Article

Like Animals Like Human Beings: An Ecocritical Metaphor Discourse of Leadership in Selected Poems of Niyi Osundare

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ABSTRACT

Niyi Osundare extensively investigates the natural world, which is the habitat inhabited by nonhuman beings, in his poems. As a result, his poetry is referred to as eco-poetry. There have been a lot of studies of Niyi Osundare's poetry that have focused on traditional aesthetics, political power, exile, and the African experience, but not enough studies that have looked at the leadership of animals in their natural habitats. The main sources of information for the study are Niyi Osundare's *The Leader and the Led and Random Blues*. This study examined the animal metaphor in relation to leadership from the viewpoints of Lakoff and Johnson's conceptual metaphor theory and Michael Halliday's transitivity theory. Four main participant and process categories are identified by the data as being present in the poems, with the Material and Relational processes having the largest frequency distributions (62.98% and 22.22%, respectively). This large proportion indicates both the ongoing activity in the African continent and the significant demands that people are under in their desire to rule the biosphere. The the low occurrence of verbal and mental processes in followers (11.11% and 7.40%, respectively) suggests that both animal and human leadership aspirants are more interested in what followers do than followers are. Also, the findings revealed the metaphorical representation of each animal thus: serpent(complacence), leeches and lice (parasite), orangutans (class), beasts (hard labor), crocodile (betrayal), hive (defense), lion (subjugation), antelopes/impalas (fright), hyena (glutton), giraffe (nonchalance), zebra (duplicity), elephant (destruction), warthog (ugliness), rhino (violence), snake (anarchy), lamb (peace), tiger (aggression), doe (compassion). Overall, the study concluded that we need leaders and followers who are similar to lambs and does for harmonious cohabitation in the ecosystem.

I. INTRODUCTION

The Random Blues and *The Leader and Led*, two of Niyi Osundare's poems, are both about leadership and followership in Africa. In any country when someone is granted the right or authority to rule, leadership refers to the process of directing and influencing the behavior of followers. The act of being led and directed by a leader is known as following. From a cognitive standpoint, implicit leadership/followership theories, the former looks at how people conceptualize leaders and how it could affect results in the workplace and in interpersonal relationships. In the latter, followers' effects on leadership are examined (Uhl-Bien et al., 2014).

Animal leaderships are likened to what obtains in human situations. Each of the animals shows interest in leadership position based on its

strength and size. The same leadership aspirations apply to what happens at each election time when some people (politicians) give money to people in order for them to get their votes and also read out their manifesto by promising them good education, food, health care among others. Leadership and followership problems have been a protracted issue in Africa, most especially Nigeria. These leadership and followership problems have been examined by many poets in Africa, most especially Niyi Osundare, best known for his nature poems. The field of eco-linguistics, where linguists take into account the ecological background and effects of language was founded on the work of Halliday, whose article New Ways of Meaning: The Challenge to Applied Linguistics provided the groundwork for the field. The term "ecolinguistics" initially appeared in the 1990s, according to Halliday (1990), as an innovative paradigm for linguistic research that tried to take into consideration both the ecological setting in which societies are rooted and the social context in which language is entrenched. Language "creates discontinuity between humans and the rest of creation, because many words (such as think and act) are reserved for humans, which makes us perceive Nature not as an active, but as a passive entity," according to Halliday, who is worried about the loss of ecosystems. (Fill, 2020).

The study of language use in relation to the environment is called Ecolinguistics. It queries whether and how linguistic patterns affect the survival and welfare of humans and other animals (Halliday, 1990), as well as how "the grammatical constructions developed to contribute to our present environmental crisis" (Muhlhausler & Muhlhausler, 2003, p.91). As is the case in Africa, particularly Nigeria, these environmental problems also involve those resulting from political leadership or followership. Eliminating the word «ecology» from eco linguistics is a hint that ecology includes interactions between people and other people, other organisms, and the natural environment.

