

Papers in English and Linguistics (PEL)

Vol. 9, 2008
ISSN: 118-5902



The Linguistics Association
Obafemi Awolowo University, Ile-Ife, Nigeria

PAPERS IN ENGLISH AND LINGUISTICS (PEL)

Papers in English and Linguistics (PEL) is published by the Linguistics Association, Obafemi Awolowo University, Ile-Ife, Nigeria. The journal has the following distinctive aims:

- To publish high quality, peer reviewed papers aimed at advancing research and teaching in English Studies and General Linguistics in Nigeria;
- To promote current and up-to-date research methodology applicable for research in English Studies and Linguistics;
- To encourage comprehensibility and understanding through reader-friendly presentation of papers;
- To provide space for Nigerian scholars to report their works and to contribute to key debates in English Studies and General Linguistics.

Instruction to Authors on Submission of Articles and Reviews

1. Manuscripts including, the abstract, should be typed double spaced on one side only and should not exceed 20 pages.
2. Each article should include an abstract of between 150 and 200 words which succinctly presents the content of the paper.
3. The contribution submitted to PEL should not have been published previously and should not be under consideration elsewhere.
4. The paper should be submitted in duplicate with an accompanying 3.5" diskette in Microsoft Word to the Editor, PEL, Department of English, Obafemi Awolowo University, Ile-Ife, Nigeria.
5. Submissions can be made by e-mail to ratoye@yahoo.com and copied to kehinday77@yahoo.co.uk.
6. Submissions should be accompanied by a short autobiography, stating qualifications, areas of interest/specialization, institutional affiliation, etc.

Editor

Professor R. O. Atoyeyi
Department of English
Obafemi Awolowo University
Ile-Ife, Nigeria

Advisory Board

Professor Dipo Salami, Obafemi Awolowo University, Ile-Ife, Nigeria
Professor L. O. Adewole, Obafemi Awolowo University, Ile-Ife, Nigeria.

Phonolexical Foregrounding in *Oduduwa* and *Sango* as Samples of Traditional Religious Drama in Nigeria

Taofiq Adedayo Alabi

Department of English, University of Ilorin, Ilorin, Nigeria

E-mail: merrilab2004@yahoo.co.uk

Abstract

This paper reports an investigation of how the phonic substance of lexical choices combines into a network of distinctive features which typify traditional religious dramatic texts in Nigeria. The style of a language text constitutes the hinge on which textual interpretation is suspended. However, the concept of style is amorphous; it requires appropriateness of context for it to be stabilized, meaningful and effective. The effectiveness of a given language text therefore rests on the oars of form and situation. Generally, textual cohesion is a product of lexical organization. In this vein, the phonological structure of the words that make up a text as a whole contributes to effective transmission of the intended message. Hence, the researcher paper examines some common phonolexical features in traditional religious drama. Such features which are identified herein include symplece, ideophones, epizeuxis and figures of repetition like alliteration and assonance. The implications of these choices for effectiveness of textuality at different points are given. Overall, the socio-cultural construct in which choices are made is identified as a factor responsible for the phonological configurations in traditional religious dramatic texts in Nigeria.

Introduction

This work is intended to show how the phonic rudiments of a language can be patterned to confer idiosyncratic representations on certain textual elements of a religious discourse. The understanding of the intricacies associated with religious text, as conditioned by the religious domain of language use, places 'selectional' constraints on users of language within the domain. Drama, as an element of literature, utilizes orature as an indispensable medium of communicating with the audience. Against this background, certain phonological devices become markedly and recurrently used in the face of several choices and idiosyncratic patterns available.

From the foregoing, it is pertinent to undertake a reflection of religious drama vis-à-vis its medium of realization. Religious drama, among others, seeks to imbue morals via its rhetoric prowess. In the light of this, the phonological patterns of marked lexical entries used in religious dramatic texts are made to convey and/or complement the functional load of those words. It should be 'alluded' at this point that a proper dissection and understanding of text rely on one's ability to allot functional interpretations to their structure. Thus, in

traditional religious discourse as a form of orature, certain phonologically marked choices usher in a solid platform on which meaning investigation can be based in addition to their aesthetic functions.

