A PRAGMA-STYLISTIC ANALYSIS OF COMMAND TERMS AND EXPRESSIONS USED FOR PARADE IN THE NIGERIAN ARMY

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Abstract
This paper examines a set of command terms and expressions used by the Nigerian Army for parade, with specific interest on their linguistic and contextual meaning on one hand, and their communicative functions on the other hand. In essence, this paper interrogates the discourse on command terms and expressions for parade in the Nigerian Army linguistically focusing on the structural and functional peculiarities. It explains how the terms and expressions constitute part of the Army's communicative and operational repertoire, which, from a functional perspective, are used to demonstrate power and control during military exercises and constitute a formal communicative resource with inherent meaning structures. The paper is based on the fact that the inherent meaning features of the terms can be accounted for through a Pragmatic and Stylistic explication by employing the analytical tools of Pragmatics, specifically, the Speech Acts Theory by J.L. Austin (1962) and the Gricean Conversational Implicatures by H.P. Grice (1975).

Key Words: *Command, Command Terms and Expressions, Parade, Communication, Implicature.*

Introduction

The military profession, particularly the Nigerian Army, demands that the personnel are isolated from the populace, and they have regimented working and residential arrangements, which have necessitated their evolving peculiar communicative and stylistic patterns that underline their distinct use of language. As such, specific terms and expressions are used for communication in the Nigerian Army's activities. Following Halliday and Hassan's (1985:12) view that texts cannot be explored without reference to the situation in which they occur and Odebunmi's

(2016:4) opinion that "It is impossible to determine the specific things humans do with language unless locations where interact, play and display cognitive orientation are known," Nigerian Army Command Terms and Expressions reflect their unique socio-cultural background in line with their specific regimental contexts and circumstances. Therefore, a critical examination of the Nigerian Army command terms and expressions for parade is necessary to enable us to identify and account for their structural patterns and their functional elasticity concerning the conduct of their operations.

The objectives of this paper are,

1. To ascertain the performative and communicative significance of command terms and expressions in the Nigerian Army.

2. Identify the command terms and expressions used for parade and establish their pragmatic tendencies.

3. Describe the stylistic features and the communicative functions of command terms and expressions used for interpersonal engagements and operations in the Nigerian Army.

4. Explain the communicative dimensions of command terms and expressions in the Nigerian Army.

Speech Acts Theory (SAT)
This paper bases its analysis on the theoretical framework of Austinian Speech Act Theory (1962) and Gracian Pragmatic Implicatures (1975). These two theories constitute the analytical instruments for evaluating and explaining Command Terms and Expressions as communicative acts and utterances peculiar to the Nigerian Army. Speech Acts Theory developed by the Oxford philosopher, J. L. Austin, in the 1930s is concerned with the functional meaning of utterances. Austin (1962) in his book, *How to do Things with Words,* argues that a lot of expressions can be equated with actions. He explains, though from a philosophical point,

the triadic nature of an utterance, namely *Locution, Illocution,* and *Perlocution*. He states that to say something is to do something. According to him, by making an utterance one could be advising, suggesting, ordering, promising, and so on. These are speech acts; hence, we can say that every utterance is a speech act.

Speech acts, therefore, are the acts performed by a speaker in uttering a sentence. It is a linguistic act that is made while speaking. The term covers such actions as requesting, commanding, questioning, informing, and others. It takes the following linguistic forms: interrogative, imperative, and declarative. Speech Acts then focuses on the assumption that to say something is to do something. Austin distinguishes three ways in which an utterance performs acts. They are the act of making an utterance (Locutionary Act), the act performed by the utterance (Illocutionary Act), and the effect achieved by the utterance (Perlocutionary Act). Hence, Speech Acts shift emphasis from the sentence as the ultimate unit of linguistic study to utterances.