Language thus influences how individuals interact with one another, other living things, and their environment. (Haccked, 1866; Haugen, 1972; Nash, 2015; Couto, 2015, 2013) Ecolinguistics is the study of how a language interacts with its surroundings. Regarding the psychological application of ecolinguistics, Stibbe (2015) states

that «the general patterns of language influence how people think about, and treat, the world.» Eco-criticism uses critical discourse analysis to writings on the environment and environmentalism in order to discover hidden assumptions and hidden messages and remark on their effectiveness in achieving environmental goals (e.g. Stibbe, 2012; Harré et al., 1999). Discourse-related systems include covert ideologies from which people continue to profit. In order to better understand latent ideologies of domination in environmental discourse, Fairclough (1989) used a critical discourse approach. It raises concerns about the imbalance of power (oppressor-oppressed) between men and women, and implicitly, between people and the larger ecological systems that support terrestrial life.

Metaphors are common in our daily lives, claim Lakoff & Johnson (2003). They view experiences as things or things that can be named, grouped, classified, and quantified. Therefore, conceptual metaphor entails comprehending one area through the concept of another. Source domain and destination domain are the two mappings for conceptual metaphors that are described (Kovesces, 2010). Our mental images, including those of a wall, a building, a travel, a conflict, etc., are built on the basis of the source domain. This view sees language use in a social context to serve a variety of roles as a journey where our daily experiences and problems are like traveling down or along a long road (Morley, 2000; Mortensen, 1992; Taverniers, 2005). In order to disprove the idea that texts on the environment contain hidden meanings, ecolinguistic approaches to language use critical discourse analysis (hereafter, CDA) to those texts (Stibbe, 2012; Harré et al., 1999). The ecocritical approach to linguistic analysis covers the analysis of any discourse that might have an effect on ecosystem health, including neoliberal economic discourse and discursive constructions of consumerism, gender, politics, agriculture, and nature (Goatly, 2000; Stibbe, 2004). Future ecological implications provide leadership and followership issues that focus on exposing potentially harmful ideas and seeking out discursive representations that can assist in constructing an environmentally sustainable society.

With a focus on discourse that has a connection

to the natural world (Trim, 1959), "language ecology" (Haugen, 1972), and "ecology and society" (Fill, 1998; Halliday, 2001; Haugen, 1971; Muhlhäusler & Fill, 2001; Muhlhäusler & Peace, 2006), numerous studies on the function of language in society have been conducted. Ise èniyàn nise eranko in Yorùbá means human behaviors are animal behaviors in English. The majority of creatures in each dimension serve as metaphors for various facets of political leadership among humans. This supports the assertion made by some academics that "industry discourse characterized animals in ways that objectify them" (Stibbe, 2013; Linzey, 2006). As a result, "... although an analysis of discourse may seem odd and irrelevant... it may be necessary to reconsider several aspects of animal production relative to ideology, discourse, and practice" (p. 390). A genuine ethic of care and respect for animals must be reflected not only in our daily operations but also in the internal and external discourse of animal agriculture if we are to compare animal leadership to human leadership (Croney & Reynells, 2008, p. 390).

Numerous studies have been conducted on the poetry of Niyi Osundare in an African context. Ebim (2016) looked through Osundare's Blues for the New Senate King's linguistic choices in an effort to extract significant information that is pertinent to the African continent, namely Nigerian social life. Okoh (2021) examined Osundare's pioneering and extensive foray into crucial environmental concerns that have grown to be of the uttermost importance on a national and international scale in the present time under the aegis of Systemic Functional Linguistics and eco-criticism via lexico-semantics. The inquiry made Osundare's deliberate use of "common" language to reveal various human acts in the natural world clear. Oloko (2004) examined two poems from the Eye of the Earth using Halliday's grammatical metaphor theoretical framework. The findings demonstrated that Osundare purposefully emphasized material processes to convey his experience with and reaction to "man's inhumanity to man makes countless thousands mourn!" (Burns, 1786). Anyokwu (2013) employed semiotic analysis to investigate Osundare's poetry's graphological setting and its applicability in Nigeria.