It is important to introduce the concept of lexis at this juncture because of its dynamic nature in relation to the theoretical construct of a language use. Lexis is a general term which is used to refer to vocabulary or diction of a language. The implication of this is that lexis is a means by which linguistic expression is achieved. Wales (2001:233) attests that different fields of lexis require special jargon for their expression as registers. Hence, the lexical set of a given language domain fulfils the requirements of habitual collocation of such field of use. Lexis is a grammatical rank which is not sharply set off from sentence as both are units of grammar (Halliday, 1994: xxi). Against the popular notion that producing a text is a sheer recycling of old words, it should be brought to bear that when old words are used in a peculiarly unique situation, they usher in a different shade of import.

On the importance of lexis to a study of this nature, Ajulo (1994:2) maintains that the inadequacies in analyses of linguists arise from exclusion of inputs from lexis. According to him, this level of grammar is a linking bridge which connects the abstraction of substance, whether phonic or graphic, to concrete linguistic forms and functions (as we have in semantics and pragmatics). The co-extension of lexis into other grammatical units like group, clause and sentence shows its significant place in analysis of other levels of language, phonology inclusive. This is because lexis provides the 'forms' on which distinctive sound configurations can be superimposed, hence the relevance of lexis to our study.

Theoretical Background

Our objective in this paper is to investigate the style of religious texts in relation to phonologically marked choices of words made in the face of different possibilities. Ferdinand de Saussure's distinction between 'langue' and 'parole' gives a background clue into the understanding of the varying possibilities in which a given code can be used for a particular purpose. "Parole being particular uses of this system, that speakers or writers make on this or that occasion" (Leech & Short, 1981:10) provides a basis for understanding and appreciating "the why?" of certain marked lexical or textual selections. On the concept of style as choice, Lawal (1997:27) writes:

Variety and variability are inevitable features of language which is unique ... in widely differing circumstances for performing a multiplicity of social functions. The approach from variant and competing forms is predicated upon the selectional possibilities and constraints within each language ... a writer or speaker is free to select, for instance, any of the lexiso-semantic elements depending on his intention.

Wales (2001:54) adds that on the threshold of choice, a language user is free to select features from available resources of language at his or her disposal and the choice is partly conditioned by the demands of genre, form or theme (of discourse). This proposition covers selectional constraints placed on the phonological patterns of utterances in relation to context. Hence, if really the highest goal of stylistics is moving from formal description of (identified) styles to rhetorical interpretation of texts, it becomes justified that a study as phonolexical foregrounding in selected religious drama is carried out. This is to identify the distinctiveness of the formal features of the texts and thereby providing a basis for offering these texts empirical interpretation.

At this juncture, it is important to digress a little by stressing that textual selection is largely constrained by context. Context, in this regard, is both theoretical construct and sociological construct, a sum total of the setting, whether physical or non-physical, or circumstance surrounding a discourse. The choices language users make become meaningful and distinctive only when they are used under 'unique' and 'appropriate' situations. So, to actually probe into the phonologically marked texts from traditional religious drama, the contextual impingements on the uniqueness of our data sourced from religious dramatic domain cannot be underestimated.

Conceptual Framework

In this section, attempt would be made to briefly explain the predominantly marked phonological devices which are used in our data under study. These include symploce, ideophones, epizeuxis, alliteration and assonance, and rhymes.

Symploce: This is generally described as a combination of anaphora and epistrophe. According to Wales (1989:23), anaphora involves repetition of the same word at the beginning of successive clauses, sentences or verses. Epistrophe is the opposite of anaphora. It is a repetition device in which the last words in successive lines, clauses or sentences are repeated. Simply put therefore, symploce is a repetition of same word(s) or phrase(s) (and of course, same sound) at the initial and at the end of successive stages of a chosen pattern. Wales (1989:447) sees symploce as an 'interweaving' of "repetition of one set of words at the beginning of a series of sentences or verse lines, and of another set at the end". A harmony of these two figures of repetition foregrounds the phonolexical markedness of the text where it is used.

Ideophones: An ideophone is an instance where the phonological shape of an utterance provides a clue to the idea behind the utterance. So, when a particular ideophone recurs, the markedness is suggested. On what ideophone is, Trask (1996:176) writes that it is an

exceptional class of lexical items occurring in certain languages which typically expresses some particular and distinctive type of sound or movement. In many such languages, ideophones are phonologically exceptional in permitting segments or sequences not occurring elsewhere and they are very frequently reduplicated.

