence 1  
(vi) P.V.2: Political Violence 2

Violent Acts	Conceptual Mapping	Practs	Dysphemisms
MV3	<i>Grasshopper</i> <i>Cockroach</i> <i>Mosquito</i> <i>Fowl</i> <i>Antelope</i> <i>Monster</i>	Abusing	<i>Blatantly decadent</i> <i>Third rated domestic Circus</i> <i>Foul Mouthed uncouth,</i> <i>Grossly,</i> <i>Ribald,</i> <i>Ill-bred,</i> <i>Smully,</i> <i>Whipper-napper of a chipmunk</i>
MV4	Monster	Begging Abusing Ridiculing	<i>You have now become <u>scoundrel,</u></i> <i><u>depraved,</u> with the <u>pritrescent</u></i> <i><u>maggot</u></i>
PV1		Abusing	<i>Disrespectful behaviour</i> <i>Gross</i> <i>callousness, abjectly my optic</i>
PV2	Who is that <u>Crab</u>	Ridiculing Abusing	<i>Authoritarian</i> <i>Leadership</i>

Table 2: Frequencies of Practs in the data

S/N	Practs	Frequencies	Percentage
1.	Abusing/Scolding	08	53.33%
2.	Ridiculing	04	26.7%
3.	Appealing	02	13.3%
4.	Threatening	01	6.7%
<b>Total</b>		<b>15</b>	<b>100%</b>

## DISCUSSION OF FINDINGS

The findings in the data gathered on the; Matrimonial-Violence (MV) and Political Violence (PV) in Ola Rotimi's *Our Husbands Has Gone Mad Again* revealed that participants in the text rode on the cognitive, socio-cultural, situational and linguistic common grounds to pract ridiculing, abusing, begging and threatening. Besides, animal conceptual mappings and dysphemisms were used to launch attacks on the assailants in the impoliteness discourse in the dramaturgy.

### Pragmatic Acts of violence in Our Husbands Has Gone Mad Again

Participants in the text of Ola Rotimi's *Our Husbands Has Gone Mad Again* hinge on the cognitive, socio-cultural, situational and linguistic common grounds to pract abusing, scolding, ridiculing, and threatening.

#### Practs of Abusing in the Text

Practs of abusing has the highest frequencies (8/53.33% 4%) in *Our Husbands Has Gone Mad Again*. In MV.1, Liza launched a verbal violent attack (impoliteness without redress) against Lejoka-Brown her husband that when she married her she did not for once imagine that she would become one of his (Lejoka-Brown's) *sacrificial slaves which he would pack in his nauseating, clay walled gas chamber!* In this statement, Liza has utilised dysphemism to describe Lejoka-Brown's wives as 'sacrificial slaves' and Lejoka-Brown's house as *'nauseating gas chamber'*! Dysphemisms are derogatory terms deliberately used as tools of impoliteness as substitution of disagreeable, offensive or disparage expressions for agreeable and inoffensive one (Allan & Bridge (1991).

Instead of saying 'The man died/ has passed away', when one states the "The man is now six feet under", the person has used an impolite expression (dysphemism) to describe the said situation. Examples of dysphemism are (i) curses, (ii) expressions deliberately directed to wound or insult a person, (iii) ugly expressions used against a person, (iv) negative name used to describe a person. In M.V.1, Lejoka-Brown's grandfather's house is described by Liza as 'nauseating gas chamber'. This annoys Lejoka-Brown. Participants in M.V.1 ride on the cognitive, situational and linguistic common grounds to pract abusing and ridiculing. Liza ride on the tools of dysphemisms (*'sacrificial slaves' and 'nauseating gas chamber'*) to pract ridiculing. She ridicules and condemns Lejoka-Brown who she condemns as making his harem of wives as 'sacrificial slaves'. Also, Liza has employed dysphemism in describing Lejoka-Brown's health status thus: *"Your pulse-rate now gives cause for alarm. Your adrenal glands...are working themselves terribly hard. Your live too is badly affected, so are your nerves. What will happen next? Psychosomatic breakdown!"* As a result of their mental breakdown, Liza has no pity on Lejoka-Brown her husband and used impoliteness without redress in describing Lejoka-Brown's health status. This makes Lejoka-Brown to seize Liza by the shoulder and physical combat starts between them. In M.V 2, Lejoka-Brown is complaining about Liza's dressing that "You are not the Liza I married in the Congo." Liza replied that she will sue her husband for the defamation of character. On hearing that Liza and Lejoka-Brown are fighting, Sikira threatens that she is going to her mother. Liza rides on the situational and

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 cognitive common grounds to threaten her husband that she could sue him for defamation of character. Participants in M.V.2 ride on the cognitive and situational common grounds to practice threatening.