The locutionary act is the act of saying something. It is the production of meaningful words with certain references. It has three components. They are the phonetic component, the phatic component, and the rhetic component. The phonetic component involves the phonological features, while the phatic component is concerned with the syntactic features. Also, the rhetic component is concerned with meaning, both sense and denotation. The illocutionary act is a non-linguistic act performed through a linguistic or locutionary act. Austin (1962) characterises the illocutionary act as an act performed in saying something; for instance, ordering, promising, and warning. The illocutionary act is accompanied by a force called the illocutionary force. The illocutionary force is under the control of the speaker. It is identified by the explicit performative. The illocutionary act can be successfully performed if done with the right explicit performative sentence, the right intent and belief, and under the right circumstances. The perlocutionary act also is a non-linguistic act performed as a consequence of performing the locutionary and illocutionary acts. Kristen (1991:418) notes that the effect the

illocutionary act has on the hearer is called the perlocutionary act while Ekoro and Gunn (2022:133) opine that the "Perlocutionary act is the effect of the utterance on the listener". It is the act performed as a result of saying. It results in the causing of a change in the mind or behaviour of the listener.

Black (2006:17), points out that speech acts refer to the whole communicative situation, and that it is concerned with achieving the speaker's communicative intention in verbal interactions. In his submission, a speech act does not necessarily refer to the spoken words, but it is a reference to the whole situation and the participants and other extra-linguistic features involved. Laurenti, Bourgon, Benamara, Mari1, Moriceau, and Courgeon (2022:289), says that "Recognising speech acts (SA) is crucial for capturing meaning beyond what is said, making communicative intentions particularly relevant to identify urgent messages." In other words, speech acts help to capture communicative intentions or the speaker's meaning beyond what is said.

Austin (1962) classifies illocutionary acts into five types. They are Verdictives, Exercitives, Commissives, Behabitives, and Expositives. Oishi (2013:4) explains that the Verdictives "exercise judgment" and the Exercitives "exert influence or exercise power". Also, the Commissives "assume obligation or declare intention," the Behabitives "adopt attitude or express feeling," while the Expositives "clarify reason, argument, or communication." Austin (1962) further presents the felicity conditions on illocutionary acts. He says that an act is said to be felicitous or infelicitous depending on how it meets the felicity conditions. There are four felicity conditions: the sincerity condition, the preparatory condition, the executive condition, and the fulfilment condition.

In addition to this line of thought, Austin (1962) explains that in Speech Acts, verbs play a prominent role. We have the performative verbs and the constative verbs. The uttering of certain words by appropriate people in appropriate circumstances can constitute the performing of certain conventional acts. In Speech Acts, this is done by using performative

verbs. The performative utterance is doing something by saying something. The performative verb operates in a clause known as the performative clause. Austin indicates that a performative sentence should be described from the angle of conventionality, actuality, and intentionality of uttering a sentence. He also points out that performativity does not conflict with statements. This differentiates performatives from constantives. Oishi (2013:3) indicates that performativity is an aspect of communication that is expressed with some verbs. The performatives are further divided into the explicit performative and the implicit performative. The explicit performatives contain performative verbs while the implicit performatives do not have performative verbs. Moreover, constative verbs are verbs used in making statements. They are verbs we can use to describe the situation of things, events, or state of things, asserting their true or false conditions.

The following concepts will be employed in the analysis of the data for this study. They are the locutionary act, Illocutionary act, perlocutionary act, performativity, direct speech acts, and the concepts of the five classifications of illocutionary acts according to Austin (1962). We adopt Austin's (1962) SAT because it provides a lucid understanding of human actions captured through their utterances. SAT encapsulates explanatorily adequate concepts to account for the communicative efficacy of command terms and expressions in the Nigerian Army. The choice of Austin's (1962) classification of illocutionary acts into five categories - the Verdictives, Exercitives, Commissives, Behabitives, and the Expositives- are considered relevant to the analysis of data in this study because they capture the philosophical dimensions of command terms and expressions as acts that reveal behavioural patterns peculiar to institutions of authority, where words are never power neutral.