From this exposition, one is able to link the concept of ideophone with onomatopoeic representation of concept by means of reduplicated syllables.

Epizeuxis: This is a figure of repetition which is common in our sampled traditional religious drama. Epizeuxis is a kind of repetition in a somewhat natural manner where the repeated elements have no intervening words or any break. It is a free immediate kind of repetition device which is usually used to suggest great intensity of feeling or emotion (Wales, 1989:153). She also adds that "repetition in ordinary conversation can be seen both as a problem, i.e. of REDUNDANCY ('you're repeating yourself') and also as a powerful resource of interpersonal involvement in a rapport". In religious drama, however, the latter is the function that epizeuxis performs as we shall discover shortly.

Alliteration and Assonance: These are other figures of repetition which characterize lexical choices made in traditional religious drama under study. While alliteration is a phonological device used where we have the repeated use of the same initial consonant sound in a string of words in a connected text (Trask, 1996:15), assonance is a half-rhyme realized by the recurrence of the same stressed vowel sound in two or more words, usually within the same grammatical stretch. The combination of the duo, alliteration and assonance, in a cue lubricates the building of regular and effective rhythm in the text.

Rhymes: A rhyme is one of two or more words which have identical nuclei in their stressed syllables and identical segmental sequences after these (essentially vowel) nuclei. In essence, in the phonological structure of words that constitute rhymes, the parts of their syllables comprising the nuclei and the coda should be identical in every respect, though they may exhibit different onset (coda is not a compulsory element though). Where the rhymes are identical in every respect (i.e. in terms of their onset, nuclei and coda) they are said to be masculine rhymes. (e.g. knight, night and nite). On the other hand, where the onsets differ but with same syllabic peak and coda (if any), such rhymes are tagged feminine as in the words: plight, trite and fight. Whether masculine or feminine, rhymes are efficacious complements of other sound-dependent devices in creating a harmony of rhythmic beats in texts. This phenomenon is also a necessary input in religious observance as the service to the Supreme is incessantly punctuated with

rhythmic rendition of epigram, praise-song, praise-worship or incantation as the case may be.

Methodology

The phonic rudiments of marked word choices in dramatic texts present idiosyncratic forms which typify indigenous religious texts in Nigeria. Drawing from the systemic insights, substance (in this case, phonic) refers to the sounds we use when we speak and form is the product of organized recognizable bits of a language. Form subsumes the primary and secondary levels of lexis and grammar respectively (Butler, 1985:16). These linguistic forms are further appropriated to be meaningful in a given situation (Halliday, 1976). It is in view of the foregoing that this paper intends to explore and exploit the essence of using selected phonic patterns to express given sensibilities conveyed by sampled religious texts within the contexts of immediate and wider situations.

Sango and **Oduduwa** have been sampled for analysis in this study. They are prominent examples of indigenous dramatic performances which rehearse the traditional belief systems of certain religions in Nigeria. The concept of supernatural in African cosmology, as a whole, is treated with unequalled reverence and 'dignification'. The traditional theological perception of God is that of an entity that wields divine authority within and beyond the confines of the universe. Thus, it is believed that the only way one can make or enter into a communion with Him is through the lesser gods who act as intermediaries. This singular belief system accords some deities who were once mortal reverend status as they are perceived as the chosen ones to lead their followers to the 'promised land'.

Long before now and even till date in some societies in Nigeria, certain festivals are organized to commemorate the valour and prowess of these gods in their lifetime. For instance, *Ogun* festival is common in *Ondo* province of Nigeria and *Sango* festival is common among the *Nupes*, *Edos* and *Yorubas*. During these festivals, oral performances and ritual dances which form part of African indigenous drama were common events. But with the trend of scientific and technological breakthroughs, some of these religious dramatic celebrities whose aesthetics were hinged on stage performance are now being metamorphosed into raw materials for our film and home video industries in Nigeria. That is not to say that the essence of the dramatic performances would be lost when they are reduced into films. Modern film industry provides us with easy accessibility to a recreation of some of the beauty of indigenous dramatic performances which would have gone into extinction by the declining patronage of stage displays.