The findings demonstrated that African civilization and cultures are inherently communal, and as a result, "it is inconceivable for the oral raconteur to create his tales, songs, or poems without his audience playing a vital role..." (p. 5). Daniel (2016) outlines five groups of metaphors: animal metaphors, metaphors that relate abstract concepts to specific examples, synaesthetic metaphors, organic metaphors, and telescopic metaphors. The results showed that metaphors addressed sociopolitical challenges in Nigeria and elsewhere by providing context. By addressing a pattern of deviation, Dick (2015) conducted a critical stylistic analysis of Niyi Osundare's poetry to demonstrate how he has made an exceptional attempt to domesticate (that is, make his (Osundare's) poem in English perform the Yoruba worldview). Niyi Osundare's poetry inventions and stylistic traditions were studied by Bamigboye (2019). The research demonstrated a vintage Osundare-like aesthetic, confirming his status as one of the few poets to fully exploit the expressive power of language. In addition to stylistic criticism, some linguists have examined Osundare's work (Aminu & Oluwagbenga, 2017; Jimo & Odetade, 2016; Addo, 2015; Dick, 2015). In order to assess the author's intentions on climate change and ozone layer depletion, Addo (2015) investigated the stylistic usage of sensuous imagery in Osundare's Eye of the Earth. With phrases like «the earth is ours to plough, not to plunder,» Osundare warns against mismanaging nature by humanizing it, the study concluded.

Once more, Jimoh & Odetade's (2016) analysis of Osundare's harsh critique of Nigerian politicians in his poem Blues for the New Senate King concentrated on the stylistic significance of the language selections. The study demonstrates that Osundare employs language in exceptionally lyrical ways to parody the shortcomings of his culture. Also in 2017, Aminu & Oluwagbenga examined how Osundare "creatively employs grapho-lexical features such as the distinctive use of italicization, graphic onomatopoeia, pictorial, punctuation marks, lexical collocation, and figures of speech to convey his socio-political messages in his poems" (p. 2). In the poem, Osundare makes excellent stylistic and artistic use of both his native Yoruba and the English language.

Again, Jimoh & Odetade's (2016) critical study of Osundare's scathing criticism of Nigerian

politicians in his poem Blues for the New Senate King focused on the stylistic import of the vocabulary choices. The research shows that Osundare uses linguistic resources in unusually lyrical ways to lampoon the flaws in his culture. Similarly, Aminu & Oluwagbenga (2017) looked at how Osundare 'creatively employs grapho-lexical features such as the distinctive use of italicization, graphic onomatopoeia, pictorial, punctuation marks, lexical collocation, and figures of speech to convey his socio-political messages in his poems' (p. 2). Osundare uses both his native Yoruba and the English language to great stylistic and aesthetic advantage in the poem.

One of the eight types of storytelling is metaphor, and in Osundare's *The Leader and the Led*, The Random Blues, the metaphorized leadership and followership functions as a type of framing where the source frame is from a concretely possible area of life that is extremely unlike from the target domain (Stibbe, 2015). According to Halliday (1994), the basic mechanism for storing, exchanging, and construing experience is a semiotic system composed of sets of decisions made within three metafunctional meanings (experiential, interpersonal, and textual meaning). In the context of ongoing human experience, a clause (or clause as representation, depending on your point of view) has significance.

Language users' choices in experiential meaning help to form the human leadership/ followership relationship. They gain a better understanding of the world around them as a result— what it is like, what people do there, etc. With a focus on the ecology, especially the immediate elements of human-leadership/followership relationships, this research will use the Halliday approach to provide an interpretive framework for revealing the ecological implications embedded in Niyi Osundare's *The Leader and the Led,* and *The Random Blues* for their experiential meaning of language.