Gricean Conversational Implicatures (1975)
Gracian Conversational Implicatures are an additional conveyed meaning. Conversational Implicatures appeal to some background knowledge that must be shared by the conversational participants. Olateju (2004:26) believes that Grice (1975) uses the term Implicatures

to account for what a speaker can imply, suggest or mean. Tsojon and Jonah (2016:43) also indicate that Grice (1975) uses the term Implicatures "to account for what a speaker can imply, suggest, or mean as distinct from what the speaker literally says." In other words, he uses the term implicatures to indicate that which is implied as opposed to that which is said literally. Kirsten (1991:355) reports that:

> Conversational Implicatures is *essentially connected with certain general features of discourse* and these general features of discourse arise from the fact that if our talk exchanges are to be rational, they must consist of utterances which are in some way connected to each other ... this connection is called cooperative principle... In order to comply with this principle, speakers need to follow a number of sub principles which fall into four categories of quantity, quality, relation & manner.

Grice (1975:45) states the cooperative principle as follows:

> Make your contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.

Black (2006:23) indicates that Grice (1975) 'appends four maxims to the cooperative principle, which she says, 'clarify how the cooperative principle works.' Also, Anderson, Bjorkman, Denis, Doner, Grant, Sanders, and Taniguchi (2022:490) state that Grice "describes four maxims that might be the basis of many conversations." The cooperative principle is divided into four Maxims. These include the Maxim of Quality, Maxim of Quantity, Maxim of Relation, and Maxim of Manner. The Maxims describe specifically the principles observed by those who obey the cooperative principle. These principles encourage effective communication. The Maxims also generate Implicatures when flouted or violated.

Kepa and John (2012) indicate that Grice's theory of Implicatures emphasizes communicative intentions. They opine that "Grice conceived that semantic notions like word and sentence meaning were based on

speaker's meaning and this on speaker's attention, what he called M-*intentions*. What he conceived as a study of the ontology of semantic notions has been received, however, as a characterization of communicative intentions, the mental causes of communicative acts." In essence, Girce's theory of Implicatures underscores the speaker's meaning, Zuckerman (2020) indicates:

> Grice's Conversational Implicatures is also important because a person's intended meaning … cannot be derived from semantics alone. Context (including the two parties' mutually assumed knowledge) is crucial in determining a speaker's true and full meaning.

It is pertinent to note that Grice's (1975) theory of Conversational Implicatures is related to Speech Acts theory. Pratt (1996:185) states that 'Speech-act theory stresses language as essentially a cooperative form of behaviour, in which participants work together rationally to achieve shared or common goals.' These basic tenets emerge mostly in Paul Grice's well-known Cooperative Principle and Conversational Maxims. Tsojon and Jonah (2016:44) also believe that "Grice's maxims of cooperative principle are conversational implicature and are a complementary approach to Speech Act Theory."

The underlying assumption in most conversational exchanges seems to be that the participants are cooperating. Apart from this, it is also observed that some of the ideologies in Grice's Maxims are reflected in Austin's felicity conditions. Pratt (1996:186) for instance, says that sincerity conditions 'are analogues of Grice's maxim of quality.' Kravchenko (2017:62) also states that "… the Maxim of Quality is consistent with the Sincerity Conditions." Hence, we believe that both complement each other in language study.

The paper carries out an analysis of style and pragmatic implicatures. This aspect of stylistics explores how pragmatic resources like speech acts, performatives, and implicatures are used to achieve stylistic effects.

Black (2006:2) says, "Since Pragmatics is the study of language use (taking into account elements which are not covered by grammar and semantics), it is understandable that stylistics has become increasingly interested in using the insight it can offer." Abdelrahman (2018:11) buttresses this idea as he says:

> Pragmatics approaches texts using a variety of technical devices which could be very helpful in the multi-layered process of stylistic analysis of literary texts. The methods and devices include but are in no way exclusive to: deixis, implicature, presupposition, speech acts and conversational structure.

Considering the above, we can affirm that pragmatics and stylistics will complement each other in language studies.

Pragmatic Analysis of Command Terms and Expressions

We commence a pragmatic analysis of the data in this section utilizing J. L. Austin's (1962) Speech Acts Theory and Grice's Conversational Implicatures (1975) as the analytical tools. Our data are analysed reflecting the contextual meaning, communicative intentions, communicative functions of the acts performed, and the pragmatic implicatures. It is an analysis of selected command terms and expressions used in formal military contexts, functions, or exercises. Particularly, we analyse the command terms and expressions used for the Depot Nigerian Army Passing Out Parade of the 69 regular intakes and the Pulling Out Parade of a Nigerian Army Retired General.

