STYLISTIC INTERPLAY OF REPETITION AND PUN IN YORÙBÁ LITERARY GENRES

BY

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CERTIFICATION

I hereby certify that this research work was carried out by Clement Ḳọ́láḍé Oyèdèjì with Matriculation No. 95001 of the Department of Linguistics and African Languages, University of Ibadan, Ibadan, Nigeria under my supervision.

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DEDICATION

This work is dedicated to Almighty God; my wife Abigail Oluwakẹ́mi Oyèdèjì; my children David Olúwaṣèyí Heritage, Priscilla Tèmilọlá Oyèbímpẹ́ and Divine Olúwanífẹ̀ẹ́mi Nifiṣe; my Late father, Chief Lawrence Oṣùọlálé Oyèwọlé Ìbíyẹmí-Oyèdèjì and my mother Mrs. Cecilia Títílayọ̀ Oyèdèjì .

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ABSTRACT

Repetition and pun are prominent tropes in Yorùbá literary genres. Studies have shown that literary tropes have been given independent treatment in Yorùbá stylistic studies with specific attention to their aesthetic relevance. However, not many studies abound on comparative analysis of Yorùbá literary tropes. This study was, therefore, designed to compare repetition and pun in Yorùbá literary genres, with a view to interrogating their interplay, relationship with other tropes and stylistic effects.

Ferdinand de Saussure's Structuralism and Inkelas Sharon and Zoll Cheryl's Morphological Doubling Theory were adopted as framework. The interpretive design was used. Yorùbá oral genres (òwe, ọfọ̀, àlọ́, oríkì and ẹsẹ ifá) and written texts (Wándé Abímbola's *Ìjìnlẹ̀ Ohùn Ẹnu Ifá Apá kìn-ín ni àti Apá kejì,* Ọlátúndé Ọlátúnjí's *Ewì Adébáyọ̀ Fálétí,* Akínwùmí Ìṣọ̀lá's *Àfàìmọ̀,* Fálétí's *Baṣọ̀run Gáà,* Akínwùmí Ìṣọ̀lá's *Fàbú,* Sùlèmọ́nù Rájí's *Ewì Àwíṣẹ Yorùbá: Àyájọ́* and Dúró Adélékè's *Aṣọ Ìgba)* were purposively selected for being replete with repetition and pun. Data were subjected to content and linguistic analyses.

Repetition and pun are two tropes that are central to most Yorùbá oral genres like *ẹsẹ ifá, oríkì, ọfọ̀, òwe* and *àlọ́.* Repetitions occur in layers, from the phonological, morpho-syntactic, phrasal, lexico-structural, semantic to inter-textual. The morpho-syntactic repetition in Yorùbá poetic genres occurs along both syntagmatic and paradigmatic axes. Puns occur at phonological, morphological, syntactic, polysemic and homophonic layers. In *ẹsẹ ifá,* repetition and pun interplay to perform thematic and effect-based functions. They reveal the client's disposition to ifa's instruction either positively or negatively. When it is positive (Ó gbọ́ rírú ẹbọ, ó rú), it results in joy, happiness and peace; when it is negative *(Ó pawo lékèé, ó pèṣù lólè)*, it results in depression, chaos, disappointment and failure. In *ọfọ̀,* before the magical potency is exhibited, the invocation has to be repeated three to seven times. Repetition and pun comparatively exhibit context dependency and semantic manipulations. In *Ìrosùn Méjì, 'dáyé'* has polysemic meanings *'da'* (defeat) *'aye'* or *'dé'* (come into) *'aye'.* Both are compressed through elision and contraction as *dáyé.* Repetition and pun generate other tropes like onomatopoeic and phono-aesthetic ideophones. Their stylistic functions include compounding, sound referencing, and tonemic foregrounding. Ideophones draw materials from qualifiers like *burúkú* and *bùrùkù* in Ifa, *ẹnírẹ* and *ẹnìrẹ* in *'ọmọ ẹnírẹ, ọmọ ẹnìrẹ'* (oríkì); and adverbs such as *ko-koo-ko* in *'ko-koo-ko làá ránfá adití'* (owe) and *gbáńgbáláká* and *gbàǹgbàlàkà* in *'ìdí àlọ́ mi gbáńgbáláká, ìdí àlọ́ mi gbàǹgbàlàkà'* (àlọ́). The by-products of parallelism as a subset of repetition include structural equivalence, lexical matching and tonal counterpoint; and the linguistic output resulted in semantic repetition, as in *'ọjọ́ kan la ó máa joyin, ọjọ́ kan la ó máa jàdò'*, where *'oyin'* and *'àdò'* are near synonyms.

Repetition and pun are two indispensable devices in Yorùbá literary genres whose relationship with other tropes is essential for literary creation and appreciation in the language.

Keyword: Repetition and pun, Yorùbá literary tropes, Stylistic interplay

Word count: 460

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CHAPTER ONE

1.1   Background to the study

What is it about language that makes for the difference between ordinary and literary? The pertinent answer says something about images and the quality of their representation. Language becomes literary when words are like images, especially the language of poetry which has the following characteristics:

(i)   its meaning is often ambiguous and elusive,

(ii)   it sometimes deviateS from the conventional rules of grammar,

(iii)   it exhibits peculiar sound structure,

(iv)   it is arranged in metrical lines and often reveals foregrounded pattern in its sounds, vocabulary, grammar or syntax; and

(v)   it frequently contains indirect references (allusion) to other texts.

All these qualities afford such writings or utterances that contain them the status of being called poetic or literary writings.

In this work, we would not refer to only conversation and its context as discourse but also written texts between writer and his reader. Cater and Simpson (1995:155) say that discourse in its broad sense includes text, as being commonly used by linguists to refer to a complete stretch of language either spoken or written with clearly discernible social or cultural function. So, conversation, sermon, poem or advertisement can also be seen as texts. Ordinarily, analysis denotes interpretation based on the intrinsic linguistic properties of the text without considering the contextual factors. The term "discourse" is used when analysis is concerned with both linguistic features (text) and non-linguistic aspects such as extra-textual context of communication in which the language event is situated. So, discourse, text and context are seen as interacting generators of meaning in literary work.

From the foregoing, it is obvious that the two terms "text" and "discourse" are not always easily distinguishable and are often used synonymously. In a similar sense, the term text and textual analysis can be interchangeably used with discourse and discourse analysis. So in this study, the two terms are used interchangeably as occasions serve.

According to Verdonk (2002), there are two types of contexts: linguistic context and non-linguistic context. Linguistic context refers to the surrounding features of language inside a text like the typography, sounds, words, phrases and sentences, which are relevant to the interpretation of other such linguistic elements. The non-linguistic

context is a much more complex notion since it may include any number of text-external features influencing the language and style of a text. Such features include: the readership type; the expectation of the writer on the reader's knowledge; anxiety; the writer's creative talents, attitudes and beliefs; the writer's expectation that any allusion would be picked up by the readers; and lastly, the writer's assumption that readers have a general knowledge of social function and stylistic conventions of the language used in the text.

The first significant work on linguistic text and context was done by Austin (1975). It is Austin that the first systematic attempt to formally and clearly pin-point the shortcomings of formal semantics in the analysis of meaning in language was attributed to. According to him, there is quite often something which lies beyond the superficial contextless meaning of words, which will give us a more complete picture of meaning in language. He calls this the "performative", which refers to some kind of action which is deemed to have been performed by saying something.

The performative is contrasted with the "constative", which refers to meaning which is viewed in truth-conditional terms, and which has been the traditional concern of philosophical semantics. What Austin initiated in the analysis of language, was the disjunction between the formal and functional (or preferably perhaps, performative) approaches to the analysis of meaning. In the statement:

'Tó bá jè èmi nìwọ, n kò níí sòrò"

'If I were you, I wouldn't talk'

The statement has the congruent force of an imperative: 'Má sòrò!'('Don'talk!)'.

From the perspective of speech act theory however, viewing the clause 'Tó bá jè èmi nìwọ, n kò níí sòrò" (If I were you, I would not talk) as a declarative, is to view it in constative terms, whereas the performative approach will view the statement as having the force of a command, warning, and not merely a statement of fact.

Linguists, especially the formalists, hold the view that meaning should be analysed within language, and not in relation to any extra-linguistic contexts. Study of meaning within context plays a very important role in this study because of the differences between standard language and literary or poetic discourse which is the focal point of the analysis in this work. Context however, is something difficult to pin-down. Although the contexts of the language of literary works appear to be in the text alone, this may not always be the case, and the understanding of literary works may be

dependent on cultural contexts which cannot be found in the text as earlier noted. The contexts of meaning in literary works may, in effect, be more elusive than those of spontaneous speech. Other features which may either be scanty or absent in written literary texts are the paralinguistic elements or indicators, which may help us to disambiguate or clarify the exact meanings of some texts.

One reason for trying to look at paralinguistic and extra-linguistic clues in order to put meaning in context has to do with the attempt to get at the intended meaning of an utterance or a written text. This is a dominant consideration of some approaches in pragmatics, especially in the analysis of speech acts and implicatures – a term described by Grice (1975) to account for what the hearer can imply, suggest or mean as distinct from what the speaker literally says. He suggested that listeners will use the following sources of evidence in working out the implicature:

1. The conventional meaning of the words used, together with the identity of any references involved.
2. The cooperative principle or maxims.
3. The context, linguistic and non-linguistic of the utterance.
4. Other items of background knowledge (shared knowledge).

However, one may face serious linguistic difficulties in trying to arrive at the exact meaning of a text. The intended meaning may not have been realised in the text. More importantly, the intended meaning may not be realised in the minds of the addressees or, as in the case of literary works, in the minds of the interpreters or readers of the text. In this regard, authorial intention may be a problem in literary criticism, especially where there is a disjunction between intended and realised meanings. Some literary critics have labelled the attempt to arrive at the intention of the author the intentional fallacy, notwithstanding, this present study holds that the attempt to do a text-context based analysis of meaning to detect authorial intention is not an unaccomplishable task, when it is practicable to analyse a character's or narrator's intention(s) in the pragmatic analysis of a literary work. One may not bother about completely invisible intentions, but one analyses those intentions which are at least apparent or manifested from the contexts available from the text or suggested by the text.

All the foregoing lends credence to the complexity of analysing meaning(s) in literary works. Reason for this is not far-fetched. Literature is a discourse that demands special composition. The components are specially selected, critical and examined; the structuring is also special to show aesthetic relevance which literary work sets to portray

– a feature that distinguishes literature from day to day conversational discourse (Olateju, 1989). Though the process of inferencing in discourse may be the same for literary and non-literary texts, for in either case, we have to bring about an interaction between the semantic meanings of the linguistic items of the text and the meanings these items take on in a context of use; however, the nature of the context of literary discourse is quite different from that of non-literary discourse in that it is dissociated from the immediacy of social contact, that is to say, literary context is not a general or common phenomenon to all the language users. Whereas non-literary text makes a connection with the context of our everyday social practice, the literary text does not, it is self-enclosed. Some of the elements that constitute the *differentia specifica* between ordinary discourse and literary discourses are the concern of this research with particular focus on and reference to repetition and pun.

Linguistic investigations into literary arts are gaining a lot of ground worldwide. Yorùbá literary art is not exempted from this new tide. A lot of works abound on both literary and linguistic appreciations of Yorùbá literary arts. Ògúnyẹmí (1998) observed that so far, stylistic analysis of Yorùbá texts have been following unsystematic approach due to the mono-directional focus of the existing works, that is, the use of language at the neglect of the much needed aspect of analysis which he tagged *substance*. Works like Babalọlá (1966), Abímbọ́lá (1970), Ọlábimtán (1974), Yáì (1976), Ìṣọ̀lá (1978), Ọlábọ̀dé (1981), Ògúndèjì (1982), Ògúnyẹmí (1983) and Ilésanmí (1985) were used to justify his claim that many of these works only contain references to stylistic features and devices in some specific Yorùbá literary genres.

Ògúnyẹmí's endeavour of (1998) which he claimed opened a new dimension in Yorùbá stylistics study (the linguistic features and components) is still inadequate. This is because of all the Yorùbá literary genres, drama, which happened to be the focus of his work, is the closest to our day-to-day conversational style, so the genre does not exhibit enough poetic features for stylistic analysis unless the work is aesthetico-didactic centered like the works of artists like Adébáyọ̀ Fálétí, Akínwùmí Ìṣọ̀lá and Ọládèjọ Òkédìji.

Not only this, there are pioneer works on linguistic study of Yorùbá literary arts. The works of Ọlábọ̀dé (1981), Ọlátèjú (1989) and (1998) were basically linguistic study of Yorùbá literary arts. Ọlátéjú (2004) supports this when he cited other linguistic based Yorùbá literary analysis like Fámákinwá (1983) who employed formalism in her discussion of Yorùbá poetry; Owólabí (1992) who applied transformational grammar to

some selected Yorùbá sample texts and Bámiṣilé (1992) Àjàyí (1995) who both applied the Integrated Theory of Text-Linguistics to Yorùbá drama and *Ọfọ̀* respectively. This shows that application of linguistic models to literary analysis is gaining ground in Yorùbá studies. The works are quite significant and relevant in the linguistics analysis of Yorùbá literary arts.

Majority of the available works are based on face value (context within content or text-internal) interpretations. Even the ones that adopted extra-textual approach are based on socio-historical view; that is, the social phenomenon and the stories that surround the production or creation of texts. Using Grician term, this study holds that locutor's intention is encapsulated in the locutions and that there is a force behind locutions called illocutionary force. It is this illocutionary force that helps the perlocutor to decipher the locutor's (speaker's) intention which eventually aid correct interpretations. Having noticed that despite the amount of scholarly works on interpretive analyses of Yorùbá oral and written literary genres, some vacuums are still left unfilled, one of which this study aims at filling. The work reveals the fact that despite the obscurity or complexity that are apparent in most of the Yorùbá literary tropes, the texts themselves produce veritable sources of understanding why and how they are used at a particular point in time. As a Yorùbá adage says: "Ohun tí a ń wá lọ sí Sókótó, ó ń bẹ lápò ṣòkòtò". This shows that clues to the intended meanings of Yorùbá literary tropes that we seem to search elsewhere are already encapsulated in the texts themselves.

The question that readily comes to our mind is "How do we detect the clues? Answer to this question is one of the major preoccupations of this study. At the end of this endeavour, it is believed that this study would provide the opportunity to appreciate language as a social tool in the process of making, decoding and negotiating meanings in Yorùbá literary writings. Moreover, the study would offer some useful insights to teachers and learners of Yorùbá language and literature who aspire to understand better the creative processes of language use in Yorùbá literature.

In a study of this nature where there is a generous use of poetic language, such language may pose a challenge to translators and non-native speakers who might be interested in reading or studying the work; and who have no idea that poetic language may differ a great deal from the normal language structure. In most discourse, people do not always speak the way they write, they tend to break many grammatical rules as they try to sound natural in their way of expressing themselves. In view of this, our data are

translated into English language considering poetic language within the context of use, to be able to bring out the intended effect and maintain the naturalness of equivalent effect.

Since the focus of this work is to identify and establish the level of interplay between two devices in Yorùbá literary arts, the data for this work are in Yorùbá language; and in order to make the ideas of the Yorùbá texts in the work accessible to none Yorùbá native readers, a communicative translation method which, according to Peter Newmark (1987), aims at providing the reader of a Target Language with the ideas expressed in the Source Language text, is done. We consider poetic language within the context of use and compensate them, where necessary, to avoid its loss and purpose in the original text in order to bring out the equivalence effect. Where the style of a text is so crucial to its meaning, semantic translation, which is usually faithful to the form or style of the source language text, is adopted. In translating some of the humourous puns, the study employs, very often, the literary or word-for-word translation technique. The translation of Yorùbá texts in our data may sound awkward or colloquial or even unacceptable in English where attempts are made to preserve their local colour. Notwithstanding, it should be seen as an attempt to protect the literary nature of or the literariness in the texts.

1.2 Statement of the problem

Works abound on both literary and linguistic appreciations of Yorùbá literary arts but not much has been done on comparative study of stylistic devices. Focus is only on poetic notions like metaphor or alliteration, and other aesthetically pleasing aspects of language. By this, the Yorùbá literary devices have not been given enough stylistic consideration. This is evident from the fact that scholars like Abimbola (1970), Babalola (1975), Ọlátúnjí (1984), Ogunyemi (2009) worked on these genres as they manifest in different Yorùbá poetic types with focus on their aesthetic relevance. Since there has not been much work on comparative study of these devices to detect the formal congruity or intrinsic interplay between or among various tropes as they are used in Yorùbá literature. This work shares the opinion of Sperber & Wilson (1995) that if phenomena such as repetition and pun are to fall under the umbrella of style as they are being regarded, one has to take a view of style that is embedded within an appropriate view of communication which reflects that we do more than communicating propositions.

Why should poets choose to pun and repeat concrete sounds or abstract structures when conveying their poetic messages? After all, it would seem that repetition tends to

slow down comprehension and pun exhibits a lot of ambiguities that impairs comprehension. To decipher the essence of their usage requires greater cognitive effort. The key to understanding the rationale behind these poetic devices is the ability to examine both text-internal and text-external phenomena. Interlocutors communicate on the assumption that what is being said is relevant in the context. But how things are said is also relevant as poets create patterns for pragmatic and communicative reasons (Ribeiro, 2013). These poetic devices also promote affective states, which cannot be reduced to cognitive ones alone.

Not only these, Jackson (2016) citing Aitchison (1994) says, repetition as a term is applied to a number of phenomena that have little in common from the point of view of form, interpretation or effects. Terms like reduplication, imitation, echolalia, stuttering, reduplication and reiteration are always tagged as repetition. They are often lumped together without consideration of speakers' intentions, the nature of communication, or the division of labour between linguistic encoding and decoding, and pragmatic inference. The concern of this study here therefore is the lumping or non-distinction of special distinguishing characteristic features of these repetition types in line with the speaker's intention. Also, while repetitions are associated with emphasis, or intensification, or both, pun is associated with ambiguity and humour. How are these determined? Or what gives these impressions? This work intends to express the stylistic processes that aid correct interpretations of stylistic intended repetitions and puns as used by artists in Yorùbá literary genres. In Traditional Grammar (TG) approach term, the study will explore the Deep Structure (DS) of what has led to the Surface Structure (SS) often studied by the earlier scholars on repetition and pun with a view to bringing out their intrinsic stylistic qualities and level of interplay between the two tropes.

1.3 Aim and Objectives of the Study

The aim of this study is to explore the pragmatic processes of meaning making within repetition and pun as Yorùba literary tropes. The essence is to do a comparative study of the two tropes with a view to interrogating the level of interplay between them. Specifically, the study intends to achieve these objectives:

1. To examine and compare repetition and pun in Yorùbá literary genres

2. To investigate their interplay, relationship and stylistic effects with other tropes.

3. To uncover the stylo-linguistic features in repetition and pun

1.4 Research Questions

The following questions are central to the present study. They form the nucleus of what the research work is all about. Answers to them are what this study sets out to investigate. The questions are:

1. How does repetition and pun enhance foregrounding in Yorùba literary arts?
2. What types of repetition and pun can be accounted for in Yorùbá literary texts?
3. Are there any stylo-linguistic qualities that join repetition and pun together?
4. Of what relevance is Morpho-semantic analysis to our understanding of repetition and pun in Yorùbá literary arts?
5. Are repetition and pun related in anyway?
6. Do these tropes relate at all with other tropes?

1.5   Justification and scope of the Study

This study is an exploration of the relationship between text and meaning within the general domain of pragmatics. Within pragmatic stylistics and in some other areas of linguistics in general, Jackson (2016) notes that modern stylistics appears to still be heavily concerned with the literary in some respects, focusing on poetic notions like metaphor or alliteration, and other aesthetically pleasing aspects of language. This study observes that Yorùbá stylistic studies are not exempted from this fact as it observes that repetition and pun in Yorùbá literary devices are understudied and under-understood. This is evident from the fact that scholars like Abímbọ́lá (1970), Babalọlá (1975), Ọlátúnjí (1984), Ogúnyẹmí (2009) among others work on them, they all worked on these genres as they manifest in different Yorùbá poetic types with focus on their aesthetic relevance in the poetic types where they occurred. Ọlátéjú (1989) also in his structuralist approach to sound pattern in Yorùbá literary discourse (that is how sounds constitute meanings) took discourse as the object of study, and aim to show how properties of discourse explain how it is understood.

Adégbitẹ́ (1991) also observes that much work has been done in Yorùbá studies, yet much is still left to be done. He said that descriptive studies on Yorùbá seem to have favoured either purely sociological or formal linguistic description or the literary criticism of Yorùbá literary texts; while the analysis and description of the form-meaning-message-use relationship in texts appeared to have received little attention from scholars. Since one major way of integrating language and literature in Yorùbá studies is to concentrate on stylistics and sociolinguistics of texts in order to observe the linguistic,

literary and socio-situational features in them, there is need for recent researchers to concentrate more on this area of study.

In line with the above, several works have been on ground showing different perspectives of study in Yorùbá literature. For instance, Ọládèjì (1980) did a comparative stylistic work on two poems from different cultures of English and Yorùbá viz. *The Passing of Arthur* by Alfred Lord Tennyson and *Adébímpé Òjédòkun* by Adébáyọ̀ Fálétí. Ọlábọ̀dé (1981) also contributed to Yorùbá stylistics in his doctorate thesis on the semantic bases of metaphors and related tropes in Yorùbá; Ọyádèyí (1982) examined the poetry of Ákíbù Alárápé, a work that examined an individual as a poet while Ọlátéjú (1984) also examined the application of formulaic theory to the study of Yorùbá oral poetry. Ọlátéjú (1989) further attempted a structuralist study of sound patterns in Yorùbá poetic discourse, while Fọlọrunṣọ (1998) researched into a sociological study of Yorùbá written poetry between 1949 and 1989. Not only these, a wide range of oral literature in Yorùbá language have been researched into and documented (Abímbọ́lá 1976 & 1977, Àjàyí 1995, Babalọlá 1976, Bascom 1969, Fámákinwá 1983, Ìṣọ̀lá 1975, Ọlájùbú 1970, Yáì 1976, Yemitan 1963).

Going through the above studies, one would discover that some vacuum are still yet to be filled in the area of stylistic analysis of Yorùbá literature. A lot of Yorùbá literary pieces written and oral, have sprung up that call for stylistic studies. Apart from this, we need to observe and understand that Yorùbá as a dynamic language provides a fertile ground for research work. The language encapsulates superabundance of oral literature and history of several generations of the Yorùbá people yet to be explored and recorded. Therefore, a scholar researching into Yorùbá has an open field before him to inquire and explore the language for facts and thoughts to be recorded for posterity. Little wonder why Adégbìtẹ́ (1991) noted that exploration in Yorùbá language and literature need not be limited to mere collection and recording of types of oral literature with notes explaining obscure expressions. Researches should also involve detailed description and analyses, exposition and criticism of any member of the constituents of Yorùbá studies such as Yorùbá language, Yorùbá literature, Yorùbá life and thoughts. While a lot of works have been done on certain aspects of the above constituents, some areas are yet to enjoy thorough and adequate researches. For instance, it is not certain whether any comparative study of literary devices has ever been carried out on Yorùbá literary genres. It is believed that any work geared towards this goal will definitely enrich

and develop Yorùbá literary and linguistic studies. The works of Ọlábọ̀dé (1981), Ọlátúnjí (1984), Ọlátéjú (1984 and 1989), Adégbìtẹ́ (1991) and Ọlásẹ̀hìndé (1999) attempted stylistic study (linguistic and literary) of Yorùbá poetic discourse without showing any comparison between two devices vis-a-vis Yorùbá literary discourse. This study, therefore, attempts a comparative stylistic study of two poetic devices, repetition and pun in Yorùbá written and oral literature.

The need to investigate authorial intentions for using tropes in Yorùbá literary discourse and the interrelatedness or interplay between or among the tropes also becomes necessary as this study believes it would extend the field of semantics in general and also aid better understanding of literary works in totality for proper placement of meanings and for reliable criticism or interpretation. This work, therefore, chose repetition and pun in Yorùbá literature for investigation. Not only this, the interplay between these elements would be well understood. It will also shed more light on how and why artists use language the way they do with particular reference to the two tropes under study. Pedagogically, students of both Yorùbá language and literature would be sensitized to some of the features that characterize each of the tropes treated in this study, so that reading comprehension will be enhanced; they would also learn additional reading strategy that goes beyond the given information. In this area, not much has been done to explore distinctive or convergence points between or among literary tropes. This study not only contributes to the linguistic studies but also to the ever-growing investigations on literature at large, as it opens a new field of study in literary investigation.

This study, therefore, explores various points of interplay between the two chosen poetic devices (repetition and pun) in Yorùbá literature with a view to contributing to the existing knowledge and mark a new place in the field of stylistics in Yorùbá studies, especially as it focuses a new area of study in Yorùbá literary study.

The creative works that would be directly involved in this study shall be Yorùbá literary genres that contain the subjects of the study; this shall include poetry, prose and drama, oral and written. This, without any doubt, will afford the researcher the opportunity to have open-ended source or field where data for the study shall be drawn. Actually one would have expected the research of this kind to be delimited to a particular genre, especially poetry (oral or/and written) because the language of poetry is always examined and critical which accounts for the flamboyance of linguistic aesthetics in poetry; but a critical study of other genres of Yorùbá literature revealed the occurrence of

similar style. Therefore, since this study is a kind of comparative study of repetition and pun with a view to determining the interplay between them in Yorùbá literary genres, no aspect can be justifiably neglected.

In addition to the above fact, various literary techniques, terms and elements abound in Yorùbá literature such as: simile, metaphor, synecdoche, oxymoron, euphemism, personification, among others. In the preparation of literary work, it is noteworthy to observe that authors employ these techniques and elements to embellish their artistic creation. Most of the times, these elements form or constitute the driving forces that make the audience or readers share parts of the author's linguistic and artistic experience. This according to Grice (1975) and Ògúnyẹmí (1998) is made possible by the sharing of the same linguistic and cultural codes by the author and his readers or audience as the case may be. Among the numerous devices used in creating literariness in literature, this study shall not go beyond the analysis of repetition and pun together with other related tropes that may suffice, with a view to establishing the level of interplay between the two tropes.

1.6 Definition of Terms

Pun:- The word "pun" comes from a Latin word "paronomasia", which means a humorous play on words. It is a form of wordplay which suggests two or more meanings by exploiting multiple meanings of words, of similar sounding words, for an intended humourous or rhetorical effect. It is a device that involves a deliberate exploitation of ambiguity in similar words or phrases for rhetorical effect, and it is always stylistically mmotivated (Giorgadze, 2014:272). There exists a literal meaning and an implied meaning in a pun. Pun has two main characteristics, namely ambiguity and double context. Apart from polysemy, pun includes phenomena such as homophony and homography. It is avoided as much as possible in our daily communication because of its ambiguous nature. It is an effective way to gain the attention or arouse the interest of the audience during communication.

Repetition:- It is an umbrella term for reduplication. It is sometimes used interchangeably with reduplication. Repetition implies repeating sounds, words, clauses and expressions in a certain succession in order to provide emphasis. It is regarded as a major rhetorical strategy for producing emphasis, clarity, amplification, or emotional

effect that are necessary to attract a reader's attention on the key-word or a key-phrase or sentence of the text.

Devices:- this is tri-dimentional in nature. We have the traditional materials which include oríkì, tales, orin, òwe, ẹsẹ Ifá, ọfọ̀ etc. we also have stylistic, which are created by the writer. They include repetition, rhyme, rhytm, pun, metaphor, etc. lastly we have the linguistic materials which include deviation, foregrounding, defamiliarization, enstrangement, de-automatization and parallelism

Literary discourse:- this is also used interchangeably with literary text and poetic discourse

Literary/poetic language:- the language with which literary text or poetic discourse or text is made.

Poetic text/discourse:- the text made with poetic language

Literary arts:- it is sometimes used to replace the word "literature" in this work

Intertextuality/: Meta-textuality- intertextuality is used for the situation whereby a particular phenomenon is being repeated severally in or intersperses a particular genre, while metatextuality is another form of intertextuality whereby reference is made to events or situations outside the work in which it is made.

Tonemic foregrounding:- variation of tone marks for auditory pleasure.

Functional Tonemic foregrounding (unconventional outcome):- this is where the varied tone marks is functional but the outcome (the derivative) is not conventionally acceptable in the standard language.

Functional Tonemic foregrounding (conventional outcome):- this refers to situation whereby the derivation with the varied tone marks is meaningful in the standard language and functional in the text where it occurs.

Alpha clause:- this refers to the main clause in a complex sentence

Beta clause:- it refers to the dependent or subordinate clause in a complex sentence

Phono-aesthetics:- it refers to the auditory pleasure derived through tonal variation

Summarily, this chapter has set the stage for the directions and orientations of this research work. Available works on Yorùbá studies are thoroughly examined with a view to seeing the extent of scholarship in the area of stylistic approaches to analysis of Yorùbá literary studies. So far, it has been discovered that there have not been enough works on comparative study of Yorùbá literary tropes. Reviewing different scholars' work on key issues in this research work forms the bulk of endeavours in the next chapter.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1   An overview

Having set the stage with an indepth preliminary exercise that reveals our orientations and directions, it is imperative to consider various scholarly views and reports on various aspects of our subject matter. This chapter is, therefore concerned with a review of the existing literatures that are relevant to the present study. The essence of this endeavour is to provide the contexts that fix the submissions in the present study. Not only this, the views of various scholars on relevant issues emanating from this study formed the background upon which the present effort hinges. These however, may not be possible without some strong theoretical considerations.

Over the years various theories have been propounded by different scholars, to explicate the concept of language and its use, particularly in literary circles. This fact underscores the critical place of language in human existence, as it constitutes the bedrock of human socialization and civilization. Theory of criticism, according to Preminger and Brogan (1993), may reasonably be said to include any reflection upon or analysis of general issues which arise in the criticism or study of literature, for example, the question of nature and function of literature and its relation to other aspects of culture; of the relation of literary texts to their authors and historical contexts; of the meanings and value of literary text; and of the nature and importance of genres, among others.

As mentioned earlier in this work, one major effective way of integrating language and literature in Yorùbá studies is to concentrate on stylistic and socio-linguistic analysis of texts in the language in order to observe the linguistic, literary and socio-situational features in them. Based on this, there is the need to clarify how language operates in its ordinary form and how it operates within poetic discourse. This is considered necessary as the focal point of this work centres on examination of poetic language with particular reference to the two literary devices of repetition and pun. Our knowledge of operation of language within literary discourse helps a long way in the classification and analysis of the two tropes under study.

Brown and Yule (1998:26) note that any analytic approach in linguistics that involves contextual considerations belongs to the area of language study called pragmatics. To them, such analysis involves doing syntax and semantics during which one technically accounts for the linguistic features in the text or discourse. The

discussion of analytical framework is secondary to a study of this kind whose main focus is the analysis of texts or discourse. This is because the study is more committed to data analysis and description, rather than theory. The choice of a framework in this kind of situation may therefore be seen as a means to an end and not an end in itself.

This chapter therefore discusses evolution of Yorùbá literature, language within poetics, approaches to literary analysis, and stylistics as a standard model in the analysis of literary work. Its concept and definitions according to different scholars are examined with a view to establishing its relevance in the analysis of poetic or literary works of this kind. Also, the particular stylistic methodological models adopted in this study are vividly discussed. It is important, at this juncture, to stress the fact that the framework for this study includes models that are applicable to literary texts analysis to yield explicit and comprehensive information about the texts.

2.2 Evolution of Written Yorùbá Literature

Written tradition marked a new epoch in Yorùbá literature, the introduction of western education into the Yorùbá kingdom was as a result of the Yorùbá contact with the white-men who came into the shores of Africa for various reasons – initially expedition for exploration of Africa, followed by slave trade, later for missionary activities and lastly for colonization after scramble for and partition of Africa (Adéwusi, 2014). It was the missionary activities of the whites that prompted writing tradition in Yorùbá land. This was not out of love for the language but to facilitate their activities in the region. The first set of people that made efforts in reducing Yorùbá language to writing include Bowdich in 1817, Hannah Kilham in 1828, Clapperton in 1829, John Raban 1830-1832; others are Henry Townsend and Golmer. The first Yorùbá indigene to follow suit was Bishop Samuel Àjàyí Crowther. The efforts of these people and others after them turned Yorùbá literature into a new dimension as poems and other narratives started appearing in printed form in newspapers and later in magazines which later culminated into books written in Yorùbá language.

Ògúndèjì (1985), citing Ọlábímtán (1977) states that early Yorùbá written poems evolved through three means which include direct translation of English poems, documentation of Yorùbá oral poems, and poems that were creatively composed and written by Yorùbá poets. He therefore supported the classification made by Ọlábímtán (1977) who traced the development of Yorùbá written poetry between 1848 and 1948 came out with three sources which are: poems that have their roots in Christian church

hymns and foreign poems; those that have their roots in traditional oral literature; and those that have their roots in both traditional oral literature and in the foreign poetry. Since 1948, a lot of works on Yorùbá written poetry have been on ground ranging from Fálétí's poems, a poet that can be said to be the link between early Yorùbá poets and the modern literate poets, to poems of the likes of Túbọ̀sún Ọládàpọ̀, Lánrewájú Adépọ̀jù, Afọlábí Ọlábímtán, Akínwùmí Ìṣọ̀lá, Dúró Adélékè, Adédọtun Ògúndèjì, among others.

Yorùbá prosaic literary form also has its evolution from the endeavours of early writers who in the bid to sensitize their people about the world around them presented their stories in bits in the early Yorùbá Newspapers like *Akéde Èkó, Elétí-Ọfẹ* and magazines like *Àwòrẹ̀rìn-ín and Fèyíkọ́gbọ́n*. The first Yorùbá true novel *Ìtàn Èmi Sègilọlá Ẹléyinjú Ẹgé*, written by I.B. Thomas in 1929 evolved through this means. The story was serialized in *Akéde Èkó* before coming out as a prose text.

Generally, in literature (poetry, prose and drama), several features abound which mark the literariness in them. These features are the divergence points between ordinary discourse and literary or poetic discourse. They have been identified and termed as literary devices or figures of speech and have been classified in relation to the roles they play in literature. Such classifications include: figures of similarity, figures of contrast, and so on. It is however observed that many of them do overlap and thus make the classifications inconsistent. This work, therefore, examines the points of intersection between Repetition and Pun as literary devices in Yorùbá literature with a view to establishing the level of interdependency and interrelationship between the two devices. In doing this, other related tropes that show similarities to repetition and pun such as metaphor, alliteration, assonance, allusion parallelism and tonal counterpoint are also examined in the process. This is necessary as a result of network of interactions that exist among them.

2.3 Language within poetic discourse

The language of any society is a precious possession, and like all precious possessions, it needs to be catered for. According to Bradford (1997:6-7):

> Without language, our experience of anything is almost exclusively internalized and private; we can, of course, make physical gestures, non-linguistic sounds or draw pictures, but these do not come close to the vast and complex network of signs and meanings shared by language users.

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Literature offers two basic functions to language which are the message and the aesthetics. The level of each of these functions depends on type and purpose of such literary work. Literature uses imaginative language whose meaning goes beyond referential meaning as a result of conscious, deliberate and consistent exploitation of language for aesthetic purposes. The Russian formalism of the 1920s and the structuralism school of the 1960s, postulate the existence of a special "poetic language" (refered to in the present study as poetic discourse because of the involvement of texts made with poetic language) as distinct from "ordinary" or "scientific" language. Wellek and Warren (1973) also distinguish a poetic use of language, in the sense that, it is non-referential, non-practical and non-casual. This implies that "poetic language" is unique as a result of its conscious use of linguistic and imagistic devices to foreground aspects of meaning. Another fundamental aspect of the language of poetry is its deviant character. The language of poetry inherently and overtly deviates from linguistic conventions or norms, at all levels of its use i.e. phonological, lexical, syntactic and semantic. According to Crystal (1987:71), it is this deviant and "abnormal feature" of the language of poetry that stylistics focuses on.

This probably is the reason why Bradford (1997) opines that language serves as the battleground for tendentious activity of making the known correspond with the unknown. This refers to series of manipulations that poet adopts to transform language from realm of known to unknown. To him, perceiving the same fact or argument dressed in different linguistic forms is not immoral or dangerous. In poetry, aesthetic effect cannot be separated from the creative manipulation of the linguistic code. The language within poetic discourse elucidates the fact that there is a little disparity between the language of day-to-day activities and poetic language. The difference between poetry and language is in the structure which underlies the nature of poetry. What we are saying in essence is that poetry, unlike any other assembly of words, supplements the use of grammar and syntax with another system of organization known as poetic line. The poetic line draws upon the same linguistic raw materials as the ordinary sentence but deploys and uses it in a different way (Bradford, 1997:15).

Yankson (1987), in the same vein, states that creative artists are noted for breaching the language code. He further states that the normal language code is the background, while any deviation from the norm, that is, the code is the foreground. This is because foregrounding brings the message to the forecourt of the reader's attention. However, Teun Van Djik in an essay *On the Foundation of Poetics: Methodological*

Prolegomena to a Generative Grammar of Literary Texts, as cited by Mowah (1989) formulates rules to account for those structures of texts that are literary. The structures include:

(a)   Some phonological and graphological structures (rhyme, rhythm, metre, alliteration etc.) which play systematic role in non-literary texts.

(b)   Some syntactic structures that would be considered ungrammatical in non-literary written texts or as mistakes characteristic of performance (inversion, deletion of verb-phrase, etc).

(c)   Some semantic and semantic-logical structures absent in non-literary texts like antithetic thematization, chronological permutation, among others.

As mutual intelligibility is central to Standard Language (SL), so is aesthetic central to the Literary Language (LL). In achieving aesthetics in LL, language must be transported to the realm where the intelligence of the audience would be called to bear. This is because a lot of embellishments, deviations and styles would have been employed to de-familiarize, de-automatize and enstrange the language – a process known as foregrounding - such that the audience would have to apply, in addition to context of situation, his knowledge of the culture of the language to be able to decipher the meaning of what is poetically expressed.

The concept of foregrounding refers to a form of textual patterning which is motivated specifically for literary-aesthetic purpose. Foregrounding, according to Simpson, is capable of working at all levels of language namely, phonological, lexical, syntactic and semantic levels and it involves some stylistic manipulations, either through an aspect of the text which deviates from linguistic norm, or alternatively, where an aspect of the text is brought to the fore through repetition or parallelism (Simpson, 2007:50). This implies that foregrounding appears in two main forms - as deviation from the norm, and as "more of the same (repetition)". The normal language code is the background. Any distortion to or deviation from the norm (the code) is the foreground because it engages or captures the reader's attention. This is what Agyekum (2007) refers to style as variation. In short, foregrounding is a technique for making strange in language. It is a method of enstrangement in literary writing through deviation and or replication.

Roman Jacobson first introduced the term "literariness" in 1921. He declared in his work *Modern Russian Poetry* that 'the object of literary science is not literature but literariness, i.e. what makes a given work a literary work' (Das 2005:78). Russian

formalism had it's origin in two centres: the Moscow Linguistics Circle and the St. Petersburg based group OPOJAZ (the Society for the Study of Poetic Language) (Makaryk 2000:53). The focal point of the members was on the analysis of the features that mark literariness in texts as against the former traditional study of literature which concentrated on studying literature in conjunction with other disciplines such as history, biography, sociology and psychology (Makaryk 2000:53). They posited and insisted that critics should solely be concerned with the component parts of a literary text and abstain from any intuition or imagination. They emphasised that the focus resides on the literary creation itself rather than the author or reader or any other extrinsic systems (Erlich 1973:628). René Wellek in 1959 supported this when he wrote about literariness that literary scholarship would not make any progress methodologically, if it does not determine to study literature as a subject independent of other activities and procedures of man.