It is predicted that the theoretical foundations of this work will serve as an inspiration for future eco-focused research, particularly those involving ecological discourse analysis. The objective is to improve public comprehension of the dynamics of human leadership and followership and to support the growth of discourses that are more ecologically

responsible.

II. METHOD

The study focuses on how the poet employs ecologically sensitive material to demonstrate human-animal leadership in the selected poems by encoding it in the phrase structure. Two poems are chosen from Niyi Osundare's The Leader and the Led and Random Blues. Based on their observations of the ecological leadership issues and thematic concerns, this choice was selected. The poet was chosen due to his significant commitment and dedication to the use of the animal leadership metaphor in contrast to human leadership. The chosen poems are broken down into a total of 26 clauses because the clause is the analytical unit for experiential meanings. They are then scrutinized in light of their Process categories, Participant roles, and contextual information. Since some of the phrase's key components might not be stated explicitly, they are supplied for analysis and are included in square brackets. The clauses are numbered progressively from C1 to C26. Again, based on the source domain and destination domain, we grouped the animal metaphors for ease of critical analysis.

III. RESULTS AND DISCUSSION

Table 1. Summary of Transitivity Analysis

Processes	Frequency	Percentage (%)
Material	17	62.96
Relational	6	22.22
Verbal	3	11.11
Mental	2	7.40
Total	27	100

The Leader and the Led, & Random Blues by Niyi Osundare's process types are included in Table 1 along with their frequency and percentage of occurrence. The only four process categories that can be determined from the data are shown in Table 1. The largest and most varied intransitivity, Material Process, has 17 instances and makes up 62.96% of the clauses (Thompson, 2014, p. 96). Six Relational processes accounting for 22.22% are distantly behind this. Three verbal processes make up 11.11% of the total clauses, while just two mental processes account for the remaining 2.40%. In order to demonstrate how the poets encode the ecological issues of leadership and followership

Table 2. Metaphorical Representation

Source Domain	Target Domain
Serpent	complacence
Leeches & lice	parasite
Orangutans	class belongingness
Beast	hard labor
Crocodile	betrayal
Hive	defense
Lion	subjugation
Antelopes	fright/fear
Hyena	glutton
Impalas	fright/fear
Giraffe	overlook/nonchalance
Zebra	duplicity
Elephants	destruction
Warthog	ugliness
Rhino	Violence
Snake	anarchy
Lamb	peace
Tiger	aggression
Doe	compassion

in the structure of the phrase, a thorough analysis of the process types and their accompanying Participants kinds is done in the following.

The words "silence is a serpent" and "the politician is a rag of leeches and lice" (both from Random Blues, lines 1 and 13–14) are examples from the literature under consideration. Table 2 displays these cases. The word "serpent" in the first example refers to a long, limbless, scaly reptile. The word "silence" implies laziness. It serves as a metaphor for those who approve of society's course as long as they are not already negatively affected. These people fit the description of having self-serving leadership objectives. They resemble being bitten by a snake in comparison. In fact, as stated in line 1 of Random Blues ("silence is a serpent"), failing to raise one's voice is worse than the results of a snake's venom. Similarly, Osundare uses the analogy of leeches and lice (13–14) to metaphorize (as parasites) the Nigerian politicians, who are indistinguishable from bloodsucking insects. It thus demonstrates how many political aspirants «suck» the public dry by benefiting themselves and their family members at the expense of the entire citizenry, much like leeches and lice do. Political leaders in Nigeria are also referred to as "Opulent