Command Terms and Expressions Used for Parade
Command Terms and Expressions: Depot Nigerian Army
Zaria - Passing Out Parade
Event: Graduation Ceremony
Context: Passing Out Parade

Table 1

S/N	UTTERANCE	MEANING	COMMUNICATIVE FUNCTION			
–	–	–	**LOCUTIONARY ACT**	**ILLOCUTIONARY ACT**	**PERLOCUTIONARY ACT**	
D7	Unfix Bayonet	Remove the bayonet (long knife mounted on the muzzle of a rifle) and put it back on the porch	**Command locution** Firm assertive command	**Instruction** Instructs the troops to remove the bayonet and put it back on the porch.	**Obey** The troops obey the instruction to remove the bayonet and put it back on the porch. So, they remove the bayonet and put it back on the porch	This is to enable the troops to avoid obstruction.
D8	Parade halt	Parade (troops) raise your right leg and bang it on the ground	**Command locution** Firm assertive command	**Instruction** Instructs the Parade (troops) to raise their right leg and bang it on the ground	**Obey** The troops obey the instruction to raise their right leg and bang it on the ground. Hence, they raise their	This is to enable the troops to be ready for the next command.

					right leg and bang it on the ground.	
D9	General Salute, Present Arm	Take your rifle, from the side of your right shoulder, throw them to the front, and simultaneously strike them in unison, the officers kiss your swords, and the flags should be lowered in a perpendicular form.	**Command locution** Firm assertive command	**Instruction** Instructs the troops to take their rifles, from the side of their right shoulder, throw them to the front, and simultaneously strike them in unison. The officers should kiss their swords, and the flags should be lowered in a perpendicular form.	**Obey** The troops obey the instruction to take their rifles, from the side of their right shoulder, throw them to the front, and simultaneously strike them in unison. So, they do so.	This enables them to salute and honour the reviewing officer, a General in this case.
D10	Shoulder arm	Take the rifle up to your shoulder level by your right side	**Command locution** Firm assertive command	**Instruction** Instructs the troops to take their rifles up to their	**Obey** The troops obey the instructions to take their	This is to enable them to march with the rifle

				shoulder level by their right side	rifles up to their shoulder level by their right side	
D11	Under arm	Take your rifle down and place it in a position where it will align with your right leg and at the same time place the butt of the rifle on the ground	**Command locution** Firm assertive command	**Instruction** Instructs the troops to take their rifles down and place them in a position where they will align with their right leg and at the same time place the butt of the rifle on the ground	**Obey** The troops obey the instructions to take their rifles down and place them in a position where they will align with their right leg and at the same time place the butt of the rifle on the ground	This is to make the troops relax

Analysis

The three acts proffered by Austin (I962) clearly explicate the use of the command terms and expressions used for Depot Nigerian Army Passing Out Parade of the 69 regular intakes held on the parade ground of this institution. These are the locutionary act, illocutionary act, and perlocutionary act.

The Parade Commander performed the command locution act by uttering the command terms of expressions used for this parade. The commander's utterances are firm assertive commands. The illocutionary force of instruction reflects in the use of these command terms and expressions. The terms are used to instruct the troops to carry out certain acts. The use of the primary performative verbs classified by Austin (1962) as the exercitives are prominent in this line. The performative verbs are used here to exercise power and exert influence. For instance, we have 'halt', (D8), 'present', and 'salute,' (D9). They are used explicitly. Also, the perlocutionary act is to obey. As soon as the troops hear the Parade Commander's instructions, they obey.

The terms and expressions have specific contextual meanings with pragmatic undertones. For instance, the action carried out when the 'General salute, Present arm,' (D9) command is uttered exhibits pragmatic and semantic relationship. The expression is used in this context when an Army General is the reviewing officer. In other contexts, when we have a national figure like the President or a Minister as the reviewing officer, the expression changes to 'National salute,' but the same action is performed. Likewise, the command 'Shoulder arm,' (D10), and 'Under arm,' (D 11) are pragmatically and semantically related. The command in D10 cannot be given without the troops being in the position of D11 and vice versa.