To Russian Formalists, and especially to Victor Shklovsky, literariness, or the distinction between literary and non-literary texts, is accomplished through "elegant variation", "defamiliarization", "de-automatization" or "enstrangement" (Ekegren 1999:44). A main characteristic of literary texts is that they make the language unfamiliar to the reader through deviation from the norm of ordinary language. They defamiliarise our habitual perceptions of the real world and the capacity to estrange it (Ekegren 1999:44). Shklovsky stated that the purpose of art is to disrupt the automatic response to things and give it a new, fresh and unforeseen perception (Makaryk 2000:54). Evident from this is the fact that some literary form depend on linguistic form for their existence because they are adaptations of linguistic form to literary form (Fabb 1997:2). This justifies the fact that our everyday language of communication is the background upon which literary language leans. Defamiliarised language attracts readers'attention to itself and forces them to notice the unfamiliar or strange elements or devices embedded in them through different techniques like wordplay, repetition, rhythm, figures of speech and so on (Lemon and Marion, 1965:5).

In line with this, Verdonk (2002) opines that foregrounded elements include distinct patterning or parallelism in a text through typography, sounds, word choices, and grammar or sentence structures. Other potential style markers are repetition of some linguistic elements, and deviations from the rules of language in general or from the style you expect in a particular text-type or context. Deviation is a linguistic situation that yields foregrounding. Short (1996) says, if a part of literary piece is deviant, it becomes

noticeable or prominent, becoming more relevant than other items in the text. If any interpretation is made without explaining the foregrounded parts, the interpretation may be found inadequate. This is because the foregrounded features are parts of the text which the author, consciously or unconsciously uses to draw our attention to the crucial message of what he has written (Short, 1996:11).

If such audience is only conversant or familiar with the 'langue' (the conventional rules) of the language, he or she may be completely lost as far as decoding such expression (foregrounded expression) is concerned. This is because every trope is integrated with the culture in which it operates (Sapir, 1956). Simpson (2007:50) posits that whether the foregrounded pattern deviates from the norm, or whether it replicates a pattern through parallelism, the point of foregrounding as a stylistic strategy is that it acquires salience in the act of drawing attention to itself; and that if a particular textual pattern is not motivated for aesthetic purposes, it is not foregrounding.

The idea of defamiliarisation was further explored by the Prague School Theory with one of the main scholars, Jan Mukarovsky, and later developed in the theory of Roman Jakobson. Jan Mukarovsky postulates the idea that linguistic deviation, such as foregrounding, is the hallmark of poetic texts (Pilkington 2000:16). He claimed that the use of linguistic devices such as tone, wordplay, metaphor, ambiguity, repetition, linguistic patterning and parallelism distinguish ordinary language from poetic language. This is why Ọlátéjú (1989) says the language of literary discourse is non-casual, examined and critical. In the 1960s, Jacobson introduced the poetic function of literary texts and further developed the idea that the use of certain linguistic choices draws attention to the language of texts. He placed poetic language at the centre of his study and emphasized that phonetically and syntactically repeated linguistic elements distinguish literary from non-literary texts. He therefore defined literariness by distinguishing six functions of language: the emotive, referential, phatic, metalingual, conative and poetic functions (Zwaan 1993:7). To Jacobson, according to Zwaan, the poetic function is the most important function as it mainly focuses on the message itself (Zwaan 1993: 7). The different linguistic devices in a piece of literary text stimulate the reader to have a closer attention to the occurrences in the text, which without linguistic manipulation and the use of certain linguistic choices and devices, might have been left without being noticed. Thus, Roman Jakobson emphasised that what makes a literary text what it is is merely associated with the language as self-sufficient entity while

reference to social life, history, or anything outside the language is irrelevant. This is a real formalistic position to literary analysis.

It is important to note, at this juncture, that a poetic work is not limited to aesthetic function alone but also has many other functions as well, chief among which is message. Just as a poetic work is not exhausted by its aesthetic function, so also, aesthetic function is not limited to poetic work. Sources other than literature, like an orator's address, day-to-day conversation, newspaper articles, advertisement and others may employ aesthetic considerations, give expression to aesthetic function, and often use words in or for themselves, not as merely as a referential device. A poetic work is a verbal message whose aesthetic function is dominant. This is because each concrete poetic canon comprises indispensable distinctive elements without which the work cannot be identified as poetic. This is because aesthetic effect of poetry cannot be separated from the creative manipulation of linguistic code, In short, as mentioned earlier, if a particular textual pattern is not motivated for artistic purposes, then it is not foregrounding (Simpson, 2004:50).

If aesthetic function is dominant in a verbal message, then, the message may certainly use many devices of expressive language to convey such message; but such devices or components are then subject to the function or purpose for which the work is intended. The reader of any poetic work must therefore have a vivid awareness of two orders: conventional order (language and/or linguistic competence) and the artistic novelty as a deviation from that convention (performance). This reminds us of de Saussure's *langue and parole,* and Shklovsky's *automatization and de-automatization or defamiliarisation*. It is precisely against this background that innovation or creativity is conceived. This complements the saying that art is a way of experiencing the artfulness of an object.

Tolstoy (1996), (one of the proponents of *defamiliarization*) explains the process as "describing an object as if it was seeing for the first time; an event as if it was happening for the first time". He is of the opinion that arts exist so that one may recover and feel the sensation of life. In other words, it is to bring about freshness into objects and events in literary work. To make a known thing, object and event look as if they are new. He concluded that the purpose of art is to impart things as they are perceived and not as they are known, and that the technique of art is to make object unfamiliar, that is, by defamiliarising the known, to make forms difficult, to increase the difficulty and time length of perception. He posits that the process of perception itself is an aesthetic end in

itself and must be prolonged literature. In short a literary work is created artistically so that its perception is impeded as it demands more attention from the reader or audience as the case may be. The effect is produced through the slowness of the perception when more attention or consentration is given.

Summarily, foregrounding is a stylistic technique which allows the writer to draw the reader's attention to the style of the text by making a shift of the stylistic level of the text from the usual background position, that is, everyday use, to the foreground. In this way, everyday language becomes defamiliarised (to use Shklovsky's 1965 term). To this end, Widdowson (1975:47) has this to say:

> What does seem crucial to the character of literature is that the language of a literary work should be fashioned into patterns over and above those required by the actual language system.

The above excerpt lends credence to the fact that literary language is deliberately fashioned into patterns that are or may not be required in the langue of the language. This does not remove the status of the language of everyday use as the background. What really happens is the literary language stimulates readers' attention by increasing the stylistic level of the text, such that the background now becomes foregrounded.

Van Peer (1986) distinguishes between two types of foregrounding known as deviance and parallelism. While deviance is the result of a choice the poet has made outside the permitted range of potential selections, parallelism is the opposite process, in which the author has repeatedly made the same or similar choices where the normal flux of language would tend to variation in selection (van Peer 1986: 23).

van Peer and Hakemulder (2006) includes more specific information about each of the types. Deviance is said to correspond to the idea of poetic license and include stylistic devices such as neologism, metaphor, ungrammatical sentences, archaisms, paradox, and oxymoron. The question that easily comes to mind is 'Why do these elements constitute deviance? Answer to this question is not far fetched. It is because they breech the rule of effective communication which Standard Language (SL) postulates. Parallelism is characterized by repetitive structures like rhyme, assonance, alliteration, meter, semantic symmetry. In this present study, parallelism will be referred to as a kind of repetition, and deviance as deviation.

2.4 Approaches to literary analysis

Approaches to literary analysis are broadly divided into external and internal approaches. Ọlábọ̀dé (1981), states that there are three schools of thought under external approach. The first one being the analysts that find the meaning of literary text in the historical background to the text; the second are those whose emphasis is on the authorial background; and lastly, those who believe that reader or hearer can construe any meaning which he feels interests him.

From the foregoing, Ọlábọ̀dé (1981) inferred that what the first two schools of thought believe is that tradition should be seen as an exotic material for literature and that valid criticism of literature can only come from an understanding of the background of such literature and a recognition of the fact that artists are only trying to do something new and authentic to that background, both in the historical facts of their society and the independence of literary tradition. These methods of analyzing literature allow critics to expose many aspects of author's life including the history of the author's society. It will also help the critics, especially in African literature, to highlight the wealth of images and African allusions in African literature. An adherent of moral and culture will see these approaches pleasing as they emphasize cultural and historical relevance of literature. These methods were debunked by Theroux (1967), cited in Ògúndélé (1980) who believes that it is the literature itself rather than the biography of the author or history that furnishes all the information required for criticism.

The only model, according to Ọlábọ̀dé (1981), under the internal approach is the formalism which holds the belief that the only thing that is needed in literary analysis is the text itself. The adherents believe and insist that any supposed meaning of literary text must be traceable to the text. Formalism holds that the background of literature and other extra-literary phenomena do not belong to literary scholarship. The proper subject matter of the discipline is not even literature itself but a phenomenon that Jakobson (1921), in his work *Recent Russian Poetry*, calls "literaturnost" (literariness). He declares that it is literariness that makes a given work a literary work. In other words, literariness is a feature that distinguishes literature from other human creations and is made of certain artistic techniques or devices employed in literary works. By this, we can conveniently say that literary expression is an enhancement or creative liberation of the resources of language which we use from day to day. The literariness in literature became the primary object of the formalists' analyses, and as concrete structural components of the works of

literature, it is essential in determining the status of literary study as a science. *Literariness* itself is the organization of language which through special linguistic and formal properties distinguishes literary texts from non-literary texts (Baldick 2008). The defining features of a literary work do not only reside in extra-literary conditions such as history or sociocultural phenomena under which a literary text might have been created but majorly in the form of the language that is used, what a formalistic view. Thus, literariness is defined as being the feature that makes a given work a literary work. It distinguishes a literary work from ordinary texts by using certain artistic devices.

As earlier observed in this study, the formalists juxtapose the language of imaginative literature, especially poetry, with the language of everyday conversations to present the specific function assigned to language phenomena in literature. They indicate that colloquial language serves purely communicative purposes, whereas in poetry this communicative function of language is reduced to a minimum. Thus, Jakobson defined poetry as a "language in its aesthetic function." This approach at least complements Theroux's (1967) idea cited by Ògúndélé (1980) that literature itself should provide the materials for criticism, not the biography nor the history surrounding the creation of literature. The adherents of this approach hold the view that a scientific study of language is founded on the observation of facts and refrain from picking and choosing arbitrarily among the facts in the light of certain aesthetic or moral principles. Since the formalists were fundamentally concerned with literary structure (text): with objective description of the particular literary nature and use of certain phonemic devices (linguistic materials) in literary work and not with the work's phonetic contents (its source, its history or with its sociological, biographical or psychological dimensions), they argue that 'art' was autonomous; a pertinent, self-determining, and a continuous human activity which warranted nothing less than examination of text in and on its own terms. This informs why Hawkes (1977) recorded that the subject of literary scholarship is not literature in its totality but literariness, that is, that which makes a given work a work of literature. To the formalists, the distinguishing structural features to be looked for in text abound within the text itself, not in its author; in poem, not the poet; not in any particular topic or concern embodied in the work. The foregoing also still emphasizes the features of language that were precisely and solely necessary in order to cause literary art to exist.

One of the most important devices that the formalists deal with is that of "de-familiarization". As described by Shklovsky (1917) in *Art as technique*,

defamiliarization is a typical device of all literature and art which serves to present a familiar phenomenon in an uncommon fashion for the purpose of a renewed and prolonged aesthetic perception. This kind of perception is an aim of art. The idea of de-familiarization was further explored by the Prague School with one of the main scholars, Jan Mukarovsky, and later Roman Jakobson. Jan Mukarovsky (1970) postulates the idea that linguistic deviation, such as foregrounding, is the hallmark of poetic texts (Pilkington 2000:16). He claimed that the use of linguistic devices such as tone, metaphor, ambiguity, patterning and parallelism distinguish ordinary language from poetic language.

Also, Zwaan (1993) posits that in the 1960s, Jakobson introduced the poetic function of literary texts and further developed the idea that the use of certain linguistic choices draws attention to the language of texts. He defined literariness by distinguishing between six functions of language: the emotive, referential, phatic, metalingual, conative and poetic function (Zwaan 1993:7). Zwaan then said that to Jakobson, the poetic function is the most important function as it mainly focuses on the message itself (Zwaan 1993:7). The different linguistic devices in a piece of literary text initiate the reader to have a closer look at the happenings in the text which without linguistic distortion, might have been left unnoticed. Thus, Jakobson emphasized that what makes a literary text is merely associated with the language as self-sufficient entity while reference to social life, history, or anything outside the language is irrelevant. To him, one should see 'form' in literature as a viable communicative instrument; autonomous, self-expressive, able by extra-verbal rhythmic, associative and connotative means to stretch language beyond its normal everyday range of meaning. These inspired the preoccupation with the techniques by which literary language works, and a concern to specify and differentiate these from the modes of ordinary language. In view of the above, since defamiliarization is the artful aspect of work that makes the reader alert and alive and causes the reader to intensify the attention paid to the text. Texts must therefore be adequately probed in order to discover the hidden meanings and intrinsic value structures.

Mowah (1989) says, the fact that linguistics is a science and should follow the scientific procedure of description has never been in dispute among language scholars since de Saussure. A linguistic theory must therefore interpret language in its own term, not as a conglomerate of non-linguistic phenomena, but as a self-sufficient totality. So, the essential task of linguist is to devise an abstract system for understanding language, a calculus for language. No wonder Sapir (1921), having observed the relative

independence of form and function, suggested that linguistic form should be studied as types of patterning, apart from the associated functions. de Saussure (1916) also supports this when he noted that linguists should study language for its own sake.

In opposition to formal linguists are those who see language as a representation of reality and believe that linguistic study must be correlated with other disciplines which discuss the practical aspects of human life. In the 1970s, some scholars moved away from the solely linguistic theory adopted by the Formalists and started acknowledging the role of the reader to establish new theoretical discipline. Zwaan (1993:8) mentions some of these scholars, who include Jonathan Culler, Stanley Fish, Umberto Eco, to name a few, that acknowledge that literariness cannot be defined solely on the basis of linguistic properties found within a text but that the reader is also a crucial factor in the construction of meaning.

They acknowledge the fact that foregrounding is a feature of poetry, however, they claimed that language structures such as foregrounding can also be found in ordinary texts, for example, advertisement. Jakobson agrees that such poetic functions can be found in any text but argues that the dominance of those functions over other functions is what makes a text a poetic text (Pilkington 2000:19). Although this justification was accepted by later scholars, Jakobson's theory was still not perceived as a perfectly acceptable condition for the separation of literary from ordinary texts. As a result, Fish (1980) and Culler (1981) emphasize that the crucial aspect of literariness is not the poetic construction of a text but the conventional expectations that are involved. The emphasis here was on a reader-oriented theory which holds that meaning and literariness are not textual properties but rely on interpretative constructions by the reader (Zwaan 1993). The argument is that a certain interpretation of a text will only occur because of the conventional strategies that determine the interpretive community.

Verdonk (2002) lends credence to the opinion of Fish (1980) when he says that individuality is a social construct: it develops in response to or in reaction to various socio-cultural influences. Individuals are also members of social groups of various kinds. Their responses to literary texts are necessarily influenced by the socio-cultural values and beliefs that define these groups, in short by their ideologies. Therefore, since readers have different expectations and different emotions, the responses to incentives in a text and their interpretations of the text as a whole are bound to differ from reader to reader and may include outright rejection.

Strong opposition to the Formalist theory has not only been voiced by reader-oriented theories but also by Marxist sociological criticisms, speech act theory and new historicism. These groups study the form of language not as an end in itself but as a means to an end. They believe that there is no longer the need to insist upon the principle of autonomy in linguistic description, especially of any literary or poetic writing (Mowah, 1989). This has paved way to the description of language in terms of extra-linguistic and social reality which opened up linguistics to scholars of diverse interests like philosophers, psychologists, socio-linguists and political scientists who now study language in order to have access to facts about human behaviours.

Thus, according to Noth (1990), the search for a definition of literariness developed in two directions. The first direction is the Russian Formalist's approach which assumes that there is a difference between literary and ordinary texts with features specific to literary language. The second approach rejects this assumption, as those linguistic features can be found in any other instance of language use. This approach moves the interest from the grammatical structures, syntax and semantics, to that of pragmatics which analyses the author's and the reader's view on the text (Noth 1990:350). This idea really set pace for this study. Based on the foregoing, Adégbitẹ́ (1991) citing Ventola (1987) deduced that it is obvious that a text may be abstracted for study from two different perspectives. Firstly, text can be studied independent of the situational context of its production, in which only the formal meaning is accounted for; form, in this context, refers to the linguistic level which accounts for the *syntax* or *lexico-grammar* of a language. When we study form of a language, we are studying the interpretation of grammar and lexis which represent the meaningful internal patterns of language (formalist approach); and secondly, text may be studied more fully by relating formal meaning to socio-cultural and situational meanings (Structuralism) (Adégbitẹ́ 1991). Though the formalists, both in their theory and practice, insisted on an autonomous and intrinsic approach to literature, over time they too acknowledged the importance of studying literary history and literature's connections with other spheres and "systems" of life. Thus, they skillfully reexamined the notion of literary history, which traditionally had been viewed as an unbound mosaic of writers and works. They showed the mechanics of continuity in the development of literature.

Structuralism is an improvement on formalism. Structuralism appeared in academia in the second half of the 20th century, and grew to become one of the most popular approaches in academic fields concerned with the analysis of language, culture

and society. According to Hawkes (1977), the adherents were partly indebted to Russian Formalism especially Moscow Linguistic Circle whose members conceived literature as the art of language, and that artistic work should be seen as a set of formal relation. The term "structuralism" was coined by Jakobson and it provides for the lapses of the formalism in that it accounts for the possibilities of interpretations, particularly its belief in the fact that every event has its place in a system and that the value or function of the event depends on the relations which it contracts with other events in the system. It embraces, in addition to the text, all that may be useful in the interpretation of literary text. The structuralists claim that there must be a structure in every text, which explains why it is easier for experienced readers than for non-experienced readers to interpret a text. In other words, intra-textual and extra-textual phenomena or factors whether social, economic, political or cultural are considered in ascribing meanings to literary work. Fatusin (2007:131) lends credence to this when he says:

> Many discourse exchanges are meaningful not only on their textual coherence but largely through a consideration of what Grice (1975) calls "shared knowledge" which refers to the background (linguistic, social and cultural) that interactants in a discourse share. Therefore a very effective critic of a Nigerian discourse must be privy to the socio-cultural experiences which the fictional characters share. An outsider to the world shared by the interactants may be shocked to see the individuals respond in a funny or strange manner to what would appear ordinary and harmless moves in a verbal encounter.

The above assertion is quite true of Yorùbá language. According to Ọmọ́níwà (1993), Words in any language have a certain standard meaning, that is, their designation; but in order to realize poetic meaning, which is metaphorical, we have to make out their connotative or accompanying characteristics. This is so because according to him, creativity and novelty are essential qualities of poetic expression. For example, the word 'ọmọdé' (child) which designate 'young human' also connotes 'simplicity' and 'innocence', connotations which align properly with metaphorical interpretation of the word 'child' in expression like "ọmọdé ń se é" (he behaves in a childish way or he is childish). In line with the above Ọmọniwa's opinion, Roland Barthes (1970) in his *Science versus Literature* recorded by Newton (1988) says the literary word is at once a cultural reference, a rhetorical model, a deliberately ambiguous utterance and a simple indicative unit. At every level, be it that of argument, the discourse or the words, the

literary works offer structuralism the picture of a structure perfectly homological with that of language itself.

The unusual arrangement of poetic sounds in the literary signs disrupts the conventional link between the signifier and the signified, and the meaning of the work becomes a function of its internal organization rather than of the reality outside it. Therefore, to structuralists, all phonic elements of language capable of differentiating cognitive meanings could be exploited poetically. In the same vein, they regarded the sound configurations permeating the poetic work not as mere functional construct but as partial semantic structures comprising the overall meaning of the text. Without mincing words, the foregoing is a true account of the two tropes under study, as their distributions in literary text make possible a range of meanings. Let us consider the first two lines of the following song abstracted from the Opening glee of the Cultural Group of Olúfi High School Gbọ̀ngán for example:

> *Aféfé fé, ó gbáruku lálá*
> *Ìjì jà, ó miwé àgbọn jìàjìà*
> *Alé tún lé, mo gbáriwo lálá*
> *Àya mi já mo másọ ìbora*
> *Mo ti gbàgbé pé mo jáde níle…*
>
> *Wind blew, it blew dust gently*
> *Storm blew, it shook coconut leaves forcefully*
> *Night fell, I heard shoutings all over*
> *I was afraid and I took my wrapper*
> *I had forgotten I left home…*
> (Opening glee of the Cultural Group of Olúfi High School Gbọ̀ngán)

In the above expression in the first two lines, there are two compound sentences. Each is seen as surface structure. Before any surface structure, there has to be an underlying structure. The underlying structure of the two expressions may be

> *Aféfé fé, aféfé gbá eruku lálá*
> *Ìjì jà, ìjì mi ewé àgbọn jìàjìà.*
>
> *Wind blew, wind blew dust*
> *Storm blew, wind shook coconut leaves forcefully*

To arrive at the surface structure, certain grammatical and phonological processes took place. The rule of Equi-NP deletion was employed to remove the second *"aféfé"* which may sound or look superfluous in the first line, and it is replaced or sbstituted with relative pronoun "ó". The same process accounts for the second *"ìjì"* in the second line

above. Also *"gbá eruku"* in the first line and "mi ewe" in the second line of the underlying structure became *"gbáruku"* and *"miwé"* respectively through the phonological process of elision and contraction. The initial vowel of the object in the verb phrase *"gbá eruku"* is deleted to have the compressed form *"gbáruku"*. In like manner, the initial vowel of the object in the verb phrase "mi ewe" is also deleted to have the compressed form *"miwé"*.

The overall effect of the ways sounds are patterned in the above lines can be explained thus:

1. In the first line, there is superfluous use of labio-dental fricative sound /f/ and lateral sound /l/; together with half-open and open vowel /e/ and /a/ respectively. All these are suggestive of the lightness of dust *(eruku)* and the simplicity of air or breeze *(aféfé)* blowing the dust.

2. In the second line, there is superfluous use of palatal affricate sound /ʤ/ and labio-velar plosive sound /gb/; together with close vowel /i/ and half-close vowel /e/. The sounds contained in the second line are produced with much obstruction or difficulty along the vocal track during production. This is a pointer to the degree of heaviness of the wind shaking the coconut leave with a bit of force because of the thickness of the leave.

We can as well infer from the above that the amount of wind that blows mere dust may not be sufficient enough to shake the thick leaves of coconut due to the fact that dust is lighter than the thick coconut leave. The little amount of wind required to blow dust is represented with *"aféfé"* (breeze), while the larger amount of wind required in shaking coconut leave is represented with *"ìjì"* (whirl wind or storm)

The above shows that any text that is literary in nature exhibits a kind of linguistic or phonological patterning that supports overall semantic effects. Therefore, one can categorically say that the value of literature is related to its foregrounding of rhetorical processes. Little wonder why Torodov (1971) argued that the business of poetics is not the criticism and interpretation of individual works but the articulation and codification of abstract properties which make every literary work possible and which make it literary.

2.5   Stylistics

The word stylistics is a fusion of two root morphemes 'style' and 'linguistics'. It spans the boarders of two disciplines, literature and linguistics. Ọlátéju (2016) says

stylistics is an amalgam or partial combination of two separate terms; style and linguistics to form stylistics. The knowledge of this derivative therefore depends largely on one's understanding of the said two root morphemes.

2.5.1 Style

The word 'style' according to Reffaterre (1959:167), as cited by Ògúnyẹmí (1998) was coined out of a Greek word *stylus* which is made of either pointed shaft of metal, bone, or ivory. It is a useful instrument for ornamental purposes like writing, making marks on objects and impressing marks on clay, pottery and so on. In summary, *stylus* can be regarded as object for beautifying things. From this description, one can see that style in language is meant for beautification of language, whether written or spoken. It is well embellished and sauced with ornamental elements of language.

Ògúnyẹmí (1998) says that in the recent times, the term has been transferred into literature, perhaps to assume its etymological concept. On this, he quoted Reffaterre (1959:168) who says that in stylistics, the term 'style' as transferred from its original meaning relates to a writing 'Stylus', and applied to architecture and sculpture. It has now been transferred into literature". It is therefore important to note that the function of style in its former concept was decorative, but its integration into literary analysis adds more colour to this functions. May be this is why it becomes more elusive such that there is now no universal or conventional definition for it. In line with the assertion of Reffaterre quoted above, Ògúnyẹmí (1998) describes style as "a mode of expressing thoughts in language and a manner of expression characteristic of an individual, period, school or nation". By individual, he means a manner or tone used in the presentation in a discourse which is distinctive of a writer. This refers to the fact that the author's identity is given away by some small details reflecting a habit of expression or thought, and this confirms that each writer has a linguistic 'thumb-print', an individual combination of linguistic habits which betrays him in all that he writes. To buttress this, in Yorùbá literary arsenal, Adébáyọ̀ Fálétí is known as a poet for his exessive use of imagery through simile, while Ọládèjọ Òkédìjí is recognized for proverb use.

Style has been variously defined by different literary and linguistic theorists. In its commonly used meaning, style refers to "a way, manner, or form of doing or saying something". Verdonk (2002), reports that, the modern study of style is traceable to Classical Rhetorics: the ancient art of persuasive speech, which has always had a close affinity with literature. Classical rhetoric was prescriptive in that it provided guidance as

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to how to be persuasive, unlike the modern stylistics which is descriptive in that it seeks to point out the linguistic features that can be associated with particular effects. To him, style involves the choice of form without a change of message and also includes the motive for the choice and its effects. He also noticed and stressed that style as a contextually motivated choice shows that writers normally make their style conform to the social function and formal conventions of a particular text-type or genre because they expect their readers to be socially tuned in to them.

In clarifying the domain to which style belongs, Leech and Short (1981) says that in the broadest sense, style can be applied to both spoken and written, both literary and non-literary varieties of language; but by tradition, it is particularly associated with written literary texts. They are of the opinion that style has to do with linguistic habit of a particular writer but they marked that the more extensive and varied the corpus of writing are, the more difficult it is to identify a common set of linguistic habits. This is because they believe that writer, period or epoch, genre, among other things define some corpus of writings in which the characteristics of language use are to be found.

Style can also be seen as one of the fundamental pillars of literature which is based on appropriate choice which again may be influenced by the subject-matter, setting and the audience. Hough (1969:8), in talking about style says we are talking about choice between the varied lexical and syntactic resources of a particular language. He too is of the opinion that choice is conditioned or influenced by subject matter, occasion and the mood and temperament of the artists. This again, as noted earlier, justifies why style is seen as the expression of the personality of the artist through the medium of choosing linguistic elements that are condition by what Waudhaugh (1986:51) lists as occasion; the various social, age and other differences that exist between participants; the particular task involved, e.g. writing or speaking; the emotional involvement of one or more of the participants; and so on.

In line with this, Agyekum (2007) citing Gordon and Kuehner (1999:538) describes style as

> a distinctive manner of expression or characteristic way of saying things. Style involves the selection of words (diction); sentence structure (syntax); figurative devices, such as simile, metaphor and symbolism – which sets the tone and reflects the individuality of each author. They say "the style is the man himself" suggesting that a person's literary style reflects his character or personality.

Here, style is regarded as "the man himself"; by this again, style is seen as an index of personality. Other adherent of this view is Burling (1966:162). Ogunsiji (2001) notes a problem that an author may be associated with more than one style i.e an author can be an embodiment of different personalities if style is taken to be the man himself.

Adélékè (2005), citing Gray (1992:227), defines the concept as "the characteristic manner in which a writer expresses himself or herself; or the particular manner of an individual literary work". He further says that each writer's style is unique, but it may be a combination of many different factors, such as typical syntactic structures, a favourite or distinctive vocabulary, kinds of imagery, attitude to subject matter, among others. In short, we can sum this definition up by saying style is that expressive or emotive element of language which is added to the neutral presentation of the message itself. It is the special choice and typical structure that showcase the expressive and emotive elements that make style. This is why Ogum (2002), quoting Fowler (1973) defines style as a phenomenon involving the manipulation of variables in the structures of a language or in the choice of optional or latent features. Still citing Gray (1992), Adélékè (2005) averses that "the purpose of a work of art may dictate a certain style such as expository, emotive, journalistic, poetic". This accounts for why Simpson (2007) says style performs the role of unification, that is, unification of literature's disparate linguistic parts.

Roland Barthes (1971) describes style as an exception to a rule. He refers to style as a difference, an aberration, exception to the norm. Stankiewicz, as quoted in Adélékè (2005:49), is of the opinion that 'deviations' from the accepted norms of the spoken language are not only to be tolerated but are also expected within various poetic traditions, periods and genres. Therefore, deviations must not be viewed as poetic license and/or individual creation, but the result of manipulations of available linguistic material and the skillful utilization of the possibilities inherent in the spoken language. Again, deviation should not be seen as a sign of bad usage in literary text but as ingenuity.

On the above, Agyekum (2007) raises a question; "How much can one deviate from the norms of ordinary speaking to ornament his speech, since every amount of style is a deviation from the normal skills of day-to-day interaction?" To this question, he provides the answer thus:

> Style is an ornament to speech and how much of ornamentation is needed for a particular speech may depend on the genre and the individual speaker. Notwithstanding, we should note that our speech should not be spiced with figures of speech throughout, for too much cook spoils the broth

It is important to note at this juncture that deviated words are overloaded with meanings different from their general knowledge and situations under which they are uttered.

Todorov (1971:30) in his *The place of Style in the Structure of the Text* identifies some popular notions of style, first as coherence (the inherent literary style), and second as deviation (individuality or artist-oriented). By coherence, he means the form, structure, totality, uniqueness and harmonious assemblage of several more general categories within the particular work (this may be seen as conformity with convention of a particular genre); and by deviation he means infraction, transgression or violation of norm by the artist which is in line with the opinion of Osgood (1960) that sees style as an individual's deviation from norms for the situations in which he is encoding. 'Foregrounding' (Mukarovsky, 1970) or 'motivated deviation' (Leech, 1966) from linguistic of other socially acceptable norms has been claimed to be a basic principle of style. The norms of the language form the 'background' against which the foreground leans. Foregrounded features are prominent because their abnormality is placed in focus, that is, they are easily noticeable and draw attention to themselves. To Widdowson (1974), "it has been frequently pointed out that literature, and in particular poetry, contains a great deal of language which is grammatically and semantically deviant". Deviation is a departure from the norm. The shortcoming of style as deviation according to Ogunsiji (2001) is that the concept of norm itself has not been well defined, and that the notion of norm itself may be conditioned by factors like period or time, and genres among others. In other words there cannot just be one norm as there is dynamism in language with respect to time and genres as noted above.

Despite the criticism, one still finds some positive values in it. According to Ayeleru (2001), it cuts writer out as being unique and it considers literature as an exercise of poetic license. When an artist employs a particular word instead of the standard version, he does it, not because of his ignorance of the grammar or lexis of the language being used; but for a stylistic reason. The distinction lies in the fact that while deviation is well motivated, deviance has the status of errors. The writer who uses the deviant form of a word knows its standard form. Deviation is more pronounced in poetry than any other genres of literature due to condensity of its language resulting from bid to ensure freshness, enstrange or defamiliarise and economy of efforts. It only manifests in drama and prose when the use of language is heightened as the case is in Faleti's *Baṣọ̀run Gáà* and *Ìdààmú Páàdì Míkáílù*. The reason for this is the vividness and lucidity of language use in drama and prose in order to bring them closer to the readers and make

things more real to them. Authors, especially playwrights and novelists, like their readers to feel and see things the way authors do. This may account for why Ahmed (2003:80) citing Crystal (1995) says

> The more compact and constrained language of poetry is, it is far more likely to disclose the secrets of its construction to the stylistician than is the language of plays and novels where the structuring process is less evident and where dialogue and narrative is often indistinguishable from the norms of everyday speech.

In short, we can simply say that defamiliarization, which as earlier said is more pronounced in poetry, is the artful or creative aspect of literary text that makes the reader alert and alive; it makes the reader to intensify the concentration accorded to the text.

Beyond the established norms and regularities, the writer has a reasonable degree of freedom to choose from the linguistic resources of his language. This is termed poetic license. It is this freedom of linguistic possibility that marks the index of creativity in language, not the presence of a conventional set of linguistic rules or guidelines within which an artist writes.

Brooks and Warren (1952) are of the view that style is used merely to refer to the selection and ordering of language. This may account for why Ferdinand de Saussure, the 20th century structural linguist, saw style in language as a matter of parole rather than langue; a case of individual performance rather than the collective system. It is selection from a total linguistic repertoire that constitutes a style (Leech and Short 1981:11). Also, Ellis (1970), as cited by Igboanusi (1995), sees style as proper words in proper places. This marks or emphasizes correctness and appropriateness in writing. But the question is who determines "correctness or appropriateness in lexemes'? 'proper and appropriate words' in an undefined or unspecified context'?

Igboanusi (1995), citing Ellis (1970:67) and Ohmann (1964:423) says "A style is a way of writing – that is what the word means". He then noted that Crystal and Davy (1969) go beyond ordinary definition to distinguish four occurring senses of the term "style"-

i.   Style as the habits of an individual;

ii.   Style as the language habits shared by a group of people at one time or over a time;

iii.   Style when used in an evaluative sense; and

iv.   Style used to refer to literary language.

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Again, citing Freeman (1970:4), Igboanusi furthers that style may be divided into three types:

i.   style as deviation from the norm,

ii.   style as a recurrence or convergence of textual pattern.

iii.   style as a particular exploitation of a grammar of possibilities.

The definition given by Leech and Short (1981) seems to consider all these possibilities when they averse that style can be seen as "the way in which language is used in a given context, by a given person for a given purpose". The 'how' settles style as deviation, when language is used in a way that does not align with everyday or conventional use, the question of 'how' comes in. Also, style as 'choices' is catered for in the (iii) above. One thing that this definition may be credited for, aside others, is its recognition of 'context', as it affects style. Ayeleru (2001) in his own way defines style as a manner of writing peculiar to a person, a genre or an epoch. He cited Enkvist's classification of style in the article "*Defining Style'* in *An Essay in Applied Linguistics"* edited by Spencer (1964) as follows

(i)   Style as a shell surrounding pre-existing core of thought or expression

(ii)   The choice between alternative expressions

(iii)   A set of individual characteristics

(iv)   A deviation from the norm

(v)   A set of collective characteristic entities

(vi)   Those relation among linguistic entities that are stable in terms of wider span of text than sentences   (Spencer 1964:12)

Going by the different opinions of scholars on the term style, one can see that each of them is based on ad hoc, just to satisfy or justify their immediate use of the term. In line with this, Ọlateju (2016:9) reported that:

> For a long time, style has been a difficult concept to define. Many scholars such as Leech and Short (1981), Crystal and Davy (1985), Adebowale (1994), Oha (1994), Ogunsiji (2001), Ononye (2014) and Ajibade (2016) have defined the term "style". Yet, the attempt has not produced one single, homogenous definition of style.

In justifying this claim, he referred to Fowler (1973:185) that says:

> Style is one of the oldest and most tormented terms in literary criticism; its meaning is controversial while its relevance is disputed".

This Fowler's opinion looks counterintuitive; it is contrary to the opinion of Nino and Tamar (2013:2) that says "stylistic devices play the greatest role in the analysis of any kind of literary text". For literary a critic to think that style's "relevance is disputed" in literary criticism; there is need for the writer to give convincing reasons; because the opinion (to say the least) is very funny.

Ullmann (1959:6) also states that there can be no question of style unless the speaker or writer has the possibility of choosing between alternative forms. To Ullmann, what constitutes style are the choices which a speaker or writer makes from among the phonological, lexical and grammatical resources of his language. On style as choice, Trangott and Pratt (1980:29) see language as sum total of the structure available to the speaker, while style is the characteristic choices made from the totality. The problem is whether to locate style in the conscious choice only or regard unconscious choice also as stylistic. To this, Ogunsiji (2001) says style cannot be conscious choices alone because if one had to make all phonological, syntactic, semantic, and pragmatic choices consciously it would take a very long time to say anything at all.

In resolving the problem of defining the term style, Ọlateju (2016:9) says, if style is difficult to define, at least, it can be described. He then harmonized all the scholars' opinions into four schools of thought, namely; style as language, style as choice, style as deviation and lastly style as individuality. There is no doubt that Ọlateju's harmonization would afford any critic to be able to diversify and justify himself without committing fallacy. Therefore, the present study leans on as many schools of thought that are relevant and useful to our analyses. Style should be seen as aggregate of possibilities in the management of language resources to convey meanings. This pluralist approach to the concept of style will be rewarding as the concept cannot be pinned down to a precise definition and should be seen as multi-dimensional, therefore we shall reflect any dimension of style as revealed by our data in the present study, especially those that see style as a choice and deviation from the norms. The tropes under investigation manifest a lot of lexical deflections and deviant expressions which we see not only as deviation but as speakers' or writers' stylistic choices.

From the opinions of the scholars cited above, it is glaring that deviation is not to be regarded as a weakness on the part of the writers, but a deliberate or conscious linguistic manipulation aimed at achieving stylistico-semantic effects. It is even seen as the sign of creative ingenuity on the part of artists. Also, this study recognizes the issue of style in relational context. By this we refer to characteristics of language use in

correlation with some extra linguistic factors. If we say Adébáyọ̀ Faleti was fond of using imagery, one would want to find out why he was distinguished with that characteristic. If one considers his background, especially living with his parents and uncle in Mọsifà and Agbóóyé villages near Ọ̀yọ́ the core of Yorùbá state, one would understand why he was so meliflous and grandiloquent in the use of Yorùbá language. These extra-textual or extra linguistic factors are what can be referred to as 'stylistic domain'. The present study, therefore, is interested in the effects generated by such manipulations, which may arise as a result of deviation, choice, context, genre type, or even personal idiosycracies of writers, with a view to establishing the relevance of such effects to the totality or wholeness of the literary context where they are used. Even as earlier stated, Crystal (1987:71) says that it is this deviant and abnormal feature of the language of poetry that stylistics focuses on.

The above explanation justifies Cureton, Leech and Short (1985:12) that says:

> Style is the linguistic characteristics of a particular text, since the way people use language gives us information about their physical type, their geographical, ethnic and social background and the type of context in which they are communicating.

Whatever the case may be, a person's language use conveys information about him or her, and there are features which mark someone as a member of a group, performing a particular type of activity along with others. In order to stand out, there is need to desire certain degree of standard (or 'packaging' in contemporary colloquial style) that would distinguish or mark him or her out from others. In this view, style can be viewed as the set of language features that makes someone distinctive – the basis of one's personal linguistic identity.

2.5.2   Linguistics

Abrams (1981) defines linguistics as the systematic study of the elements, and the principles of their combination and organization, in language. Through the nineteenth century, the study of language was known as philology and was mainly comparative and historical. The study of language change over a span of time is called diachronic; the great advances in the twentieth century linguistics came with the shift to the synchronic study of the system of a single language at a given time.