orangutans" (18) and "Beasts of burden" (37) in metaphorical terms. The biggest mammal that lives in trees is an orangutan. The great ape order includes orangutans, gorillas, and chimpanzees. According to its etymology, "orangutan" is made up of the Indonesian words orang and hutan, which together mean "man of the forest". Because they reside in the vast woods of Borneo and Sumatra, two of the biggest islands in Southeast Asia, orangutans are known for their solitary lifestyle. Therefore, their behavior, as indicated in line 18 ('Opulent orangutans') (18), is comparable to that of leaders who, like orangutans, distance themselves from the common people who propelled them into positions of authority. "Beast of burden" is an additional animal metaphor that stands out. On the surface, "beast of burden" refers to an animal employed for carrying cargo or performing other heavy labour, as an elephant, an ox, or a donkey. They are renowned for their difficult heavy load transportation. Therefore, it implies that while corrupt leaders get the benefits of the land's richness, human-animal leadership makes its followers toil and sweat day and night. The lines "The crocodile jaws of power brokers" (113) and "The hive of my mouth" (157), both from the poem Random Blues, also use animals as metaphors. A crocodile is an aquatic reptile with big jaws and keen teeth, a long, hungry snout, and a body covered in bone plates. The crocodile is used as a metaphor for betrayal since it cries while eating its meal, and those tears are regarded as fraudulent (thus the name "crocodile tears"). This is clear from its enormous jaws, long, devouring nose, and pointed teeth. This reveals the actions of the leaders who have deceived the people while having relied on them to get them to where they are. By persecuting and annihilating anyone who attempt to oppose the oppression, they appease the people who supported them and put them in office. Additionally, "the hive of my mouth" alludes to the enraged inhabitants of the region (i.e., the adherents). The "hive" is a building that serves as a bees' natural home, much like a hollow tree. Therefore, the mouth serves as a natural habitat for bees, and it is a metaphor that followers utilize as a weapon of defense to push back when they are being pushed to the limit, if not physically then vocally.

The power struggle in Niyi Osundare's poem, The Leader and the Led, begins with the lion

asserting his authority over "the pack" in line 6. As antelopes are "pounced" on, it suggests that they aren't often utilized as leaders or followers.

Hyenas act similarly to lions in that they stake their claim to "the crown" as the leader of the pack. The word "crown" is used here metaphorically. It represents leadership. The "lethal appetite" (its capacity for consumption) of hyenas terrifies the impala, a more peaceful mammal. It's a metaphor to say that lions, antelopes, and impalas are symbols of leadership. For instance, the lion's "pounce of paws"—a flaw—means that he is unsuited to serve as a leader. Lion is used as a metaphor to suggest that African leaders do not feel the need to be elected in this situation.

One who has the ability to tame or enslave his troops is a lion-like leader. Antelopes are notorious for being scared, and they become scared quickly when they "remember" the lion's paws making a "ferocious pounce" on them. Human leadership that resembles that of antelopes shows that a leader does not need to be terrified when in a position of power. The poet compares the impala to antelopes in his reference. Once more, the giraffe metaphor serves as a crucial standard for choosing a capable leader. The giraffe is a large animal that can lift or lower its long neck. The poet declares that he «craves a place in the front» in lines 6-7, indicating that he strives for a position of authority.

The giraffe's "too far from the ground" eyes exclude him from leadership. The giraffe is a metaphor for carelessness. In other words, if he is granted authority, he might not glance down to see what is going on with the lower echelons of animal life. Therefore, it implies that candidates for leadership positions should be disqualified if they resemble giraffes in any way. In lines 9–10, the metaphor of the zebra illustrates how the animals' inability to comprehend the zebra's stripes negates the animal's claim to leadership. The followers should reject a leader they find difficult to understand in order to make a smart choice of leader in terms of human leadership. The elephant, as shown in lines 11–12, serves as a symbol for destruction. A human leader who resembles an elephant is described as someone who "trudges into the power tussle" while being burdened by their bulk. The followers cannot elect a leader like an elephant. In no way are the politicians vying for leadership posts any different from an elephant. If they are erroneously chosen to be in charge, they behave like terrorists. The supporters should prepare for threats and expect that their natural resources will be destroyed through corruption if elephant-like humans are brought into office.