The terms and expressions reflect the background of the military. Their implied meanings image the formal military context. In other words, the expressions have pragmatic implicatures that can only be associated with the formal military context. This entails that beyond the context of the military, the implied meanings of the expressions may differ. For example, in the context of use, the pragmatic implicatures of the expression, 'Unfix Bayonet,' (D7), is 'Avoid obstruction.' The expression, 'General Salute, Present arm,' (D9) implies that an Army General, who is the reviewing officer should be honoured with the action called 'Present arm.' Specifically, the use of 'General Salute,' generates the pragmatic implicatures 'we are about to honour a General,' who is the

reviewing officer. It pragmatically indicates that the expression can be used to honour others. Hence, in other parades, where we have the President or Minister as the guest of honour the expression will change to 'National salute, present arm,' with the pragmatic implicatures, 'We are about to honour a national figure.' Likewise, 'Present arm,' generates the implicatures, 'honour the guest of honour.' Both expressions in D7 and D9 have denotative meanings that differ from the implied meanings in this context. The expression in D7 denotatively means 'remove your bayonet' while D9 means 'Salute the General and show him your arm.'

One can opine that there is an underlying cooperation among the interlocutors in this talk exchange. The Commander and the troops work towards achieving common goals, which in this stance, are to honour the guest of honour, entertain the guests, and present a perfect parade for the passing out of the trainees. One can posit that the troops understand the communicative intentions of the commander who obeys some maxims in this context of use.

Command Terms and Expressions: Pulling Out Parade of a Nigerian Army Retired General
Event: Pulling Out Ceremony of a Retired General
Context: Pulling Out Parade

Table 2

S/N	UTTERANCE	MEANING	COMMUNICATIVE FUNCTION			REMARKS
–	–	–	**LOCUTIONARY ACT**	**ILLOCUTIONARY ACT**	**PERLOCUTIONARY ACT**	
D12	March out the colours	Officers in the colour party march out with the National flag, the Nigerian	**Command locution** Firm assertive command	**Instruction** Instructs the Officers in the colour party to	**Obey** The Officers in the colour party obey the instruction	This is to enable the officers with the Nigerian Army flag and the

		Army flag, and the Unit flags		march out with the National flag, Nigerian Army flag, and Unit flags.	to march out with the National flag, Nigerian Army flag, and Unit flags. Hence, they do so.	unit flags to march out.
D13	Parade will remove headgear, remove	Remove your headgear	**Command locution** Firm assertive command	**Information** **Instruction** Informs the troops that they will remove their headgear and instructs them to remove it.	**Obey** The troops obey the instruction to remove their headgear. So, they do that.	This is to enable the troops to honour the reviewing officer.
D14	Parade will advance in review order, by the centre, quick march	March fourteen steps forward in a quick march.	**Command locution** Firm assertive command	**Instruction** Instructs the troops to march fourteen steps forward in a quick march.	**Obey** The troops obey the instruction to march fourteen steps forward. So, they do so immediatel	This is to enable the troops to move closer and listen to the reviewing Officer.

					y.	
D15	Number one guard, eyes right	Number one guard, look at your right in salute of the reviewing officer	**Command locution** Firm assertive command	**Instruction** Instructs the Number one guard, to look at your right in salute to the reviewing officer	**Obey** The troops obey the instruction to look at their right in salute to the reviewing officer	This is to enable the troops to salute and honour the reviewing officer
D16	Number one guard eyes front	Number one guard, look straight ahead of you	**Command locution** Firm assertive command	**Instruction** Instructs the Number one guard to look straight ahead of them	**Obey** The troops obey the instruction to look straight ahead of them	This is to enable the troops to continue their normal movement (marching)

Analysis

In Table two we have the Command Terms and Expressions which were used by troops for the Pulling Out Parade of a Nigerian Army Retired General. This was carried out in the Nigeran Armed Forces Resettlement Centre, Lagos, Nigeria, on the 17th of August 2018. These terms and expressions reflect the three acts according to Austin (1962). These include the Locutionary Act, Illocutionary Act, and Perlocutionary Act.