Language is simply defined by Ayeleru (2001) as the scientific study of language. In his Glosary of Literary Terms, Abrams defines linguistics as a systematic study of the

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elements and the principles of their combination and organization in language. Linguistics is divided into four components, namely phonology, morphology, syntax and semantics. Ayeleru (2001) traces Linguistics history is traceable to the mid 19th century and stressed that the field has witnessed a great change since the 1950s. While discussing linguistics as an academic discipline, he cited Olateju (1998:11) which claims that:

> Before linguistics attained its independent status, methodologies and principles associated with some other disciplines such as logic and philosophy were usually adopted for its study.

Efforts of the American linguist Noam Chomsky whose book *Syntactic Structures* in 1957, where he introduced Transformational Generative Grammar, marks a new epoch in the history of modern linguistics.

Ahmed (2003) opines that the discourse on style and stylistics is better begun with exposition of the study of *linguistics*, a concept which he defines as scientific study of language from the perspectives of sounds, words and grammar of a specific language, the relationship between languages or the universal characteristics of all languages. It may also be from sociological and psychological aspects of communication. According to him, language may be studied from synchronic or diachronic approach which means the study of language as it occurs at a specific time, and the study of language change over an extended period of time. The study of language may also be theoretical or applied.

In line with Ayeleru (2001), Ahmed (2003) says, the aspects of linguistics study comprise consideration of sounds of a language (phonetics and phonology), sound sequence (morphology or words makeup), the relation among words in a sentence (syntax) and vocabulary and semantics (meaning) of a language.

Ahmed (2003:66) records that; there are several approaches to analysis of linguistics. These include; Descriptive and Structural Linguistics, Prague School of Linguistics, Transformational Generative Grammar, Modern Comparative Linguistics, Sociolinguistics and Psycholinguistics analyses. He then explains the concern of each aspect of linguistic studies as summarized below.

The concern of descriptive linguistics is to analyse linguistic data with a view to organizing them into separate hierarchical level of language: phonology, morphology and syntax. The idea was first introduced by German-American anthropologist Franz Boaz and the American anthropologist and Linguist Edward Sapir. They formulated

methods for identifying the distinctive or meaningful sounds of a language (phonetics/phonology) and the minimal units of sound combination that carry meaning (morphemes: word roots and affixes). Leonard Bloomfield later developed a behaviouristic analysis of language which emphasized the techniques to be used in discovering the sounds and grammatical structure of unrecorded languages. Structuralism is the name given to Bloomfield's system of linguistic analysis. To a little extent, especially in describing the formal linguistic features of our data, this approach is found useful to the present study.

Literature being a work of language, and structuralism as a linguistic method, are to have encounter on the terrain of linguistic material like sounds, forms, words, and sentences which constitute the common objects of the linguists. This made the early Russian Formalist movement to define literature as a mere dialect, and to envisage its study as an annex of general dialectology, which needs no external influence in its analysis. To this present study, this school of thought is grossly inadequate.

Prague school of linguistics stressed the function of elements within a language and emphasized that the description of a language must include how message are put across. This school of thought looked beyond the structure of language and attempted to explain the relation between what is spoken and the context. Because of the recognition of the role of context in meaning making, this study recognizes the approach.

Transformational Generative Grammar, a system of language analysis that makes it possible to generate all grammatically acceptable sentences of a language and eliminate ungrammatical construction, is concerned with the explanation of how sentences in any language are interpreted and understood. The chief proponent of this theory of linguistic analysis - the American linguist, Noam Chomsky – posited that there are rules of universal grammar and rules for particular languages. These rules allow for sentence elements to be arranged in different ways without violating meaning. The rules take basic, underlying semantic units and transform them to produce sentences with recognizable and understandable order and units. The fact here is that this approach goes beyond describing the structure of language; it explains how sentences are interpreted and understood in a language. As detection of the exact intended meaning of text is central to this study, there is need to generate several sentences to be able to ascertain the deep structure that produces the texts in our present study with a view to detecting the 'how' and 'why' of their use.

The concern of the Modern Comparative Linguistics is to compare languages with regards to their syntactic structures and grammatical categories with a view to discovering the range of possibilities in the sound, structural and semantic systems of the languages of the world. This endeavour helped the linguists in this school to establish language families. Sociological and psychological analyses are concerned with psycholinguistics and sociolinguistics. The field of psycholinguistics, according to Ahmed (2003:71) merges overlapping interests from the study of both psychology and linguistics. It is concerned with topics like language acquisition by children, speech perception, aphasia and neuro-linguistics. Sociolinguists on the other hand studies how language functions in society. It studies attempt to describe the human ability to use the rules of speech appropriately in different situations. Sociolinguistics believes that the mechanism of language change can be understood by studying the social forces that motivate using different forms in different circumstances.

Ahmed (2003:67-71) succeeds in sheding lights on the concerns of each school of linguistic criticism on both language and literature. It is obvious from the foregoing that no one is independently perfect to cater for literary analysis. In literary terrain, if there is a single characteristic which unites these diverse enterprises in linguistics today, it is the tendency to explore for pattern and system below the surface forms of language; to search for the principles of meaning and language use which activate and control the code. In this, the linguist's concerns have moved in the directions that are likely to bring them closer to those of the critic (Leech and Short 1981:6).

Halliday (1978) sees language as a "social semiotic" in the sense that it evolves in a context and the environment in which people deploy language to serve communicative needs can shape its form and meaning. The analysis of texts in our study demonstrates that the tropes under study are dense with figurations which not only preserve and project the expressive beauty of the data texts, but also help to capture intentions more vividly and produce desired meanings and effects on the audience or readers. For the present study we see Chomsky's Transformational Generative Grammar (TGG), as being germane, as it postulates the disparities and relations between deep and surface structures. The emphasis is on the fact that the meaning of surface linguistic constructions like literary text is retrievable only in the deep structure.

As recorded by Ogunsiji (2001), semantic linguistics, which has been championed by Halliday (Halliday 1961, 1971, 1973 , 1985, etc) views language as a form of functional behaviour which is related to the social situation in which it occurs,

as something that we do purposefully in a particular social setting (Berry, 1977). In other words, the theory views language as a social activity which has developed both in the functions it serves, and in the structures which express these functions, in response to the demands made by society and as a reflection of these demands (Kress, 1976). Halliday's major claim in this theory is that language structure reflects the social uses to which language is put.

The present work acknowledges the fact that linguistics has relevance for literary criticism just as literary criticism has relevance for linguistics (Bateson, 1971). As observed by Igboanusi (1995) linguistic stylistic analyses that purport to follow strictly linguistic lines have tended to indicate some judgments, no matter how incidental, that relate to literary criticism. However, this work attempts a dualistic view. This means that literary texts are described using the methods provided by descriptive linguistics and extra-textual phenomena provided by socio-cultural orientation that bore the texts. Text analysis sets out primarily to interpret the meaning of a text as an aspect of cultural or social communication, and gives a proper description of the linguistic feature of the text where and when necessary. Therefore, it must also be pointed out that our analysis of text or sentence are not done in isolation but as part of the text as a whole.

Meanwhile, since the primary concern of the present study is on the functional aspect of language, the study may borrow a leaf from M. A. K. Halliday's Systemic Functional Grammar (SFG) in our analyses where and when necessary because it holds that linguistic events should be accounted for at a number of different levels. The levels include "form", "substance" and "context". The substance is the material of the language: 'phonic' (audible noise) or 'graphic' (visible marks). The form is the organization of the substance into meaningful events. The context is the relation of form to non-linguistic feature other than those of the item under attention: these together are the 'extra-textual features. This model does not focus only on the structure of language, but also on the properties of discourse and its functions in specific social and cultural situations (Igboanusi 1995:71-72). The analysis in this work considers these trios.

2.5.3   What then is stylistics?

Effective communication is a process of inventing content and then of choosing and arranging the language best suited to the purpose. The aim of stylistics is to define literature as a discourse and art form and to establish its function as something that can be properly studied. Having got the background knowledge of linguistics, we can now

examine the concept of stylistics. To Preminger and Brogan (1993), stylistics is the systematic study of text with the aid of concepts and tools borrowed from linguistics. It has its root in ancient rhetorics and it is a science of expressivity.

Lecercle (1993) and Ọlátéjú (2004) observe that there has not been any universal definition for the word 'Stylistics' as many scholars attempted defining the word from different perspectives.

There has been a considerable division in the subject between literary stylistics – which is, in many respects an extension of practical criticism – that seeks aesthetic function of language, and linguistics stylistics – which seeks the creation of linguistic models for analysis of text (Simpson, 2007). In other words, linguistic stylistics seeks linguistic evidence in literary language as noted by Leech and Short (1981). Widdowson (1975:3-4) sees stylistics as a mediation between the two disciplines of literary criticism and linguistics. He is of the opinion that though enquiries can be carried out in literary criticism without reference to linguistics and vice versa – an opinion to which some linguists said that it is impossible to do literary criticism without recourse to linguistics in as much as literature uses language and that literary critic must involve in a discussion about language – still stylistics morphological make-up suggests: the 'style' a component relating to literary criticism, and 'istics' a component relating to linguistics coming together to form "stylistics". Recognizing the roles of literary criticism and linguistics in literary analysis, he cited Halliday which expresses that:

> Linguistics is not and will never be the whole of literary analysis, and only the literary analyst – not linguist – can determine the place of linguistics in literary studies. But if a text is to be described at all, then, it should be described properly; and this means by the theories and methods developed in linguistics, the subject whose task is precisely to show how language works (Widdowson, 1975:7)

Stylistics as a fusion of two different disciplines established the fact that there is a cyclic motion whereby linguistic observation stimulates or modifies literary insight, and whereby literary insight in its turn stimulates further linguistic observation. This shows there is to and fro movement from linguistic details to the literary centre of a writer's art (Leech and Short 1981:13). In other words, stylistics in no way replaces the traditional literary appreciation, but simply serves to bring it into clear focus. However, it is important at this juncture to state that the programme of stylistics includes the concerted

effort to develop reliable ways to describe an author's characteristic features and to interpret their (the features) roles in the expression of meanings.

Toolan (2002) sees stylistics, in a nutshell, as the study of language in literature. To do stylistic analysis is to explore creativity in language use, which may be for evaluative purpose. It is a method of textual interpretation in which primacy of place is assigned to language. It is critically concerned with excellence of techniques, and craft in writing may be with a view to determining and explaining where the brilliance or ingenuity of an artist lies, assisted by linguistic terms and ideas and an increased awareness of language resources and language structure. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are important index of the function of the text. No wonder Simpson (2007) says stylistics often forms a core component of many creative writing courses, an application not surprising given the discipline's emphasis on techniques of creativity and invention of language.

Stylistics is interested in language as a function of texts in context, and it acknowledges that utterances, literary or otherwise, are produced in a time, a place, and in a cultural and cognitive context. These extra-linguistic parameters are tied up with the way a text means. This may account for why Fowler (1981), in his *literature as a Social Discourse* regards discourse as the expression of cultural and political values, and therefore socially determined. This includes literature, which is fully exposed to the forces of society like any other discourse.

If truly literature is seen as not simply a text but rather as a social discourse, all kinds of ways are opened to interpret and describe them in terms of their vital cultural functions. To regard it as a social discourse is to stress its interpersonal and institutional dimensions, concentrating on those parts of textual structures which reflects or which influence relations within society. A study of literary styles which concentrate on such matters requires methodological and theoretical underpinnings which are more sophisticated and more ambitious than those usually presupposed in linguistic stylistics (Verdonk 2002). To this end, Short (1996:2), after ascertaining the core task of critic as that of interpreting and judging literary texts, reaffirms that

> literary criticism can contain many things. For example, some specialists may concern themselves almost entirely with socio-cultural background against which particular work were written, and others look at the lives of authors and how their experiences led them to write the way they did.

As cited by Ọlátéjú (2004), Hendericks (1974:7) defines the concept, under the preferred form of stylo-linguistics, as "the act of bringing linguistic theories and methodology to bear on specific literary problems". Another relevant definition for this study is that of Leech and Short (1981), which describes stylistics as

> the linguistic study of style… the study of language as used in literary texts with the aim of relating it (language) to its artistic functions.
>
> Leech and Short 1981:13&15)

This definition is considered relevant because of its recognition of style as artistry (prowess) and the artistic role of language in communication

Gray (1992:227), cited by Adélékè (2005) defines stylistics as "the exact analysis or description of style in writing and speech using vocabulary developed in the field of linguistics". To Fowler (1993) 'stylistics encompasses any analytic of literature that uses concepts and techniques of modern linguistics. Jakobson (1960) holds a broader view on issues relating to literary analysis. In his *Linguistics and Poetics,* he identified six functions of language which include the referential, the emotive, the phatic, the conative, the meta-lingual, and the poetic. He is of the opinion that for a linguist to achieve a comprehensive theory of language, none of these functions should be neglected. Since poetic is an integral part of linguistics, it has to be seen as linguistic study of the poetic function in the context of verbal message in general and in poetry in particular. He explains further that poetry is a context in which addresser sends message to an addressee. The message is the utterance as a linguistic form whose function rests on the maximum foregrounding of the utterances, either through the use of deviant of grammatical constructions (deviation) or through the use of highly patterned language (choice).

According to Enkvist (1964:28), the style of a text is "a function of the aggregate of the rations between the frequencies of its phonological, grammatical and lexical items and the frequencies of the corresponding items in a contextually related norm". This definition accounts for one's choice of certain word typologies rather than others. It also accounts for the choice of certain structural patterns over some others. The study which looks at style from the linguistic point of view is linguistic stylistics. Halliday (1961:242) equates stylistic with the linguistic study of literature. By the linguistic study of a literary text, one is, in fact, referring to the study of language of literature from the perspective of linguistics. It is an analysis based on descriptive linguistics- "the study of how language

works" (Halliday 1970:66). Widdowson (1975:3) defines stylistics as "the study of literary discourse from a linguistic orientation". It is his view that stylistics is a way of mediating between literary criticism and linguistics. Widdowson also maintains that while the ultimate purpose of literary criticism is to interpret and evaluate literary writing as works of art, the linguist aims at describing how an author's peculiar use of language exemplifies the language system. Linguistic stylistic is, therefore, a branch of linguistics which deals with "the social function of language". It is concerned with the linguistic study of style. Linguistic stylistic applies techniques and concepts of modern linguistics to the study of literature (Leech and Short, 1981:1).

Though linguistics is a discipline that studies human speech, including the units, nature, structures and modifications of language; its application in literary analysis made linguists to discover that a lot of features abound in the structures of literary texts which require special attention. These features include pun and humorous use of words in such a way to suggest different meanings or applications. To this end, there is need to appreciate the benefit of the discipline of literary criticism and linguistics whereby linguistics has a lot to contribute to literary criticism just as literary criticism has something to contribute to linguistics. May be this is why Widdowson (1975:3) after seeing stylistics as the study of literary discourse from linguistics orientation and furthers that

> What distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that, it is essentially a means of linking the two and has (yet, at least) no autonomous domain of its own.

It is obvious from the above assertion that both literary scholars and linguists alike have contributions to make in literary criticism. Therefore, they are partners in progress. What matters then is to get a way of linking the two disciplines together under a new study or discipline whose concern would mainly be literary criticism. This is exactly what precipitated stylistics as an autonomous discipline.

Ọlábọ̀dé (1985) and Ọlátéjú (2004) criticize all the scholars who define stylistics from linguistic perspectives on the premise that their definitions failed to mention or recognize the limitations of linguistics in literary studies much less of proffering or suggesting ways of compensating for the inadequacies of linguistics in literary analysis. If it is conventionally agreed that the word 'stylistics' itself is a fusion of two different words – style and linguistics, why then is it that the concept is defined with focus on

linguistics at the detriment of style. Little wonder why Ọlátẹ́jú (2004) concludes that: "since stylistics is a form of criticism which has literature as its main focus, it is imperative that its definition should embrace all the subjects involved in the study of stylistics – style, linguistics and literature. In line with this notion, he defines stylistics as "a critical study of the linguistic style of a literary work of art (or any other discourse that uses language), using all the resources – linguistic, literary, cultural, historical, socio-political etc. at the disposal of literary analyst or stylistician as additional sources of information.

Igboanusi (1995) says that, there is a close link between linguistic stylistics and literary stylistics and that, not all linguistic analysis can be said to be stylistic analysis. A linguistic analysis is based solely on linguistic theories and principles while stylistic analysis deals with the study of style, with emphasis on such concepts as theme, and other rhetorical devices. It is more profitable to combine the methods of linguistic stylistics and literary stylistics as far as literary criticism is concerned because neither linguistic stylistics nor literary stylistics can claim absoluteness as both have their relative strengths and weaknesses. The need to blend the two in terms of their methods and objectives serves as the basis for linguistic stylistic study which applies the principle and methodology of linguistics and relevant principles of literary stylistics as techniques to study meaning and style in literary discourse. The present study therefore embraces all the available resources: linguistic, literary, cultural and historical, in investigating the subject matter of this study.

Ògúnyẹmí (1998) lends credence to the fact above when he states that stylistics is entitled to two different disciplines – linguistics and literary criticism. To the literary scholars, it is a discipline that contributes new facts, new kinds of theoretical framework, and commitment to the craft of studying, explaining, analyzing and evaluating the works of arts. As posited by Wellek (1971), what is expected of a stylistician is the analysis of work of arts which includes elaborating something like grammar of a work and working towards aesthetic ends. Todorov (1971) also distinguishes between two types of 'stylistics' – "linguistic stylistics and literary stylistics. The former basically analyses forms, while the latter analyses among other things, themes. This is so because literature is seen as a communal art because the artists are strongly integrated into the society. They are influenced by the society and they too influence the society. Therefore literature

is seen as the sum total of recordings of features and recognizable events and landmarks of the artists' time that are worthy of storage for posterity.

Bánjọ (1982) defines stylistics from literary perspective. He describes it as "an exhaustive study of the use of language in literary work". In line with this parameter of relationship between linguistics and literary studies, Ọlábọ̀dé (1981) opines that the definition of linguistics cannot but be viewed from both the linguistic and literary perspectives. His opinion led to the idea of linguistic stylistics and literary stylistics which are the two main branches of stylistics (Ọlátẹ́jú 2004:3).

This study leans more on the definition given by Ọlátẹ́jú (2004) as our working definition because of its broadness and capacity to accommodate both linguistic and literary analysis of Yorùbá literary discourse. Therefore, as observed by Adélékè (2005) that it is possible to either take each of these two aspects of stylistics separately for study or combine them in a study, this study prefers to take the latter stand in as much as the theoretical approaches to the study which are structuralism and pragmatics favour both discipline.

Summarily, from the different views of scholars cited above, we can conveniently say that stylistics is concerned with how far we can adduce textual evidence for a particular interpretation and how far we can assign significance to a particular textual feature. All these are considered with a view to demonstrating how an examination of specific linguistic features of the text can help to substantiate and perhaps promote the awareness of its literary effects. The text's functional relevance as discourse acts in turn as a gateway to its interpretation. This may probably be the reason why Simpson (2007) states that:

> While linguistic features do not of themselves constitute a text's meaning, an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, to analyst, certain types of meaning are possible.

The above assertion implies that text is not an end in itself but a means to an end. In other words, specific features of a text can enhance the awareness of its literary significance or effects.

As earlier mentioned, stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. This shows that text is context-sensitive and its domain of reference includes pragmatic, ideological, social and

cognitive elements in text processing Therefore, the more context-sensitive the description of language, the fuller the stylistic analysis that accrues.

It is very clear from the foregoing review that literary texts are not created in a vacuum; they are born out of certain inspirations, in a particular cultural and cognitive context, for particular purposes at a given time and place. Therefore, this present work does not block its feelers to both linguistic and literary elements that help in the process of meaning making, especially through adoption of methodological models (theoretical frameworks) that are appropriate to the achievement of the objectives of this study. Since the present study requires deciphering texts to investigate how and why authors use repetition and pun the way they do, it is imperative here to state that the importance of personal linguistic identification often lies and is recognized in the study of literary arts, where authors' expressions are analysed in detail with a view to determining their stylistic efects, meanings and significance. So, various authors' and speakers' 'texts' are abstracted for analysis in this study.

2.6 Repetition and pun in Yorùbá literary genres
2.6.1 Introduction

Repetition and pun are parts of literary devices that writers and oral artists employ as ingredients to embellish their literary rendition. The two devices can be used at times for comic purpose, especially when used in comic form since comedy is a dramatic form in which the materials are selected and managed primarily in order to amuse the audience. Comic expressions engage our delighted attention. This accounts for why Sigmund Freud says in his *Beyond the Pleasure Principle* that repetition, the re-experiencing of something identical, is clearly in itself a source of pleasure (Kawin Bruce, 1972:1). The effect of such repetition and pun may be high or low. It is high when it evokes intellectual laughter, thoughtful laughter from readers or audience who remain emotionally detached from the form or context; low when it makes little or no intellectual appeal, but it is undertaken to arouse laughter by jokes or gags. It is one of the common components of farce.

These devices enrich literary creation and play other vital roles in making literary artists achieve what can be called literariness in their work. Sometimes, these devices are not independent; they form chain with other devices to achieve the wholeness of aesthetics in literary work. In other words, there are network of interactions among

various devices employed in literature to bring about the achievement of purpose and the completeness of literature itself.

At times, these devices form the basis for other devices or elements. This is to say that two or more devices may be interwoven such that the appearance of one calls for introduction of the other. For example, when parallelism appears in a literary piece, there is bound to be lexical matching, tonal counterpoint and repetition of thought or semantic repetition. The choice of a particular device at a point in time is not by accident. It is stylistically motivated (a conscious or deliberate choice) for the attainment of a goal. This means that when a particular device is found at a point, and it calls for analysis, there is the need for the consideration of the context which is the environment of use in addition to the form or structure. This would help in getting the real intended purpose why the author employs such device at that particular environment.

Certain degree of interplay is noticed between the two devices that form the subject-matter of this study, that is, repetition and pun. This work therefore seeks to find the level of their interrelatedness with a view to establishing the level of interplay between the two tropes.

2.6.2   Repetition as a concept

It is a well-known fact that there exist various ways of expressing people's attitude towards another person, any kind of thing or phenomena; there are different variants of expressing similar, though not absolutely identical ideas. It is stylistics that deals with all variants of linguistic expressions in language. Stylistic devices play the greatest role in the analysis of any kind of literary text. Among other figures of speech, repetition is one of the widely used stylistic devices. In line with this, Nino and Tamar (2013:2) say that.

> Stylistic devices play the greatest role in the analysis of any kind of literary text. The term "figure of speech" is frequently used for stylistic devices that make use of a figurative meaning of the language elements and thus create a vivid image. Among other figures of speech, repetition is one of the widely used syntactic stylistic devices.

Just as Nino and Tamar (2013:2) say, there is one observable thing about repetition, this is no other thing than its frequency of occurrence in poetic texts. This indirectly makes it to manifest in different guises such that it leads to manifestation of other tropes like pun, onomatopoeia, ideophone, among others. Let us consider the following for an example:

Mo jagun Olúgbọ́n	I fought Olúgbón war
N ò kú sógun Olúgbọ́n	I did not die at Olúgbón war
Mo jagun Arèsà	I fought Arèsà war
N ò kú sógun Arèsà	I did not die at Arèsà war
Ògún tó dógun ún lẹ ò kú sógun ri	Ògún, who initiated war never died in any battle

Several words and phrases are repeated in the above exerpt to achieve certain stylistic effects. The words Olúgbọ́n and Arèsà are repeated strategically to achieve tonal counterpoint, that is, the high tone in the last two syllables of the word Olúgbọ́n counterpoints with the low tone in the last two syllables of Arèsà. Also, the verb phrase 'jagun' (ja ogun) is repeated in lines 1 and 3 to reitrate the battle prowess of the character in question. The artistic weaving of the words 'Ògún' and 'ogun' in line 5 generates puns. Another noticeable trope here is the parallelism in alternate lines, that is, lines 1 and 3, then lines 2 and 4. The clause "N ò kú sógun" (the clause "N ò kú" + prepositional phrase "sí ogun", which combines to form "N ò kú sógun") is also repeated to show that despite several battles fought by the character in question, he still survives.

The arrangement again achieves the end rhyme with the rhyming scheme of a,a,b,b,c - meaning that the final words in lines one and two rhyme with each other as a,a, the final words of lines three and four also rhyme with each other as b,b, the fifth line does not rhyme with any of the preceding four lines, so, it is tagged 'c'; while the translated form resulted in a,a,a,b, meaning that the final word of the first four lines rhyme with one another as a,a,a,a, and the last word on the fifth line takes a different shape from those in the preceding four lines. The reason being that the Yorùbá phrasal rules do not permit the qualifiers to come before the nouns they qualify. Just as Nino and Tamar (2013:2) observes, stylistic devices play significant roles in the analysis of any kind of literary text. They said the term "figure of speech" is often used for stylistic devices that make use of a figurative meaning of language elements and thus create a vivid image. Truly of all figures of speech, repetition is one of the widely and commonly used syntactic stylistic devices.

Repetition is regarded as a major rhetorical strategy for producing emphasis, clarity, amplification, or emotional effect. It is such a common literary device that it is almost never even noted as a figure of speech. Researchers do not agree on what repetition is because the term has been applied to a myriad of unrelated phenomena. Jackson, (2016) observes that repetition has been discussed within the fields of information theory, philosophy, rhetoric, literary criticism, poetics, literary linguistics,

stylistics, translation studies, and discourse coherence and cohesion; and that within linguistics, repetition comes up in the areas of prosody, conversation analysis, syntax, morphology, and pragmatics. Despite the multidisciplinary approaches to the study of repetition, Jackson, (2016:5) says repetition has not been given adequate attention, especially as researchers do not agree on what repetition is. Citing Aitchison (1994:15), he averses that repetition 'skulks under numerous names...depending on who is repeating what and where'. She says that when children repeat, it is imitation, when brain-damaged people repeat, it is echolalia, when disfluent individuals repeat, it is stuttering, when novelists repeat, it is cohesion, when morphemes are repeated, it is reduplication, and when conversations are repeated, it is reiteration.

Jackson, (2016:1) says

> communicative acts sometimes contain what we might term repetitions, in a pre-theoretical sense that we can repeat spoken words, text, gesture, or we can repeat what we do with our faces or voice, and we can repeat lines in our poems and novels. In any form of intentional human communication, one encounters repetition.

Reduplication is generally thought of as the repetition of a word or part of word to express a particular grammatical function (Aronoff & Fudemann, 2005). Finally, Attridge (1994) says that poems that include adjacent repetitions in their final line have a flavour of expressiveness or intensity. In Leech and Short's (1981), repetition of words is considered a cohesive device. They also note that 'repetition is expressive in that it gives emphasis or emotive heightening to the repeated meaning' (Leech and Short's 1981:247).

Jackson, (2016) and Rabab'ah and Abuseileek (2012) have worked on the Pragmatics of Repetition, Emphasis and Intensification; and the Pragmatic Function of Repetition in TV discourse respectively. Their works are of paramount importance to the present study in that despite the fact that they consider the same concept from different perspectives, their works set pace for any review made in this section. Several authors are considered alongside with them in the consideration of the concept under study here in this section. Some other authors that have worked on emphatic effects of repetition are Gerleman (1951), Tannen (1983) Ulatowska *et al*. (2000), Brody (1986), Nadarajan (2006), Koguchi (2009), and Bazzanella (2011) to mention but a few. They note that single-speaker repetitions can 'express emphasis' indicating that emphasis is some kind

of meaning or effect. Gerleman (1951), Koguchi (2009), Nadarajan (2006), Tannen (1983), Bazzanella (2011) claim that repetitions yield *emphasis* and *intensity*.

Rabab'ah and Abuseileek (2012) citing Schegloff (1987) says repetition is a human, social activity, clearly part of our everyday conduct and behaviour and not just a marker of a "disfluent" or "sloppy" speaker. Tannen (1989) claims repetition is a phenomenon that occurs quite naturally in conversational speech. Some authors see repetition as a repair strategy. According to Koshik and Seo (2008), search for words during communication is used by both Native speakers and Non-Native speakers; and this is not due to the fact that they do not know or have not learned the words they are looking for, but they may have momentarily forgotten them. Therefore, they resort to repetition of a lexical item while searching for an appropriate word to fill the gap. From this perspective, Rieger (2003) investigates repetitions as self-repair strategies, used in conversations in two related languages: English and German. Rieger (2003:51) asserts, "Repetitions -which are also called recycling - consist of the consecutive usage of the same quasi-lexical or lexical item or items.

Kernan (1977:95) as noted by Rabab'ah and Abuseileek (2012) averses, "repetition recalls and reasserts the preceding token", while Erickson (1984) finds that repeating oneself adds preciseness. Considering Bublitz (1989) opinion, they state that repetition is employed both to establish and maintain the continuous and smooth flow of talk, and also to state the participants' positions so as to help to ensure comprehension of what has been said and meant. Bublitz (1989) goes on to describe other functions of repetition, which include facilitating comprehension since self-repetition allows time for the speaker to plan what to say next or how to say it, and facilitates message comprehension on the part of the listener. Bublitz added that self-repetition helps speakers to bridge gaps in conversation, and to state their position (agreement or disagreement) with respect to the other speaker's attitudes, decisions or opinions.

Leech and Short (1981: 244) describe repetition as "repeated use of an expression (morpheme, lexical item, proper name, phrase, etc.) which has already occurred in the context". Frye (1985:393) completes what Leech and Short say by saying that sounds, words, phrases and clauses are repeated to show literary emphasis or call audience's attention to the import of the expression. Apart from being a means of foregrounding+p theme as being important, repeated expressions serve also as beautiful echoes to draw the attention of audience, even to those who do not understand the

message contained. Having studied the works of Charles Dickens critically, Brook (1970: 143) states that,

> repetition is one of the linguistic devices "of which Charles Dickens is very fond," and the novelist "makes things easy for his readers by his constant repetitions, and his habitual phrases are remembered by readers who are not used to reading with close attention.

This really shows that repetition of certain words, phrases, or even sentences may serve as echoes to the audience drawing their attentions to the message contains in texts, whether written or oral.

Repetition, to Ọlátúnjí (1984), can be lexical, lexico-structural or semantic. Lexico-structural repetition may either be full or partial. Full repetition involves the repetition of a sentence structure as well as of all lexical items occurring in it. It may appear in couplets or there may be intervening line(s). More than one sentence or group of sentences may be repeated within a poem. Full repetition is used to emphasize and intensify the theme of the repeated sentences. Repetition of phrase in poetry may have incantatory effect.

Baldick (1990, 2004) sees repetition which is the re-experiencing of something identical clearly and it is a source of pleasure. Repetition is a slow, ponderous, ware like. It is a return to proceeding image, and a growing out of that image, a development from that image, a slow blossoming of a set of images that develops from a single image. Baldick (1990) therefore highlights the function of repetition as follows:

(i)   Lexical repetition of course assists in the definition of the beginning and end of a line.

(ii)   Repetition keeps structures intact

(iii)   The audience, through repetition and rhythm, soon becomes aware of the essence of metaphor, which is the transformation of one set of images to another, with thread of likeness connecting images that are unlike.

(iv)   Repetition by itself provides a new experience, each repetition deepening the artistic experience, exploring each new set of details or images in a new context, and it is the context that defines the message. In storytelling, repetition acts as a divider and provides layering, resulting in the decoding of the message.

(v)   The pattering of the sounds of the poem, its music; the sound of the poet's voice, the manipulation of stresses and silences (panes); The recurrence of images throughout the poems also resolves itself into pattern, from simple and obvious

arrangements to highly complex relationships. In its simplest form, pure verbal repetition with little or no deviation creates pattern.

From the foregoing, it is very glaring that repetition plays a vital role in rhythmic patterning of poem in particular and the overall artistic creation in general. Repetition of words at times can be indicative of symbolic meaning. Repetitions work together to convey the main themes of a work to the reader and also to prefigure future events. Also, the repetition of a word functions as a different part of speech in different contexts.

Repetition is the attempt to recollect forward and recapture the feelings of the past. By repetition we re-cognize what has come before (how otherwise would we know it was repeated?), thereby drawing connections between a cognitive event in the past and its 'recurrence' in the present. As earlier posited in this chapter, the word repetition is applicable to different kinds of human endeavours, thus its use pervades different fields of studies as shown below.

Enzyclopedia britannica (2020) says in learning theory (psychology), repetition enhances some underlying process in learning. Also in habit or behaviour formation, any regularly repeated behaviour that requires little or no thought ranging from eating and sleeping to thinking and reacting are developed through repetition especially when accompanied with reinforcement. The behaviour becomes more automatic with each repetition. Not only these, in folk literature techniques, since in essence all folk literature is oral and subject to its survival in the human mind, repetition is a vital device which aim at aiding memory, especially in folktales and epics, it is common to hear the same episode repeated with little or no verbal change. Long forgotten are the persons originally responsible for the tradition that has resulted in examples of folk literature. Only the tale or song remains to be repeated and often changed by subsequent storytellers, singers, or bards. In the course of its history it is listened to by generations.

In rhetoric, repetition is the reiteration or repetition of the same word, or the same sense (semantics) in different words, for the purpose of making a captivating or deep impression on the audience. In other words, it marks seriousness of the text being repeated. As a unifying trope, repetition is found in verses where parallelism reinforced by the recurrence of actual words and phrases governs the rhythm which helps to distinguish poetry from prose.

Repetition of sounds, consonant or vowel (phonological repetition) within a line produces internal rhyme serving ornamental function, such as assonance, that is, the use of similar vowel sounds with identical consonant clusters; and alliteration, which is the

repetition of consonant sound at the initial position of several words within line(s). The repetition of a phrase, clause and sentence in Yorùbá play significant roles in Yorùbá incantations, Ifá verses, chants and other genres in Yorùbá literary arts. This is evident from many of the Yorùbá ọfọ̀, ẹsẹ Ifá, oríkì and other genres discussed in the later chapter of the present study. The repetition of a complete line or lines within a poem at intervals is refrain, which may be used at the end of each stanza or even within lines as the case is in Oríkì, Ọfọ̀, Àlọ́ Àpagbè and Ẹsẹ Ifá. Repetition again plays an important role of aesthetics in literary creation. This is also demonstrated in the later chapters of this study.

Nino and Tarma, (2013:3) avers that repetition is a figure of speech that shows the logical emphasis that is necessary to attract a reader's attention on the key-word or a key-phrase or sentence of the text. It implies repeating sounds, words, clauses and expressions in a certain succession in order to provide emphasis. There is no restriction in using repetition but too much repetition can be dull and even spoil its stylistic effect. This may account for why some linguists', as recorded by Simpson (2007), opine that repetition is not a stylistic device if it shows the excited state of mind of the speaker. This opinion is contradicted as it is believed that repetition is one of the devices, having its-origin in the emotive language. When a word or a phrase is repeated not for logical emphasis but simply to show a speaker's emotional state, repetition should also be considered as a stylistic device. This conclusion is drawn considering the fact that all stylistic devices carry more or less degree of emotiveness. They assert further that assigning logical emphasis to the utterance is an important function of repetition. While repeating certain words, phrases or sentences, an encoder reminds decoders of their importance in the text.

Also, Howard (2009:342) citing Merritt, (1994) says that in the classroom, teachers use repetition to provide what he termed "participatory rhythm" which makes students' involvement in classroom activities possible and pleasurable. He procedes by reiterating Chaudron Pica, Young & Doughty (1987) that teachers' self-repetition in the class as they negotiate meaning with their students, especially the second language learners, makes the teaching more comprehensible to the L2 students, which eventually facilitates both language acquisition and content learning.

Wang (2005) citing (Cooper and Ross, 1975; Johnstone, 1987; McCarthy, 1988; Tannen, 1989; among others) noted that some linguists have argued that reduplication or repetition deserves more attention in different genres; and that these caliber of linguists

have frequently emphasized the importance of repetition, which can be used not only ''for reinforcement, generally with emotional emphasis'', but also for intellectual purposes. This confirms that assigning logical emphasis to the utterance is an important function of repetition. While repeating certain words, phrases or sentences, an encoder reminds decoders of their importance in the text. And that apart from the emphatic function of repetition, there are other purposes for which repetition is used. Lending credence to this, Howard (2009:341) citing (Kernan 1977; Pennycook 1996; Silverstein and Urban 1996; Agha 2005, 2007; Whortham 2006; Tannen 2007) observes that:

> repetition provides the very texture of our discursive practice, weaving together instances of discourse across temporalities, and marking the social reference points and alignments that bind people together with other human actors. Behavioural repetition highlights the performative nature of our patterns of behaviour, patterns which are often imposed upon us by the societal 'norm' into which we fall.

He says that there are sub-categories within this mode of repetition: the repetition of extrinsic societal roles, and the inversion of such roles through repetition. Invariably, different groups in a society learn their expected roles through repetition before they finally get emmersed into the roles.

Observing the works of (Bauman & Briggs 1990, Silverstein &. Urban 1996), Howard (2009) further says that canonical and authoritative texts that are poetically styled through synchronic repetition, parallelism, and other rhetorical devices are particularly potent means of transmitting and reproducing dominant and powerful discourses. Anyone that has ever been with children would learn that young children enjoy reading the same book, hearing the same song or tale over and over. This is simply because of the comfort and pleasure they derive in the repetition which spices certain texts.

Rydland and Aukrust (2005) demonstrate that less proficient second-language-learning children used self-repetition frequently to facilitate their participation in play with peers, while more proficient second-language-learning-children used repetition for more complex functions such as displaying understanding and building on other children's talk. Considering the foregoing, it is very glaring that repetition is not only meant for reiteration or emphasis, but it plays other social roles than mere emphasis.

By and large, repetition is again considered to be one of the most frequent techniques used in joke-telling sessions. Its main aim is to determine the rhythm of the

joke performance (Freud 1960, Nilson 1978 and Norrick 1993). Repetition serves to strengthen the rhythmic pattern of a joke telling session and as a strategy to gain planning time. Wordplay and pun on the other hand represent two techniques of verbal humor that have attracted the interest of many researchers over the several decades Eastman (1922, Koestler 1969, Nilson 1978, Brandreth 1982, Nash 1985, Norrick 1993, Gruner 1997 and Ross 1998).

2.6.3 General features of repetition

There are some features with which repetition is known. Some of the peculiar features of repetition include persuasion, understanding, storage process and convincing.

(i) **Persuasion:-** If something happens often enough, It will eventually lead to persuasion. Advertisements repeatedly replay themselves when one sees the product. This is important for companies make available innovative new products at the markets where users may be initially unfamiliar with the product or its usage. Repetition of things has a distinct effect on us. Our brains are excellent pattern-matchers and reward us for using this very helpful skill. Repetition creates a pattern, which consequently and naturally grabs our attention.

(ii) **Understanding:-** Repetition can also lead to understanding. What look strange at first becomes clear after repeated exposures. Misarticulated letters or pronounced words can be learnt through repetition. Someone pronouncing the rolant sound /r/ as /hi/ or /hin/ can be taught to role his or her tongue over the hard palate repetedly to gain the correct articulation of the sound. Through this repeated action, the anomaly would be corrected and the person gains confidence.