Hence, the foregoing explains why **Sango** and **Oduduwa** home video productions have been selected in lieu of indigenous stage or village-square dramatic performances. These plays provide convincing insights into

phonological markedness of lexical selections in this (religious) domain of language use and how these selections combine to typify and fortify the thematic preoccupation of the entire discourse. However, in order to make this exercise a little detailed, there is the need to delimit our scope. Thus, our focus shall be on praise-songs culled from the two films as a mode of worship that disciples of traditional religions observe.

The phonologically marked elements in our data, to a greater degree, are loan words. Because the duo, **Sango** and **Oduduwa**, celebrate the supernatural valour and heroic accomplishments of these two demi-gods, Oduduwa and Sango, who are being worshipped in Yorubaland most especially, the exigency of the context makes the borrowings from Yoruba language inevitable even when the context of rendition in the home video utilizes English as a medium. English is a foreign language in Nigeria and since there are certain cultural nuances which appear 'inexpressible' in English, mixing and switching of codes become imperative.

In addition, Nigeria is a multilingual nation. Even in the geographically acclaimed Yorubaland, other minority languages abound. To avoid a cumbersome exercise of translations that would reflect the multiplicity of languages therefore, it was felt that as a result of its demographic prowess over and above other indigenous languages in the sub-region, the bulk of our data shall be drawn from Yoruba words and expressions. This is to retain the taste of originality which could be lost through translation (into English). To this end, we feel our choice of **Sango** and **Oduduwa** as representatives of traditional religious drama in Nigeria is justified.

Discussion of Data

Datum I (From **Oduduwa**)

Ogun o, ogun	War, war
Alapa n wa'pa ...	The limbs are missing ...
Olori n w'ori ...	The heads are missing ...
Eleti n w'eti ...	The ears are missing ...
Oloju n w'oju ...	The eyes are missing ...
Olomo n w'omo ...	The children are missing ...
Oloko n w'oko ...	The husbands are missing ...
Alaya n w'aya ...	The wives are missing ...
Oloko o r'oko mo ...	The husbands cannot be found ...
Alaya o r'aya mo ...	The wives cannot be found...
Olomo o r'omo mo ...	The children cannot be found

In datum I, symploce is a major phonological device which has been employed to represent the dexterity of the anxiety which characterize the pragmalinguistic setting of the utterance. The morphemes, Ala-, Olo-, Ele- and

Olo-, which occur initially in virtually all the lines, have the same meaning. They all refer literally to 'ownership' or 'possessor'. This satisfies the precondition for anaphora. In the same vein, the sense of the word, 'missing', is recurrent in the final grammatical slot of each of the lines; hence 'epistrophic'. The combination of these two devices of repetition within the same structure (both grammatical and discursal) appears to boost the rhetorical prowess of the entire text.

Furthermore, this device foregrounds the admixture of hope and illusion. The traditional religious worshippers are always hopeful in their service to the gods but the desired response may not seem too real. In other words, while the anaphora serves as the constituents of hope (being resounded), the 'epistrophic element' of symploce constitutes an index of oblivion.

Datum II (From Sango)

<u>S</u> ango <u>n</u> i <u>n</u> o <u>s</u> in, <u>n</u> <u>k</u> o <u>s</u> in <u>o</u> ba	It's Sango I'll worship and not king
<u>S</u> ango <u>n</u> i <u>n</u> o <u>s</u> in, <u>n</u> <u>k</u> o <u>s</u> in'joye	It's Sango I'll worship and not the chiefs
<u>T</u> ori <u>b</u> ' <u>o</u> ba <u>b</u> a <u>p</u> a <u>m</u> i	Because if the king should kill me
<u>S</u> ango yoo si <u>p</u> ' <u>o</u> ba	Sango would kill the king in return
<u>E</u> ni <u>t</u> i yoo <u>p</u> a <u>S</u> ango l'a o <u>t</u> ii <u>m</u> o	But none dare threaten Sango.

As could be seen from the text in datum II, a large number of words are invested with sounds that share the same place or point (e.g. /p/, /b/ and /m/) and manner of articulation (e.g. /an/, /n/, /m/ as nasals and /p/, /b/, /t/, /k/ and /g/ as plosives). A harmonization of all these culminates into a marked euphony. The plosion which accompanies the stops is an index of emotional outburst of the possessed minds of the worshippers who see the deity in question as an answer to their problems. We should also note that these stops are 'inter-mixed' with nasal sounds. Nasal sounds, by virtue of their distinctive features, are consonantal, sonorant, voiced and sometimes syllabic. So, these phonetic qualities blended with plosion of stops in a cue offer the text a phonologically distinctive identity. The lexical items which suspend this unique feature have been carefully selected to persuade worshippers of the deity to intensify their acts of worship so that their protection is guaranteed.