By uttering the terms and expressions in this context the Parade Commander performs the command locution act. The utterance displays the use of firm assertive commands. Furthermore, the commander's utterance has the illocutionary force of instruction. This is achieved by using the performative verbs classified by Austin (1962) as the 'exercitives,' to exercise power and authority. The following terms mirror this usage; 'march,' (D12), 'remove,' (D13), 'advance,' and 'march,' (D14). Along with these, the perlocutionary act of the commander's utterance is to obey. The troops obey the commands as soon as they hear the Commander. So, they instantly perform the right acts.

The terms and expressions have a background of honour which is reflected in some of the terms used. The expression 'remove headgear' suggests that there is someone present who should be honoured by removing the headgear. This is the reviewing officer, who in this parade is also the guest of honour. The presence of 'The Colours' (D12) also implies strength and dignity. In essence, it has a semantic and pragmatic undertone. In this context, it means the strength of the unit, unlike other contexts where the denotative meaning can be 'hue,' 'tone,' or 'shade.' Also, 'Parade will remove headgear, remove,' (D13), implies the presence of a dignitary that should be honoured by removing the 'headgear,' and giving three hearty cheers. In D12, the expression 'march out' generates the implicature 'leave the parade,' while the expression, 'remove headgear,' generates the implicature, 'Honour the reviewing officer.' In addition, the denotative meanings of the expressions in D13 and D14, which are, 'take off your hat,' (D13), and 'to walk to somewhere quickly,' (D14), differ from the implied meanings 'Honour the reviewing officer,' (D13), and 'Move forward for the reviewing officer's address,' (D14). In addition, the expressions, 'Number one guard eyes right,' (D15) and 'No one guard eyes front,' (D16) are pragmatically related. The command, 'eyes front,' (D16) can only be given if the troops are in the position of 'eyes right,' (D15). They can also change pragmatically to 'Number two guard eyes right,' and

'Number two guard eyes front,' when there is more than one guard.

Speech acts necessitate that the participants in speech interaction need to cooperate to perform the acts successfully. There is an understanding among the participants in this parade. The troops understand the commands given by the Parade Commander and cooperate with him. They understand the communicative intentions of the commander which is to present a perfect or flawless parade in honour of the outgoing Army General. Having this understanding helps them to execute the acts successfully.

An Analysis of Style and Stylistic Implications

In this section, we proceed to carry out an analysis of style and Stylistic implications. Crystal and Davy (1986:21), assert that 'the more important stylistic feature in a text will be (a) that which occurs more frequently within the variety in question, and (b) that which is shared less than the other varieties.' Hence, the analysis of style and stylistic implications will primarily concern the distinctive features of Command terms and expressions.

Command Terms and Expressions Used for Parade
Command Terms and Expressions: Depot Nigerian Army
Zaria - Passing Out Parade
Event: Graduation Ceremony
Context: Passing Out Parade
Table 3

S/N	Expression	Meaning	Stylistic Features	Stylistic Implication	Remarks
D7	Unfix Bayonet	Remove the bayonet (long knife mounted on the	**Imperative** Exclamatory **Diction/Lexical choice**	Avoid obstruction by the Bayonet	Instructing Ordering

		muzzle of a rifle) and put it back on the porch	Military jargon **Grammatical Status** Simple and short **Tone/Rendition** Commanding Imposing **Elliptical Structures** Ellipted Subject		
D8	Parade halt	Parade (troops) raise your right leg and bang it on the ground	**Imperative** Exclamatory **Diction/Lexical choice** Military jargon **Grammatical Status** Simple and short **Tone/Rendition** Commanding Imposing	Be ready for the next command.	Instructing Ordering
D9	General Salute, Present Arm	Take your rifle, from the side of your right shoulder,	**Imperative** Exclamatory **Diction/Lexical choice**	Honour the reviewing officer.	Instructing Ordering

		throw them to the front, and simultaneo usly strike them in unison, the officers should kiss their swords, and the flags should be lowered in a perpendicu lar form.	Military jargon **Grammatical Status** Simple and Short **Tone/Renditi on** Commanding Imposing **Elliptical Structures** Ellipted subject		
D10	Shoulde r arm	Take the rifle up to your shoulder level by your right side	**Imperative** Exclamatory **Diction/Lexic al choice** Military jargon **Grammatical Status** Simple and Short **Tone/Renditi on** Commanding Imposing **Elliptical Structures** Ellipted	Be ready to march with your riffles	Instructing Ordering

			subject
			
			Repetition
			  Arm repeated
			  (D10 and
			  D11)		