(iii) **Storage Process:-** Repetition is seen as a storage process. Remember learning multiplication and metric tables at junior school, we have to repeat each table several times for students before each table finally sinks into their memories. Our short-term memories are notoriously short-term and can forget something within a very short time. Repetition is one of the ways of getting things into our longer-term memory for storage purpose.

(iv) **Convincing:-** Some people just have to do things several times before they make up their mind. Many people have to repeat things several times before they get convinced. Three times is a common phenomenon in Yorùbá as we have a saying that *"èèkínní kébẹ, èèkejì kébẹ̀, ẹléẹ̀kẹta ni àjẹèjẹtan"* (first time mistake is forgivable, the second time mistake, through warning, is also forgivable, but erring the third time

attracts punishment). Either of the following Yorùbá adages lends credence to this convincing capability of repetition:

Iṣu atẹnumọ́ràn kì í jóná

A person that is always conscious of the yam he puts on fire,
would not have his yam burnt.

   or

Bí alágbèdẹ bá ń lurin lójú kan náà, ó lámì ni.

If a blacksmith is hitting an iron at a particular point, there
is something there.

The inference from the above is that "somebody who does not keep his mouth shut over his problem will get the problem solved" as he would draw people's attention to himself by the force imposed or exerted by repetition. Also, our brains are excellent pattern-matchers and reward us for using this very helpful skill. Repetition creates pattern with which it evaluates or screens what is being repeated for convincing purpose. Consequently and naturally it grabs our attention either to get convinced or not.

2.6.4 Types of repetition

Scholars have noticed that there is no universal norm or convention for determining the amount or types of repetition. A specialist in musicology Middleton (1990), identified discursive and musematic repetition. Other scholars viewed repetition from two different perspectives. In classical terms, Frye (1985), Cuddon (2013) and Nino and Tarma, (2013) identify the following types: Epizeuxis or palilogia (repetition of a single word; Conduplicatio (the repetition of a word in various places throughout a paragraph); Anadiplosis (the repetition of the last word of a preceding clause. The lexical item is repeated at the end and the beginning of successive lines); polyptoton (repeating a word, but in a different form, using a cognate of a given word in close proximity); epistrophe (the repetition of a word or phrase at the end of every clause); anaphora (repetition of a word or phrase at the beginning of every clause); Antanaclasis **(**repetition of a word whose meaning changes in the second instance); antistasis (repetition of a word in a contrary sense); Epanalepsis (repetition of the initial word or words of a clause or sentence at the end); isocolon (a series of similarly structured elements having the same length. The length of each member is repeated in parallel fashion); scesis onomaton (a series of successive, synonymous expressions); synonymia (the use of several synonyms together to amplify or explain a given subject or term. It is a kind of repetition

that adds force); and diacope (a rhetorical term meaning uninterrupted repetition of a word, or repetition with only one or two words between each repeated phrase).

Considering the above types in classical terms, one would easily see that the yardstick for this classification is their distribution in the text. Another type considers the compositional pattern of the repeated item. This type includes Alliteration (repetition of the same sound at the beginning of two or more stressed syllables); assonance (repetition of similar vowel sounds, preceded and followed by different consonants, in the stressed syllables of adjacent words); consonance (repetition of consonants in words stressed in the same place but whose vowels differ, it is also a kind of inverted alliteration, in which final consonants, rather than initial or medial ones are repeated in nearby words); and paroemion (Alliteration taken to an extreme. Every word in a sentence begins with the same consonant).

Ọlátúnjí (1984) also identifies other types of repetition like lexical, lexico-structural or semantic. Lexico-structural repetition may either be full or partial. Full repetition involves the repetition of a sentence structure as well as of all lexical items occurring in it. It may appear in couplets or there may be intervening line(s). It is very glaring that Ọlátúnji's own types are based on linguistic structural units with nomenclatures from the field of linguistics.

Another observable type of repetition is Root Repetition, noted by Nino and Tarma, (2013:6). The repetition of lexical roots occurs in several different kinds of structures in ordinary discourse. Also in literary discourse, other structure types are the sorts that generate stylistic tendencies. All, however, are reflexes of the same linguistic pressure to make multiple use of the same root. It may not be seen as repetition of full lexical or lexico-structural items. It only occurs when the root morpheme of a lexeme is repeated for semantic reiteration. For example, in:

Mo lá lílá,	*I lick the lickables*
Mo jẹ jíjẹ,	*I ate the eatables*
Mo sin sísìn,	*I made incissions*
Mo sì tún wẹ wíwẹ̀	*and I bath with all the bathable(soaps/concoctions)*

(Fagunwa 1938:66))

In the above example, the morpheme 'la' which is the verb in line one is repeated as the root morpheme in 'lílá' to create a kind of semantic link between the two word belonging to different syntactic groups. Also the morpheme 'jẹ' that serves as the verb in the second line is repeated in 'jíjẹ' as the root morpheme. The same thing applies to 'sín' and 'wẹ̀' in lines three and four respectively.

There are other types of repetitions noted by Ogunyemi (2009) which include phonological, morphological, phrasal, lexico-structural and sentential levels. Other observable ones in Yorùbá poetic discourse include semantic, structural and thematic repetitions. Our focused repetition types in this study are the ones having their base under linguistic categories. Therefore, the study dwells on all the available types identified under linguistic units; like phonological, lexical or morphological, lexico-structural or syntactic, sentential or full and semantic repetitions. Refrain is also considered as a repetition type. The types identified with Greek nomenclature are of foreign origin and the yardstick for generating those classifications cannot be perfectly used to classify Yorùbá repetition types. Also the metric roles they played (in terms of music and poems) in their language of origin are not that pronounced in Yorùbá poetic discourse. Every language has its own peculiar features, apart from the general characteristics of language, which distinguish one language from others. Yorùbá language is not exempted from this fact, though wherever they correspond with the types identified in this study, we make reference to them.

Bámgbóṣe (1974) sees repetition as one of the most important stylistic devices in Yorùbá literature. In his study of Fágúnwà's novels, he discovers that repetition is sometimes used for their sound as well as meaning effect. He also discovers that matching the repetition of words with repetition of sound as in drum beat can be used to capture the rhythm and the atmosphere of drum language and make such repetition natural whereby the words coming with each syllable corresponding to a drum beat (Bámgbóṣe 1974:109-110). He came up with some functional features of repetition in Fágúnwà's novels which include: symbolism, hyperbole, exaggeration, flattery and insincerity.

2.6.5 Types of repetition in Yorùbá

1. Phonological repetition: Repetition of sounds does not belong to syntactic stylistic devices but to phonetic stylistic devices. Repetition or reduplication of sound is an important poetic feature that is largely inform of alliteration and assonance. Artistic deployment of alliteration and assonance appeals to our sense of hearing especially when read aloud. Sounds are categorized into two in Yorùbá language. There are vowel sounds and there are consonant sounds. Vowel sounds are still classified into oral and nasal vowel sounds. Either vowel or consonant, there is no sound that cannot be repeated for artistic purpose. According to Balogun (1996:356), figures of sound are "sound devices

used by poets to reinforce meaning in poetry or to create auditory pleasure" In addition to repetition of sound, there is repetition of syllable. Repetition of syllables also falls under phonological repetition like that of sounds. This occurs when part of a lexeme (word) is repeated in a structure. Inkelas & Zoll (2005: 2) called it phonological copying because it is essentially a phonological process that duplicates features, segments, or metrical constituents in a structure. In this study, we are concerned with repetition of segments like phonemes and syllables. For example in Fágúwà's *Ògbójú* we

> Àwa akoni jẹ́ méje. A gbé ọjọ́ méje lọ́dọ̀ Ìrágbèje ní ilé olójúlé méje
>
> We great hunters are seven. We lived for seven days with Ìrágbèje in the house with seven apartments.

<div align="right">(Ọlátẹ́jú, 2016:23-24)</div>

The phonological schemes employed to achieve this catchiness in the text are those of alliteration and assonance which results in rhyme. Such foregrounding devices (Leech and Short 1981: 78-79) are to be found in poetic discourse. Alliteration, assonance and rhyme with their auditory pleasing effects serve to focus the attention of the reader, to underline and emphasize. We might also see here the linguistic mechanisms which contribute to the stylistic effect of 'catchiness' and 'prominence' of pun as a device in the text above. Some supra-segmental phonemes (tone – especially the mid-tone on the end syllable "je" in four places in the text), besides having a grammatical function, are open to stylistic utilization, for example, it yields melodic effect and produces stylistic function of rhythm, voice intensity (loudness through asphiration of palate alveolar sound /dʒ/), emphasis and pause. The author's choice of 'méje' (nuber seven) shows his belief in Christianity. Seven is a number of perfection (Àṣepé) in the Christian belief.

> Also in
>
> > Ewé ọró kó máa róbi lé wọn lórí
> > Igi obì kó máa bì wọ́n sí kòtò
> > Ata ló ní kí wọn ó máa tara

The underlined segments in the above text constitute the syllabic repetitions where the second syllable in the adjectives of the first two lines and the second syllable of the noun in the third line in the subjectives cases form the corresponding verbs in the text. So, there is reduplication of the second syllables of these lexical items, "ọró, obì, ata. The interaction between this reduplication gives rise to the generation of pun and the essence is the establishment of semantic ties between the objects in question (in

subjective cases) and the verbs derived from them. The stylistic effect is incantatory, significantly for curse raining and the communicative value is curse raining.

2. Lexical repetition: Here, we consider repetition that involves lexical items rather than phonological identities. This repetition occurs when the morphology calls twice for a word, with possible phonological modification (as in Yorùbá interfixation and tone) of either or both the two constituents. This.implies that a word may be repeated twice within a sentence with phonological modification - mostly tonal variation and interfixation in Yorùbá cases - on either or both of the constituents. The morphological element that can be repeated here in Yorùbá is the entire morpheme (word). For instance in:

<div style="margin-left:2em">

Bí ìgbà bá ń gbáni   if a period is punishing us

Ìgbà ń bọ̀ tí ó gba ni   another period is coming to resque us
                     (Tọ́pẹ́ Àlàbí: A Christian Gospel singer)

</div>

The reduplication of the root morpheme "gbà" in the bi-morphemic word "ìgbà, and the phrases 'gbáni' (punish) and 'gbani' (resque) generates pun and the essence is to establish semantic ties between the noun 'ìgbà' and the verbs "gbà and gbá" that are seemingly derived from it. This is a false derivative because they are two distinct words, "gbà" is not the root morpheme of the word "ìgbà" neither 'gbá'. Because of the identical form or autographic congruence between the syllable 'gbà' in both items (ìgbà and gbáni or gbani with varying tone marks'), the noun "ìgbà" looks as if it is connected with, and possibly derived from, the verb "gbà"; this is never the case. The effect of this false association is the suggestion of a semantic relation between the two items. The noun "ìgbà" has its normal meaning 'period', but by implication, in the reference to its possible relation to the verb "gbà" and "gbá", other meanings are generated (resque and punish respectively). All these that constitute pun and the communicative value is that of hope.

3. Phrasal or partial repetition: Here, we have repetition of structures like phrases and clauses. In partial repetition, all the words in a sentence, except a few, are repeated. According to Ọlátúnjí (1984), the effect of partial repetition is two-fold; the fist is the creation of emphasis through an ideational re-iteration; and two, listing of items or the chanter's desires. Ọ̀pẹ̀fẹ̀yítìmí (2001) expands this when he says that partial lexico-structural repetition emphasises the semantic implications of the repeated phrases and allows for the listing of some important aspects of the message

conveyed. In other words, it is useful for semantic intensification and lexical listing of both important aspects of message and synonymous items. A good example is se in the following lines:

> *Wọ́n bínú kánún, wọ́n da kạ́nun sómi*
> *Wọ́n bínú iyọ̀, wọ́n dayọ̀ mẹ́èpẹ̀*
> *Wọ́n bínú Ọnku Bọ́lá Ìgè títí*
> *Wọ́n rán an sọ́run àpàpàǹdodon*

<div align="right">(Aderibigbe et al, 2017:62)</div>

> *They are not happy with potash, they threw it inside water*
> *They are not happy with salt, they mixed it with sand*
> *They hate Uncle Bola Ige*
> *They sent him to heaven*

In the first two lines is reduplication of structure "*Wọ́n bínú*" being completed with structures with different lexemes that add semantic value to the text. Each of the lines contains two related simple sentences; that is, both of them are compound sentences. The grammatically and semantically related words are chosen and structured in equivalent positions. Words like "kánún and iyọ̀" together with the prepositional phrases "sómi and mẹ́èpẹ̀" are chosen for coherence and cohesion purposes. Semantically they express the irrepairability of the havoc perpetrated by the assassinators of Chief Bọ́lá Ìgè, the former Arthoney General of Federal Republic of Nigeria. Not only this, the noun pairs "kánún and iyọ̀" and the prepositional phrases "sómi and mẹ́èpẹ̀" exhibit tonal counterpoint at their locations.

4. Lexico-Structural (partial or full) repetition: Here, it is observed that the patterns of reduplication are in two folds. First, we have reduplication of structures like phrases, clauses and sentences (the entire structure). Secondly, we have reduplications where different lexical items that fall within the same gramatical slot or class are used. At times, a single idea is restated or reaffirmed in a variety of ways for equal semantic value. In other words, we mean the repetition of structures whether with the same lexical items or different lexical items falling within the same gramatical slot or class. According to Olátúnjí (1984), In partial repetition, all the words except a few are repeated. The repetition is not full as certain parts varied according to the poet's desire. Also, Syntactic repetition can be seen as a cohesive device, serving to tie together different bits of information in a poem and to provide cues as to how the text is structured. For example, in Ṣàngótóyè's (2017) poem entitled "Erín Wó" we have the following lines:

Ẹja ńlá lọ níbú, gbogbo ibú pa lọ́lọ́	big fish got missing in the deep, the whole river became silent
Àrọ̀gìdìgbà lọ lálẹ̀ odò, gbogbo odò ń sọ̀fọ̀	river goddess was no longer found in the river, the entire river is mourning
Bọ́lá Ìgè lọ nílẹ̀ yìí ó di kánrin kése	Bọla Ige has gone from this land, never to be seen again for ever
Ajíbọ́lá Ìgè darạ ilẹ̀ gbáà.	Ajibola Ige is now cohabiting with the deads

(Aderibigbe et al, 2017:61)

Here, in the first two lines, we have reduplication of identical structures with different lexemes that have semantic relations. Each of the lines contains two related simple sentences, that is, both of them are compound sentences. The words are specially chosen and arranged to achieve coherence. The grammatically and semantically related words chosen are structured in equivalent positions. In the norminal group, we have words like: "eja ńlá, àrọ̀gùdìgbà, ibú, and odò"; while at the verbal group, we have "lọ níbú, lọ lálẹ̀ odò, pa lọ́lọ́ and ń sọ̀fọ̀". This ensures cohesion and semantic relation in the lines. The two lines again add emotional value to the rendition. Not only this, the two lines exhibit tonal counterpoint as a result of choice and arrangement of some words like the following pairs; eja ńlá vs àrọ̀gìdìgbà; níbú vs lálẹ̀ odò; pa lọ́lọ́ vs sọ̀fọ̀". Each pair exhibits tonal counterpoint in their location within the text. The tonal variation really adds auditory beauty (phono-aesthetic) to the rendition. The remaining lines balance the thought in the first two lines by identifying the deceased.

5. Parallelism as a subset of repetition:- Parallelism allows the author to bring a diversity of ideas within a convenient structural identity in order to show beauty in the skills with which the author manipulates words or sentences. Parallelism as a form of repetition is seen as the soul of oral performance. In rhetoric, parallelism means to give two or more parts of the sentences a similar form so as to give the whole a definite pattern. In other words, parallelism is the use of similar or identical language, structures, events or ideas in different parts of a text. This is an indirect repetition of ideas and events.

Bámgbóṣé (1969) in Ọlátúnjí (1984) defines parallelism as involving a juxtaposition of sentences having a similar matching of at least two lexical items in each structure, a comparison between the juxtaposed sentences, and a central idea expressed through complementary statements in the sentences. The relation between lexical items in

sentences in parallelism is equated in order to bring out the implication of comparison. He then observed that parallelism is used at times to reiterate, like repetition, the themes in Yorùbá poetry.In parallel sentences, the significant lexical items occur in identical places in the structure of sentences as in sentences that display partial lexico-structural repetition and tonal counterpoint. Elaboration through bringing out of the similarity of meaning in different situations can be said to be the poetic function of parallelism in Yorùbá poetry. The same idea is brought out in different ways in each of the lines in parallel statements. Parallelism, according to Òpèfèyítìmí (2001), infuses the language of the parallel sentence with colour and poetic beauty. Parallelism does not belong to a particular genre in Yorùbá, it manifests in all Yorùba literary genres. It even serves as stem which holds some other figures of speech like tonal counterpoint and lexical matching. For example, in

> Ẹní mọ 'Fa kò mọ̀nà Òfá
>
> Ẹní tó mọ̀nà Òfá kò mọ̀ 'Fà
> (Ọbasá, 1982:39-40)

The lines are balanced structurally with semantic opposition. Combining the two lines can be seen as balancing of semantic opposition. There is repetition of the words 'Òfà' and 'Ifá' which eventually exhibit a kind of wordplay on the syllable 'fa' with tonal variation that generates pun. Semantically, they both reiterate the fact that those who get the chance do not have the opportunity, and those who have the opportunity do not have the chance. The communicative value is that of inequality. Another equivalent of this expression in Yorùbá proverb is "Ẹní tó lórí kò ní fìlà, ẹni tó ní fìlà kò lórí" (he who has head has no cap, and he who has cap has no head).

6. Refrain: Refrain in poetry is a repeated part of a poem that appears either at the end of a stanza or between two stanzas. It is usually the last line that shows up each time in a poem or song verse. It can occur as a verse, a line, a set or a group of lines. Refrain can be seen as a poetic technique employed by poets to add stress to a line, group of lines, word or group of words to convey a certain idea in the poem. This technique is also used to create a natural and powerful rhythm in poem by means of repetition. The purpose of utilising this type of repetition is to add weight to a point or idea in a piece of poetry and bring it to the reader's notice. Refrain joins poem together stanza by stanza as a chain**.** Without refrain, nothing (beyond repeated structure) links poem, and the stanzas contained in the poem could fly apart. It is as if poets feel that a poem needs

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gravitational force to keep it from subdividing. For example Adéwọlé (1988) in Ọlábíntán (1988:2) has the following incantation:

> Béyẹle bá jí,
> A fapá fa're owó wo'le
> *Emìnà ló ní ẹ na're tèmi sí mi, emìnà*
> Bálùkò bá jí,
> A saṣọ è lósùn rèrè
> Bí lékèélékèé bá jí
> A ṣaṣọ rè ní kìkì ẹfun…
>
> *Emìnà ló ní ẹ na're tèmi sí mi, emìnà*
> If pigeon wakes up
> It draws fortune into its home with its wings
> It is Emìnà that say you should give me my own fortune, Emìnà
> If álùkò birds wake up
> It soaks its feather in camwood
> If egrets wake up
> It makes it feather white as chalk…

<div align="right">(Adéwọlé 1988:2)</div>

The expression "*Emìnà ló ní ẹ na're tèmi sí mi, emìnà"* is repeated as refrain in the above incantation. Apart from being a refrain, it affords the chanter the opportunity to hammer home his desires to his imaginary audience. It is the belief of the chanter that his desires be better emphasize so that they would be heard and granted by the power invoked.

2.7 Repetition and rhythm in Yorùbá literary genres

Generally, rhyme, alliteration, assonance and consonance are ways of creating repetitive patterns of sound. They may be used as an independent structural element in a poem, to reinforce rhythmic patterns, or as an ornamental element. Several authors, both foreign and native have worked on Yorùbá rhythm. Among the foreign scholars' works available are Jakobson (1960), Hrushovski (1960), Lotz (1966) and Abercrombie (1967). Each of them approached the concept of rhythm in Yorùbá poetry in line with the nature of the language of their nativity forgetting that apart from the general characteristics of all languages, each language still has its own peculiar features which distinguish one language from the other. They were able to identify some elements as central to rhythm. Such elements include prominence, stress, and tone, syllable length with metrical sequence, word boundaries, syntactic groups, pause, repetitions and juxtapositions of sounds as conducive factors for rhythmical effects.

It is important here to note that what is obtainable in most European languages are not in Yorùbá. May be this is why Oyelaran (1975) raised some questions as per whether Yorùbá language has stress syllables. Such questions include: Does Yorùbá lexical item have a distinctive stress? Does Yorùbá poetry use meter in the same sense as English poetry? The subsequent Yorùbá scholars who are native speakers of the language have been able to knock off most of the ideas of the non-native speakers or rhythm in Yorùbá poetry. It is very obvious that their ideas are being affected by the fact that they are foreigners. Some of the findings of the native speakers shed light on what one should look for as elements of rhythm in Yorùbá poetry. Among the native speakers who have worked on rhythm in Yorùbá poetry include: Oyelaran (1975), Olabintan (1977), Olatunji (1973), Babalola (1975), Isola (1973), Yai (1973). They were able to identify certain elements of Yorùbá rhythm. Olabimtan (1977:204) in journal of *Research in African Literatures* summaries the whole thus:

> in our opinion, rhythm in Yorùbá poetry should be
> recognized as a sense of movement created by the recurrence
> of the following elements, (1) syntactic parallelism, (2)sense
> parallelism, (3) balancement of sense, (4) ornamental pause,
> (5) tone pattern.

The above shows that tone pattern is essential in the determination of Yorùbá rhyme and rhytm. Other elements identified by some of them were deliberately left out here because of the criticism they were subjected to. Such elements include: 'Tempi' by Yai (1973) and 'stress of prominence' by Oyelaran (1975). There are two particular elements that are very crucial to the focus of this study. These are the role or the importance of syllable and tones as elements of rhythm in Yorùbá poetry. Though these two elements are undermined by the aforementioned scholars due to criticism, but the present study finds them relevant. If Abercrombie (1977) could see Yorùbá as a syllable time language, and Olatunji (1973) says that the tone of the syllable should be considered along with the syllable, the stand of the present study, therefore, is that the role of tones and syllable in Yorùbá rhythm cannot be overemphasized. Both scholars observed tonal modification (tonal distortion and changes at interval) and syllable lengthening as rhythmic features, therefore there is no doubt in the fact that Yorùbá rhythm is contained in the succession of syllables and the alternating rise and fall of the speech tones on the syllables. Even aside rhythm, for Yorùbá sounds (vowel, consonant and tone) to produce any meaning, Olateju (1989) says it is imperative for the three to combine. He affirms that in any tone

language, a language in which the pitch of the voice changes the meaning of a word, the phonetic, syntactic and semantic implications of tones are enomous (Olateju 1989:27).

Oyelaran (1975) is of the opinion that it is possible to abstract the tonal scheme of lines of some Yorùbá poetic text and compose a different text with identical tonal scheme. He used the example of talking drum, advertising radio broadcasting station

"This is the Nigeria Broadcasting Service''

He was able to generate two different texts from the above drum sound

(1) Kò sólòsì níbí, lọ sílé kejì,   there is no poverty-stricken fellow here, go to the next house

(2) Bólúbàdàn bá kú, taní ó joyè?   If Olubadan passes on, who will ascend the throne?

Apart from the above, other generations from Ìṣọ̀lá (2010:133) include:

(3) Ó jọ̀gẹ̀dẹ̀ dúdú, inú ń ru bọ̀n-ùn. He ate green plantain, his belly is swelling

(4) Bélò gàngàngúngún onímú òrù (huge Belo with nose like small pot)

This shows productive capability of any tonal scheme in Yorùbá language. The recurrent lines must have the same number of syllables to be able to get fit into the scheme. Isola also stressed in his local rhythm and signature rhythm that when rhythm-units is a syllable shot, the chanter prolongs a syllable to make the duration right (in terms of number). Yai (1973:3) also reaffirms that because Yorùbá being a syllabic timed language, rhythm at phonological level is therefore based on syllable succession. Also, in addition to what Ọlabimtan (1977) termed *sense balancement* and *syntactic parallelism*, Ọlabimtan further notices that recurrence of tone sequence at the segment end in *àrùngbè* plays paramount role in the achievement of rhythm in àrùngbè. He says further that, in addition to the varying tones on the words in every segment, a recurrence of an arrangement whereby in each rhythm unit, there is tonal contrast at the end of each segment. The recurrence of low tone on the last three syllables that mark the end of segment characterizes *Àrùngbè* chant. Ọ̀pẹ̀fẹ̀yítìmí (2001) reiterates that, apart from the emphasizing role, semantic repetition is useful for rhythmic variance; and that the tonal balance and the contrast between the high and low tones on words gives auditory satisfaction and pleasure. A good illustrative example is found in the following line:

Ẹni mọ̀fà ò mọfá   *He who knows Ọ̀fà city does not understand Ifá divination*
Ẹni mọfá ò mọ̀fà   *He who understand Ifá divination does not know Ọ̀fà*
Bẹ́ẹ̀ ni ifá tà lỌ́fà   *Certainly, Ifá divination business is lucrative in Ọ̀fà.*

(Ọbasá, 1982:39-40)

There is special patterning of syllable "fa" in the names 'Ifá'(a Yorùbá divination) and 'Ọ̀fà'(a place in Yorùbáland). The repetition of the syllable in verb phrases "mọ Ifá" (know or understand divination) and "mọ Ọ̀fà" (know Ọ̀fà town) together with the nouns generate pun in the text; again, the occurrence of the syllable "fa" with varying tones at the final position in all the lines constitutes end rhyme. Its prevalence in the medial positions also ensures internal rhyme. The first two lines are parallel with structural equivalence, lexical matching and tonal counterpoints. The third line which also showcases the repetition of the said syllable 'fa' is meant to balance the senses in the first two lines. The repetition and pun here related with the tonal variation to make the entire rendition rhythmical. Again in Fágúnwà novel Ògbójú:

> Àwa akoni jẹ́ méje. A gbé ọjọ́ méje lọ́dọ̀ Ìrágbèje ní ilé olójúlé méje
>
> We great hunters are seven. We lived for seven days with Ìrágbèje in the house with seven apartments.   (Fagunwa 1938:66)

The items that produce stimulus here are the Yoruba numerical indicator of number 7 (seven) "méje" and the syllable "je" that pervades through the repeated "méje" and the name "Ìrágbèje" in the text. The phonological schemes employed to achieve this catchiness in the text are those of alliteration and assonance which results in rhyme. Such foregrounding devices are only to be found in poetic discourse. Alliteration, assonance and rhyme with their auditory pleasing effects serve to focus the attention of the reader, to underline and emphasize. We might also see here the linguistic mechanisms which contribute to the stylistic effect of 'catchiness' and 'prominence' of pun as a device in the text above. Some supra-segmental phonemes (tone – especially the mid-tone on the end syllable "je" in four places in the text), besides having a grammatical function, are open to stylistic utilization, for example, it yields melodic effect and produces stylistic function of rhythm, voice intensity (loudness through asphiration of palate alveolar sound /dʒ/), emphasis and pause. With all these, there is no doubt that Yorùbá has rhyme and rhythm.

2.8   Pun in Yorùbá literary genres

Frye (1985:379) conceives pun as involving a play on word, usually humorous, but sometimes with serious intent. He says in one form of punning, a word is repeated with a shift in meaning. At times, the repeated word is slightly changed; for example

| Itọ́ lakúwárápá fi ń ṣọdún | epileptic person celebrates with saliva |
| Ìtọ̀ lọbùn fi ń lògbà | bed-wetter enjoys life with urine |

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There is slight difference in the initial words of the two lines. The disparity is at the supra-segmental level. The tonal variation on two identical lexemes marks the difference. This is not surprising as Yorùbá is a tonal language where tone marks play significant roles in ascribing meanings to words. Also, there is a little shift in the meaning of the last word in the two lines that is, 'sọdún' and 'lògbà'. Frye furthers that most times, in another form, two meanings of a word are suggested simultaneously, while in another form, a word is used to suggest a second word spelt differently, but sounding the same.

YAN Yi-bo (2015) traces the origin of pun and says: the word "pun" comes from a Latin word "paronomasia", which means a humorous play on words. First, a word with two or more meanings, or two words with the same or similar sound are used in a pun. Second, there exists a literal meaning and an implied meaning in a pun.
Pun has two main characteristics, namely ambiguity and double context. The first feature of pun is ambiguity. Leech (1969) says "A pun is a foregrounded lexical ambiguity. This definition does not account for those puns that are based on syntactic ambiguity or on phenomena such as homophony or homography. May be this is why he later recorded that ambiguity is a kind of language item which has two or more cognitive meanings, but it is avoided as much as possible in our daily communication (Leech, 1983). He then amplified its communicative and literary function as an effective way to gain the attention or arouse the interest of the audience during communication. Also in the literary arena, it is an attention getting device especially in advertising.

As earlier said above, double context is the other feature of pun. The literal meaning is the denotation whereas the other is intentional or connotative meaning, which is always hidden. YAN Yi-bo (2015), citing an American scholar, Archibald (1985), puts forward three elements in analyzing a pun, namely *Double context* which comprises literal meaning and intentional or connotative meaning *Hinge* refers to the punny expression itself, while *Trigger* refers to the intentions and backgrounds hide behind the exploitation of puns which is often employed when we analyse the puns, this goes beyond the internal context of pun.

Khanfar (2013) posits that, puns as rhetorical device, have been dealt with by the Romans and Greeks, both of whom really influenced modern theorists, and thereby established the basis for modern critics on analysis and translation of pun. He posited that despite this rich heritage, the term 'punning' is itself an innovation that has been studied extensively by researchers of different backgrounds and orientations (Bamgbose,

1970; Abímbọ́lá, 1976; Lederer, 1981; Thomas, 1983; Bates, 1999; Olatunji, 2004; Bosco et al, 2004; Abbas, 2007; Perez, 2008; Weiting, 2008; and Jamshidan, 2011;).

Some scholars consider pun and wordplay as interchangeable or synonymous elements while Giorgadze (2014) sees wordplay as an umbrella term denoting all the sub-classes such as spoonerism, malapropism, wellerism, onomatopoeia, palindrome and other linguistic units. Also, Alexander (1980:6) says it is possible to distinguish between a 'narrow' and a 'broad' use of pun. In the first sense - the case of what the layman calls 'a real pun' - we find involved either the polysemy (of a single word having two or more meanings) or the use of homonyms or near homonyms (having identical or, less often, similar phonetic or graphetic meanings). Alexander observes that in a wider sense, homonymy may not be necessary at all time; but it is sufficient to allude to a word or to distant formal similar events. This idea may not be acceptable in this study because it does not give a clear delineation of what pun covers. Despite the fact that some of the sub-classes mentioned may share some things in common, still, their peculiar features could not allow them to have direct link with wordplay as pun does as Alexander observed. Since there has not been a conventional clear-cut difference between the two lexemes, this study prefers to use them interchangeably at times.

Leech (1969: 209) sees pun is a foregrounded lexical ambiguity. Mitchell (1978: 226) characterizes puns in the narrower sense as devices in which primary and secondary meanings are kept simultaneously in play. This is, no doubt, an important feature of pun that is held unto in this research. There are two possible sources for the ambiguity which ensue; it may either be the homonymy or the polysemy of lexical items or phrases. Homonymic clash is defined by Hartmann and Stork (1973) as the ambiguity arising from the use of homographs or homophones. May be it is the opinion of Hartmann & Stork (1973) that prompted Giorgadze (2014) citing Leppihalme (1997) points out that pun can be based on several different features of language(s) involved. Features like pronunciation, spelling, morphology, vocabulary or syntax. Giorgadze then presses further to say that wordplay can be expressed in ambiguous verbal wit, orthographic peculiarities, sounds and forms of words, in breaking the grammar rules and other linguistic factors. He further states that context has a vital role for the actualization of wordplay as its pragmatic essence (mainly humorous, satirical, sarcastic etc.) is fulfilled and actualized in a specific context (Giorgadze, 2014:271).

 Any linguistic or stylistic effect generated by pun depends on the ambiguities in the words. Ambiguity itself is believed to be the convention of punning as said earlier

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because of its ability to connote meanings other than literal ones. Though Attardo (1994) and Korcak (2012) point out that not every ambiguous word constitutes a pun, but when ambiguity focuses on its resourceful applications in any text to create jokes, such ambiguity is therefore regarded as something to be exploited in language rather than being overlooked or neglected.

Simpson (2007) lends credence to the ambiguous and humorous features of pun. He says that one of the most commonly used stylistic devices for creating humour is the pun. A pun is a form of word-play in which some features of linguistic structures simultaneously combines two unrelated meanings. It is an important part of stylistic arsenal of writers because it allows a controlled double meaning to be located in what is in effect a chanced connection between two elements of language.

Based on the foregoing, a pun therefore deliberately exploits ambiguity between similar-sounding (homophonic) elements for humorous or rhetorical effect. Such ambiguity may arise from the intentional misuse or extortion of homophonical, homographical, polysemic or metaphorical language. On the issue of ambiguity, Korcak (2012) averses that the ambiguity in pun cannot just be random. In order to create a pun the two senses of utterance have to be semantically incompatible in context. Only by reaching the semantic incompatibility can an incongruity be created thus leading the recipient into humorous interpretation. Also the recipient has to be aware of multiple meanings present in the message to process the utterance as a pun. Only by doing so the full range of intended effect is reached.

Redfern (1985), as noted by Giorgadze (2014), says "To pun is to treat homonyms as synonyms". So, a pun is seen as a sentence or utterance in which two different sets of ideas are expressed, and we are confronted with only one series of words. Pun is deliberately created by artists as earlier said.

Lederer (1981) defines punning as the trick of combining two or more ideas within a single word or expression. He added that punning challenges us to apply the greatest possible pressure per square syllable of language. He observed that the simplest pun is based on the use of a single sound which generates two or more different meanings. If the difference in meaning is not accompanied by a difference in spelling, the pun is called a homographic pun. For example,

> Ìkà làgbà, bí ṣe é *kàn*nìyàn nù un. Àgbà *kàn* yín nìyẹn
>
> Old age is wicked, so it gets to one's turn. It is your turn now.

The homographic pun here is the word '*kàn'*. It is used in this context to generate two cognitive meanings; 'hit with head' and 'one's turn'. The elderly responsibility is presently the 'turn' of the addressee in question and it is considered wicked because it does not notify him. So, it 'hits' him abruptly.

Pérez (1999) quoting Delabastita (1993: 57) gives a more precise definition that is general enough to cover the different kinds of wordplay that were not included in the descriptions above:

> wordplay is the general name indicating the various textual phenomena (i.e. on the level of performance or *parole*) in which certain features inherent in the structure of the language used (level of competence or *langue*) are exploited in such a way as to establish a communicatively significant, (near-) simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers).

This definition is broad enough to refer to several degrees of similarity between the signifiers (having similar sounds), instead of indicating only total identity. On the semantic level, it acknowledges the unstable degree of disparity, that is, the degree of disparity can fluctuate; this implies that the difference between the habitual and figurative senses of a word can give rise to a pun. The final merit of Delabastita's definition is that it highlights the "communicative significance" of pun, that is to say, its humorous or other effect (Pérez, 1999:358).

In short, pun is the humorous use of words in such a way as to suggest different meanings, or application of words having the same or nearly the same sound but different meanings; it is a play on words. Pun may occur by taking advantage of a linguistic accident; that is, extending the meaning of a word by bringing two or more of its meanings into simultaneous use within a text. In other words it is a situation whereby two or more different meanings are linked by a single word.

Summarily, a pun is a form of wordplay which suggests two or more meanings by exploiting muiltiple meanings of words, of similar sounding words, for an intended humourous or rhetorical effect. It is also seen as a figure of speech which consists of a deliberate confusion of similar words or phrases for rhetorical effect, whether humorous or serious, it is always stylistic intended (Giorgadze, 2014:272). A pun can rely on the assumed equivalency of multiple similar words (homonymy), of different shades of meaning of one word (polysemy), or of a literal meaning with a metaphor. Puns classify words not by what lives (their meaning) but by mechanics (their mere sound). This

means pun uses of word or words that either have multiple meanings or sound like other words, the result of which may be humorous or serious. Because of the captivating effect of pun, it cannot occur within a text without being noticed. This may account for why puns are often used in marketing trade through advertisement because of its attention-getting capability.

2.8.1   Puns and context selection in Yorùbá literary genres

The advantage of pun lies in its potential multiple meanings. It is therefore stronger to plain expressions. In this case, a special context selection is necessary and significant. This context selection will finally influence the process of ascribing meanings to puns.   A pun functions as follows: two or more interpretations are intentionally triggered by the communicator of a pun for ambiguity, but the audience rejects the common (literal) interpretations in search of connotative and more acceptable interpretation that suits the context in which the pun is produced. For a pun to be successful, it is necessary that the audience should access more than one interpretation of a given utterance based on a special context selection. For example: in Ọládèjọ Òkédìjí's novel entitled *Àjà Ló Lẹrù*, the antagonist of Lapade (the protagonist) is painted inactive, foolish and incapable of the role for which he is assigned to play. Hence the expression:

Aúdù Kàrímù dù ú títí, ṣùgbọ́n kò rí nǹkankan mú

Aúdù Kàrímù struggled for long but could not catch anything

The question now is that "Kín ni Aúdù Kàrímù ń dù? Kín ni kò rí mú? (What does Aúdù Kàrímù struggles for? And what is it that he did not catch?) It is important at this juncture to note that there is pun on the two names 'Aúdù and Kàrímù' which happens to be the names of the antagonist who is assigned the role of a police inspector. The third syllable "dù" in 'Aúdù' and the last two syllables "rímù" in 'Kàrímù' are used to generate pun in the text. Aúdù Kàrímù's ineptitude, coupled with his low level of intelligence does not allow him to make any success in his duty as a police officer. He is being molested by his retired counterpart, Lápàdé, who is a man of will-power, dedicated and committed to policing even at retirement. Lápàdé performs excellently well in tracking down series of criminals in the novel, a role that the so-called current police officer in the personality of Aúdù Kàrímù could not perform. In order to boo him and show him how useless he is as a police officer, his names are used to express his level or degree of incapability and senselessness. It is the general context of the novel as a whole that provides answers to the questions earlier made. The interpretation that goes thus:

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Aúdù Kàrímù *dù* (lé) ọ̀daràn títí, sùgbọ́n kò *rí* ọ̀daràn (kankan) *mú*. The pun here is sarcastically intended to convey and rain insults on the worthless modern police officers that are incompetent and are not ready to uphold the etiquette of their profession.