In M.V.3, Sikira uses animal conceptual mapping to describe her assailant (Liza) as a ***grasshopper, a fowl, an antelope and a mosquito***. Conceptual mapping, according to Lackoff and Johnson (1980) refers to the ontological correspondence or mapping of the source domain with the target domain. This implies that metaphors are not literary devices but are cognitive tools used in every day speech. In political and literary discourse, animal metaphors are used. Human beings are often mapped as animals because such people behave like animals. When humans are described or mapped as animals, semantic derogation is given to abuse such people (Kovecses, 2002, p.14). In M.V.3, Sikira animal conceptual mappings of a grasshopper, an antelope and a mosquito, and a fowl whose feathers will be plucked, are used to abuse and ridicule her assailant (Liza). She rides on metaphor as a linguistic tool to practice abusing and ridiculing. Liza also rides on the linguistic tool of dysphemism (housemaid) to practice abusing. Liza has called Sikira a housemaid (dysphemism) instead of addressing her as a wife. Liza also maps Lejoka-Brown as a monster.

#### **Pract of Ridiculing in Our Husband Has Gone Mad Again**

Practs of Ridiculing takes 4 (26.7%) frequencies in Our Husbands Has Gone Mad Again.

In M.V.3, Liza rides on dysphemism to practice ridiculing. Lejoka-Brown is described as “monster of a husband” while Lejoka’s house is described with the dysphemism “***Blatantly decadent third rate domestic circus***” to practice ridiculing. Liza also uses dysphemisms “*smully*”, “*ill-bred*”, “*fowl-mouthed*”, “*uncouth*”, “*whipper-snapper of a chipmunk!*” as mock impoliteness tool to practice ridiculing. In M.V.4, Lejoka-Brown maps himself as a “bush pig” through his speech to beg Liza. Lejoka-Brown states that he will take care of Liza after he has become a Prime Minister. This annoys Liza who replies “You are no more the Ranman Lejoka-Brown I once loved No! You have now become a depraved, no good scoundrel, with the taste of a pig, obsessed with the putrescent value of a maggot! ‘Dysphemisms’

“***You have become depraved scoundrel, obsessed with the putrescent value of a maggot!***” are used as linguistic tool of condemning or abusing Lejoka-Brown, They are used to practice ridiculing by Liza to mock Lejoka-Brown.

#### **Practs of Appealing in Our Husbands Has Gone Mad Mad Again**

Practs of appealing takes 2 (13.3%) frequencies in Our Husbands Has Gone Mad Mad Again. In M.V.4, Liza appeals to Lejoka-Brown to help her take out the monster under (Lejoka-Brown’s snake) under her bed. Liza maps Lejoka-Brown’s snake a monster.

Also in M.V.4, Lejoka-Brown appeals to Liza that he would take good care of her after he has become a Prime Minister. This annoys Liza Lejoka-Brown rides on situational common ground to practice appealing. However, Liza’s reaction to Lejoka-Brown’s appeal is the use of dysphemism. “***You have become depraved, scoundrel with taste of a pig***” to attack or abuse Lejoka-Brown.

### **Practs of threatening in Our Husband Has Gone Mad Again**

Practs of threatening takes 1(16.7%) frequency in Our Husbands Has Gone Mad Again. In M.V.4, Liza threatens Lejoka-Brown not to meddle in her affairs again. She rides on the situational and cognitive common grounds to pract threatening. She threatens Lejoka-Brown that she will file a letter of divorce if Major Lejoka-Brown meddles in her affairs. She threatens that she has become a guest instead of a wife in Lejoka-Brown's house.

### Dysphemisms as Linguistic Tools of Political Revolution in Our Husbands Has Gone Mad Again

Dysphemisms are linguistic tools of hurling deliberate impolite and offensive verbal attacks on an assailant in order to damage the persons's face want (Aremu, 2021, p.86). In 'P.V.1' and 'P.V.2', dysphemism are used to codemn Lejoka-Brown's political ideologies by his political opponents like Sikira, Madam Ajanaku and Osagie who ride on the linguistic tool of dysphemism to pract abusing/scolding. In using dysphemism to condemn Lejoka-Brown, and to convince the members of National Liberation Party to give Lejoka-Brown a vote of 'no confidence', Osagie says thus: ***"Ladies and Gentlemen, Mr Lejoka-Brown's disgraceful behaviour at the news conference...has demonstrated his outright contempt for and gross callousness towards the feeling and dignity of members of our party. "We can no longer compromise the ideals of National Liberation Party with the abjectly myopic...old-fashioned and authoritarian leadership of Lejoka-Brown.***

Sikira's campaign slogan that Men and Women are created equal is an indirect speech act of condemning the authoritarian leadership of Mr Lejoka-Brown, Sikira is the new presidential candidate of National Liberation Party.

### CONCLUSION

The findings in the text of Ola Rotimi's Our Husband Has Gone Mad Again reveals that the participants used their interactions in the play to engage in matrimonial and political violence. Besides, participants in the text ride on the cognitive, situational and linguistic common grounds to pract abusing (or scolding, ridiculing, appealing and threatening). Participants equal hinge on the linguistic tool of conceptual mappings and dysphemisms to pract abusing. Lejoka-Brown represents the draconian and self-centred political actors in post-independent Nigerian and African continents as a whole who endeavour to get political posts to satisfy their lust for eating out of the 'national cake'. The removal of Lejoka-Brown as the leader of National Liberation Party and his replacement with a female 'amazon', Sikira raises a hope for democracy in Nigeria and third world nation as a whole.

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