D11	Under arm	Take your rifle down and place it in a position where it will align with your right leg and at the same time place the butt of the rifle on the ground	**Imperative**
			  Exclamatory
			
			Diction/Lexical choice
			  Military jargon
			
			Grammatical Status
			  Simple and Short
			Tone/Rendition
			  Commanding
			  Imposing
			
			Elliptical Structures
			  Ellipted subject
			
			Repetition
			  Arm repeated
			  (D and D)
				Relax	Instructing Ordering

Analysis

These Command Terms and Expressions in Table three were used for the Depot Nigerian Army Passing Out Parade of the 69 regular intakes. This was held on the parade ground of the institution on the 14th of June 2013. The terms and expressions reflect stylistic features peculiar to the

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military. The expressions image the formal use of language in the military context.

The commander's utterance is presented in the imperative mood and is exclamatory in use. For instance, 'Parade,' (D7), is pronounced, 'Preeed,' and 'Salute,' (D8), is pronounced, 'Saluuut,' while 'Present,' (D8), is pronounced, 'Preseeeent.' So, we have, 'Preeed halt,' and, 'General Saluuut, Preseeeent arm.' Also, the term 'Under,' (D11), is pronounced, 'Uldaaa,' while, 'Shoulder,' (D10), is pronounced, 'Shuldaaa'. Hence, we have, 'Shudaaaa arm,' and 'Uldaaa arm.' The stylistic implication of these exclamatory utterances used here is to reinforce the use of the terms and expressions as commands. This feature makes prominent the Nigerian Army use of language for parades.

Also, there is the use of elliptical structures for local cohesion and to condense time. The expression, 'General Salute, Present Arm,' (D9) has some ellipted parts. In addition, the diction and lexical choice reflect the use of military jargon. For example, terms like 'Unfix Bayonet,' (D6), and 'General Salute, Present Arm,' (D9), reflect the use of military jargon.

Command Terms and Expressions: Pulling Out Parade of a Nigerian Army Retired General
Event: Pulling Out Ceremony of a Retired General
Context: Pulling Out Parade
Table 4

S/N	Expression	Meaning	Stylistic Features	Stylistic Implication	Remarks
D12	March out the colours	Officers in the colour party march out with the National flag, the	**Imperative** Exclamatory **Diction/Lexical choice** Military jargon	Leave the parade.	Instructing Ordering

		Nigerian Army flag, and the Unit flags	**Grammatical Status** Simple and short **Tone/Rendition** Commanding Imposing		
D13	Parade will remove headgear, remove	Remove your headgear	**Imperative** Exclamatory **Diction/Lexical choice** Military jargon **Grammatical Status** Simple and Short **Tone/Rendition** Commanding Imposing **Elliptical Structures** Ellipted subject	Honour the reviewing officer.	Instructing Ordering Informing
D14	Parade will advance in review order, by the centre, quick march	March fourteen steps forward in a quick march.	**Imperative** Exclamatory **Grammatical Status** Simple and short **Tone/Rendition** Commanding Imposing	Move forward for the reviewing officer's address.	Instructing Ordering Informing
D15	Number	Number	**Imperative**	Salute and	Instructing

	one guard, eyes right	one guard, look at your right in salute of the reviewing officer	Exclamatory **Grammatical Status** Simple and Short **Tone/Rendition** Commanding Imposing	honour the reviewing officer	Ordering

D16	Number one guard eyes front	Number one guard, look straight ahead of you	**Imperative**
			    Exclamatory
			
			Grammatical Status
			    Simple and Short
			
			Tone/Rendition
			
			Commanding Imposing
				Stop eyes right and continue marching	Instructing Ordering

Analysis

Table four contains the Command Terms and Expressions that were used by troops for the Pulling Out Parade of a Nigerian Army Retired General. This was carried out in the Nigeran Armed Forces Resettlement Centre, Lagos, Nigeria, on the 17th of August 2018.