2.8.2   Types of puns

There have not been any stable classificatory methods of categorising pun as different scholars have diverse opinions on the exercise. The broadness of puns has hindered the efforts to categorize them. This is as a result of the different perceptions of pun in different linguistic systems. This explains why there are also various approaches as to how it should be classified. Khanfar (2013) citing Culler (1988:4) sums this up by saying that "Scholars have sought to define and classify puns, but the results have never met with much success". However, based on their formal identity, he cited some scholars and came out with different categories of pun, some of which are as follows:

1.   Homography: This type of pun refers to the words (i.e. lexemes) which are of the same spelling but of different meaning (Crystala, 2003). For example, the verb "ṣẹ́" in

> Ìṣẹ́ ló ṣẹ́ erin, erin wọgbó
> Ìṣẹ́ ló ṣẹ́fọ̀n, ó rọ̀dàn
> Ìṣẹ́ ló ṣẹ́ ìpilẹ̀ ọ̀rọ̀ ó dàmúgùn ewúrẹ́   (Ẹlẹ́buùbọn 2004:26)

Have 'poverty as meaning in the first two lines, while it means 'fault' in the third line. So, while the first two lines reiterate poverty as the reason behind elephant and buffalo's living in theforest, the third line reports that it is faulty foundation that makes goats climb dilapidated walls. The word has the same spelling but different meanings

2.   Homonymy: This type of pun refers to lexical items which are of the same form but of different meaning. 'Bear' (animal, carry) is an example of homonyms (Crystala, 2003). The word "awo" in Yorùbá may mean 'babaláwo' (herbalist) as in "A díá fún irin wẹ́rẹ́wẹ́rẹ́ ọmọ Ògún" or 'ọ̀rẹ́minú' (intimate friend) as in the proverb "Àwòfín níí bọ̀rẹ́ jẹ́, fírí lawo ẹ́ni ń woni"

3.   Homophony: This type of pun refers to lexemes which are of the same pronunciation but of different spelling and meaning. The words 'threw' and 'through' are the examples (Crystala, 2003). The homophonic words in Yorùbá perform polysemic function. For instance, the word 'ya' may mean *tear* in "aṣọ ya" or *leak* in "awo ya"; just as the word 'yẹ̀' can mean *shift* in "yẹ̀ fún mi kí n jókòó" or *disappointment* in "ọ̀rọ̀ ti yẹ̀" examples in this category of pun can serve under homographic pun.

4.   Paronomy: Phonological similarity of the words and the morphological structure is the characteristic of paronymic puns. To take one example, the words 'faith' and 'face'

are different only with regard to their last phoneme (Marjamäki, 2001) In Yorùbá, we have the words "Ìworò" and Ìṣòrò in

> Ìworò òtá ẹ wá wòran o o
> Ìṣòrò òtá ẹ wá wòran o o
> Ẹ wá wọmọ Olóta lómi
> Ẹ wá wọmọ Èdú lókè
> Ìworò òtá ẹ wá wòran o o   (Ẹlẹ́buùbọn 2004:36)

The only mark of difference is the initial phoneme of the second syllable, that is, /w/ and /ʃ/. Another example a humourous proverb that says:

> "Bí Àbíkẹ́ bá dé Kánò ó le di Àbókí,
>
> Orúkọ tó bá wọmọ níí jẹ́ lẹ́yìn odi" (Olawuyi, 2011:107)

The word 'Àbókí' is a Hausa word that has phonological congruity with the Yoruba name Abikẹ̀ The word 'Àbókí' is a loaned item from Hausa language. It is used to play on the Yoruba feminine name 'Àbíkẹ́' because of their phonological similarities. Àbíkẹ́' is a proper noun in Yoruba, while 'Àbókí' means 'friend' in Hausa language. 'Kano' is a city in Hausa land where there is concentration of people from different parts of the country. Àbíkẹ́, leaving her place of birth (Yoruba land, where she is well known) for Kano (a far distant land, where she can hardly be recognized by anybody), may choose to bear different name; may be to conceal her identity (both ethnically and religiously) as many people from Yoruba origin do in the northern part of Nigeria to get favoured by the northerners. The word Aboki may also arise as a result of phonological differences between Hausa language and Yorùbá language. Hausa language speaker may find it difficult to articulate or pronounce the word Àbíkẹ́ clearly and correctly, hence the choice of Àbókí which is an existent word in Hausa language. So, the choice can therefore be seen as an economy of effort, which may result into laughter among the Yoruba audience.

Also in addition to the above, Munthir (2011:452-455) citing some authors identifies the following:

1. Polysemic or Semantic Pun:- This type occurs when one polysemic word (i.e. having various dissimilar senses) recurs with two dissimilar senses . This type of pun is explicit. As an example the Yorùbá polysemic word 'fẹ́' could have the following dissimilar meanings: to love, blow air, rekindle light with bellows. Another example is found in statements like "Awo mi ni Lágbájá" (Lágbájá is my friend) where the word 'awo' may mean an intimate friend, and at the same time a diviner. Homonymy is also

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applicable here in Yorùbá case. This type of pun is also called 'semantic' (Leech, 1969:209-14) .

2.	Parody Pun:- Parody pun is based on the needs expressed in the form of the structure of parody well – known as aphorisms, proverbs or so on (Chengming , 2004 : 89). This type of pun is an existing social, cultural knowledge – based. For example, in "ó kó ìbásùn fún un", the noun "ìbásùn" has a cultural knowledge-based meaning as it is euphemistic expression used to avoid committing taboo of vulgarism and obscenity.

3.	Phonetic Pun:- In spoken language phonetic pun results from the phonetic structure of the sentence . It may depend on the acoustic breath group unit of speech, not the individual word, i.e. two units of two breath–groups as units of speech made up of different words become phonetically ambiguous, e.g. "near" could be mistaken for "an ear", and "an aim" could be mistaken for "a name", and, as in the example below, "an arrow" could be heard as "a narrow" (Ulmann, 1967:156). The observation here is that this category of pun can only occur as a result of phonological processes in a connected speech. This is because the ambiguity in such speech is generated by phonological means.

One of the means through which this type of pun can be derived in Yorùbá is through substitution, especially when a supposed stranger in a literary art pronounces a word that contains one or more sounds that are not obtainable in his or her own mother tongue, he or she substitutes with the closest sounds in his or her mother tongue. A saying in Yorùbá justifies this: "Gàmbàrí tí yóó polóókọ ọbá, àfàìmọ̀ kó má palákwòóbá". (A Hausa man that would pronounce olóókọ ọbá, "king's namesake"; it is doubtful if he would not pronounce alákòóbá 'herbinger or herald of misfortune'). In the like manner, a Fulani man would pronounce 'owó' (money) as 'awó' (guinea fowl).

Parsing can also be used to generate this kind of pun. For instance "Adó ẹnìkan" (Adó, one passanger) can become "A dó ẹnìkan" (We fucked one person). A bus conductor calling for a passanger going to Adó (a city in Èkìtì State) repeating the phrase in quick succession may be mistaken to mean the second meaning derived through parsing. Another example is "Ẹ fÈdí sílẹ̀ fún Jọ̀ní" (Leave Èdí for John). Because of the phonological process of elision and contraction that changes the phrase "fi Èdí" into "fÈdí", the clause "fÈdi sílẹ̀" (leave Èdí) is now taken to mean "fẹ ìdí sílẹ̀ (open your lap). So, the entire sentence "Ẹ fÈdí sílẹ̀ fún Jọ̀ní" (Leave Èdí for John) is now conceived as "(All of you) open your lap for John".

4.   Morphological Pun:- To Crystal (2004 : 408) , Morphological pun results from the manipulation of the elements of word structure, such as affixes , or dividing words in unusual places , e.g. the word Sókótó (the seat of caliphate in the northern Nigeria) is manipulated by Yorùbá speakers as 'Ṣé okó tó? (Are the penis enough?) mainly to create fun that would make people laugh.

5.   Visual Pun:- Visual pun is the use of symbols to suggest two or more meanings or different associations . Visual pun combines two or more symbols (pictures and / or texts) to form a new meaning. The viewer must mentally elaborate on the visual stimulus to interpret the message. For instance, examine the picture of a lady with big buttocks with the quotation in Ephesians 5:31 "Nítorí idi èyí li okùnrin yóó ṣe fi bàbá àti ìyá rẹ̀ sílẹ̀, òun yóó sì darapọ̀ mọ́ aya rẹ̀, àwọn méjèèjì a sì di ara kan". (*For this reason, a man shall leave his father and mother, and shall be joined unto his wife, and they two shall be one flesh.)* This text is an allusion to a Bible verse ephesians 5:31 which says "For this reason, a man shall leave his father and mother and shall be joined unto his wife, and they two shall become one flesh". There is pun on the word "*Ìdí*" (reasons) which is pictorially represented by *big buttocks* in the text. The homographic congruence between the Yorùbá equivalent of the word "reason" (which is ìdí) and the Yorùbá word for buttocks (still *ìdí*) paves way for the pun generated in the text. That is why the author used the word "*Ìdí*" (reason) to refer to the picture of the big buttocks in the text. this is further supported by the saying that: "*Oríṣiríṣi ìdí ló wà nÍbàdàn, ìdí arẹ̀rẹ̀, ìdí obì, ìdí àpẹ́, ìdí òro etc.*" The effect of the polysemic word "ìdí" in this context is humourous. The atmosphere of laughter is created by the text

A homophonic pun exploits word pairs that sound exactly alike (perfect homophones), but are not synonymous. Example in Yorùbá is the expression below,

> *Kóyìnbó tóó dé láti ń sèèbó nÍbàdàn tàwa,*
> *Òyìnbó dé Kúdẹtì, wọ́n ní "this place is too dirty"*
> *Bẹ́ẹ̀, kóyìnbó tóó dé láti ń pe Kúdẹtì*
>
> (S.M Raji)
> Before whitemen came, we had been speaking English in our Ibadanland
> Whitemen got to Kúdẹtì, they said "this place is too dirty"
> Afterall, before they came, we have been calling Kúdẹtì.

The English expression "too dirty" is played upon using the Yorùbá homophonic version "Kúdẹtì". The first syllable in "Kúdẹtì" represents the English intensifying adverb "too", though with different initial consonants /k/ and /t/ respectively. The gradable predicative adjective "dirty" sounds alike with the Yorùbá compressed verb phrase "dẹtì" which is a

derivative of "di ẹtì". Pun here relies on the sound similarities between the non-synonymous but similar sounding words.

A homographic pun exploits different words (or word meanings) which are spelt the same way, but possess different meanings. For example,

> Arsenal je *sàràì* ìbànújẹ́ lọ́wọ́ọ *Sari* ní Bakúuù lánàá
> Arsenal ate sorrowful Ramadan sààrì from *Sari* yesterday.
> (Sport reporter on Splash FM Radio, Ibadan 30th of May 2010)

The homophonic congruence between the two words, *sààrì* and *Sari* in the above text paves way for the pun achieved in the text. There is a play on the word '*Sárì*' (Mourizio Sari, Chelsea coach) and '*Sààrì*' (the early morning food for the Muslims during fasting). What brought about this punning is as a result of the way Chelsea Football Club walloped Arsenal FC at Bakut in Ukrane during the Final match of the Europa cup. The match was played during the Ramadan period, and the fact that the match was played in the late night made the reporter to use the word '*sààrì*'. If the match were to be played in the afternoon time, choosing the word would not have been appropriate, and if Arsenal had won the match, the punning would not have be possible this way.

Homographic puns using words with the same spelling but different pronunciations. A compound pun is a sentence that contains two or more puns, such as: "A man bought a cattle ranch for his sons and named it the 'Focus Ranch' because it was *where the sons raise meat*" punning on the phonological similarity to "where the sun's rays meet". A recursive pun is a sentence that contains a pun that refers to the similar sounding word. Let us consider the following òwe:

> Bí nnìkan kò bá ṣẹ́ èṣẹ́
> Èṣẹ́ kì í déédéé ṣẹ́
>
> If nothing happens to Èṣẹ́,
> Èṣẹ́ does not occur without a cause

The words *"èṣẹ́"* is repeated for punning purpose in the text above. The choice of the word "èṣẹ́" affords the text the opportunity to establish semantic relationship or tie between the word itself and the verb 'ṣẹ́' which is also repeated in the text. The verb 'ṣẹ́' refers to the subject noun 'èṣẹ́' which contains the same syllable 'ṣẹ́' that forms the verb in both the dependent and independent clauses of the sentence.

Recursive pun at times admit malapropism - an adjective or adverb - meaning 'inappropriate' or 'inappropriately'. The term therefore refers to the misuse of similar sounding words, especially with humorous results. For instance the Yorùbá proverb that

says "Ojú *àwo* ni àwo fi ń gbọbẹ̀" is articulated as "Ojú *àwa* ni àwa fi ń gbọbẹ̀" by a Hausa man selling jewelries. The choice of 'àwa' instead of 'àwo' is a case of malapropism with humorous result. Extended pun or pun sequence is a long utterance that contains multiple puns with a common theme. The following example is from Yorùbá Ifa corpus Ọ̀bàrà Ọ̀sẹ̀:

Sòfò-sòfò ọ̀tọ̀	Losers are distinct
Jèrè- jèrè ọ̀tọ̀	Fortune makers are distinct
Bẹ́nìkan ò sòfò	If someone does not suffer losses
Ẹnìkan ìí jèrè	Another cannot acquire gain
Bẹ́nìkan ò jèrè	If no one acquires any gain
Ẹnìkan ìí sòfò	There can be no loss suffered
A día fún Ọ̀pẹ́rẹ̀ẹ́-bọsù lọ̀lọ̀	Ifá divination was performed for Ọ̀pẹ́rẹ̀ẹ́-bọsù lọ̀lọ̀ (Ẹlébuùbọn 2004:116)

The above text contains multiple puns with a common theme. The phrase *ṣòfò* and *jèrè* are repeated several times in the text to create the impression that what faces one backs the other; "Ohun tó kọjú sẹ́nìkan, ẹ̀yìn ló kọ sẹ́lòmíràn". Profit is made at other people's loss, while loser losses to the advantage of the profit makers.

Pérez (1999:359), citing Delabastita, (1993: 78-116) highlights some observable linguistic materials in pun especially with regards to phonological, polysemic, idiomatic, morphological and syntactic categories. They include the following among others:

a.   When rooted in phonology, wordplay is formed by words which share several phonemes without, however, being etymologically or semantically related. As noted in Yorùbá literary arts, it can occur through parsing. Phonological wordplay can further be differentiated according to the nature of the linguistic stratum. For instance, the name 'Adékànmbí' being parsed into an interrogated sentence "Adé kàn mí bi?" is a In the case of homo*phony*, two or more differently spelled words share their pronunciation, as happens with *flower* and *flour*. Homo*nymy* occurs when two or more words are identical both in spelling and pronunciation, e.g. when *miss* refers to the verb *to miss* as well as to the nominal designation. Lastly, a phonological pun can be termed *paro*nymic when words are similar but not identical in spelling and pronunciation.

b.   When a pun is based on *polysemy*, the two or more associated meanings are part of what is considered to be one single word. In this type of pun, we find a clash between two different signifieds. For example, the word 'yẹ̀' may mean *shift* as in "ọ̀pó yẹ̀" (the pillar shifted); it may also mean *change* as in "bójú bá yẹjú, kóhùn má yẹ̀" (if we part way, our discussion should not change).

c.   A third possible linguistic mechanism underlying punning is the *idiomatic* layer. Idioms offer this potential since the habitual meaning of the expression — by definition not the sum of the meanings of its components — and its literal meaning can be confronted. For example, in

Ifá gbéfá mì lÉkìtì   Ifá swallowed ifá in lÉkìtì land
                                                          (Aláròyé, Monday, 23/7/2018)

There is pun on the word "ifá". Ordinarily 'ifá' is used as a cognate of 'Ọ̀rúnmìlà' which Yorùbá believe to be the god of wisdom. But in this context, 'ifá' refers to abbreviation of Yorùbá names prefixed with 'ifá' or have 'ifá' initial like 'Ifáyẹmí, Ifágbèmí, Ifáyóóṣèé etc'. Coincidentally in this case, the outgoing governor of Èkìtì State named Ifáyóóṣèé was backing Ẹlẹ́kàá whom he chose to succeed him to contest the gubernatorial seat with his own predecessor Ifáyẹmí who intended to come back to power. It is the defeat suffered by Ifáyóóṣèé from Ifáyẹmí that prompted the expression "Ifá gbéfá mì lÉkìtì" (meaning Ifá swallowed ifá in lÉkìtì). The expression simply refers to the fact that Fáyẹmí defeated Fáyóṣèé in Èkìtì state governorship election. So, Fáyẹmí swallowed Fáyóṣèé (dynasty) in Èkìtì state. The choice of the verb "swallow" is not without literary significance as it adds hyperbolic and *idiomatic* effects to the text. Ordinarily, one would wonder how 'ifá' can swallow 'ifá'. After all, there is only one 'ifá', and how can 'ifa' swallow himself. Again, the word 'defeat' would have been more appropriate, but in order to colourize the expression to create certain advertisement effect, that is, to draw people's attention and prompt them to purchase the newspaper, the scriber chose the word 'swallow' in that expression that makes the headline.

d.   Finally, *syntax* can be exploited for punning purposes, since statements can sometimes be analysed syntactically in at least two different ways. Example is found in a bus conductor's way of calling passengers

"Adó ẹnìkan, Adó ẹnìkan…"   Adó, one person, Adó, one person

The utterance is homophonically balanced when parsed into the sentence

"A dó ẹnìkan"   We fucked someone.

Structurally, they are not the same. But in a connected speech, the mark of difference would not be noticed. The essence of the parsing is to create pun the is expected to generate humourous atmosphere

        Pun is seen as humour, especially when it is meant to generate laughter among the reader or audience of humour generating punny expressions. Humour itself is

defined, according to the tenth volume of the *American Peoples Encyclopedia (1964:56)*, as:

> "a quality in an object, situation or verbal expression that provokes amusement and laughter, either inadvertently or by design". Excitation or amusement is essential to human existence. A society that is devoid, bereft or denied of this may not worth being habited".

This reveals the fact that the social and psychological functions of pun cannot be overemphasized. This fact reflects in the present study as some of our data were gathered at drinking and ayò game joints; funeral and wedding ceremonies; and festivals.

Attardo (1994:16) says that wordplay is a consciously metalinguistic phenomenon. This implies that the speakers deliberately take advantage of certain characteristics of language namely; the existence of homonyms and polysemous words, to create a humorous effect. Therefore, the humorous effect appears to be the most important reason for taking advantage of the possibilities that language offers for creating wordplay. Viesbergs (1997:159) and Delabastita (1996:130), among others, state that the function and goal of wordplay gives the possible opportunity to address potentially taboo or obscene issues. For instance, it is a taboo among the Yorùbá to mention the names of male and female genitalia in public. Thus we have the word 'básùn' (sleep with) for having canal knowledge of a woman or lady, and 'sùn' (sleep) for somebody that died. Let us take the following expression as an example

> *Pèlépèlé* la fi ń pàmúkùrùu *pèlè*

> One hits a mosquito that selltes on one's scrotum gently.

The deep structure that produces this surface structure is

> "*Sùúrù* la fi ń pàmúkùrù tó *bà lé ni lórí epòn*"

'Pèlépèlé' is an equivalent of 'sùúrù' in Yorùbá; while 'pèlè' is euphemism of scrotum (epòn). The surface structure therefore is more preferable to avoid or address potentially obscene issues

Alexieva (1997) averses that, human beings have strong wish to create humorous effect when communicating with others and this is the motivation behind wordplay. At the same time they like to test their own and the audiences skills of making analogies. If the audience is able to catch the intended meaning and share in the humorous effect then, this may cause a strong feeling of solidarity between the speaker (author) and the audience. On the other hand, if the audience fails to grasp the intended meaning the speaker may get some feeling of power and superiority. In other words, the manipulation

of language (in particular the sound and meaning of word) with intent to amuse is referred to as wordplay. The more we play with words, the more we find that most of them possess multiple meanings because words are alive and they refuse to stay still. Not only that, as words grow older they accumulate new meanings.

From the foregoing, it is quite clear that humourous pun was designated primarily to create laughter and provide amusement. The works of late Gbénga Adébóyè serve this purpose among his fans.

Pun is quite common in Yorùbá as a method of reinforcing meaning. Examples of visual orthographic and sound-based or phono-aesthetic pun also abound in written literature. The play on particular syllable of the name of Odù Ifá in the Yorùbá Ifá corpus justifies this assertion. Let us consider the following in *Odù Òfúnsàá*,

Òfún sà á léfun	Òfún marked it with white chalk
Òfún sà á lósùn	Òfún marked it with white camwood
Òfún sà á ní mòrìwò òpẹ yẹẹ yèẹ̀ yẹẹ	Òfún marked it with young palm fronds
	(Ẹlébuùbọn 2004:53)

In the above text, we have examples of visual orthographic (imagery) and sound-based or phono-aesthetic pun in the third line where "yẹẹ yèẹ̀ yẹẹ" painted the picture of new palm-fronds in our imagination with phono-aesthetic ideophone.

Most literary artists engage in pun to some extent, but some among them are particularly adept or committed to pun at length. Gbénga Adébóyè dwelled extensively on pun in his oral renditions during his lifetime such that his works are enough to produce other academic research on Yorùbá pun or wordplay. Moreso, pun as a literary device requires a high sense of language competence. In it, a word may be repeated with a shift in meaning; in another form, two meanings of a word are suggested simultaneously; still in another form, a word is used to suggest a second spelt differently but sounding the same (Frye 1985). All these combined together in weaving punny expressions to show that dexterity in language use (in literary art) requires greater degree of creative ingenuity. Some Yorùbá artists successfully demonstrate this in their work.

Pun can also be seen as interaction among words in which speaker or writer plays with institutionalized meanings within a situation that seems humorous and funny. Let us consider this expression:

Speaker A : Ẹlédàá mi ṣàánú mi o

Speaker B: kO má ṣa òkúta dà síbẹ̀ ṣá o.

If one hears the above expression, one would consider the speaker B to be ignorance of what speaker A requested from God, but he deliberately says it to create humour. The

phrase 'ṣàánú' is played upon by ascribing another meaning to it to mean "to pack stones and fill somebody's stomach with the stones; whereas, speaker A is praying to God for mercy. In every situation, Yorùbá is fond of creating atmosphere of humour. It is the polysemic nature of the phrase 'ṣàánú' that makes this possible.

2.8.3 Ẹnà: A Yorùbá pun type

Ẹnà is seen as a means of generating secret language through language distortion. (Ìṣòlá 2010) he distinguishes between Ena and cryptology by saying that Ena, which he refers to as code talking obeys the phonological rules of language while cryptology because of its connection (association) with top secret matters hardly exploits the genius of language. So the creativity in language use which makes Ena an interesting study are not found in cryptology.

According to Ìṣòlá (2010) Ẹnà offers insight into the phonological, and to some extent, the grammatical nature of Yorùbá language and reveals some basic poetic features o f the language. Ìṣòlá (2010) identifies four systems of code talking (Ẹnà) in Yorùbá language. Interpretation or understanding code-talking depends on the shared knowledge between the speaker and the audience. So, a Yorùbá adage lends credence to this that "ọ̀rọ̀ àsọtì níí jẹ́ ọmọ mi gbẹ́nà" (if your childunderstand your code, it is because your child and you both share the secret)

The four systems of Ẹnà identified by Ìṣòlá (2010) include: simple disordering of syllables in a word and (or) words in a sentence; (2) adding null tags to syllabic units, (3) inversion of syllables and substitution of null tags; and (14) vowel numbers. In the first system, he gave the example 'mo fẹ́ẹ́ lọ sóko' which he ambiguated with simple discovering to become 'Lọ m –fẹ kóso' in deciphering this code, he reiterated the role and position of tone phonemes. This is what is applicable to drum language which also depends on the position of tone phomemes. One a tone pattern is given; several sentences are possible on that pattern. Such is the case with the drum signal o f the Nigerian Broadcasting Service with the tone pattern. It allows for many parallel creative interpretations. In the second system, He gave the example: "*mo fẹ́ lọ sóko*" which he turned to ẹnà by adding null tag to every syllable of the utterance; whereby the null consists of an open syllable: '*mogo fẹ́gẹ́ lọgọ sógó kongo*'; the consonant of the null is constant throughout while the vowels vary because they have to be identified with the null tagged to each or every syllabic unit. He noted that in this system there is a way of

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delineating lines or mark stops and pauses. The last null syllable in each pause group of the message is preceded by the syllabic nasal (n) in the example given above, it occurs at the end of the sentence. To Ìṣọ̀lá null may also be polysyllabic, for example by adding 'ntiri' to every syllabic unit. The difference between the monosyllabic null and polysyllabic null is that there should be tonal agreement between the vowel in the clear syllable and the null syllable but there is no tonal agreement between the vowels in the null and clear syllables when use 'nitiri'. From the foregoing, it is very glaring that morphemes and words can be manipulated to enstrange utterances such that the non-initiates would not understand. Thus ẹnà is a punning process among the Yorùbá people.

Ìṣọ̀lá called the third one 'the inversion of end-group syllable and substitution of null tag'. In this method, the operation is not only on syllable but also on the sense group. After identifying a sense group, the last syllable of the group is brought to the beginning and is prefixed with null syllable *'n'*, then, the other null syllable 'tin' replaces the transposed one in the last syllable position in the sense group. So, an expression "Mo fẹ́ jẹun kí n tó sùn" will become "njẹun mo fẹ́tin nsùn kí n tótin"

Ìṣọ̀lá's fourth identified ẹnà type, which he called 'vowel numbers' is not that relevant to this research. It has no morphological relevance because it is number based. Vowels are assigned numbers and the numbers replace the vowels wherever they occur.

2.9 Theoretical approaches to this study

The model which we considered more relevant to the present study is formal-functional approach, hence our choice of structuralism and Morphological Doubling Theory (MDT). While MDT takes care of linguistic aspect of our analysis in establishing the formal relationship between repetition and pun, structuralism takes care of the intrinsic aspect of the semantic analysis of the two tropes. The linguistico-semantic orientation of the models and their accommodation of situational (extra-linguistic) features recommend them for this study.

Because no approach is insignificant and at the same time, no one is completely perfect in the analysis of literary text, the study adopts structuralist methodological model and MDT as the main theory, and where there is need to complement them with other theories like Chomsky's Transformational Generative Grammar (TGG) and Halliday's Systemic Functional Grammar (SFG), we do. Where this is done, it is stated or mentioned. TGG is used at times to trace the disparity and relations between deep and surface structures. The point is that the meaning of surface linguistic constructs like

poetry is retrievable only in the deep structure which really encapsulates and captures the author's intention; while Halliday's textual metafunction is used for focusing on the internal organization (structure) and communicative nature of a text. The textual analysis is done at phono-morphemic, syntactic and semantic levels. Structuralists' model examines literary piece in its totality. So, we consider the relevance of context (both internal and external) in analysis of texts. The combination affords us the opportunity to employ both intra and extra-textual phenomena in analyzing texts. Ullmann (1972) even confirms that series of tests designed to study the influence of context have shown that there is usually in each word a hard core meaning which is relatively stable and can only be modified by the context within certain limits. Leaning on these methodological models, this study investigates meaning-making strategies in Yorùbá literary tropes of repetition and pun. The study is textual and it investigates language from context and function.

2.10 Context in communication

Language scholars use the term context to provide links between linguistic items, the social and situational factors of communication. Ayeleru (2001) identifies two types of contexts namely verbal and situational contexts. The verbal context refers to the company that a linguistic item keeps. Verbal items are better interpreted in relation with one another and not in isolation. Doing this reduces syntactic and lexical ambiguities that are always common when the items are considered separately. The situational context on the other hand is a characteristic of pragmatics. This is divided into the context of culture and immediate context. Context of culture lays down the conventional or socio-cultural rules of behaviour which participants must share before they can communicate successfully with each other.

The context of situation specifies the components which describes the specific circumstances in which communication takes place, e.g. time and event. Language depends on context and it performs certain functions within the context (Ayeleru 2001:28) citing Freeman (1970:75) says;

> Any piece of language is therefore part of a situation, and so
> has a context, a relationship with that situation,

Nesbitt and Plum (1988:iv) says;

All language is language functioning in context. And all language is language systematically related to its context.

Since context gives the reason for the choice and use of language, and gives a clear picture of the situation, there is no gainsaying in the fact that a literary text cannot exist in isolation from the context of situation and even the context of culture. As far as this present study is concerned, context is taken in a wider sense to include both verbal setting and context of situation. The essence is to be able to focus on sound patterns, lexical choices, syntactic organization and semantic relation of texts that constitute the two tropes under study. This makes us to understand and appreciate the literariness in literature.

2.10 Structuralism as a methodological model in literary analysis

Structuralism is an approach to the human sciences that attempts to analyse a specific field (for instance, mythology) as a complex system of interrelated parts. It began in linguistics with the work of de Saussure (1857-1913). But many French intellectuals perceived it to have a wider application, and the model was soon modified and applied to other fields. Thus, structuralism is not only applied within literary theory. There are also structuralist theories that exist within philosophy of science, anthropology and in sociology.

Barthes (1970) in his *Science versus Literature* defines structuralism as method of analyzing cultural artifacts which stems from the method of contemporary linguistics (Newton 1988).

According to Assiter (1984), there are four common ideas regarding structuralism that form an 'intellectual trend'. Firstly, the structure is what determines the position of each element of a whole. Secondly, structuralists believe that every system has a structure. Thirdly, structuralists are interested in 'structural' laws that deal with coexistence rather than changes. And finally, structures are the 'real things' that lie beneath the surface or the appearance of meaning.

In literary theoy, structuralism relates literary text to a larger structure which may be a particular genre, range of intertextual connections, a model of universal narrative structure or a system of recurrent patterns or motifs. The theory argues that there must be a structure in every text which explains why it is easier for experience readers than for non-experienced readers to interpret a text. A potential problem of structuralist interpretation is that it can be highly reductive, as Belsey (1983) puts it "the structuralists

danger of collapsing all differences". Structuralsts are interested in identifying and analyzing the structures that underlie all cultural phenomena – and not just literature. The theory gives a blueprint that one can redraw to literature. Structuralism offers insight into and reveals patterns that characterizes what makes a text possible (Mambrol, 2016).

Structuralism focuses on examining how the elements of language related to each other in a string to form a whole. Saussure (1916) used the term phoneme to represent the smallest basic speech sound. *Parole* means a specific word, while *langue* is a language which a parole belongs to. Langue is the language system of a speech community, while parole refers to what we are able to do with the langue. A word is assigned a definition when all people of one langue agree upon what the word represents. Structuralists look more at the langue than the parole (Mambol, 2016). The distinction made by de Saussure between langue and parole was clarified by Chomsky's distinction between what he called *competence* (which refers to ones understanding of the fundamental principles or skills in a language) and *performance* (referring to what one is able to do or perform with the language) respectively.

Key notions in Structural Linguistics are the notions ofparadigm, syntagm and value. A structural paradigm is actually a class of linguistic units which are possible in a certain position in a given linguistic environment (like a given sentence), which is the syntagm. In a clearer statement, paradigm refers to linguistic units; while syntagm refers to linguistic environment like a sentence. The different functional role of each of these members of the paradigm is called value.

The structuralists claim that there must be a structure in every text, which explains why it is easier for experienced readers than for non-experienced readers to interpret a text. Hence, they say that everything that is written seems to be governed by specific rules, a "grammar of literature" that one learns in schools and that are to be unmasked. Barthes (1970) summed it up by saying that structuralism itself developed from a linguistic model, finds in literature, which is the work of language. In other words, structuralism emerged from linguistics and in literature; it finds an object which has itself emerged from language. We can understand why structuralists would want to find linguistics of discourse, whose subject is the 'language' of literary forms .

Vendler (1966) justifies the use of the methods of linguistics in literary study. She noted that any information about language is useful in studying an art-form whose stuff is language. If linguistics is defined as the study of language, then, its contribution is unchallengeable. This logic does not necessarily mean that all specific brand of

linguistics are admissible. This is because despite the fact that literature is language and therefore opened to ordinary formal linguistic investigation, it has essentially distinctive contexts which the linguist no less than literary critic must study. In short, any successful linguistic criticism should proceed not merely from a theory of language but also from a respectful consideration of the demand and peculiarities of the many kinds of literary study.

Newton (1988:131) also emphasizes the appropriateness of structuralism in literature when he says:

> Literature seemed especially appropriate to structuralist approach since it was wholly made up of language; thus a system of conventions which makes literature possible and to attach little importance to authorial or historical considerations or to questions of meaning or reference. As language from Saussurian point of view is seen as a signifying system in which the relations between the elements that make up the system are crucial, so literature could also be seen as embodying systematic sets of rules and codes which enable literature to signify.

In considering literary texts as 'paroles' which must be understood in relation to 'langue' or the underlying signifying system, structuralist literary criticism inevitably concerned itself with poetics as a general science of literature. Individual texts were used mainly to exemplify general characteristics of literature as a whole. Despite the fact that structuralism has its basis in linguistics, the likes of Barthes, Jakobson, Todorov, Genette, Ọlábọ̀dé, Ọlátéjú, Anozie, among others have variously shown that structuralism is a valid tool that can hardly lose its relevance in literary analysis.

2.12   Poetics and structuralism

The work of Torodov, *Definition of Poetics,* as recorded by Newton (1988) explains the concept of poetics and its relation to the structuralist approach. In his explanation of poetics, Torodov started from a general image of literary studies. He posits that there are two attitudes to be distinguished: one sees the literary text itself as a sufficient object of knowledge; the other considers each individual text as a manifestation of an abstract structure. To him, the two options are not incompatible as they achieve a necessary complementarity, though clear distinction can still be made between the two tendencies. The first attitude holds that literary work is the ultimate and unique object. This Torodov called *interpretation* otherwise known as *explication de*

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texte or *close reading analysis.* The aim is to name the meaning of the text examined or to make the text itself speak.

In effect, it is impossible to interpret a work, literary or otherwise, for and in itself, without leaving it for a moment, without projecting it elsewhere than upon itself. Or otherwise, the outcome will just be a mere word-for-word repetition of the text. Maybe this is why in the work of Van Dijk (1972), for example, which is based on literary and poetic texts; literary metaphors are classified as unconventional features of grammar and meaning; unconventional in the sense that the understanding of such metaphor must be sought. Thus metaphor is looked at from a culturally detached psycho-cognitive point of view. From a socio-cognitive/functional point of view, however, which is the perspective of contextual text analysis, literary metaphors are normal features of a text which have their own grammar recognized by societal norms (Adégbìtẹ́ 1991).

The second attitude he inscribed within the general context of *science*, which goal is no longer the description of the particular work, the designation of its meaning, but the establishment of the general laws of which a particular text is the product. This second attitude denies the autonomous character of literary work and regards it as the manifestation of laws that are external to it and that concerns the psyche, or society or even the human mind. The object of such studies is to transpose the work into the realm considered fundamental: it is a labour of decipherment and translation. To this attitude, literary work is the expression of *something*, and the goal of such studies is to reach the *something* through the poetic code.

Poetics breaks down the symmetry that was established between 'interpretation' and 'science' in the field of literary studies. It contradicts both *interpretation* and *science*. In contradiction to interpretation, it does not seek to name meaning, but aims at a knowledge of the general laws that presides over the birth of each work. But in contradiction to 'science', it seeks these laws within literature itself. Literary works itself is not the object of poetics; what poetics questions are the properties of discourse that is literary. This is because poetics itself refers to that type of message which takes as its object not its content but its own form. Each work is regarded as the manifestation of an abstract and general structure.

On the relationship between poetics and structuralism, Torodov says all poetics, and not merely one or another of its version, is structural; since the object of poetics is not the sum of empirical phenomenon (literary work) but an abstract structure

(literature). To him (Torodov) as recorded by Newton (1988), literature is a product of language. For this reason, any knowledge of language will be of interest to the poetician. As poetics is the only science that takes literature as its object so is linguistics the unique science of language.

Genette in his *Structuralism and Literary Criticism*, as recorded by Newton (1988) says the structural study of 'poetic language' and of the form of literary expression in general cannot reject the analysis of the relations between code and message. To him, the ambition of structuralism is not confined to observing the repetition of phonemes; it must also attack semantic phenomena which constitute the essence of poetic language. The structuralist idea is to follow literature in its overall evolution while making synchronic cuts at various stages and comparing *tables* (facts discovered) one with another thus enriching literary evolution as a result of its survival of constant alteration or amendment.

This study sees structuralism as the name that is given to a wide range of discourse that study underlying structure of signification. Signification refers to meaningful event or the practice of some meaningful actions like writing or reading a text. It is believed by this theory that all texts, all meaningful actions or events and all signifying practices can be analysed for their underlying structures, and that such analysis would reveal the petterns that characterize the system that makes such texts and practices possible. With the belief that there must be a structure in every text, it is easier for experienced readers than for non-experienced readers to interpret a text. A potential problem of structuralist analysis is that it can be highly reductive, as Belsey (1983) puts it "the structuralist danger of collapsing all differences". By this we mean, in a case of inter-textuality where two writers write on a similar events and action, one might say the later writer has not done anything.

For instance, considering Sophocles' *Oedipus Rex* and Ola Rotimi's *Gods Are Not to Blame* or Olanipekun Esan's *Tẹlẹ́dàá Làṣẹ,* it is a fact that a baby boy is given birth to, to come and dispose what has been proposed for him by his destiny. Though the boy is ill-fated, despite all his efforts to reverse his destiny, he is still caught in the web of destiny. The similarities in these texts came as a result of similarities in that aspect of culture among the Greeks and Yorùbá whereby the parents eagerly investigate what the future holds in stock for any new born baby. It is the underlying culture that paves way for inter-textuality of this kind. Since structuralism is interested in identifying and analyzing the structures that underlie all cultural phenomena and not just the text, it

really gives us a blueprint as the present study hinges on it in explaining some of the socio-cultural factors that born some texts in our data.

2.13.1 Before morphological doubling theory

Tkaczyk (2005) observes that from a terminological point of view, other specific terms such as duplication, doubling, and repetition which have alternatively been used to denote the process of reduplication, are either too general or represent a different reproducing system in language. Generally speaking, in Yorùbá, the process of reduplication is divided into total and partial. Total or full reduplication doubles the entire word morpheme (free) or the stem. Partial reduplication, on the other hand, doubles some phonologically characterized part or subset of the word or the stem.

According to Inkelas & Zoll (2005: 2), there have been two general approaches to reduplication in the existing literature: phonological copying and Morpho-Semantic (MS) feature duplication. Phonological copying is essentially a phonological process that duplicates features, segments, or metrical constituents, while MS feature duplication combines two identical sets of abstract (syntactic/semantic features) to be accounted for. They said that in phonological copying approaches adopted by the likes of (Marantz 1982; McCarthy & Prince 1993 & 2001), all reduplications, whether partial or total, are the affixation of a phonologically skeletal morpheme. This means that the reduplicant is supposed to be an affix onto which features or segments of the base are copied. In contrast, under Morphological Doubling Theory, which Inkelas & Zoll (2005) says is the typical representative of Morpho-Semantic feature duplication approach, reduplication involves semantic rather than phonological identity and as such, this analytical approach allows the morphologists to account for several more patterns of reduplication.

2.13.2 Morphological doubling theory (MDT)

Inkelas and Zoll (2005) argue that the driving force in reduplication is identified at the morpho-semantic, not the phonological level, and they present a new model that derives a broader range of reduplication patterns. While other theories of reduplication have focused on the duplication mechanism of phonological copying, the central concern of the Morphological Doubling Theory (MDT) is that what is needed in reduplication is more than duplicating features, segments, or metrical constituents but also morpho-semantic features. In other words, the phonological and morpho-semantic mechanisms are needed and that their empirical domains of application are nearly complementary

(Inkelas & Zoll 2005: 2). The essential claim of MDT is that reduplication results when the morphology calls twice for a constituent of a given semantic description, with possible phonological modification of either or both the two constituents (Inkelas & Zoll 2005: 6). Khanjan (2010) expresses that they do not claim that morpho-semantic feature duplication can replace phonological copying altogether, but that the scope of phonological copying is limited to a narrow set of contexts (Inkelas & Zoll 2005: 20). They identified criteria for classifying a given duplication phenomenon as morphological, in which MS feature doubling is the correct analysis, or as phonological, in which phonological copying is called for.