The warthog and rhino are two other animal leaders mentioned in the poetry (lines 13–14). The rhino is particularly "riotous" in behavior, whereas the warthog has a hideous visage in terms of physical appearance. We can deduce that the poet's choice of ugliness is metaphorical in the sense that people seeking to leadership positions must be of decent character by mapping the ugliness in the warthog to the objective. Political leaders that resemble warthogs should be avoided by the flock. The rhino is a metaphor for leaders who consistently bring their followers troubles. This might be the outcome of violence. It is not envisaged that a leader who is uncontrollable will be selected. Furthermore, if people or animals "thrash around", the struggle for leadership in "the pack" becomes uneasy. This search for leadership is comparable to a snake with its head severed (line 16). When it comes to the leadership race, a leader does not have to be a coward. The snake may have lost its head as a result of its dread of biting the other animals, which indicates that it is not competing for leadership. When "the pack's" head is removed, it resembles a snake because it is headless. The lyrical persona alludes to a combination of two animal behaviors (a lion, a lamb, and a doe) in the poem's final eight lines.

Animal-human leadership demands the use of animal metaphors in this situation. According to lines 17–24, "Our need" is implied to be the desire for leadership, which necessitates "a hybrid of habits". This assumes that leadership is neither a matter of ferocity, enormous appetite, or gazing above others, nor is it a matter of weight or heaviness. The woodland sage advises, however, that one should possess "a little bit of a lion/A little bit of a lamb"; toughness of a tiger and gentleness of a doe, just as one needs a river's clarity and a lake's gravity.

A good leader should understand what it means to follow, just as a follower understands that at any time, they may be asked to take the lead. A good leader must first and foremost be a good

follower, and a good followership is characterized by everyone's willingness to support the position of leadership. In lines 19–24 below, the expected actions of both leaders and followers are poetically encapsulated.

> "A little bit of a Lion
> A little bit of a Lamb
>
> Tough like a tiger, compassionate like a doe
> Transparent like a river, mysterious like a lake
>
> A leader who knows how to follow
> Followers mindful of their right to lead."

The chosen poems are dominated by material processes, as shown in Table 1, in accordance with transitivity analysis. To perform these tasks, one must be physically active. As shown in the following passages, the poem's emphasis on material processes draws attention to the prevalence of numerous physical activities and events in, around, and connected to human-animal leadership in the natural world: The chosen poems are dominated by material processes, as shown in Table 1, in accordance with transitivity analysis. To perform these tasks, one must be physically active. The following illustrates how the poem's focus on material processes draws attention to the presence of numerous physical activities and events that influence how humans and other creatures rule the ecological environment.

The circumstantial evidence in each clause demonstrates that these are physical interactions taking place in contexts where humans and animals are squabbling for dominance. The transitivity structure for material processes is Process + Actor + Goal + Beneficiary (and, in some circumstances, Scope, Range, and Initiator). Each of these is discussed in the sections that follow as they appear in the Material process clauses. A material clause's Actor may or may not be mentioned directly. Eight of the 17 Material clauses include Actors that are expressed explicitly, whereas the remaining eight do not. The instances of non-finite clauses in the data are 15, 16, 17, 18, 20, 23, 24, and 25. The poet persona wants humans to model their leadership after that of animals; hence these material processes are used to provide information about animal leadership.