The terms and expressions reveal a distinct style of the Nigerian Army's use of language. They are used in the imperative mood to instruct the troops in the parade. The commander's utterances are exclamatory in nature and the grammatical structure reflects simple, short, and pungent expressions. In other words, short phrases represent entire ideas. For example, 'Parade will remove headgear, remove,' (D13). In addition, the tone rendition is commanding and imposing, and the terms and

expressions are uttered with exclamation, unlike in other formal contexts of use. So, we have utterances like, 'Preeeed will remove headgear, remove,' (D13), and 'Preeeed will advance in review order, byyyy the centre, quiiiiick march,' (D4). The implication is that the acts performed are emphasized. The Diction and lexical choice reveal the use of military jargon which pronounces the style of the Nigerian Army's use of language for parade. Hence, we have expressions like, 'March out the colours,' (D12), 'remove headgear,' (D13), and 'review order,' (D14).

Also, this parade's diction and lexical choice mirror honour and dignity in the military context. For instance, in the expression, 'March out the colours' (D12) the term 'colours' symbolizes honour and dignity. The implication of this usage is that the term 'colours' creates an image of respect in this parade.

Also, the expressions 'Number one guard eyes right,' (D15), and 'Number one guard eyes front,' (D16), are participatory in use. Each sub guard Commander gives this command to his guard. In addition, the expression 'Number one,' is used stylistically to specify the guard being addressed. Moreso, both expressions (D15 and D16) are sequential in use. The command, 'Number one guard eyes front,' (D16), is given after the command, 'Number one guard eyes right,' (D15). Moreso, there is the use of repetition for local coherence. The term 'march' (D12) is repeated (D24).

Findings

This paper has examined the Command Terms and Expressions used for Depot, Nigeran Army Passing Out Parade, and the Pulling Out Parade of a Nigerian Army Retired General. The paper examined these terms and expressions as a specialised variety of language use by the Nigerian Army and has made the following findings.

1. Our analysis revealed that most command terms and expressions are performative utterances. Their performative significance is that they have causal indications and help to achieve immediate actions,

responses, or change. For example, 'march,' (D12), 'remove,' (D13), 'advance,' and 'march,' (D14). Also, their communicative significance is that they are mainly used to order, instruct, and inform the troops.

2. The study showed that the terms and expressions are used to command the troops, in the formal Military context. Specifically, they are used to command the troops for parade. The research also revealed that most of the command terms and expressions investigated have specific contextual meanings and some are semantically and pragmatically related. They also have pragmatic implicatures peculiar to their context of use.

3. The analysis revealed that the terms and expressions are used in the imperative mood to instruct the troops in the parade. The grammatical structure reflects simple, short, and pungent expressions used to condense time. In other words, short phrases represent entire ideas. The Diction and lexical choice also reveal the use of military jargon which marks the house style of the Nigerian Army's use of language for parade and war. Also, our analysis revealed that the communicative functions of command terms and expressions are to achieve the communicative intentions of the commander or set military objectives.

4. According to this research, the Command Terms and expressions are used orally to command the parades. The expressions are used for communicative purposes. Specifically, they are used to exercise power or authority while instructing the troops. The tone and rendition of the expressions are commanding and imposing, and they are uttered with an exclamation.

Conclusion

To sum up, the Command Terms and Expressions analysed in this paper are mainly performative utterances used for communicative purposes. They are used to instruct the troops in a parade in the formal military context. They pronounce the acts performed by the troops. Being pungent, direct, and short, the terms aid efficiency in commanding parades in the Nigerian Army as they encourage aptness and are concise in use.

Most of the utterances reflect Grice's Conversational Implicatures with contextual meanings peculiar to the military. Also, some of Grice's Cooperative Principles are observed in this speech activity but some are not considering the context of use which accepts and enforces the use of military jargon as a house style of the Army. For instance, the maxim of quantity is not obeyed. The expressions are scanty but meaningful. Short phrases represent entire ideas. Lastly, the use of the terms and expressions reflect the regimental nature of the military. They are indicative that the troops are compelled to obey authoritative commands in parades.

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