As noted by Inkelas & Zoll (2005), the first criterion is that phonological copying serves a phonological purpose, for instance to create sound effect of alliteration, assonance and consonance; while morphological reduplication serves a morphological purpose, either by being a word-formation process itself, as in reduplication of verb phrase in Yorùbá to arrive at a noun; or by enabling another word-formation process to take place, as in the Yorùbá word 'tọ́rọ́' (a noun, two and half kobo) that is prefixed with close front vowel /i/ and reduplicated to have 'itọ́rọ́-itọ́rọ́' belonging to a new class of adverb. The second criterion is proximity. Phonological duplication is proximal, that is, it targets the closest eligible element. This is not necessarily true of morphological reduplication in Yorùbá. The third criterion is that the unit of analysis in phonological copying approaches is the phonological segment, while morphological reduplication targets the morphological constituent. The last criterion is that, unlike in phonological copying which is motivated by phonological identity, in morphological reduplication, the origin of identity is the morphological (semantic) component of the linguistic item to which meaning is pertinent.

Khanjan (2010) used this theory to find out whether the existing patterns of Persian language full reduplication distinguish between phonological copying and morphological doubling, and if so, does the Morphological Doubling Theory (MDT) approach to reduplication, as proposed by Inkelas and Zoll (2005), suffice to accommodate the data? Among the most important findings of Khanjan study are: first, the patterns of Persian language full reduplication are not limited to the morpheme or word level but, rather, they cover a range of linguistic expressions from a single word to an entire syntactic construction; the semantic feature bundle of the output of Persian language full reduplication may vary on a relative continuum ranging from iconic to totally idiomatic/metaphorical meanings and, in some cases, it is affected by contextual

parameters; and finally, patterns of Persian language full reduplication are sometimes of stylistic significance and are subject to certain register restrictions.

A lot of people have worked on reduplication in Yorùbá. Actually, reduplication commonly involves repetition of stems and roots in other languages. There are numerous cases where affix material is copied as part of stem for reduplication in different languages. In Yorùbá, we only have prefix and agentive morpheme which are used in generating new word from already existing words. It is important to note here that affixes used in generating noun are not part of the base. Affix materials are not copied as part of stem but are affixed to the stem. For instance, if the verb 'lọ' is prefixed by the noun-forming affix like 'à' (à + lọ) to give us "àlọ", the affix is never the part of the root which is 'lọ' Affixation is entirely another form of word formation in Yorùbá. Because Yorùbá language system does not operate surfixation, the only two types of affixes available in noun formation are prefix (à, è, ẹ̀, ì, ọ̀ and the agent morpheme 'oní') and infix. Which Awóyalé (1974) referred to as linkers. The word linkers join two identical noun components, that is, the base and the reduplicant. For example, if the word 'ọmọ is reduplicated and affix 'kí' is inserted in the middle, we would have 'ọmọ kí ọmọ'. The vowel 'i' is delited and the tone mark is transferred on the initial vowel of the reduplicant; the remaining elements are therefore contracted to have "ọmọkọ́mọ"

As far as this study is concerned, our focus is on complete reduplication where the reduplication of a root, stem, word or phrase, clause or even sentence is repeated in its entirety. At different levels as stated above, reduplication takes place in Yorùbá poetic discourse. The shape determines the size and configuration of the base that are repeated. It can be either total or partial repetition. Total reduplication involves repeating a root, stem, word or phrase, clause or sentence in its totality. Reduplication can be associated with both derivational and inflectional meanings, including changes in part of speech; for instance, it can convert verbs to nouns as the case is in Yorùbá language. Yorùbá only have derivational morphemes, but no inflectional type. This account for why Yorùbá verb cannot admit morpheme to mark tenses, negation and plurality.

Olateju (1989) observes that the sound patterns of Yorùbá language constantly influence a poet's choice of words as well as the sound combination of the words to choose from; and that the exploitation of phonological possibilities depends on the creative ability of the poet. Based on the foregoing, since reduplication is one of the ways in which syntax can be made to deviate from the norms to create a marked structure with special effect or ornamentation, as noted by Khanjan (2010), the present study

examines how Morphological Doubling Theory of reduplication accounts for reduplications in repetition and pun as tropes in Yorùbá literary circle with a view to uncovering the formal relationship between the two tropes.

2.13.3 Summary

This chapter reviews the works of different scholars on the subject matters of this research work. Two things are reviewed in this chapter. They include various concepts that are relevant to this present study and the theoretical frameworks upon which the work hinges. Scholars' opinions on various issues like language within poetic discourse, approaches to literary analyses and stylistics in relation to style and linguistics; the concerned areas here are Morphological Doubling Theory (MDT) and Structuralists' methodological models. This is done with a view to providing frameworks for the study. How data are gathered through the various methods adopted are the major concerns in the next chapter.

CHAPTER THREE
METHODOLOGY

3.1 Overview

It is a fact that a study of social functions of a language must be supported by adequate data of language use. Adégbìtẹ́ (1991), citing Grimshaw (1974:421), identifies four types of data that have been used in social studies of language. These include:

(a) Natural speech observed in actual settings of communicative events;

(b) Natural speech observed in contrived settings of communicative events;

(c) Elicited speech and/or rules about that speech or other behaviour by field assistants to ethnographers in response to direct inquiry; and

(d) Historical and/or literary materials

Due to the fact that, by its nature, this study does not have any particular group of people as target population, coupled with the fact that the methodological models adopted have their basic concern in the texts and situation (context), the major method that will be adopted in the study is textual analysis of contents of the data collected through (a), (b) and (d) above. In other words, data shall be drawn pool of Yorùbá oral genres documented in written form in as much as such data would be relevant to the topic under study. However, it is hoped in this work that a good measure of success shall be achieved in data collection because there are sufficient grounds for and means of getting as much data as possible from different sources in all Yorùbá genres. It is only in the Yorùbá genre of òwe that data were gathered through non-participant observation as they were naturally rendered.

Text, which constitutes the data for this work is used in linguistics to refer to any passage, spoken or written of whatever length, that forms a unified whole as opposed to a collection of unrelated sentences (Fakuade, 1998). The distinction here shows that certain characteristics abound in texts, which are realised through texture, that is, the properties that make a text, and the cohesion. Judging from the foregoing, there is no denying the fact that text comprises most of the things to look for whenever we embark on stylistic analysis of any work. The question now is that, does stylistic analysis end with texts? To the formalists or the tough-minded autonomism of the school of Wimsatt, text is the real thing. Fakuade (1998), citing Wismatt (1951) says that critic's obligation is to ignore all evidences except that of text itself, since each text, poem, novel, or whatever is unique and self-sufficient; everything that can be said about it has to be

learnt by concentrated study of the text itself. At the conclusion of the exercise, one knows just what the text informs one.

Our position in this study is that it is good to admit that the text provides best evidence for its own structure, but it is completely absurd to claim that texts are utterly independent of contexts, or that their contexts are not relevant to understanding them or analyzing them stylistically. To this end, Barber (1991:3) says:

> literary text as having involved greater thought or efforts than other kinds of utterances or writings, as being more premeditated, or as undertaking to   exhibit a greater degree of skills. They may articulate and give form to otherwise amorphous notions circulating in society. Because literary text is more detached from the immediate context than other utterances, having the quality of repeatability and the capacity to be recreated in a variety of situations, it is compelled to put things into words which normally are left unsaid. Less of its content can be assumed from the immediate context…

The above shows that greater thought and efforts are required in the creation of literary texts than other kinds of writings to   exhibit a higher degree of skills.   Again, literary text is more detached from the immediate context, so, little of its content can be assumed from the immediate context which is the text. This stresses the relevance of context in the interpretation of literary writings which is among the concerns of this study.

Ogunsiji (2001:2), corroborating the above quotation, submits that the real domain of meaning can be said to be the world of reality which exists outside language itself. Therefore, in order to understand the text, the reader or decoder should go beyond the level of primitive meaning, that is, the world of words as mere linguistic signs- into the world of reality which defines in concrete terms, the process of meaning making and meaning decoding. He furthers that doing this calls for locating the text within their immediate and wider situations, giving them some sociological and psychological perspectives. The present study is an exercise in this direction. It focuses on how language structure, particularly repetition and pun as literary tropes, interact to transmit meanings that take cognizance of form and situation – that is, the formal properties of text linked with the socio-cultural function. Summing it up, we can say that language is sensitive to its situation of use.

From the foregoing, it can be seen clearly that text has become a powerful condenser of unarticulated social thoughts or emotions. The text says more than it knows

and generates meanings that go beyond, though may at times subvert, the purported intentions of the work. Therefore, any linguistic formulation or literary text is intended and expected to be explained, expanded and opened up so that the multiple meanings enclosed and compressed within it are revealed. Barber (1991) still notes that not only are literary texts made to be interpreted; they are also accompanied by well-developed indigenous methods and techniques by which their interpretation is carried out.

Also, as Africans, our stylistic practice is being influenced by some extra-textual linkages such as prevalent theories of religion, culture, society, gender, politics etc. Therefore, this work does not adopt an analysis that involves devising a model of language use which may be appropriate only for a narrow range of texts, rather a model of language which offers flexibility and a wide range of applications is selected as it affords us the opportunity of analyzing any required texts that are found useful for the issues under study.

Since text in this work refers to texts encoded in phonic or graphic pattern, it is important at this juncture to point out that the organization of such texts (phonic and graphic) may at times indicate tropes, schemes and some extra-textual patterns which make a text literary and contribute to its meaning. We shall also explore the pattern of grammar, that is, the significant word building processes and the linear concatenation (linking) of words in texts and expressions that are literary where and when necessary. This, according to Ogum (2002), illuminates the morphological and syntactical nature of texts and some stylistically significant tropes or schemes as well as extra-textual cues by which we might access the quality of texts. In semantic domain, we determine the stylistic value of lexical items in both separate and associative usage. We also portray the meaning of items in various patterns through the functions they are textually assigned, and the devices created by such patterning are noted.

3.2 Data collection and analytical model

This research examines two literary tropes, repetition and pun within the Yorùbá literary arsenal. The study is more of textual analysis of the repetition and pun aiming at examining and comparing repetition and pun in Yorùbá literary genres with a view to interrogating their interplay, relationship and stylistic effects; and to see how they relate and work with other allied tropes like parallelism, ideophones and onomatopoeia. Therefore, this study is an exploration of the relationship between text and meaning within the general domain of stylistics. Since one major way of integrating language and

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literature in Yorùbá studies is to concentrate on stylistic and sociolinguistic of texts in order to observe the linguistic, literary and socio-situational features in them, there is need for recent researcher to concentrate more on data elicitation from different texts across genres.

According to Elmusharaf (2012), data collection techniques allow us to systematically collect information about our objects of study (people, objects, phenomena) and about the settings in which they occur. In the collection of data we have to be systematic. If data are collected haphazardly, it will be difficult to answer our research questions in a conclusive way.

According to Hawe, et al (1990), the research following a qualitative approach is exploratory and seeks to explain 'how' and 'why' a particular phenomenon, or programme, operates as it does in a particular context. As such, qualitative research often investigates

(i)   local knowledge and understanding of a given issue or programme;

(ii)   people's experiences, meanings and relationships; and

(iii)   social processes and contextual factors (e.g social norms and cultural practices) that marginalise a group of people or impact a programme.

Qualitative data is non-numerical, covering texts and people's written or spoken words as the case is in the present research. (Leedy, 1974 and Gay, 1976).

The study hinges on observation method of primary data collection, which according Elmusharaf (2012) is a technique that involves systematically selecting, watching and recording behaviour and characteristics of living beings, objects or phenomena. There are different types of observation, but the two major ones relevant to qualitative research are Participant and Non-Participant Observation methods. Non-participant exploratory observation method of primary data collection is favoured by this research. It is exploratory because it is unstructured and the observation takes place in the natural setting, in an uncontrolled observation. This method of data collection is considered useful and appropriate because it does not allow subjective bias; neither do the data affected by past behaviour or future intentions of the observed person. Also, natural behaviour is guaranteed, ensuring the high degree of reliability rate.

On the other hand, written oral genres that are already available or generated by someone else are also used. This is known as secondary source of data collection. The source of secondary data in this research work are selected published books like Abimbọla's *Ìjìnlẹ̀ Ohùn Ẹnu Ifá 1&2,* Ọlátúnjí's *Ewì Adébáyọ̀ Fálétí I,* Ìṣọ̀lá's *Àfàìmọ̀,*

Raji's *Ewì Àwíṣẹ́ Yorùbá:Ayájọ́,* Adéléké's *Aṣọ Ìgbà,* Falétí's *Baṣọ̀run Gáà,* and Ìṣọ̀lá's *Fàbú.* These were purposively selected for being replete with repetition and pun, and to represent the three literary genres. Before selecting the books, we considered the reliability rate of the data contained, the authors' experiences and popularity in writing together with the acceptability of their works in the academic circle, the accuracy, adequacy and suitability of the data in their works to the present study.

In line with the foregoing, this study therefore adopts a qualitative approach with regards to data elicitation and analysis. Data were extracted from published books on Yorùbá oral genres such as ẹsẹ ifá, ọfọ̀, àlọ́, òwe and oríkì. Non-participant exploratory observation method was also found useful as, unconsciously at the spur of moment, some data on òwe were collected from resource persons without any formal arrangement or prior notification, and neither was there any pre-plan to even meet them. The data were gathered as they were naturally rendered by elders of appreciable age that have first-hand experience in the use of òwe, and have indepth knowledge and are expert regarding the use of òwe. This is referred to as primary or raw data because they are being collected at the source. This type of information is obtained directly from first hand sources by means of observations, during direct communication among respondents. They are not subjected to any processing or manipulation. The data were qualitatively analysed.

3.3 Analytical model

The data in this study were subjected to content and linguistic analyses. In analyzing the texts that form the data of this work, Morphological Doubling Theory (MDT) and structuralism form the theoretical foundations. The researcher could have chosen to limit this study to a particular literary genre but he believes there may be some problems as a particular literary genre might not be able to generate enough quality and dependable data for analysis. The study therefore spans across the three major literary genres (poetry, prose and drama) to give the researcher enough opportunity of getting as many reliable and appropriate data as possible for the study.

3.4 Summary

This chapter on 'Research Methodology' has highlighted the methods adopted in gathering data for this study. Data were drawn from Yorùbá genres such as òwe, ọfọ̀, àlọ́, oríkì and ẹsẹ ifá as well as written sources, including Abimbọla's *Ìjìnlẹ̀ Ohùn Ẹnu Ifá 1&2,* Falétí's *Baṣọ̀run Gáà,* Ìṣọ̀lá's *Àfàìmọ̀* and *Fàbú,* and Ọlátúnjí's *Ewì Adébáyọ̀ Fálétí.* All these were purposively selected for being replete with repetition and pun, and to represent the three literary genres. Abimbọla's *Ìjìnlẹ̀ Ohùn Ẹnu Ifá,* Ìṣọ̀lá's *Àfàìmọ̀,* and Ọlátúnjí's *Ewì Adébáyọ̀ Fálétí.*represent the poetry which is undoubtedly the store-house of literary tropes; Ìṣọ̀lá's Fàbú and Àlọ́ Àpagbè (folk narratives) represent the prose; while Falétí's *Baṣọ̀run Gáà* represents drama. The data drawn from these sources were subjected to content, linguistic and stylistic analyses. Data elicited through the above mentioned means are presented for analysis in the fourth chapter of this study.

CHAPTER FOUR

CONTENT, LINGUISTIC AND STYLISTIC ANALYSES OF REPETITION AND PUN IN YORÙBÁ LITERARY DISCOURSES

4.1   Introduction

This chapter deals with the analyses of repetition and pun in Yorùbá literary discourses. As earlier mentioned in this study, Morphological Doubling Theory MDT and structuralist model form the basis of our analyses in this chapter. Morphological Doubling Theory MDT serves to establish the formal linguistic and physical relationship between repetition and other related tropes (pun inclusive), while structuralism serves to account for intrinsic (semantic) qualities that characterize repetition and pun, with a view to determining the level of interplay between them. Stylo-linguistic analysis is an amalgam of style and linguistic analyses. The preoccupation of this chapter is the analyses of our data based on the linguistic and stylistic theories adopted for the study.

4.2   Morpho-syntactic analysis of repetition, pun and allied tropes in Yorùbá literary genres

This is an exploration of the concept of repetition as encapsulated in the general theoretical rubric called reduplication which serves primarily as a mnemonic and aesthetic device in oral narratives. Reduplication is particularly prominent in narrative performance and narrative performers everywhere are considered verbal artists, experts in a number of rhetorical devices such as repetition, pun, parallelism, onomatopoeia, simile, metaphor, personification, alliteration, consonance, assonance, idiophone, euphemism, hyperbole, framing, code-switching or loanage, quoted speech, pauses, and songs, which they employ strategically to enhance their performances.

In the ethno-poetics of Yorùba oral narratives and poetry, repetition and pun devices often feature prominently, constituting some of the most important elements for structuring the stories and other forms of oral performances. However, the stylistic uses of repetition as a reduplication strategy in Yorùba literature are yet to be given much scholarly attention. Olateju (1989) attempted a study of sound patterns in Yorùbá poetic discourse within the structuralist framework. The work really shows the relevance of phonological patterns in the achievement of stylistic and aesthetic effects in Yorùbá poetic discourse. Indeed, the process of reduplication in various languages shares minimally the repetition of a word or some part of the word; nevertheless, the formation of reduplications varies greatly from language to language and often provides important

clues to the phonological, morphological, or semantic structures of a particular language. Thus, this study of reduplication has focused primarily on phonological, morpho-syntactic and semantic processes. Such study is important and essential for a complete linguistic description, especially with regards to poetry, hence our preoccupation with repetition as a strategy of reduplication in achieving literariness in Yorùbá poetry and in generating other literary tropes.

As earlier discussed in the previous chapter, repetitions are of different kinds. Going by Ọlatunji (1984) we have lexical repetition, lexico-strucural repetition and semantic repetition. These lexico-structural and semantic repetitions are the ones referred to as repetition of structure and sense by Babalola (1975). Ọ̀pẹ̀fẹ̀yítìmí (2001) discusses full lexico-structural and partial lexico-structural repetitions. This shows that repetition takes place at phonological and morpho-syntactic levels. At phonological level, devices like alliteration, assonance and consonance are treated under phonological stylistics to expose the mechanisms of sound repetition. This is further expantiated later in this chapter.

4.2.1   Phonological repetition in Yorùbá poetic discourse

It is not only words, phrases or clauses that can be repeated in literary discourse but sounds as well. Repetition of sounds does not belong to syntactic stylistic devices but to phonetic and phonological stylistic devices. Repetition or reduplication of sounds is an important poetic feature that is largely in form of alliteration and assonance. Artistic deployment of alliteration and assonance appeals to our sense of hearing especially when read aloud. Sounds are categorized into two in Yorùbá language. There are vowel sounds and there are consonant sounds. Vowel sounds are still classified into oral and nasal vowel sounds. Either vowel or consonant, there is no sound that cannot be repeated for artistic purpose. Below are the figures of sounds of different types. Each of the repeated types has its literary term for identification.

4.2.2   Repetition of sounds in Yorùbá poetic discourse

According to Balogun (1996:356), figures of sound are "sound devices used by poets to reinforce meaning in poetry or to create auditory pleasure". The scholar adds that, these devices include alliteration, onomatopoeia, repetition, assonance, consonance, rhyme and refrain. Artists are meticulous in the deployment of sounds in many of the data collected for this study. These sounds are such that generate musical delights in

readers and are suggestive of the subject matter of the texts in which they are used. Many devices are used in generating musical quality in some of the Yorùbá texts collected as data. These include alliteration, assonance, consonance, pun and onomatopoeia as found in Yorùbá literature. Sounds also relate systematically with the subject matter, which the poem evokes. Musical beauties in most Yorùbá songs are achieved through repetitive use of sounds at strategic points. Recurrence or dominance of consonant sounds in some literary piece may be in consonance with the mood of the poem suggesting it as that of firmness or seriousness.

4.2.2.1 Alliteration

Alliteration is the repeated occurrence of a consonant sound at the beginning of several words in the same line. It is usually used as a form of figurative language. Alliteration is often aimed at imparting a melodic effect to the utterance.

A Yorùbá example is found in ẹsẹ Ifá, Ìka Méjì orí karùn ún

> Akáwùú níí pààrọ̀ ọrun, èèkàn;
> Kalẹ̀ káákààkáá
>
> (Abímbọ́lá 2006:116)
>
> It was a cotton spinner who changes spindles and knots
> The person whose name is Kálẹ̀ káákààkáá

There is preponderance of voiceless velar sound /k/ in the text. Its occurrence with open vowel /a/ to produce syllable 'ká' which pervades the text is a pointer to the Odù being recited, which is Ìká Méjì. The two lines prepare ground for the enumeration that follows. "èèkàn kalẹ̀ káákààkáá" is imagery, appealing to our sense of sight (seeing the numerous *èèkàn* spindles) which is the normal phenomenon in a cloth weaving or cotton spinner's apartment or shop. Also, in Òtúá Méjì:

> Ar*áb*á ni *b*à*b*á;
> À*r*à*b*à ni *b*ab*a;
> Ẹni a *b*á lá*b*à ni *b*ab*a
>
> (Abímbọ́lá 2006:129)
>
> Arábá is the father,
> Kapok is the father
> He who we found in the farm-shack is the father

The superfluous occurrence of bi-labial plosive sound /b/ marks the alliteration in this text. Its patterning with the open vowel /a/ with diverse tones adds poetic beauty to the text. So, the stylistic essence is phono-aesthetics, w hile the communicative value of the text in entirety is to teach respect for elders, seniors and founders. The patterning of the

text generates the device of pun. Variation of tones on the lexemes "Àràbà" and "baba" achieves tonal counterpoints in the two lines.

4.2.2.2 Assonance

Assonance is repetition of vowel sounds to create internal rhyming within phrases or sentences. Assonance, together with alliteration and consonance serves as one of the building blocks of poetry. For example, in Ìká Méji ẹsẹ Kẹrin

B*á* a p*á á* d*àákàá*	*if one wants to cast Ìká*
À d*àákàá*	*one casts Ìká*
B*á* à p*á á* d*àákàá*	*if one does not want to cast Ìká*
À d*àákàá*	*one casts Ìká*
Òòs*àálá* más*ọ àká* d*ákàá*	*it was Òòsàálá who used àká cloth to cast Ìká*
Akárákárá ojúu k*angara*	*Kangara's face looks unsmooth*
A díá fún Aláyìnrín òkè Èpẹ̀	*Ifá divination was performed for Aláyìnrín of òkè Èpẹ̀*
Nígbà tí ń jẹ lágbatẹ̀mọ́ ayé	*when he was living among his enemies*
	(Abímbọ́lá 2006:115)

There is preponderance use of open vowel /a/ in the above text which resulted in assonance. The stylistic essence is cohesion. There are both internal and end rhymes in the text. The semantic import of the lines in the entire poem is that of victory, just as death and other Ajoguns could not defeat Ìká, so also death and other Ajoguns could not defeat Aláyìnrín even amidst his foes. Also in Adébáyọ̀ Fálétí's poem entitled *Èlà Lọ̀rọ̀.* In lines 171-172, we have

Àti pé igi *àràbà* ló ṣal*át*ìléyìn igi *a*ta	*it was kapok tree that supported the pepper plant*
K*í*gi *ata* ó tó p*a* b*aba*	*before the pepper plant could kill the father*
(Ọlátúnji 1982:27)	

The recurrence of open vowel /a/ is an example of assonance. The stylistic essence is the creation of both internal and end rhymes; it also ensures coherence while the semantic relevance it that of clarification to disambiguate the erroneous or ambiguous notion that pepper tree fell and killed somebody. Also there is repetition of *igi,* three times; and *ata,* two times. The repetition ensures cohesion in the text. Since there has been prior mentioning of 'igi ata' severally in the text, it disambiguates the ambiguity that the use of pronoun might bring if it is written as:

Àti pé igi àràbà ló ṣàtìléyìn rẹ̀,	it is kapok tree that supported it
Kó tó pa baba	before it could kill the father

Again, in the following Yorùbá proverb (òwe):

A fọgbón ọlógbón sọgbón kì í tẹ́ bọ̀rọ̀
He who draws from other people's wisdom does not fail easily

Two vovel sounds are severally repeated in this text. They are the half open vowel /ɔ/ and its nasal variant /ɔ̃/. They constititue the assonance in the above text and their used for internal rhyming, as they occur within the same line, which also aids the internal cohesion of the line. The communicative value of the text is that no man can claim to be the repertoire of knowledge. Again, in the proverb (òwe)

Ará ilé Ahun kò gbádùn Ahun, Ahun gan an kò gbádùn ara rẹ̀

Miser's relatives do not enjoy him or her; even he or she does not enjoy himself or herself

There is superfluous recurrence of half close nasal sound /ũ/ on syntagmatic axis in the above expression results in assonance. Also, it ensures the internal rhyming of the line and performs cohesive function in the entire text. the communicative essence is that it does not pat to be a miser

Also in Fálétí's Baṣọ̀run Gáà, we have the following lines:

Àwọn ẹni tí ò gbón, ẹni tí ò mọ̀nràn	those who are ignorant, those without insight
Nwọn a ní kòkòrò tatójà lébè iṣu rán	they say the insect stung yam tuber, it goes bad
Gáà tún pa Májẹ̀ógbé	Gáà has again killed Májẹ̀ógbé
Kín ni Májẹ̀ógbé ṣe?	what has Májẹ̀ógbé done?
Tàbí pé àwọn ìjòyè tún pa Májẹ̀ógbé	or that the Chiefs have again killed Májẹ̀ógbé
Kín ni Májẹ̀ógbé ṣe?	what has Májẹ̀ógbé done?
Ṣùgbón Gáà kọ́ ló pa Jòyè	but it was not Gáà that killed a chief
Ìjòyè kọ́ ló pa Májẹ̀ógbé	it was not the Chiefs that killed Májẹ̀ógbé
Májẹ̀ógbé ló dolóyè tó gbàgbé	it was Májẹ̀ógbé who became a Chief and forgot
Pé ènìà ta bá fẹ́mọ lọ́wọ́ ẹ̀, eléyìinì	that the one whose daughter you marry, that one
Òun làna ẹni	is your father in-law (Fálétí 1976:4)

The preponderance of half-close front vowel /e/ marks the assonance in the text above. The sound occurs in words like 'Májẹ̀ógbé', 'Ìjòyè', 'olóyè', and 'gbàgbé'; and it is auditory appealing. The stylistic essence of this device in the above text is the generation of internal rhymes in some of the lines and end rhymes in lines three to nine. The entire text portrays Gáà as an aged chief, who is well versed in history and orature. The way he embellishes the speech makes it appealing to auditory faculty. So, it is captivating and attention sustaining. This tradition was borrowed from European poetics.

4.2.2.3 Consonance

It is the repetition of consonant sound within words or words stressed in the same place (vowels may differ). It is also a kind of inverted alliteration in which final consonants are repeated in nearby words. Let us consider the following Yorùbá òwe:

> Ọmọ aráyé ló sọ*gb*á dò*gb*ún
> I*gb*á ò*gb*ún ò so lóko
>
> It is people that make calabash a carrier
> Calabash is not a container from its plant on farm

In the two lines above, there is superfluous use of voiced labio-velar plosive sound /gb/. The repetition of this sound as the last consonant in the words where it occurs makes it a good example of consonance. This is achievable through reoccurrence of the said consonant at the same place with different vowels. Also in Òyèkú Méjì ẹsẹ kẹfà, we have

> … ó ní òhun ó *gb*a i*gb*a òkẹ́ lọ́wọ́ wọn
> Ì*gb*à tó *gb*a i*gb*a òkẹ́ tán…
>   (Abímbọ́lá 2006:33)
>
> …She said she would collect twenty thousand crowies
> After collecting the twenty thousand crowies…

In the lines above, there is repetitious use of voiced labio-velar plosive sound /gb/ in words like '*gba*', '*igba*' and '*ìgbà*' in quick sussesions. The lines exhibit internal rhyme with the preponderance of voiced labio-velar plosive sound /gb/. The semantic essence is that nothing happens without a cause.

4.2.3   Repetition of syllables in Yorùbá poetic discourse

Repetition of syllables falls under phonological repetition like that of sounds. This occurs when part of a lexeme (word) is reduplicated in a structure. This is what Inkelas & Zoll (2005) calls phonological copying, because it is a phonological process that duplicates features, segments (syllable), or metrical constituents in a word structure. In this case, there is reduplication of segment called syllable In Òdí Méjì ẹsẹ kẹjọ, we have

> … Ọmú ṣíkí ṣìkì ṣíkí niyì obìnrin
> A día fÉjì Ò*dí*
> Tí ń sunkún àìlóbìnrin…
> Ìgbà ì*dí di* méjì
> Náà la *dọ*lọ́mọ
>   (Abímbọ́lá 2006:54)

… Firmness of breast is the glory of a woman
We divine for Éjì Òdí
That was crying for lack of wife…
It is when buttocks become two
That we own children

Syllable 'di' in 'Òdí' (name of the Odù being recited) is repeated in the last two lines in the above text in the word 'ìdí' (buttocks, a noun), the verb 'di' and the verb phrase 'dọlọ́mọ' whose deep structure is 'di ọlọ́mọ'. Apart from the repeated syllable 'di' being a pointer to the Odù Òdí's name. The expression *"ṣíkí ṣìkì ṣíkí"* is onomatopoeic idiophone as it describes the firmness of an admirable breast of a woman. The choice of the word 'ìdí' is euphemizing process. It is used to connote both male and female genitalia meant for procreation. The semantic value of the expression is "It is when the organs (of both male and female) come together to copulate that procreation can be possible. The stylistic relevance of the syllabic repetition here is for generation of pun. Another example of syllabic repetition is found in oríkì Onílọ̀kọ́ in Iṣọ̀lá's poem entitled Ìbà, lines 58 – 62, we have:

Ọmọ mẹ́ta nìyáa yín bí	your mother gave birth to three chilgren
Ó bÓlúgbón tí ń gbọ́n eeni lọ níwájú ọba	she gave birth to Olúgbón that clears the dew in front of the ọba
Ó bÁrẹ̀sà Àjèjé tí ń salẹ̀ẹ́ bọ̀ lẹ́yìn	she gave birth to Arẹ̀sà that cleans the ground from behind
Ọ̀pá lOnílọ̀kọ́ fà lọ́wọ́	Ọ̀pá is the one whose hand Onílọ̀kọ́ held
Ọmọ Aṣetán Abẹ́mọlóríikúperegede	the offspring of one who behead humans to die completely
	(Iṣọ̀lá 1978:2)

In the above text, lines two and three exhibit syllabic repetition. Line two repeats the syllable 'gbọ́n' that ends Olúgbọ́n, while line three repeats the syllable 'sà' that ends Arẹ̀sà. As such, the choice of the verbs 'gbọ́n' and 'sà' as the corresponding verbs to the subject nouns in the said lines generates pun which eventually enhances coherence in the lines where they occur. Apart from this, they establish a kind of semantic tie with their noun subjects. The semantic import of the text altogether is symbolic; it is a symbol of praise, as the lines are adapted from oríkì Onílọ̀kọ́, other intrinsic relevance is the reiteration of certain historical antecedents in Onílọ̀kọ́'s lineage poem.

Also, in the following tongue twisters:

Ò pòbọ gbóbọ bògbé
O firù ọ̀bọ bòbọ lénu
Bó ò bá tètè gbóbọ bògbé
Ọ̀bọ ó gbé ọ bògbé   (Ìṣlòlá 2010:106)

He kills a monkey and hides it in the bush
He thrust the rope around the monkey's waist in the monkey's mouth
If you don't quickly hide the monkey in the bush,
The monkey will hide you in the bush

There is repetition of the syllable "bọ̀" in the word "ọ̀bọ" and the phrases "pọ̀bọ, gbọ́bọ, bọ̀gbẹ́ and bọ̀bọ" in the above text. It is important to note here that the surface structures of these phrases are come by through the phonological process of elision and contraction. the preponderance of the said syllable "bọ" with variation of tone generates pun whose interaction with the repeated items produces both internal and end rhymes that ensure cohesion. The rhythmic patterning of the labio-velar voiceless sound /kp/, labio-velar voiced sound /gb/, and bi-labial plosive sound /b/ together with their corresponding half-open back and front vowels /ɔ/ and /ɜ/ respectively makes the pronunciation and the rendition of the entire text difficult. Hardly can the text be rendered in quick succession without tong-twisting. This kind of repetition is found among children and the essence is to learn fluency or linguistic competence. The lines exhibit internal rhyme and end rhyme. Thus we have the rhyming scheme of a, b, a, a, which adds rhythimic value to the text. It can be rendered musically with beats accompaniment in highlife musical mode.

4.2.4 Lexical repetition

Here, we consider reduplication that involves lexical items rather than phonological identities. Reduplication results when the morphology calls twice for a constituent of a given semantic description, with possible phonological modification of either or both the two constituents. This implies that a word may be repeated twice within a sentence with phonological modification - mostly tonal variation in Yorùbá cases - on either or both of the constituents. The morphological elements that can be reduplicated in Yorùbá include the entire word or the roots in bi-morphemic or poly-morphemic words. Let us consider the following expression from Fálétí's Adébímpé Ọ̀jẹ́dòkun, line seventy-nine.

Ó ní nítorí pé *ọdẹ* kì í pa *ọdẹ* jayé
(Ọlátúnji 1982:40)
He said a hunter does not kill his fellow (hunter) for survival

The word 'ọdẹ' is repeated in the line. The repetition would not have been necessary because the line can be rendered as "Ó ní nítorí pé ọdẹ kì í pa *ara/ẹgbẹ́ wọn* jayé". The second appearance would have been substituted for with a pronoun to avoid tautology.

The poet deliberately uses it for intensification of the fact expressed that members of the same cult should not maltreat one another. This even re-affirms the Yorùbá cultural belief in taboo, that it is abomination for members of the same cult to cheat on one another. It is even one of the don'ts in hunters' cult.

Again in Fálétí's Ṣàṣọrẹ́, we have the following lines where lexical repetition manifests

Rírí tẸ́lẹ́wìí rí Ṣàṣọrẹ́	the moment Ẹ́lẹ́wìí saw Ṣàṣọrẹ́
Ó férè le wọ ilẹ̀ kó gbọ̀run lọ	he fetl like entering the ground and die
LẸ́lẹ́wìí bá ḿ bẹ̀bẹ̀ ọ̀ràn	Ẹ́lẹ́wìí started pleading
Ó ń ṣe Kábíyèsí! Ọba Àlé Òyun	saying Kábíyèsí! The king of Àlé Òyun
Ṣàṣọrẹ́ gbẹ̀bẹ̀ ọ̀rọ̀ tán ló bá tún ń ṣàdúrà	Ṣàṣọrẹ́ accepted the plea and started praying
Ó ní kẸ́lẹ́wìí bẹ̀rẹ̀ sí sààmín	he said that Ẹ́lẹ́wìí should be saying amen
Ẹ́lẹ́wìí náà wá ń sààmín, ààmín, ààmín bí akọ ìjímèrè	Ẹ́lẹ́wìí was saying amen like male monkey

<div align="right">(Ọlátúnji 1982:36)</div>

The last line of the above text shows the repetition of the word "ààmín" three times. This is an example of lexical repetition. The repetition in quick sussession is a mark of being under psychological durex. It is so because of the unbelievable scene he witnessed, seeing himself under the authority of somebody who was formerly under his care, and for no just cause he has condemned. Ṣàṣọrẹ́ still repeated the same offence of prayer for which Ẹ́lẹ́wìí ordered his being thrown into river and commanded him to say amen to the prayer. In trying to please and secure leniency from Ṣàṣọrẹ́, he started saying "ààmín" uncounbtaly. This uncountable "ààmín" is even meta-texted or alluded to the situation of monkey in a folktale that concerned tortoise, monkey and tiger, where tortoise punished monkey through tiger for not saying ààmín" to his prayer. The tortoise lied to the tiger that monkey used to produce sweet excreta, but it depends on how hard one can beat him. To prove his words, he prepared sweet bean cake, soaked it in honey and gave tiger as the monkey's excreta. In a bid to get more, the tiger went to monkey and demanded sweet excreta, which monkey could not produce and he was nearly beaten to death by tiger before tortoise arrived at the scene to rescue him. When the tortoise repeated the same prayer, the monkey started shouting "ààmín" times without number. The same line under consideration in the text showcases another device of simile. This simile is even the clue to the fact that the poem is meta-texted to the tale. A juju musician, Ebenizer Fabiyi Obey also alluded to this folktale in his song.