In data, there are 6 relational processes, and the Attributive Relational Process, with its Attribute and Carrier participant categories, is the one that can be easily identified. *The Leader and the Led,* and *Random Blues*, two of the chosen poems, use relational mechanisms to enable the poet to encode the decimation of ecosystem elements in terms of leadership roles as illustrated in C3. ...the crown $_{Carrier}$ is made $_{Relational}$ for him $_{Cir:Location}$ C6. But $_{conj.}$ his eyes $_{Carrier}$ are $_{Relational}$ too far from the ground $_{Cir:Location}$ C11. the warthog $_{Carrier}$ is $_{Relational}$ too ugly $_{Attribute}$ C21. Silence $_{Carrier}$ is $_{Relational}$ a serpent $_{Attribute}$ C22. The politicians $_{Carrier}$ is $_{Attributive}$ rag of leeches and lice $_{Attribute}$. The non-animal sayer is used in these expressions to suggest verbal aspirations to leadership positions. The frequent use of the simple present tense by these aquatic creatures shows their quest for leadership positions and the ongoing desire for power that persists among humans.

The verbal processing appears three times in the clauses. As was previously mentioned, the participant types in a verbal process clause are Sayer, Receiver, and Verbiage. Given the nature of our data as poetic writing, isn't this process designed to occur even though talking is wholly animal? All have effects on the leadership between humans and animals in the natural world, both beneficial and detrimental. C4. The hyena $_{Sayer}$ says $_{Verbal}$ the crown is made for him $_{Verbiage}$. C7. When $_{Cir: Time}$ the zebra $_{Sayer}$ says $_{Verbal}$... his right to lead $_{Verbiage}$ C14. Our need calls for hybrid of habits $_{Sayer}$ proclaims $_{Verbal}$ the forest sage $_{Verbiage}$. The non-animal sayer is used in these expressions to suggest verbal aspirations to leadership positions. The frequent use of the simple present tense by these aquatic creatures shows their quest for leadership positions and the ongoing desire for power that persists among humans.

There are two mental operations taking place. The sensor in a mental process clause can be either an animal or a person. For C2, this is true. But $_{Cir: Comparison}$ the antelopes $_{Sensor}$ remember $_{Mental}$ the ferocious pounce of his paws $_{phenomenon}$. In C2, "antelopes" are the sensor. This is also true for C19. A leader.... $_{Sensor}$ knows $_{Mental}$ how to follow $_{phenomenon}$. As a result, the mental processes "remember" and "know" in both phrases, while the phenomena are encoding what the poet's persona indicates is necessary for leadership.

IV. CONCLUSION

According to the frequency distribution of the process and participant categories in this study, there are four main process types present in the selected poems, with the Material processes having the highest frequency (62.96%). This high proportion reflects the ongoing acts and endeavors of aspirants to leadership positions in the African continent. The Relational processes, which contain 22.22% of the clauses, as well as their Attribute and Carrier types, are likewise representative of the burdensome demands placed on humans in their pursuit of ecosystem leadership. In fact, it is clear from the analysis that each process type has a thematic relevance in encoding excellent leadership attributes for both the animal world and a human-animal leadership contrast with respect to good leadership in Africa. The low proportion of verbal and mental processes (11.11% and 7.40%, respectively) demonstrates that both animal and human aspirants for leadership do not consider what leadership entails, and that followers are less interested in what the leaders do. Also, the findings revealed the metaphorical representation of each animal thus: serpent(complacence), leeches and lice (parasite), orangutans (class), beasts (hard labor), crocodile (betrayal), hive (defense), lion (subjugation), antelopes/impalas (fright), hyena (glutton), giraffe (nonchalance), zebra (duplicity), elephant (destruction), warthog (ugliness), rhino (violence), snake (anarchy), lamb (peace), tiger (aggression), doe (compassion).The study also discovered that the Circumstances, when they are present, are significant to the overall impression of the experience meaning in each phrase, even though they are not directly related to the clause. Most of the time, they are aware of the circumstance, the cause, the actual physical surroundings, and the way the process in a phrase occurs.

In addition, the grammatical choices made by the poets in the Transitivity system of the phrases successfully capture the core ecological and environmental concerns of African leaders in terms of leadership. In order to project their experiences, worldviews, and current events in their various leadership roles, poets in particular and animal-human leadership aspirants in general can benefit from using the transitivity strategy.

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