To sum it up, the totality of the devices employed in datum II is to arrest the attention of co-worshippers and persuade them on the need to disregard distractions. Alternatively, this enjoins worshippers to pay heed to acts which would increase their faith in the religion they profess.

Datum III (From Oduduwa)

... Won wa n sure tete

Iran girigiri

O wa di rudurudu

Ilu wa di riboribo

... They were running helter
skelter

A mumbo jumbo scene

A state of dilemma

The community is consumed
in anarchy

Ideophone as a sound-dependent device has been used here to effectively paint a vivid picture of a scene in the sampled home video. As could be seen from the extract, one basic thing that is common to all the lines in datum III is the reduplicatives at the end of all the lines. These reduplicatives are iconic association of the sound with the sense. Such intrinsically generated meaning is possible by a dissection of the phonic rudiments with which the lexemes are rendered. These phonologically foregrounded reduplicatives further strengthen the structural ties among the various elements that make up the text.

The stylistic significance of this device is that it aids memorization and retention. This effect is achieved as a result of regular occurrence of certain syllables which have been deliberately combined to usher in a hurried rhythm which in turn is a reflection of the mood of the speakers and the atmosphere which characterize the event and the physical context which the text espouses.

Datum IV

i. Oranmiyan o, Oranmiyan o, Oranmiyan o... (From **Sango**)

ii. Olodumare, Olodumare, Olodumare... (From **Oduduwa**)

Epizeuxis is a figure of repetition which is foregrounded in datum IV. Apart from the aesthetics of the sound effect, the style is deliberately used for emphasis. In religious observance, invocation of the Supreme Being is achieved through a continuous chant and call. To foreground this idea therefore, the divine being is persuaded to pay a heed to the worshippers' call through a continuous invocation of his names or appellations.

It should also be brought into focus that conviction is the underlying principle of faith and religion. In **Sango** and **Oduduwa** therefore, the repetitions (of 'Oranmiyan o' and 'Olodumare' respectively) are made to rehearse the rhetorical feature which characterize the religious domain of language use. In essence, the lexical repetition here becomes stylistically significant in spoken language owing to the recurring rhythm it generates. This, no doubt, functions as a cohesive ingredient in the interpretation of the utterances in connection with the subject of discourse. One point worthy of note here is that, since lexical repetition as this is attention-arresting, invocation of the Supreme Being, through a use of epizeuxis as this, is intended to captivate the attention of the gods being invoked to pay a heed to the call of the worshippers.

Datum V

- | | | |
|-----|--|---|
| i. | Kabiyesi, Alaafin Sango
Iku baba yeye | The Supreme, king Sango
Death, the father, the
Mother (From Sango) |
| ii. | A bo'ru bo'ye,
A bo'ye bo sise | Wishing you a successful
sacrifice
An accomplished offering
(From Oduduwa) |

In these cases (in datum V), one could see that the repetition of certain sound segments (in the original Yoruba text) is prominent. The extract is a blend of alliterative and assonantal devices. In item (i) of the datum, a stylistic variant, 'yeye', is preferred to the general term, 'iya'. This is because 'yeye' is considered more appropriate not because of the dialectal variation but because of its ritualistic embellishment and this makes it a preference in traditional religious domain. Also, in this context, the variant form is preferred to the 'root' so that the alternation of same vowels and consonants (arising from syllabic reduplication) in both words, 'baba' and 'yeye', is made possible.

This device as used in the home video under study seeks to foreground the flexibility and versatility of Sango. It also complements the ideophonic dexterity of the entire discourse in its task of creating a tie between the subject matter and the chosen medium. Item (ii) of datum (V) presents alliterative lines with assonantal nuclei. The choice of words with /b/ initials and /o/ nuclei as syllabic peaks appears deliberate especially as one moves to assign these formal features a functional interpretation.