In ẹsẹ ifá *Ìrosùn Méjì* ẹsẹ kẹjọ, we have:

Wọ́n ní káyé ó *rú*bọ	World was told to offer sacrifice
Ayé kọ̀, ayé ò *rú*…	World refused, he did not offer sacrifice
Ó pawo lékèé	he took his Ifá priest for a liar

Ó pÈṣù lólè	he took Èṣù for a thief
Ó wòrun yàn yàn àn yàn	he then looked scornfully towards heaven
Bí ẹni tí ò níí kú mọ́ láyé	like somebody who would never die
Ó wá kọtí ọ̀gbọin sẹ́bọ	he turned deaf ears to Ifa's prescription of sacrifice
Èṣù ló di àgbó	Èṣe said, it is time, let us go to another person
Mo ló di àfàkàn	the declaration was made
Òkuuru ọpọ́n ọnà sún	The ornamental bowl of sacrifice was already on the move
Èṣù ní ta ló *rú*	the question followed: who performed sacrifice
Ta ni ò *rú*	Who did not offer
Wọ́n ni ayé ni ò *rú*	The answer was: Ayé did not perform sacrifice,
Ìṣekúṣe nìkan ló *rú*…	it is only Ìṣekúṣe that performed
Ni Èṣù bá ní kí àwọn méjèèjì fọwọ́ sí ìjà…	Èṣù said, both of them should engage in duel

(Abimbọ́lá 2006:63)

The word "*rú*" is repeated in various places in the above expression. The reduplication entails the entire word "*rú*" which contextually means "*to offer sacrifice'*. The repetition is made severally to reveal the clients' disposition to ifa's instruction either positively like "ó gbọ́ rírú ẹbọ, *ó rú*" as the case is with Ìṣekúṣe, the result of which is joy and his ability to subdue foes; or negatively like *"ó´ pawo lekèé, ó pèṣù lólè"* as the case was with Ayé, the result of which is regret and inability to overcome. The repetition achieves both internal and end rhymes with the rhyming scheme a, b, b, b, b,b. in the text. the communicative value is that of 'obedience'. In Ìká Méjì, we have

Àró Ìká kìí jajá	Àró chief in Ìká does not eat dog
Ọ̀dọ̀fin Ìká kií jàgbò	Ọ̀dọ̀fin chief in Ìká does not eat ram
Ẹjẹmu Ìká kìí jòrúkọ	Ẹjẹmu chief in Ìká does not eat he-goat
Olórí Ìká ò gbọdọ̀ jorí ajá	Leader in Ìká does not eat dog head

(Abímbọ́lá 2006:116)

The word Ìká is repeated in each of the lines above. It is a lexical type of repetition. The repetition is meant for intensification and emphasis, with reference to each Ìká chief and the taboo attached to each title. The word appears as qualifiers in all the lines in the text with different head nouns as subjects and different nouns in objective cases. The linguistic import of the repetition is that clarification which allows for the listing of the titles with the taboo attached to them. Line one and two again exhibit tonal counterpoint on the last word of each line. So, the word ajá, which ends on high tone, counterpoints with àgbò that ends on low tone mark. Also in Fálétí's poem *Ọjọ̀ Ìláyẹ̀fun*, lines 51-55: we have:

Wọ́n bá *yára* mádìẹ̀ òpìpì	they quickly took an òpìpì fowl
Wọ́n yára mádìẹ̀ òṣòọ́rọ́	they quickly took a fresh chicken
Wọ́n ti *yára* tami ápẹ	quickly, they put water inside pot.
Wọ́n súrẹ́ wọ̀nlùbọ́ kalẹ̀ gẹ̀gẹ̀rẹ̀	they quickly measure yam flower in large quantity
Wọ́n gbé e sínú igbá ní yààrá ọ̀kánkán	they put it inside calabash in a room
	(Ọlátúnji 1982:30)

Two lexical items are repeated in the above text. They are the third person plural pronoun 'wọ́n' which appears in all the lines; and the pre-verb 'yára' which appears in the first three lines and is replaced with 'sáré' in the fourth line. The repetitions of these words play significant roles in the text. The repetition of "wọ́n" makes for unambiguous enumeration of the actions performed by hosts in the poem, while the recurrence of "*yára*" shows how the hosts in the poem are hastily preparing to cook food for their guests. The items they are getting ready, together with the manner in which they are rushing to get things ready shows how important the guests are. What a dramatic method of description. Lines fifty-nine to sixty-one of the entire poem lend credence to this fact; the lines read

"Baba ọmọ, ìyá àti ará ọ̀dẹ̀dẹ̀	the father, the mother and the co-habitants
Ni wọ́n ń rọ́ kùkùkẹ̀kẹ̀,	were all moving helter skelter
Kí wọ́n lè tètè gbóúnjẹ fálejò tó bọ̀dálẹ̀"	to quicly prepare food for their visitors from foreign land
	(Ọlátúnji 1982:30)

The word "kùkùkẹ̀kẹ̀" itself is an onomatopoeic ideophone used as adverb to paint a mental picture of their state of impatience in getting food ready. The first two lines in the text under consideration exhibit parallelism, having structural congruity and semantic similarity. The words "òpìpì" and "adìẹ òṣòọ́rọ́" are used as qualifiers to describe the fowl to be killed for their guests, and the two words counterpoint tones with each other. Not only these, there is use of archaism in the text. The word 'òpìpì' refers to a kind of fowl that can hardly be seen nowadays because they are no longer common. 'Òpìpì' is recognized for its scanty feathers. The stylistic relevance of the text is description, while the semantic import is that it popularizes the guests, telling us how important they are to the host family – being their prospective in-laws. Another example is found in Ọ̀kànràn Méjì, we have the following lines

Ọ̀kànràn kan níhìín	one Ọ̀kànràn here
Ọ̀kànràn kan lọ́hùún	and one Ọ̀kànràn there
Ọ̀kànràn méjì abìdí jìngbìnì	two Ọ̀kànràns with many buttock
A día fún Ọya	Ifá divination was performed for Ọya
Ọya ńsunkun ọmọ relé Irá, …	Ọya was crying of children to Ifá's place
	(Abímbọ́lá 2006:87)

The word Ọ̀kànràn is repeated in the first three lines of the above text. It is the head word that starts the first three lines. It belongs to nominal group with the qualifier 'kan' in the first two lines and 'méjì in the third line. The phrases "níhìín and lóhùún" are prepositional phrases that are derived from the deep structure, "ní ìhín" and "ní ọ̀hún" respectively. Ọ̀kànràn in line one and line two are referring to male and female. Line three expresses the fact that when the two Ọ̀kànràns come together, they reproduce. Ọya and Sàngó are the two Ọ̀kànràns both of whom are in need of children. In isolation, neither of them could have a child. When Ifá divination was performed for them and they complied with Ifá's instruction by offering sacrifices, they joined together and born many children. This is even inter-textual with Òdí Méjì ẹsẹ kẹjọ that says "Ìgbà ìdí di méjì náà la dọlọ́mọ", meaning that it is when male and female copulate that children are begotten. The text emphasizes the divine essence of the union between man and woman. It is even a meta-text with the biblical injunctions in (Efesu orí karùn ún, ẹsẹ kọkànlélógbọ̀n) *"Nítorí èyí li okùnrin yóó ṣe fi bàbá àti ìyá rẹ̀ sílẹ̀, òun yóó sì darapọ̀ mọ́ aya rẹ̀, àwọn méjèèjì a sì di ara kan".* Ephesians 5:31 which says "For this reason, a man shall leave his father and mother and shall be joined unto his wife, and they two shall become one flesh".

In Yorùbá *òwe,* we have:

> Ọ̀rọ̀ sùnnùkùn, ojú sùnnùkùn la fi í wò ó
> Bí ahọ́n tútù ba sọ̀rọ̀, etí tútù la fi í gbọ́ ọ

> Serious issue is given serious attention
> If a case is presented in a subtle manner, we hear it with subtle ears

The word 'sùnnùkùn' and 'tútù' that are repeated in the first and second line respectively are both qualifiers. The second appearance of each of them plays the significant role of complementarities, balancing the expectation. They both prescribe or predict fair justice. If the two words are replaced with their antonyms, 'wàdùwàdù' and 'gbígbóná' respectively, the expected justice may be perverted and results in wrong adjudication. In this sense, Stylistic repetition exploits how we communicate and how we seek positive changes to our cognitive environment. If I want somebody to pay further attention to a text in order to make import, I will repeat it again and again. By virtue of my *repetition*, the person will pay attention to what I repeat, recovering a vague and nebulous interpretation. Again, in Iṣọ̀lá's Àfàìmọ̀, under the poem entitled *Àtamọ́ Àtàtamọ̀ I*, we have

K'*Àjàó* má j*àjàò* mọ́
Kólórúkọ méjì má jẹ ara wọn.

Àjào should not eat *àjàò*
so that name sake does not eat each other

<div align="right">(Ìṣọ̀lá, 1978:69)</div>

There is repetition of the word 'Àjàó', with phonological modification (tonal variation) which makes the derivative to have different meaning (names) from the base; Àjàó is a Yorùbá personal name, while 'àjàò' is a name of a bush animal like bat which can move on the ground and still fly like a bird). The stylistic effect of pun generated in the above example is humour. It is not abominable for Àjàó to eat 'àjàò' but the poet utilizes the homophonic nature of the two names to generate pun and create an atmosphere of humour. So, the reduplication of 'Àjàó' with phonological modification (tonal variation) is for phono-aesthetic intention. The semantic import is to keep good relationship or friendship.

4.2.4.1 Repetition of lexemes and phrases for tonemic aura

This consists of a variation of tone on the same lexical item that is being reduplicated without a corresponding change of meaning. For example, in the following lines:

Bí èniyàn bá na babaláwo tó gbóná yanranyanran lótù Ifẹ̀
Ohun *burúkú* a máa já lohun *burúkú*
Ohun *bùrùkù* a si ja lohun *bùrùkù*

<div align="right">(Abímbọ́lá, 2006:32)</div>

If someone beats a versed herbalist in Ifẹ̀
Bad things will be falling on bad things.
Bad things will continue falling on bad things.

In lines two and three above, the words "*burúkú*" and "*bùrùkù*" are morphologically doubled respectively. The two lines are parallel, exhibiting structural balance, lexical matching and tonal counterpoint. The words "*burúkú*" and "*bùrùkù*" counterpoint on mid and high tone versus low tone (MHH) vs (LLL) and the structures are the same. The existent form "*burúkú*" (bad) gives the deviant form "*bùrùkù*" meaning (also bad) which in the context is also acceptable meaning but with explanation. Outside the context of this tonal word play, the word bùrùkù itself has no conventional acceptance in Standard Yorùbá language, but its usage in this literary arena has bestowed meaning on it. Awóbùlúyì (1978) propounds a tone law which stipulates that at times the deviation of tones can imply some impressions. The high tone according to him tends to suggest

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smallness of size or weight while low tone does suggest bigness of size or weight. If one considers the fact that low tone sometimes connotes or is associated with heaviness or bigness - as in the adverbials gbàǹgbà, gàgàrà, bàǹbà- therefore, one can say "bùrùkù" connotes something worse than "burúkú". The foregoing notwithstanding, the manipulated forms here have both poetic and semantic values. It exhibits repetition with tonal variation which generates pun. The semantic or communicative value is that of warning, as the lines serve to be the outcome of the conditional statement that preceeds them.

Also in àló̩ àpamò̩, there is this saying:

Àkùko̩ baba mi kan *láéláé*
Àkùko̩ baba mi kan *làèlàè*

One ancient cock of my father
One ancient cock of my father

The two lines are structurally repeated with tonal deviation to generate pun. The word *láéláé* and *làèlàè* are morphologically doubled from the deep structure "*ní ayé*". The deep structure undergoes some phonological processes before becoming what we see in the surface structure. The vowel 'i' in the preposition 'ní' is deleted to have 'náyé' which is non-existent. Through substitution of allophone of the same phoneme, (*l* and *n*), the non-existent '*náyé* now becomes '*láyé*'. Again, consonant 'y' is deleted to arrive at 'láé' which is further reduplicated and contracted to have láéláé that appears in the surface structure. Láéláé is further repeated with tonal deviation to get *làèlàè* (the defiant lexeme meant for tonemic foregrounding). The stylistic intention is to generate auditory pleasure through tonal counterpoints that arises between the existent form *láéláé* and the deviant form *làèlàè*, both of which counterpoint on high tone versus low tone (HHHH) vs (LLLL). The repetition and pun here exhibit phono-aesthetics that adds beauty to the text and makes it auditory appealing. The word *láéláé* exist in Yorùbá language with the meaning (ancient time), while *làèlàè* does not have conventional meaning other than the one bestowed on it by the existent *láéláé*. So, the meaning that *làèlàè* has in this text is supplied by *láéláé* that has semantic relevance in the Standard Yorùbá language. If *láéláé* can be remembered, *làèlàè* on the other hand can not be remembered. So, it has an expanded meaning. It is therefore used to mark the higher degree of remoteness. The deviant form here may have no conventional acceptance in everyday language use but still it connotes certain degree of meaning and added some values to the text. The socio-

cultural relevance of the text entirely is stage setting or mind preparation for Yorùbá riddles.

Also in Fálétí's *Èdá Kò Láròpin* we have the following lines that exhibit tonal foregrounding in line ten of the entire poem:

> *Ìyá kan ìyà kàn* tí ḿ bẹ ńlùú Àjàṣẹ́
> Ní láéláé kí wọn ó tó bírúu wa.
>
> There lived a woman in Àjàṣẹ́
> Far remoted than when the likes of us were born
>
>   (Ọlátúnji 1982:6)

In line one above, we have a case of tonal deviation the noun phrase "ìyá kan" is understandable in Yorùbá language, while the deviant form "ìyà kàn" has various connotations like 'ìyà' (suffering); and "ìyà-mi" (special mothers whose connotation is 'àjẹ́' *witches*). The meaning attached to it in the above text depends on the acceptable form "*Ìyá kan*" which is generic, that is, it refers to any one out of many mothers. But the deviant form "*ìyà kàn*" refers to a definite mother among many. The poet uses it to set stage or introduce the story he intends to tell. This is similar with the introduction in *àlọ́ Àpamọ́* where we have "Àkùkọ baba mi kan láéláé, Akùkọ baba mi kan làèlàè..." where *làèlàè* is the deviant form of *láéláé.* The stylistic essence of tonemic foregrounding here is phono-aesthetics and mark of specificity of a particular mother. Again, "*Ìyá kan*" can refer to the deceased in the poem while "*ìyà kàn*" may be symbolic of the suffering and shame that the deceased children would have suffered during their mother's death, for not buoyant enough to give their mother a befitting burial. Also in Fálétí's *Ọjọ́ Ìláyẹ̀fun,* line nine of the poem showcases tonal deviation in:

> *Nígbà kan ìgbà kàn*
> Once upon a time

The repetition of noun phrase "ìgbà kan" is meant for tonemic foregrounding. The first phrase "ìgbà kan" is the acceptable form in Yorùbá language, while the foregrounded one "ìgbà kàn" is dialectal (Ìjẹ̀ṣà). The tonal deviation here has some semantic implication in the text. "Ìgbà kan" is generic, but "ìgbà kàn" refers to a particular epoch. Or if Awóbùlúyì's tone law is applied, one can say that if "ìgbà kan" is one hundred years ago, "ìgbà kàn" should be far more remote than that.

It is important to note here that this form of tonal deviation has extended to from its domain of literature, where it is frequently used, to our day-t-day conversational discourse. It is not uncommon to hear expressions like:

Request: Jọ̀wọ́ yá mi ní ìwé rẹ	Please, lend me your book	
Answer: *"Ìwé kọ́ọ̀, ìwè níì"*	Book? No book at all	
Request: Dákun fún mi ní owó díẹ̀	Please, give me some money	
Answer: *"Owó kọ́ọ̀, òwò níì"*	Money? No money at all	
Request: Ṣe o ó bá mi lọ sóko?	Will you follow me to farm?	
Answer: *"Oko kọ́ọ̀, òkò níì"*	Farm? I am not going to farm at all.	

All these underlined deviant forms, according to Ọlátẹ́ju, can be interpreted as marks of refusal and insult to the person(s) making request of the objects in the examples above. The refusal is expressed in the first part or segment of the expressions in the answers by the negator "kọ́ọ̀" (no) in its emphatic form, while the insults lie in the second segment that contains the deviant words with low tones and the tone of emphasis marked by "níì" also in its emphatic form. It is a teasing way of saying "why not asking for something greater or more important than what you requested?" Deviant expressions of this kind according to Ọlátẹ́ju have become a veritable way of turning down requests with rudeness and impunity among the Yorùbá language users nowadays.

4.2.4.2 Repetition of lexemes/phrases for tonemic aura

Reduplication here consists of two lexical items, each with a distinct meaning. The lexical items are contrasted by tone. There is similarity in the phonological shape of the lexical items being matched. For example:

> Ohun tí a ń wá lọ sí *Sókótó* ti a bá lápò *ṣòkòtò*
> *Something we were going to Sokoto to look for and found in the pocket of the trousers.*

The item "*sokoto*" is repeated with varying tones that are phonologically pertinent to the two words derived. The stylistic essence of this reduplication is the achievement of lexical word play for stylistic effect. There is a play on the contrast between *Sókótó*-a city in Northern Nigeria-and *ṣòkòtò* trousers. This is an example of two lexical items that differ both in tone and meaning (though the tone marks change the meaning). The low tones on the word "*ṣòkòtò*" trousers should not be seen as deviation from the high tones in *Sókótó* (a city in Northern Nigeria). The tones are phonologically pertinent to the two words (Sókótó and ṣòkòtò); unlike "burúkú" and "bùrùkù" where the deviant one is, though functional but unconventional lexeme in the day-to-day language use, inataed of being acceptable, the word "*bùrùjà* is favoured. The essence of the lexical word play is

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in the similarity in the phonological shape of the lexical items *Sókótó* and *ṣòkòtò* that are being matched.

Also, in Fálétí's *Ṣáṣọrẹ́,* lines one hundred and fourteen to one hundred and sixteen of the poem manifest this functional tonal deviation. We have:

Layé wọn bá ń dọ́gba ní Rẹ̀fúrẹ́fú	life became enjoyable for the in Rẹ̀fúrẹ́fú
Lòròọ wọn bá ń rọrùn ní Rẹ̀fùrẹ̀fù	things becase easy for them
Nígbà tẸ́lẹ́wìí ti sèfẹ́ Irúnmọlẹ̀ lókè òrun	after Ẹ́lẹ́wìí had satisfied the God of heaven

The variation of tones marks on 'Rẹ̀fúrẹ́fú' and 'Rẹ̀fùrẹ̀fù' exhibits tonal counterpoint. The variation here may not be seen as non-functional because even if 'Rẹ̀fúrẹ́fú' is the setting of the poem and 'Rèfùrèfù' looks like the deviant of Rẹ̀fúrẹ́fú, its use in the context is still significant because it describes the rate and manner at which things are changing for better in "Rẹ̀fúrẹ́fú' after offering the prescribed sacrifice. So, 'Rèfùrèfù' is an adverb of manner, apart from the phono-aesthetic function it performs stylistically, the semantic import is merriment. Again, the first two lines in the above are parallel to each other. They are structurally and semantically balanced with lexical matching of near synonys and tonal counterpoints. Within the above context, the phrases "Layé" (ni aye) and "Lòrò" (ni òrò) are near synonyms and they counterpoint tonally with each other. So also, 'dọ́gba' and 'rọrùn' are near synonyms that are semantically related, and they counterpoint with each other like the previous set above.

It is worthy of being noted here that Awobuluyi (2016) pointed various reduplication strategies in the Yorùbá norminalisation processes and in generation of noun phrases in Yorùbá syntax. He noted that

1. a noun can be reduplicated whereby the first noun would re-occur in its agentive forming variance. That is,

    N1 + (agent morpheme 'oní') + N1   =   New derivative (noun)

Examples: ọmọ +   oní   + ọmọ =   ọmọ ọlọ́mọ

              Ẹja +   oní   + ẹja =   ẹja ẹléja

2. nouns can be generated through reduplication of verb phrases whether in transitive form or in an intransitive form. In transitive form we can have:

         Examples: (a) Mo roko roko, mo dàbí oko
                  Mo yẹ̀nà yẹ̀nà, mo dàbí ònà

                  I cultivated farms, I resemble a farm
                  I cleared roads, I became like road

In the above examples (a), the transitive verb phrases "ro oko" and "yẹ ọ̀nà" are reduplicated in the two lines respectively. The observation here is that there are full reduplications of the verb phrases concerned. The resultant effect is that of reiteration and intensification, as the reiterata is not merged with the initial phrase to change the syntactic class of the derivative to a noun.

In intransitive verb phrases, we can have the following examples:

> (b) Ó *ké kéé ké*, kò sí ẹni tí ó dá a lóhùn
>
>   Ó *sùn sùn-ùn sùn*, ojú rẹ̀ wú
>
>
>   He shouted for long time but nobody answered
>
>   He cried so much that his eye-ball got swollen

In the examples (b), one discovers that instead of reduplicating the concerned verb just once to make the derivative appear in two-fold like those in (b), the verb is reduplicated twice and the derivatives appeared in three-fold with elongation of vowel in the middle one.

This study would not view the (2b) of Awobuluyi's examples as norminalisation process as he claimed. Rather, it would be seen as a strategy for rendering an independent clause into a surbordinate or dependent clause, though not through the use of subordinating conjunctions like 'pé, kí, tí and bí. As in:

> '*Ó ké'*, to become "*pé ó ke*"

'   *Ó sùn*', to become *"pé ó sùn"*

For instance, "Ó ké" is a complete sentence, following SV(O) rule of sentence formation. The object is optional as the sign 'O' is put in parenthesis. If one now says "Ó ké kéé ké", his audience would be expecting the concluding part as the clause cannot be taken as being complete. To make such construction a complete sentence, there is need for another independent clause as evident from the following examples

> Ó ké kéé ké, *ẹnikẹ́ni kò dáhùn*.
>
> Ó sùn sùn-ùn sùn, *ojú ẹ̀ wú*.

The parts in italics in the above two lines are the principal or independent clauses that make the two complex sentences to be complete. So, to this present study, the idea of Awóbùlúyì's reduplication in triplicates with elongation of the vowel in the middle one is better taken as another means of generating subordinate clauses in complex sentences. This is because the process renders sentences with intransitive verbs to become dependent or subordinate clauses. The same accounts for "Ó sùn sùn-ùn sùn"

One significant and relevant aspect of Awobuluyi's study of reduplication here to this present study is that the derivations in (2a) of his examples which contextually connote 'doing something continuously for long time' may change and have new meanings that would connote 'one who engages in the event (as a profession) hence, we have the professions like *roko roko, yẹ̀nà yẹ̀nà, wọgbó wọgbó, jẹdí jẹdi, rẹ́gi rẹ́gi, dánà danà* among others, which normally occur in Yorùbá literary genres.

Tonemic forgrounding is more than variation of tones or tonal deviation on lexical or phrasal items alone. It is discovered that tonal dexterity can be displayed at sentence level. This is well demonstrated below in Ìṣọ̀lá's poem entitled Àtamọ́ Àtàtamọ̀ II

Lójọ́ pípẹ́ káláyé ó tó dáyé,	long ago in the yester-years
Baba ọmọ a tiraka wọmọ:	father labored to bring up his children
Àìlèṣẹ̀tò tààrà nìwà àgbààyà.	Lack of planning is behaviour of irresponsibility
Bíṣẹ́ bá lójú kálẹ́ ó tóó lẹ́,	if one succeeds before old age
5. Ẹni rere a fi gbogbo ara sinmi:	a good person would rest peacefully
Ìrọ̀rùn ìgbẹ̀yìn lèrè àtètèjìyà.	Old-age rest is the reward of early struggling
Bónílé bá kú, kó tóó kọ́lé tán,	if a landlord died before completing his building
Gbogbo omore a fariwo bonu:	all good child cries in mourning
Òfò ìgbẹ̀yìn nìbẹ̀rù pàtàkì.	Old-age loss in the most important fear
10. Ká lówó lọ́wọ́, ká tún kọ́lé mọ́lé,	if we are rich and wealthy
A le fọmọyọ, oore baba ni:	we can enjoy, it is God's blessing
Ìṣòwò jèrè kò ṣẹ̀yìn Èdùmàrè.	Success at work, God is in the know.
Bínú bá mọ́, tọ́wọ́ bá tún mọ́,	if one is clean-hearted
A le sun oorun gidi, a le yan fanda:	one can sleep well and move confidently
15. Àìlèsùn àtìbẹ̀rù lèrè ọdàlẹ̀.	Sleeplessness and fear is the reward of traitor
Bálápá kánńdá bá fẹ́ẹ́ jó,	if a proud person wants to dance,
Gbogbo aṣọ a ta ka kaa ka:	he spreads his cloth
Èwù gẹ̀rẹ̀jẹ, tàgbà òjẹ̀.	Flowing garment are for the elders
Béyín bá fẹ́ẹ́ ká, ká kúkú jẹ́ kó ká	if tooth wants to wither, allow it to wither
20. Akokoro ẹnu, a ṣẹnu gbaguda:	mouth disease disfigures mouth shape
Ṣòfò èrìgì, fẹdọ̀ jàmàlà.	Loose teeth ridge and swallow food
Láyé níbí, ká tún wí ká gbọ́,	here in this world, let us say it again
Gbogbo apẹpẹ, ohun yẹpẹrẹ ni:	much ado is all about nothing
25. Ìfẹ̀lẹ̀ lògbà lèrè ìgbẹ̀yìn.	Peaceful living is the end reward

(Ìṣọ̀lá 1978:71)

In the poem above, Ìṣọ̀lá artistically patterned the entire poem in triplets with each line exhibiting a single tone mark without being diluted with any other tones. In every triplet, the first line contains words with high tone, the second line contains words with mid tone, while the third line showcases words with low tone. This is a unique artisory in Yorùbá poetry. Apart from the tonal sequence achieved, the poem again exhibits high degree of rhythmic pattern which is achiaveable through rhythmic units of phrases, clauses and sentences. Each line contains two rhythmic units which are delineated by

comma and colon. Each triplet makes a sense and the sense is driven home at the third line of each triplet. The arrangement of tones is sequential as there is regular movement from high tone to mid tone and from mid tone to low tone.

4.2.5 Lexico-structural repetition and parallelism

Here, it is observed that the patterns of reduplication are in two folds. First, we have reduplication of structures like phrases, clauses and sentences (the entire structure). Secondly, we have reduplications where different lexical items that fall within the same gramatical slot or class are used. At times, a single idea is restated or reaffirmed in a variety of ways for equal semantic value; as itemized below:

4.2.5.1 Phrasal/Clausal Repetition:- By this, we mean the repetition of structures, phrase or clause, whose lexical items fall within the same grammatical slot or class. The following´ examples explain this better. In Fálétí's poem entitled Ṣáṣọrẹ́, lines twelve to sixteen of the poem states that:

Ìlú kan wà tí ń jẹ Rẹ́fúrẹ́fú	there was a town called Rẹ́fúrẹ́fú
Ọba kan wá jẹ níbẹ̀, ó ń jẹ Ẹlẹ́wìí	a king was installed there called Ẹlẹ́wìí
Ó jé tán, ayé kò rójú mọ́	he became king, life became unbearable
Ó jé tán, ìlú ò tòrò	he became king, the town became unsettled
Ó jé tán, wọ́n ń sígun síra wọn	he became king, they were waging war against one another

<div align="right">(Ọlátúnji 1982:32)</div>

There is repetition of clause "ó jẹ tán" in the initial position of the last three lines in the above text. The essence of the repetition is to afford the poet the opportunity to itemize the sad occurrences at the installation of Ẹlẹ́wìí as the king of Rẹ́fúrẹ́fú. The stylistic relevance of the clausal repetition here includes listing or itemizing and the tonal counterpoints achieved in the last words of the last three lines where 'rójú mọ́', 'tòrò' and 'síra wọn' end in different tone marks – high tone, low tone, and mid-tone respectively. The semantic import is that the installation of Ẹlẹ́wìí ushers in bad luck for the entire kingdom of Rẹ́fúrẹ́fú. Also in Oríkì Ọ̀rúnmìlà, as recorded in Abimbọla (1975:62-64)

Ifá ká relé o	*Ifá, come along to your home*
Ọmọ Ẹnírẹ	offspring of Enírẹ
Ọmọ Ẹnìrẹ	offspring of Enìrẹ
Ọmọ ẹnìkan sàkà bí àgbọ́n	offspring of they who who strike suddenly like sharp object
Ifá ká relé o	*Ifá, come along to your home*
Ẹ̀wí ńlé Adó	Ẹ̀wí in the city of Ado
Oósà ń Dẹ̀ta	Oósà in the city of Dẹ̀ta
Èrìnmì lóde Ọ̀wọ̀	Èrìnmì in the city of Ọ̀wọ̀

Ifá ká relé o	*Ifá, come along to your home*
Màpó Eléré	Màpó in the city of Eléré
Mọ̀bà Ọ̀tùn	Mọ̀bà in the city of Ọ̀tùn
Màpó Ẹléjẹ̀lú	Màpó in the city of Ẹléjẹ̀lú
Gbọ́lájókòó ọmọ Ọ̀kinkin	Gbọ́lájókòó, offspring of tusks
Tíí mérin fọn	That make the elephant trumpet
Ifá ká relé o	*Ifá, come along to your home*
	(Abimbọla 1975:62-64)

In the above oríkì, there is repetition of the clause "Ifá, come along to your home". the essence of this repetition is to reiterate the desires Ọ̀rúnmìlà's children that their father should come along with them back to his home after he abdicated the throne when his youngest son Ọlọ́wọ̀ defy his authority. A request that was never met, rather, Ọ̀rúnmìlà gave them sixteen sacred palmnuts of Ifa divination. He told them that whatever they need in life, they should consult the sacred nuts. The role of oríkì is also worthy of mentioning here. It was used to pacify and console Ọ̀rúnmìlà to calm down and listen their request. Still, as they were chanting Ọ̀rúnmìlà's praise poem, they did not forget to repeat their desire at intervals.

Again, in Fálétí's *Igbéyàwó kan ní Ìletò wa*, lines ninety-two to ninety-five have the followin repetition of phrase

Jíjó ni gbogbo wọn ń bá gẹ̀gẹ̀ Àkàndé jó	all of them were just dancing with Àkàndé
Tí wọ́n ń sápé, *tí wọ́n ń* gberin	they were clapping, they were singing
Tí wọ́n ḿ bÁkàndé yí ìká ọrùn kọ̀ìkọ̀ì	they were turning their neck with Àkàndé
Bi pẹ́pẹ́yẹ ṣàníyàn ara wọn	like ducks playing together in a group
	(Ọlátúnji 1982:51)

In the above lines, the structure *"tí wọ́n ń"* is repeated in lines two and three for three times. The repetition paves way for the vivid description of the extent of merriment at Àkàndé's wedding party. The last line which complements the third line above manifests another device, which is simile. The essence of this simile is to create imagery or mental picture of the scene where people are dancing with Àkàndé. The stylistic relevance of the structural repetition in the text is for listing of the events or actions of people that dance with Àkàndé, while the stylistic essence of the simile is the creation of humourous imagery. Also in Fálétí's *Ṣáṣọrẹ́*, lines ninety-seven to ninrty-eight of the poem says

Lẹyìn *tí ó* wẹ̀, *tí ó* kùn, *tí ó* sùn, *tí ó* jí,

Ọbá ní kí á fún un ní ohun gbogbo
(Ọlátúnji 1982:34)

The two lines above combine to form a multiple complex semtence with four beta and one alpha (four beta stands for the four dependent clauses in line one while alpha stands for the independent clause in line two above). The clauses are arranged chronologically [*wẹ̀* (bath), *kùn* (rub pomade), *sùn* (sleep) and *jí* (wake up)] to show the actions performed by Ṣáṣọrẹ́. The second line completes the thoughts highlighted in the previous line. In each of the dependent clauses, there is repetition of phrase containing the subordinating conjunction 'tí' and the third person personal pronoun 'ó'. The phrase "*tí ó*" is therefore repeated several times in the text. This repetition allows the poet the opportunity to list or itemize the action performed by Ṣáṣọrẹ́ in chronological order without getting mixed up. The stylistic relevance of the repetition is coherence and it showcases the comfort accorded to the character in question; it also clarifies senses and thoughts in the text to avoid ambiguity. In lines thirty-three to thirty-five of the entire poem (*Ṣáṣọrẹ́)*, we have

> Ìgbà tí wọ́n gbọ́pẹ̀lẹ̀ janlẹ̀
> Ìgbà tí wọ́n bifá níhun tí ń ṣe wọ́n gbogbo
> Ifá rihun tí ḿ báwọn jà bí àrùn   (Ọlátúnji 1982:32)

In the text above, there is repetition of the structure "ìgbà tí wọ́n" in the first two lines above. The repetition is not even needed there as the two lines can be merged together using equi-NP-Delition rule (òfin ayèdà) to arrive at "ìgbà tí wọ́n gbọ́pẹ̀lẹ̀ janlẹ̀, wọ́n bifá níhun tí ń ṣe wọ́n gbogbo". The poet uses the repetition to be able to enumerate some of the processes involved in Ifá divination which include "gbọ́pẹ̀lẹ̀ jọnlẹ̀" and "béèrè lọ́wọ́ Ifá". Another stylistic device noticed in the text above is the violation of phrasal rule. In Yorùbá language, the qualifier comes after the noun it qualifies, but the rule was violated in "tí wọ́n bifá níhun tí ń ṣe wọ́n gbogbo", which in ordinary discourse would have been "tí wọ́n bifá ní ohun gbogbo tí n ṣe wọ́n". One important thing to note here is that there is shift of emphasis from the problems to the people. The problems that need urgent attention deserve emphasis more than the people; but the poet chose to use it that way to make it sound poetic, which is allowed in literature because of the poetic license that artists have. Especially, having being aware of the fact that the audience would understand what he really means through shared knowledge. The linguistic essence of the repetition is for enumeration while the stylistic import is deviation, which is one of the styles in stylistics. The semantic import is the revelation of the step taken to avert the danger in the land of Rẹ́fúrẹ́fú

4.2.5.2 Parallelism: A repetition subset

Parallelism is a rhetorical device in which a structural pattern is repeated. The principle involved in parallelism is that it is a form of repetition in which a single idea is restated or reaffirmed in a variety of ways. This shows that a line or sentence may not be repeated but restated with different sentences of equal semantic value. What matters when we say that two linguistic structures are parallel is that they share a common structural frame, and that within this frame, some elements differ in form but play the same grammatic role(s). Let us consider the following lines:

A tẹ́fá sinringindin, a ò róṅdà
A pàjùbà bẹẹrẹ, a ò róṅkọ.

(Abimbola, 2006:25)

Divination materials are set but no diviner
Great deal of forest is cultivated but no heaps maker

These lines could be seen as "semantic couplet", they are parallel to each other, the wordings are different but they are of the same semantic value. What the two lines connote is that a vacuum is still not yet filled despite the people's anxiety. They can otherwise be seen as semantic repetition. The semantic relationship between the two lines in this couplet could be seen in synonymous relationship to each other. The text shows that the two lines reinforce each other by having the same connotative meaning; secondly it generates another figure of speech that is tone-based, that is, tonal counterpoint; and finally, a kind of metaphorical relationship is created.

Also repetition can also direct the attention of readers to search for contrastive meaning links between the parallel parts of the varied lexical items as in

| Bọ́mọdé bá subú, a wo iwájú | if a child fall, he looks forward |
| Bágbàlagbà bá subú, a wo ẹ̀yìn | if an adult fall, he looks backward |

where "ọmọdé" pairs with "àgbàlagbà"; and "iwaju" pairs with "eyin". Each of the two pairs is in antonymous relation, i.e. contrastive meaning. The connotative meaning of this parallel lines is that "ọmọdé" (youth) in the period of turbulence is full of hope because of the years ahead; while "àgbàlagbà" (elder) already full of age, in the time of tempest only reminiscence or reflect on his past because he or she has already spent the larger part of his or her lifetime. He or she has unknown limited time and little or no strength to resist or overcome tempest. Summarily, youth looks forward to make history while elder looks backward to tell stories. It is again observed here that the pairs of parallels enter into antonymous relationship. Then, we look for contrastive links between

the parallel parts. This really justifies the fact that embellishment in literary language gives rise to metaphorical or non-literal interpretation.

Another example is found in Ọ̀kànràn Méjì ẹsẹ kẹfà, where we have

Èèsún awo igbó	Èèsún the diviner of forest
Èrùwà, awo ọ̀dàn	Èrùwà the diviner of glade (savannah)
A día fún Jìngbìnì	Ifá divination was performed for Jìngbìnì
Tí ń lọ lèé fọwóọ́ bèso	that was going to touch fruits
	(Abímbọ́lá 2006:87)

The first two lines are parallel, they are structurally congruent. The exhibit lexical matching as each word in line one belong to the same grammatical class with each word in line two. Èèsún and Èrùwà belong to the same grammatical class of noun in subjective cases; 'awo igbó' and 'awo ọ̀dàn' are noun phrases in objective cases. The word 'awo' is qualified with 'igbó' and 'ọ̀dàn' in lines one and two respectively. The two lines disobeyed the rule of sentence formation in Yorùbá . In a meaningful and acceptable sentence, there should be subject and verb which are compulsory. It is only the object that is optional. If a verb is used transitively, there would be an object; otherwise, it would not have an object. Verb supplies the meaning in a sentence and it is mandatory and not optional. There is no verbal element in the two lines considered in this analysis. There is omission of verb 'ni' (is). Their deep structure and acceptable form may be

| Eèsún *ni/jẹ́* awo igbó | Èèsún *is* the diviner of forest |
| Èrùwà *ni/jẹ́* awo ọ̀dàn | Èrùwà *is* the diviner of glade (savannah) |

The syntactic deviation in the text is only acceptable in poetic discourse due to the poetic license a literary artist has, but not in ordinary discourse as the violation can hamper intelligibility. Beside these, the lines exhibit tonemic aura as tones counterpoint for phono-aesthetic beauty. 'Eèsún' (which ends in high tone) counterpoints with 'Èrùwà' (that ends in low tone); so also 'igbó' (high tone) counterpoints with 'ọ̀dàn' (low tone) the stylistic relevance of this is aesthetics.

In lines forty-four to forty-six of Fáléti's Ṣáṣọrẹ́ we have:

Tó tálákà bí àgùntàn	he is poor as a sheep
Tó ráágó bí ìtẹ́lẹ̀dí	he suffered like cooking pot protector
Tójú ti pọ́n tayọ sísọ	he suffered beyond words
	(Ọlátúnji 1982:33)

The first two lines are structurally and semantically congruent both on syntagmatic and paradigmatic axes. Each of the two lines is a simile, comparing the level of the character's (Ṣáṣọrẹ́'s) poverty. The first line compares Ṣáṣọrẹ́'s situation with a sheep that is always dirty, especially àgùntàn púùrú (a local type of sheep). This justifies the common Yorùbá proverb that says "Àgùntàn ò pasọ èsín dà (sheep does not change last year's outfit). The second line compares his situation with ìtẹ́lẹ̀dí (the rag used to dress

the bottom of cooking pot protector container), which is a torn rag with perforations. This connotes that Ṣáṣọrẹ́ is so poor that he does not have two wears; he only appears in rag always. The two lines are semantically related with the co-occurrence of near synonymous lexemes like "tálákà" and "ráágó", which are cognate of each other, appearing within the same syntactic class of verb. So also "àgùntàn" and "ìtẹ́lẹ̀dí" used for comparison are nouns. Despite the fact that the two words are lexically unrelated, their use in this context has cultural connotations that ascribed similar meanings on them. As Àgùntàn is dirty, so also ìtẹ́lẹ̀dí is dirty and tattered. Also in Akinwumi Ìṣọ̀lá's Ìba, we have

> Ìbà lerin jú tó fi dọ̀rẹ́ Olú-gbó
> Ìbà náà lẹfòn jú tó fi dààyò Olú-ọ̀dàn
> Òṣùpá júbà fóòrùn
> Ó fimọ́lẹ̀ bora bí aṣọ
>
> (Ìṣọ̀lá 1978:2)

> Elephant paid homage and he became the friend of forest king
> Buffalo paid homage and he became the friend of savanah king
> Moon paid homage to the sun
> It is wrapped with light like cloth

Lines one and two in the above text are parallel to each other, with structural congruity and lexical matching. Some words are specially chosen by the poet for certain stylistic effects. "erin and ẹfòn"; "ọ̀rẹ́ and àáyò"; and finally "Olú-gbó and Olú-ọ̀dàn" are specially chosen from the axis of selection and woven on the axis of combination to achieve stylistic effect of lexical matching and tonal counterpoints. These words in each set above are near synonyms, apart from belonging to the same syntactic group, they also fall within the same semantic range. The words "erin and ẹfòn" are big forest animals; "ọ̀rẹ́ and àáyò" means friends; and finally "Olú-gbó and Olú-ọ̀dàn" are kings of the forest. The tones on the words in each of these sets counterpoint with each other. For instance, considering the final syllable alone, "erin and ẹfòn" counterpoint on mid tone versus low tone; "ọ̀rẹ́ and àáyò" counterpoint on high tone versus low lone; while "Olú-gbó and Olú-ọ̀dàn" counterpoint on high tone versus low tone. The semantic import of these lines is that 'it pays to pay homage to all those who deserve it, because it yields dividends. This dividend is what line three and four above express. *Òṣùpá* (moon) pays homage to *Óòrùn* (sun) and the latter shares its illuminant with the former in its darkness. Altogether, the lines emphasize homage payment.