Datum VI (From Oduduwa)

- | | |
|---------------------------------------|--|
| Odu t'o bi wa o | Our source |
| Odu ni, Odu t'o bi wa o | It's Odu, Our source |
| Oduduwa | Oduduwa |
| Eni a ji'ri ni o | You're indispensable |
| Eni aponle ni o | You're to be honoured |
| Eni eye l'o je | You're the dignified |
| Odu t'o bi wa o | Our source |
| Oduduwa | Oduduwa |
| Ninu ile ko see ma ni ni o | Your presence is essential in the home |
| Ninu ebi, ninu ebi ko see ma ni ni o | Your presence is essential in the family |
| Ni'bi ise, nibi ise ko see ma ni ni o | Your presence is essential at work |

Odu t'o bi wa o
Oduduwa

Our source
Oduduwa

The extract in datum VI is a harmony of different kinds of rhymes. Adjoining and end rhymes have been used judiciously to build effective rhythm. The succession of these regular beat occasioned by alternation of adjoining and end rhymes culminates into a musical effect. Music is a common tension diffusing agent at dramatic points of climax. In religious discourse, most especially drama, the choice of lexical items used in composing lines is sometimes constrained by pre-determined rhythm. This makes it easier to convert such lines into a song.

In datum VI, the sonorousness of the resounding /o/ endings coupled with the 'thuddings' occasioned by the regular beat is an indication of accomplishment of the affective essence for which the lexical choices were made. In *Sango*, apart from using this phono-rhetorical device to praise Sango, it is also used to pacify him in moments of anger as a temperamental god. The general interpretive value deducible from what music does in traditional religious drama or texts is purely affective.

A point worthy of note here is that selections of certain lexemes, as constrained by the envisaged musical effects, are meant to perform the triadic function of a text (cf. Fish, 1981:60). The ideational function is to use the songs to praise-worship the deities. The textual function it performs is that of cohering of the entire structure into a unified body of discourse while the interpersonal function which the rhythmically potent words perform in the cited instances is to show the relationship and spatio-temporal disparity between the divine being (being worshipped) and the worshippers. This is understood as a necessary precondition for divine acceptance of worship. Hence, as we have seen so far, rhymes and rhythms have been used to express moods and bring out the iconic relationship which transpires between rapid rhythms and excitement on one hand and slow rhythms and seriousness or misery on the other.

Overall, these 'phonosyncratic' features are largely figures of repetition which combine to paint the pictures of the deities (being worshipped) as being ever-consistent. Intense emotional feelings of the worshippers as indices of faith at the moments of communion with the deities are also suggested. This whole issue therefore boils down to the fact that if, really, the utmost target of 'evangelists' is 'winning hearts', then, a language which is grand stylo-rhetorically becomes instrumental; and directly or indirectly, the prowess of rhetoric rests heavily on the oars of phonological markedness of the lexical items which make up the discourse in its entirety.

Conclusion

A language does not exist in a vacuum. The grammar of a language is an abstraction which requires appropriate context for its effective use and interpretation. Against this backdrop, the context of use is a criterion for determining the lexical choices which are to be made to convey a given sensibility on an occasion of use despite the abundant alternatives available. This study was conceived out of the urge to investigate how the interactions of different linguistic elements within a given context of use can foster structural ties for the effectiveness of the entire discourse.

What this paper has done is to make an attempt to unravel the mystery behind textual cohesion and cohesion around discourse from the standpoint of selected words which are phonologically marked. It is important to also add that lexical repetition which is prevalent in religious dramatic texts has a serious implication for the prosody of the whole discourse. Lexical repetition is normally used as a relation meant to foreground "given" and thereby creating cohesion (Davies, 1992:215). The rhythmic effect of repetition is far-reaching, ranging from invocative functions to that of emphasizing commitment to 'the faith' in question.

Other phonological devices like half-rhyme, consonantal and assonantal sequences which have been built by the lexical selections made give the religious dramatic performances studied herein their unique identity. Other features which are lexis-dependent (e.g. rhymed word patterns) were also brought into focus. All these features have been found to be potent devices which have contributed to the effectiveness of the spoken texts which constitute our data.

Overall, this paper has, in its own little way, shown how certain phonologically marked lexical selections are used to boost the effectiveness of traditional religious dramatic texts in relation to their thematic preoccupation.

Works Cited

- Adegbija, E. E. (1987) "Speech Act Functions: Dimension of Communication and Meaning in the English Language in Nigeria". *ITL Review of Applied Linguistics*, 76; pp. 43 – 62.
- Ajulo, E. B. (1994) *Investigating Lexis in English*. Ibadan: Stirling-Horden Publishers (Nig) Ltd.
- Alabi, T. A. (2002) "A Stylistic Analysis of Tunde Olusunle's *Fingermarks*". Unpublished M.A. Thesis, University of Ilorin.
- Alabi, T. A. (2002) "Pragmatic Constraints in Stylistic Studies: A Case. of Context Dependent Choices in Selected Nigerian Compliments" In Babatunde. S. T. and Adeyanju, D. S. (Eds.) *Language, Meaning and Society*. Ilorin: Haytee Press, pp. 154 – 168.

- Alabi, I. A. (2004) "Approaches to Meaning and their Implications for an ESL Context" *Ilorin Journal of Language and Literature*. Volume 1, Number 6, pp. 27 – 36.
- Alabi, V. A. (1999) "Analyzing Style in English: The Case of Word Patterns, Word Choices and Graphological Devices" In Adegbiya, E. (Ed.) *The English Language and Literature in English*. Ilorin: MEL Department, University of Ilorin, pp. 173 – 185.
- Birch, D. & O'Toole, M. (Eds.) (1987) *Functions of Style*. London and New York: Pinter Publishers.
- Bradford, R. (1997) *Stylistics*. London and New York: Routledge.
- Butler, C. S. (1985) *Systemic Linguistics: Theory and Application*. London: Batsford Ltd.
- Crystal, D. & Davy, D. (1969) *Investigating English Style*. London: Longman.
- Cureton, R. D. (1992) *Rhythmic Phrasing in English Verse*. London & New York: Longman Group UK Limited.
- Davies, M. (1992) "Prosodic Cohesion in a Systemic Perspective: Philip Larkin reading 'Toads Revisited'" In Trench, P. (Ed.) *Studies in Systemic Phonology*. London & New York: Pinter Publishers, pp. 206 – 230.
- Fish, S. E. (1981) "What is stylistics and why are they saying such terrible things about it?" In Freeman, D. C. (Ed.) *Essays in Modern Stylistics*. London: Methuen & Co. Ltd, pp. 53 – 78.
- Fowler, R. (Ed.) (1975) *Essays on Style and Language* London: Routledge & Kegan Paul.
- Freeman, D. C. (Ed.) (1981) *Essays in Modern Stylistics*. London: Methuen & Co. Ltd.
- Hadumod, B. (1996) *Routledge Dictionary of Language and Linguistics*. London & New York: Routledge.
- Halliday, M. A. K. (1976) *System and Function in Language*. London: Oxford University Press.
- Halliday, M. A. K. (1994) *An Introduction to Functional Grammar*. London: Edward Arnold.
- Haynes, J. (1997) *Nigerian Video Films*. Ibadan: Kraft Book.
- Jackson, H. (1988) *Words and their Meaning*. London & New York: Longman Group UK Limited.
- Jayifo, B. (1985) *The Truthful Lie: Essays in Sociology of African Drama*. London: New Beacon Books.
- Lawal, A. (1997) "Aspects of a Stylistic Theory and the Implications for Practical Criticism" In Lawal, A. (Ed.) *Stylistics in Theory and Practice*. Ilorin: Paragon Books, pp. 25 – 47.
- Leech, G. N. & Short, M. H. (1981) *Style in Fiction*. London & New York: Longman.
- Lyons, J. (1995) *Linguistic Semantics*. Cambridge: Cambridge University Press.

- Oladeji, N. (1992) "Language as Tranquillizer: A Phonostylistic Study of some Yoruba Lullabies" In Tench, P. (Ed.) *Studies in Systemic Phonology*. London & New York: Pinter Publishers, pp. 194 – 205.
- Traore, B. (1972) *The Black African Theatre and its Social Functions*. Ibadan: Ibadan University Press.
- Trask, R. L. (1996) *A Dictionary of Phonology*. London and New York: Routledge.
- Wales, K. (1989) *A Dictionary of Stylistics*. Essex: Longman Group UK Ltd.
- Wales, K. (2001) *A Dictionary of Stylistics 2nd Edition*. Essex: Pearson Education Limited.

Home Videos Used

- Oduduwa I & II* (2000)
21st Century African Fox Ltd and Ojojobu Films Ltd.
- Sango* (1998)
African 'n Vogue. Even Ezra Productions. Lagos.