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Babalola (1975) also identified structural and sense parallelisms and then amplified their roles in the achievement of rhythm in Yorùbá poetry. Let us consider the following lines in Faleti's poem entitled *Ẹ̀dá kò Láròpin:*

> Nwọ́n yan gúgúrú, wọ́n kunlé
> Wọ́n pọnmi tà, wọ́n dígbèsè
> Wọ́n sòwò títí, kò lérè
> Nwọ́n fowó ṣiṣẹ́, owó run

(Ọlátúnjí, 1982:6)

> They fried poocorn the house got burnt
> They traded water, they incurred debt
> They ventured into various business, no gain
> They invested money, the money perished

The lines above are parallel both in structure and in senses as noted by Babalola. What Babalola refers to here is the same thing as parallel statements with similar structure and semantic congruity. The four lines are structurally and semantically balanced. The first two lines are parallel to each other; they have structural congruity with lexical matching and tonal counterpoints. The phrase "yan gúgúrú" falls within the same grammatical slot with "pọnmi tà" in the class of verb phrase, and they counterpoint with each other. "Yan gúgúrú" ends with high tone, while "pọnmi tà" ends with low tone; in the same vein "kunlé" counterpoints with "dí gbèsè", the two phrases also fall within the same grammatical class of verb phrase. The remaining two lines also fall within the same semantic range with the previous two parallel lines. They play complementary role with the previous lines. All together, they express the extent of the effort made by the eight children in the poem to succeed in life, and how their trials amounted to nothing and could not shed off their poverty. By this, the children's hardship could not be taken against them for being lazy. It is the nature that has not been fair to them. The stylistic relevance of the repetition is reiteration and intensification of the same idea, while the semantic import of the lines is 'nothingness', that is, the high degree of poverty that the characters in the poem are battling with despite all their attempts and efforts to succeed. The first two parallel lines sound hyperbolic in that one would wonder how someone traded water that does not require any capital and still incure debt. Afterall, there is no cost price. The expression cannot be totally faulted because whether the trade flourished or not, the trader must live. In trying to meet an end's meet, he or she may have to borrow and incure debt. The last two lines seem to clarify the first two lines. They literally explain the connotations embedded in the first two lines. Another example is found in the excerpt below

Aféfé níí gbá eruku láláálá	it is light wind that blows dust
Èfúùfù níí mi ewé àgbọn jìàjìà	heavy wind is required to shake coco-nut leaves
Mòrìwò ọpẹ ò wí fún raa wọn tẹ́lẹ̀	new palmfronds did not tell one another before
tí wọ́n fi ń yọ	emerging
5 A día fún Arítúlà a 'Fẹ̀	Ifá divination was performed for Arítúlà of Ifẹ̀
Wón ní bí itúu rẹ̀ bá sọnù	they said if he lost his magical power,
Kó mọ́ wá a.	he should not look for it

<div align="right">(Abímbọ́lá 2006:88)</div>

As a structure wherein naturally equivalent forms occur in equivalent position, the above lines also share common semantic and phonological features. Therefore, they can be considered to be naturally equivalent. The first two lines are parallel to each other with lexical matching. Certain words are specially chosen for stylistic effect. Aféfé and Èfúùfù belong to the syntactic class of noun phrase in subjective cases; 'gbá eruku' and 'mi ewé àgbọn' belong to verb phrase (verb + object); while 'láláálá' and 'jìàjìà' are adverbials. There exists tonal counterpoint between two words in each of the pairs in the above sets identified. 'Aféfé' (which ends in high tone) counterpoints with Èfúùfù (low tone); while 'láláálá' (that ends in high tone) counterpoints with 'jìàjìà' (low tone). The two lines, together with the third lines are the pen-names of Arítúlà's diviners in the text. The overall effect of the ways sounds are patterned in the above lines can be explained thus:

1. In the first line, there is superfluous use of labio-dental fricative sound /f/ and lateral sound /l/; together with half-opened and opened vowel /ɜ/ and /a/ respectively. All these are suggestive of the lightness of dust *(eruku)* and the simplicity of air or breeze *(aféfé)* blowing the dust.

2. In the second line, there is superfluous use of palatal affricate sound /dʒ/ and labio-velar plosive sound /gb/; together with closed vowel /i/ and half-closed vowel /e/. The sounds contained in the second line are produced with much obstruction along the vocal track during production. This is a pointer to the degree of heaviness of the wind shaking the coconut leave with a bit of force because of the thickness of the leaves.

We can as well infer from the above that the amount of wind that blows mere dust may not be sufficient enough to shake the thick leave of coconut due to the fact that dust is lighter than the thick coconut leave. The little amount of wind required to blow dust is represented with *"aféfé"* (breeze), while the larger amount of wind required in shaking coconut leave is represented with *"èfúùfù"* (whirl wind or storm) So, the

patterning of the identified words is to achieve coherence and cohesion. The explanation can be represented thus:

Aféfé lélé	*Eruku*
+ light & pleasant	+ light

As against

Efúùfù lèlè	*Ewé Àgbọn*
+ heavy & destructive	+ heavy

The foregoing justifies Awobuluyi's (1978) claim that high tone in Yorùbá language tends to suggest smallness of size of weight while low tone does suggest bigness of size of weight. This corresponds with lightness and heaviness in the case above text.

The above shows that any text that is literary in nature exhibits a kind of patterning that supports overall semantic effects. Therefore, one can categorically say that the value of literature is related to its foregrounding of rhetorical processes. So, the business of stylistics is not the criticism and interpretation of literature alone but the articulation and codification of abstract properties which make every literary work possible and which make it literary.

Summarily, parallelism as structural repetition plays mnemonic and emphatic functions. It again obviates ambiguity. The by-products of parallelism as a repetition subset include structural equivalence, lexical matching and tonal counterpoint, and the linguistic output is repetition of near synonyms resulted in semantic repetition. The three features in this category, repetition, parallelism and tonal counterpoint are considered together because repetition is basic to them all.

Parallelism:- + structural congruity (syntactic congruity)
+ lexical matching (similar word-class or near synonyms)
+ tonal counterpoint (tonemic aura)
= Semantic repetition or repetition of near synonyms

4.2.5.3 Refrain as a repetition type

Refrain is a repetition type employed by artists to add stress to a line or group of lines to convey certain idea in poems and narratives, as the case is in Yorùbá folktales. This technique is also used to create a natural and powerful rhythm in a poem by means of repetition. The purpose of utilizing this type of repetition is to add weight to a point, idea, or event in a piece of poetry or narrative and bring it to the reader's notice. Refrain joins poem or narrative together as a chain, - stanza by stanza in a poem, and sequence of events in a narrative**.** In Ọ̀sá Méjì, we have the following lines:

> *Kángẹ kàngẹ nii sỌlọmọ,*
> *Kàngẹ́ nii sỌlọmọ*
> > (Abímbọ́lá 2014:61)

The one who lives to a very old age that is the hill
The hill is the one who lives to a very old age

The above lines are repeated in six diferrent places in the odù in a graduating manner. It is used in the text to mark the number of́ times and characters (birds) that made efforts in carrying sacrifices to heaven. The song was sung for àsá, àwòdì, àsádì, àkàlà and Igun who all offered to make trial in carrying the sacrifice to heaven. This refrain serves to links the events in the narrative together. The song was developing as the number of the emissary increases. In Fálétí's *Adébímpé Òjẹ́dòkun,* we have in lines one hundred and thirty-six to one hundred and thirty-seven:

> Adébímpé Òjẹ́dòkun Erelú ọmọ
> Èdìdàarẹ́ inú ìgbẹ́ Ọmọ Ìyálágbọ̀n
> > (Ọlátúnji 1982:39)

> Adébímpé Òjẹ́dòkun, a choice person
> He that makes fools of others in the forest, the protege of the
> Ìyálágbọ̀n

The two lines above are repeated several times at intervals in the poem as refrain. They are to perform two different stylistic functions; one, as a means of gaining pause and plan time before proceeding if the poem is orally rendered; and two, to link events together in the plotal exordium. The semantic import of this type of repetition in the poem is the emphasis on the importance of Adébímpé Òjẹ́dòkun as *primus inter pares* (first among his equals) in the hunter's guild. The intermittent use of the word 'ọmọ' identifies the lines as the oríkì (praise poem) of Adébímpé Òjẹ́dòkun.

In àlọ́ àpagbè (Yorùbá folktales), songs are used intermittently as refrain. The essence of this is to ensure audience participation and carry them along in the plotal exordium of the tales. The sogs are sung to mark the gradual unfolding of events (end of an event and the beginning of other one) in the tales being told. The same song is sung severally with audience participation to create feelings among the audience and sustain their interests. The entire atmosphere of folktales becomes lifely. Refrain also joins the events in a tale together like a chain so that there would not be any loose end. Let us consider a folktale with the following story:

Once upon a time, there lived two widows. One had a child, the other did not have. The one with a child was a trader, while the other one stayed at home always. Each

time the trader was going to market, she would leave good and nourishing food for her child. Not knowing that immediately she lived home, the other woman would eat the nourishing food and fed her child with left-over food of the previous night, she kept doing it without listening to her child's complaint because of the trust she reposed in her co-widdow. The situation persists until one day when the child could no longer bear the situation and decided to leave home. Each day the child lamented his situation with his baby-sitter, he always sang a song that goes like this:

Child	Audience
Èrò tí ń rÒjéje	Òjéje
Èrò tí ń rÒjéje	Òjéje
Ẹ bá mi ki ìyá mi fún mi	Òjéje
Ẹyin tó fi sílẹ̀ fún mi	Òjéje
lOrogún mà mújẹ	Òjéje
Ewùrà tó kan gógó o	Òjéje
lOrogún mà fémi	Òjéje
Òjéje	Òjéje
Òo jé jeee	Òò jéé jeeee
People going to Òjéje	Òjéje
People going to Òjéje	Òjéje
Greet my mother for me	Òjéje
Tell her the egg she left for me	Òjéje
Was eaten by her co-wife	Òjéje
The soured water yam left-over	Òjéje
Is what her co-wife gave me	Òjéje
Òjéje	Òjéje
Òo jé jeee	Òò jéé jeeee

This song was sung each time everyday in the plotal exordium of the tale until the day when the child decided to leave home and had to sing the song for seven times intermittently before he reached the seventh junction where he finally entered the ground. He was singing the song at each junction to inquire from passer-by whether they found his mother. When he could not find his mother, he was entering the ground gradually as the song progressed. By the time the story got to his mother in the market and she was rushing to meet her child, it was too late. When she got to where her child was, it only remained head for the child to be beneath the earth thrust. Out of desperation, the woman pulled the child's head, only for her to pluck some hairs. The child entered the ground and was never found. The repetition of the song served as refrain in the plot of the tale. Apart from revealing the wicked act of his baby-sitter, the song creates emotional state of sympathy in the audience about the condition of the child.

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It also links different events in the tale together packed and fastened them together to avoid loose ends. The tale is symbolic of the state of masses situation in Nigeria, where bourgeois are enjoying the nation's resoures at the detriment of the masses; and where there is no hope of liberation for the masses. The theme of uncertainty for the oppressed are hammered in the tale.

Also in *ọfọ̀*, we have

	Mo síjú wapá mi ọ̀tún	I looked at my right hand side
	Mo rígba erin	I saw two hundred Elephants
	Wọ́n ń forí korí o	They locked horns together
	Ikú tí ń bẹ lọ́nà	If it is death that is on the way
5	*Ẹ yà fún mi*	Get out of the way for me
	Gbòngbò ọ̀nà kó gbakú èmi kú	Road stumps, assume my death instead
	Gbòngbò ọ̀nà	Road stumps
	Mo síjú wapá mi òsì	I looked at my left hand side
	Mo rí igba ẹfọ̀n	I saw two hundred Buffalos
10	Wọ́n ń fiwo kànwo	They locked horns together
	Ikú tí ń bẹ lọ́nà…	If it is death that is on the way
	Ẹ yà fún mi	Get out of the way for me
	Gbòngbò ọ̀nà kó gbakú èmi kú	Road stumps, assume my death instaed
	Gbòngbò ọ̀nà	Road stumps

(Ráji 2009:12)

The lines,

"Ikú tí ń bẹ lọ́nà	If it is death that is on the way
Ẹ yà fún mi	Get out of the way for me
Gbòngbò ọ̀nà kó gbakú èmi kú	Road stumps, assume my death instaed
Gbòngbò ọ̀nà"	Road stumps

are repeated severally as refrain in this incantation. The essence is to emphasize the chanter's desire, which is to avert the danger of assumed looming death on him. It also creates rhythm in the incantation. The essence is to add weight to the desire in the ọfọ̀ and impress it in the mind of the audience for notification.

Also in

	Háà!	Háà
	Háà!!	Háà
	Háà!!!	Háà
	Ìkóríta mẹta Aforí-kogó	three junctions that meet at a point
5	Iyangí ọ̀nà afijìn bàràbàrà	road stone that enter deeply
	Ẹ̀yin lẹ ní ọ̀rọ̀ mi ti dire	it is you that said my life has turned to good
	Ọ̀rọ̀ mi ti dayọ̀	my life has turned to joy
	Bí ọkùnrin bá rí mi	if male sees me
	Sẹ̀sẹ̀ lọmọdé ń yọ̀ méyẹ	joyfully, little children run after birds
10	Sẹ̀sẹ̀	joyfully
	Bí obìnrin ló bá rí mi lónìí	if it is female that sees me today

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Ṣèṣè lọmọdé ń yọ̀ méyẹ	joyfully, little children run after birds
Ṣèṣè	joyfully
Kí gbogbo ayé máa yọ̀ mọ́ mi	the whole world should meet me joyfully
15 Kí wọ́n fọ̀wọ̀ mi wọ̀ mi…	they should accord me my respect
…………………	………………………………
Bó bá ṣọmọdé ìlú ló rí mi	if it is town children that see me
Ṣèṣè lọmọdé ń yọ̀ méyẹ	joyfully, little children run after birds
Ṣèṣè	joyfully
Bí ó bá ṣe àgbàlagbà ìlú ló rí mi	if it is town elders that see me
20 Ṣèṣè lọmọdé ń yọ̀ méyẹ	joyfully, little children run after birds
Ṣèṣè…	joyfully

<div align="center">(Ráji 2009:19)</div>

In the above text, the statement "Ṣèṣè lọmọdé ń yọ̀ méyẹ, ṣèṣè" is repeated at intervals as refrain in this incantation. The essence is to emphasize the chanter's desire, which is to command everybody's love and respect. It also generates rhythm in the incantation. Little wonder then that bàtá drummers like the refrain when drumming. The refrain also allows the chanter the opportunity of itemizing the categories of whose love he is commanding. The stylistic relevance is that of intensification. In Ọwọ́nrín Méjì ẹsẹ kẹta, we have the following:

A día féjì ọ̀wọ̀n	Ifá divination was performed for Èjì Ọ̀wọ̀n
Tí ó tọ̀run bọ̀	that would come from heaven
Wáá tọrọ ọmọ nílé ayé	to beg for children in the world
Ikú ti wáá gbàgbé awo	death has forgotten awo
5 Nígbà yí o	now
Bágbẹ̀ bá roko roko	if farmer hoes farm
Kò sài gbàgbé ewé kàn	he must forget one plant
Àruń ti wáá gbàgbé awo	disease has forgotten awo
Nígbà yí o	now
10 Bágbẹ̀ bá roko roko	if farmer hoes farm
Kò sài gbàgbé ewé kàn	he must forget one plant
Ajogun gbogbó ti wáá gbàgbé awo	all plagues have forgotten awo
Nígbà yí o	now
Bágbẹ̀ bá roko roko	if farmer hoes farm
15 Kò sài gbàgbé ewé kàn	he must forget one plant

In the above text, lines six to eight "*Nígbà yí o, Bágbẹ̀ bá roko roko, Kò sài gbàgbé ewé kàn*" are repeated as refrain in the text. The stylistic relevance of this repetition is to hammer and reiterate the fact that it is inevitable for farmers to forget one plant no matter how carefully he hoes the farm. It also paves way or prepares ground as a cue for the reciter to mention the names of the Ajogun one after the other. The patterning of the refrain itself has sing-song quality because the delineation is rhythmical.

4.2.6   Semantic repetition

Another noticeable type of repetition in Yorùbá is the reiteration of meaning, that is, repetition of an idea several times in different words. This is what Cuddon (2013) identified as commoratio. Semantic repetition, according to Ọ̀pẹ̀fẹ̀yítìmí (2001), heightens the intensity and meaning of the subject matter stressed in literary pieces. Apart from its emphasizing role, semantic repetition is useful for rhythmic variance.

In Ọ̀sá Méjì, we have the following lines:

Òjò ò rò	rain did not fall
Ìrì ò ṣẹ̀	neither dew
Iṣu pẹyin ò ta	yam started producing but could not develop
Àgbàdo tàpẹ́ ò gbó	maize did not produce corn
Erèé yojú ọ̀pọ̀lọ́	bean produced flowers but the fruit could not form
Aboyún ò bí mọ́	pregnant woman could not born
Àgàn ò tọwọ́ àlà bosùn	barren had hope of rubbing camwood on babies
Ọ̀kùnrùn ò dìde	the sick did not recover
Akérénọdò wẹ̀wù ìràwe	small rivers wore the garment of dried leaves
Àtọ̀ gbẹ mọ́kùnrin nídìí	men's sperm dried in their scrotum
Obìnrin ò rí àsẹ̀ẹ̀ rẹ̀ mọ́	women did not see their menstruation
Ìyàn mú mú mú,	draught was so severe that
Ó polómùú	it killed Olómùú
Òjò páápà.àpáá kán sílẹ̀	scanty raindrop fell
Adìẹ sà à mì	fowls fed on them
A pọ́n abẹ sílẹ̀	we sharpened knife
Ewúrẹ́ mú un jẹ	goat swallowed it

<div align="right">(Abímbólá 2014:61)</div>

This is semantic repetitions. Altogether, we have fourteen senses (statements) in these lines compiled for descriptive purpose. The lines reflect the occurrences of the unusual situation. There was severe draught and famine in the world. Things were going topsy-turphy. Still in the text, there is manifestation of other tropes like pun in "Ìyàn mú mú mú, ó polómùú". The word 'mú' is repeated three times and its appearance in the word 'olómùú' resulted in pun. Also, in "Ọ̀kùnrùn ò dìde", an abstract noun (sickness, which is inanimate) is being personified to assume the quality of standing up, which can only be performed by man or other animate object. In ordinary discourse, one would expect the poet to say "ọlọ́kùnrùn ò dìde" (the sick could not stand up). The poet uses the expression this way to achieve another device of metaphor. Again, there are lots of hyperbolic statements like "Òjò páápà.àpáá kán sílẹ̀, Adìẹ sà á mì (scanty raindrop fell, fowls fed on them)" and "A pọ́n abẹ sílẹ̀, Ewúrẹ́ mú un jẹ (we sharpened knife, goat swallowed it)". Lastly, we have the metaphoric statement "Erèé yojú ọ̀pọ̀lọ́" which is

likened to unformed bean fruits. All these are compiled together to create the imagery of the hardships that the people suffered then as painted in the text. Also, in Ọ̀sá Méjì, we have the following lines:

Igún kọ̀, Igún ò rú	Vulture refused, vulture did not offer
Ó pawo lékèé	He took his diviner for a liar
Ó pÈsù lólè	He took Èsù for a thief
Ó wọ̀run yàn yàn-àn-yàn	He looked up at heaven
Bi ẹni tí ò níí kú mọ́ láyé	As somebody that would not die on earth
Ó wá kọtí ọ̀gbọin sébọ	He then turned deaf ears to sacrifice
	(Abímbọ́lá 2014:61)

This is also semantic repetition taken from a mythological narrative of Ifá. A single idea is presented in different forms. The lines reiterate the refusal of the character (Igún) to comply with the instructions given by Ifá, the outcome of which did not urgour well for him. He was never appreciated for the wonderful assistance he rendered by carrying sacrifice to heaven. His sick mother, whom the people promised to take care of, died. Unknowingly, he fed on his mother's corpse, the knowledge of which made him to curse the world that anybody that does not feed on his or her mother would never succeed in life. This shows why children must suck their mothers' breasts.

In Ìṣọ̀lá's poem entitled *Ìbà*, we have

Káyé ó *yẹ* mí mo wáá *wárí*	in order to be well with me I salute the world
Kára ó *tù* mí mo wáá *wólẹ̀*	for me to have comfort, I have come to bow
Ọmọdé ì í jíṣẹ́ fún babaa rẹ̀ kó jìyà	a child does not run errands for elders and still face apprehension
Ọmọdé ì í jíṣẹ́ fún babaa rẹ̀ kó ráre	a child does not run errands for father and still suffer
Ìbà mi ìbà	I pay homage
	(Ìṣọ̀lá 1978:3)

The above lines are parallelism in pairs. The first two lines form the first pair while the second pair consist of lines three and four. The first pair contains words like "ayé and ara"; "yẹ and tù"; and lastly "wárí and wólẹ̀". These pairs of words in set one are specifically selected to achieve stylistic effects of lexical matching and tonal counterpoints. Apart from these, they near synonyms because they are semantically related as used in the text and they belong to the same grammatical class. Finally, words in each pair counterpoint tonally with each other. For instance, considering the end syllable alone, "ayé and ara" counterpoint on high tone versus mid-tone; "yẹ and tù" counterpoint on mid-tone versus low tone; while "wárí and wólẹ̀" counterpoint on mid tone versus low tone. The second pair of the parallelism in lines three and four almost

repeat the same structure, an appreciable length of the structure which is "*Ọmọdé ì í jíṣẹ́ fún babaa rẹ̀ kó*" is repeated. It is only the last word that is varied; 'jìyà' in line three and 'ráre' in line four. These varied words "jìyà and ráre" are near synonyms and they exibit tonal counterpoint on low tone versus mid tone. The last line "Ìbà mi ìbà" apart from balancing the sense in the previous lines, also helps in gaining plan time (as a mark of pause) if the poem is to be rendered orally. The semantic import of the entire text is 'to give honour unto those that deserve it' or pay homage. In Fáléti's *Adébímpé Òjẹ́dòkun*, lines forty-five to forty-six, we have the following semantic repetition

> Ẹranko náà yóò sunnú igba igbó
> Ẹranko náà yóò sùn nínú ọgọ́rùn ún òdàn
>
> The beast would sleep in two hundred forests
> Such beast would sleep in a hundred glades
> (Ọlátúnji 1982:40)

The above two parallel lines are structurally and semantically related with matching of near synonyms like 'igba' and 'ọgọ́rùn ún' in one hand (denoting quantity); together with 'igbó' and 'òdàn' on the other hand (denoting forest). These sets of items are meant to achieve tonal counterpoint in the text. In 'igba' and 'ọgọ́rùn ún', mid tone counterpoints with high tone; while in 'igbó' and 'òdàn', high tone counterpoints with low tone. Apart from the tonal counterpoints, another stylistic result is the metaphor achieved in the text. The two lines are metaphorical, indicating that whichever beast that may be troubling Ináọlájí farm would not rest, which is the semantic relevance of the two lines. The lines also lend credence to the efficiency of Adébímpé Òjẹ́dòkun as a brave hunter.

In Fáléti's Ṣásọrẹ́, lines one to four, we have the following semantic repetition

Ibi tóri ẹni yóó gbé sunwọ̀n	wherever one would succeed in life
Kẹ́sẹ̀ ó dákun, kó sìnwá débẹ̀	may one's feet carry one there
Ibi tire ẹni bá dúró sí	wherever our fortune is
Kórí wa ó gbéwa débẹ̀	may God takes us there
	(Ọlátúnji 1982:32)

The lines above manifest semantic repetition in alternate form. The four lines comprise two complex sentences. Lines one and two formed the first; while lines three and four form the second. The dependent clause in the first line correspond semantically with the dependent clause in line three, while the clause in line two also corresponds semantically with the one in line four. The lines are similar to what is obtainable in the introductory part of ẹsẹ Ifá. May be this is what prompted the use of "A díá fún Ṣásọrẹ́" as if the lines are diviner's name. The use of lines eight and nine "Ẹ pàròyé tì ká sòtàn àtàtà, Ẹ dákẹ́ jẹ́ẹ́

ké ẹ gbórin tí mo fẹ́ẹ́ kọ" debunked the idea of conceiving the lines as ẹsẹ Ifá. Again, lines eleven and twelve which is a way of introducing story telling also confirm that the poem is not an ẹsẹ Ifá. The stylistic essence of the text above is creation of suspense among the audience; while the semantic relevance of faith or belief in supernatural being. The lines form the pillar that holds the entire poem. It is the theme around which the plot of the poem is woven.

In Fáléti's *Alágbára Ilé àti Alágbára Oko,* lines twenty to twenty three, we have

Ẹsín dọ́nà, ó ń rìn tìkọ̀tìkọ̀	the horse got to the road and was moving reluctantly
Ẹsín dọ́nà, ó ń rìn gínnígínní	the horse got to the road and was moving slowly
Ninú bá bi Adédigba	so, Adédigba became angry
Ó gbẹ́sin kọ́rùn ó fọ̀n ọ́n sáré	he carried the horse on shoulder and was running afoot

<div align="center">(Ọlátúnji 1982:45)</div>

The first two lines are semantic repetitions with varied adverbial items 'tìkọ̀tìkọ̀' and 'gínnígínní' which are meant for tonemic beauty. The two adverbs describe the slow manner in which the horse in question is moving, which prompts Adédigba to behave surprisingly by carring the horse on shoulder and starts running. This is the hyperbole expressed in the last line above. The stylistic relevance of the semantic repetition and the hyperbole in the above text is to create humour, because one would wonder how a horse rider can carry the horse and starts running afoot.

In Odù Ọ̀fún, there is echoing and re-echoing of a particular repetition between Ọ̀rúnmìlà and his friend Ọ̀rò hùnnùhùnnù, which involves a whole verse that goes thus:

Bí wọ́n bá ń *bú* ọ,	if they are abusing you
Èmi ni	I am the one
Bí wọ́n bá ń *bú* ọ,	if they are abusing you
Èmi ni	it is me
Èèyàn ò kúkú *bú* ọ bẹ́ẹ̀ rí;	nobody has ever abused you like that
Bí wọ́n bá ń *bú* ọ,	if they are abusing you
Èmi ni	it is me

<div align="center">(Abímbọ́lá 2014:90)</div>

The verse is re-presented severally in the ẹsẹ Ifá, using various verbs like *sá*, *tẹ́* and *rín* to replace the verb 'bú' in all its places of occurrence. The rendition is made in a sorrowful, appealing and apologetic tone expressing Ọ̀rúnmìlà's state of sadness and regret over what befell him for his refusal to offer sacrifice. He wept and rendered the verse in sorrowful Ìyẹ̀rẹ̀ chant. Despite the fact that the sentence "Bí wọ́n bá ń bú ọ, èmi ni" (If they abuse you, it is me) is repeated thrice in the verse, each verse composed and rendered with various verbs itemized above is still re-echoed by Ọ̀rúnmìlà's addressee,

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which is Ọ̀rọ̀ hùnnùhùnnù who brought plague on Ọ̀rúnmìlà's household for the latter's refusal to comply with Ifá's instruction. The verbs bú, sá, tẹ́ and rín occur within the same grammatical slot and belong to the same semantic range. The repetition is therefore a semantic type. There is power of check and balances in the text. One would expect that a person like Ọ̀rúnmìlà should have no problem even at his refusal to offer sacrifice. One would expect that, he should know how to appease gods to avert the danger or subdue his adversary. But if it happens like that, there is no point in obeying Ifá's instruction if his adherent through whom clients receive instructions could disobey him. The stylistic essence of the repetition is to impress Ọ̀rúnmìlà's plea upon Ọ̀rọ̀ hùnnùhùnnù that brought the plague on Ọ̀rúnmìlà's relatives; and the semantic import is regret and apology.

4.2.7 Inter-textual repetition

According to Childs and Fowler (2006), inter-textuality is the name given to the manner in which texts of all sorts contain references to other texts that have, in some way, contributed to their production and signification. Texts depend on each other for their meaning within structures and frameworks of genre and discourse. This situation is a common phenomenon in Yorùbá literary genres. Let us consider the following examples in Yorùbá literary genres. In ẹsẹ Ifa, certain structures pervade all the Odùs such as:

Wọ́n ní ó káakí Mọlẹ̀,	he was told to take care of gods
Ó jàre,	he was told that it would be a good thing
Ẹbọ ni ó ṣe.	If he performed sacrifice
Ó pawo lékèé;	he took his Ifá priest to be liar
Ó pÈṣù lólè,	he took Èṣù to be a thief
Ó wọ̀run yàn yànàn yàn	he looked scornfully towards heaven
Bí ẹni tí ò níí kú mọ́ láyé	like a person who would never die
Ó wáá kọtí ògbọin sẹ́bọ	he turned deaf ears to Ifa's prescription of sacrifice

This is a common phenomenon in Ifá. The above text is made whenever a client refuses to follow Ifá's instruction. Lines four to eight is semantic repetition expressing the client's blunt refusal to obey Ifa's prescription. In the text, line six exhibits onomatopoeic ideophone "yàn yànàn yàn" which modifies the verb 'wò' that is compressed with the object 'ọ̀run' to derive the verb phrase 'wọ̀run'. "Yàn yànàn yàn" is therefore an adverbial because it expands the meaning of the verb 'wò', telling us the way and manner the character looked at the heaven. The outcome of these expressions wherever they occur is not always palatable to the client as there would be regret, conflicts and

disappointments. Hence, the following expression which is also inter-texted in similar phenomenon

Èṣù ló di àgbó	Èṣù said: It is time; let us go to the next person
Mo lo di àfàkàn	The declaration was made
Òkuuru ọpọ́n ọnà sún…	The ornamental bowl of sacrifice was already on the move

The above text expresses the conflict that ensues after the client's refusal to obey Ifa's instruction. If prescription is made for two people and one of them obeys while the other one disobeys, the obedient one flourishes while the disobedient one lives to regret his action, provided he is not even visited by the *deus de mal* (the ajoguns). The text interspersed Ifa in Odùs like Òfún, Ìrosùn Méjì, Ọṣé Méjì ẹsẹ kẹrin,

In Odù Ọ̀wọ́nrín Méjì, we have

Wọ́n ní ó káakí Mọlè,	he was told to take care of gods
Ó jàre,	he was told that it would be a good thing
Ẹbọ ni ó ṣe.	If he performed sacrifice
Ó gbọ́ rírú ẹbọ	he heard the sacrifice
Ó rú	he made it
Ó gbọ́ èrù àtùkèsù	he heard what he should do to appease Èṣù
Ó tu	he did it
Ó gbọ́ ìkarara, ẹbọ ha fú un	his sacrifice was immediately accepted.

This is also a case of inter-textual phenomenon among different Odùs in Ifa. The text is made whenever a client complies with Ifá's instruction. The result of this compliance is always is joy, happiness and peace. Hence, the expression

Ijó ní ń jó	he started to dance
Ayọ̀ ní ń yọ̀	he started to rejoice
Ó ń yin àwọn awo rẹ̀	he started to praise his priests
Àwọn awoo rẹ̀ ń yin'Fa	while his Ifá priests praised Ifá
Ó ya ẹnu kótó	as he opened his mouth
Orin awo ló bọ́ sí i lẹ́nu	the songs of Ifá priests was what he uttered forth
Ẹsẹ̀ tó nà	as he stretched his legs
Ijó fà á	dance caught them

The above is usually the reaction of the client to the outcome of his obedience to Ifá's instructions. This is also inter-texted in various Odùs in Ifá such as Ògúndá Méjì ẹsẹ kẹfà, Irẹtẹ̀ Méjì ẹsẹ kẹfà, Ọsẹ́ Méjì ẹsẹ kejì, Ọ̀wọ́nrín, Ìká Méjì ẹsẹ kẹrin, among others.

Meta-text

This is the situation whereby an author produes a new work from the existing ones from other genres. This really manifests in the works of Ìṣọ̀lá and Adélékè. In Ìṣọ̀lá's Fàbú,

there is the following meta-text where the author meta-texted to a Christian hymn entitled "Immortal Invisible". Below is the author's creation

Límọtà, Límọtà, ọ̀rọ̀ rẹ sú mi o	Límọtà, Límọtà, I am fed up of you
Ká rojà látàárọ̀, ka wáá dé lóru	Going to market since morning and coming back in the mid-night
O fisan mí sílẹ̀	You left my penis
O ń fasan onísan,	You are caressing another man's own
Límọtà, Límọtà, ọ̀rọ̀ rẹ sú mi o!	Límọtà, Límọtà, I am fed up of you

(Ìṣọ̀lá 2008:52)

This meta-text is possible as a result of rhythmic patterning of the lexical items in the text which coincides with the source text. Both the syllabic pattern and the delineation are congruent to what is obtainable in the source. In the text, there are both lexical and sentential repetition types. The word 'Límọtà' is repeated four times, 'isan' appears three times; while there is a whole sentence in line one repeated in line five. The essence of the text is to create an atmosphere of laughter. So, the stylistic relevance is that of humour.

In Adélékè's ÀbÓlódùmarè ń tòògbé, the poem starts with a meta-text from psalm 121:4 where we have "kíyèsi, Ẹni tí ń pa Israeli mọ́ kìí tòògbé, bẹ́ẹ̀ ni kìí sùn". The poet artistically alluded to this verse using his own creative ingenuity to polish it to give his rendition a poetic touch, thus we have it the following way in the poem

Wọ́n lẹ́ni tí ń pani mọ́	they say who is protecting me
Kì í tògbé rárá	does not slumber
Débi yóó fojú lóorun nígbà kọ́ọ̀kan	much less of sleeping at all
Tọ̀sán tòru lojú Olúwa ń sọ́ aráyé	day and night, the Lord's eyes are on the world

(Adélékè 1997:55)

The reason for this meta-text is to ironically strengthen the title which asks an ironical question whether God is dosing while evil doers flourish. God never sleep nor slumber. He is a just and faithful God that knows everything, sees everything and can do and undo without anybody querrying His authority. His delay in recompensing the wicked and unjust ones prompted the rhetorical question that forms the title of this poem. The poet enumerated some of the evils that are being perpetrated in our society whose victims are the innocent and just people. The poet wonders why is it that the evil perpetrators grow and multiply at the detriment of the just ones, afterall, they say "Ẹlẹ́sẹ̀ kì yóó lọ láìjìyà" (no sinner will go unpunished). Another fact remains that "Bílẹ̀ bá ń gbòṣìkà tí kò gbe olóòótọ́, bó pẹ́, bó yá, ohun rere a máa ṣúni í ṣe" (if situation favours the evil-doers and not the just and upright ones, sooner than later, the just and upright ones would be fed up of doing good). This conflict is resolved in the poet's submission that God is not just

looking, as it seems, only that His ways are not our own ways. He would definitely pay everybody back in his or her own coin. It may look to us as if it is delayed, vengeance would surely come, and nemesis will catch up with evil doers. This is summed up in the concluding part of the poem, where the poet writes

	Ìran wẹ̀!	Watching as how
	Mò ń bọ̀wá Olódùmarè	if God says He would come
	Kò kúkú yá lógún ọdún	He may not be ready in twenty years time
	Ọmọdé bú ìrókò tán	a child finished abusesing mahogany tree
5	Ọmọdé wẹ̀yìn wò	and he looked back
	Ọmọdé kò mọ̀ póòjọ́ kọ́ lolúwéré múni	he does not know that olúwéré doesn't fight back immediately

These last three lines make another meta-text to one òwe in Yorùbá that says "Ọmọdé bú ìrókò tán, ó bojú wẹ̀yìn, òòjọ́ kọ́ lolúwéré ń múni". The stylistic import of the text is that of ironical surprise. Surprise that what ought to befall the evil doers do not befall them, rather, they flourish. The semantic import is re-authentication of God's supremacy over His creatures.

In Adélékè's poem, *Orogún*, (Appendix I) he draws materials from Odù Ọ̀yẹ̀kú Méjì to artistically present the theme of rivalry between co-wives. Lines eleven to twenty-five of the poem make direct references to the said Odù where we have:

	" Òkan ṣoṣo lobìnrin dùn mo lọ́wó ọkọ
	Bí wọ́n di méjì,
	Wọn a dòjòwú
	Bí wọ́n di mẹ́ta,
5	Wọn a dẹ̀ta ǹ túlé
	Bí wọ́n ba di mẹ́rin,
	Wọn a di ìwọ lo rín mi ni mo rín ọ
	Bí wọ́n ba di márùn ún,
	Wọn a di Lágbája
10	Ló run ọkọ wa tán lóhun susuusu
	Bí wọ́n ba di mẹ́fà,
	Wọn a dìkà
	Bí wọ́n bá di méje
	Wọn a dàjẹ́
15	Bí wọ́n ba di méjọ,
	Wọn a dìyá alátàrí bàmbà
	Ló ti kó irú èyí ṣẹ ọkọ wa lọ́wọ́

In the above poem, there are cases of meta-text. The poem centres on a mythological theme of house-wives rivalry. The poet started with his own artistic creation in unveiling the throes of co-wives in a polygamous family. In order to justify and buttress his stand on polygamy, he abstracted fifteen lines from Odù Ọ̀yẹ̀kú Méjì to support his claim. The

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entire poem lends credence to Ifá's philosophy on co-wives rivalry. As such, the poet picked from Ifa's Òyèkú to authenticate his theme. As it was in the myth that polygamous homes were full of ups and downs, arising from jealousy between co-wives which always resulted into unsettled and broken home, so the situation persists even in this so-called jet age. A polygamous home, whether deliberately built or built per happenstance, is characterized by jealousy, hatred, selfishness, chaos, misunderstanding every now and then, untimely death caused by seeking one another's lives and restlessness to mention but a few. The abstracted lines from the Odù are used to itemize the various problems encountered in a polygamous family.

Lines 1-4 (Appendix I) exhibits semantic repetition.

Òrìsà jé n pé méjì	Òrìsà, let us be two
Kò dénú obìnrin lódèdè oko	Is not a truism to a married woman
Oba jé á pé méjì lówó baálé	God, let us be two in our husband's hand
Kì í sòrò tó dódò ikùn abo	It is not not an expression that is sincerely made by women

Two sentences that are semantically related are patterned together in the four lines.

Lines 5-6 complete the thought expressed in lines 1-4.

Kò sóbìnrin tí í fé lórogún	No woman likes to have a rival
Òkan soso ni wón fé jé lówó oko	They like to be one and only in their husband home

In the same poem, there are cases of meta-texts. Lines 7-10 are preambles to the meta-text used,

Àsé Ifá kì í paró	So, Ifá does not lie
Àsé Òrúnmìlà èé sèké	Òrúnmìlá does not deceive
Òréré n Bara-petu wò	Bara-petu just observed the situation
T'Ákéré-finú-sogbón i sòrò	And made his declaration

While lines 11-25 in appendix 1 are the lines of the meta-text adapted from the ese Ifá Òyèku Méjì.

11	Òkan soso lobìnrin dùn mo lówó oko	it is only one wife that suits a man in marriage
	Bí wón di méjì,	if they become two
	Won a dòjòwú	they become rivals
	Bí wón di méta,	if they become three
15	Won a dèta n túlé	they become trios that scatter home
	Bí wón ba di mérin,	if they become four
	Won a di ìwo lo rín mi ni mo rín o	they become I do to you what you did to me
	Bí wón ba di márùn ún,	if they become five
	Won a di Lágbája	the situation becomes it is so so person

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20	Ló run ọkọ wa tán lóhun susuusu	that ruins our husband completely
	Bí wọ́n ba di mẹ́fà,	should they become six
	Wọn a dìkà	they'll become wicked
	Bí wọ́n ba di mẹ́jọ,	if they become eight
	Wọn a dìyá alátàrí bàmbà	the situation becomes it is the big-headed old woman
25	Ló ti kó irú èyí ṣe ọkọ wa lọ́wọ́	that inflict our husband with this kind of misfortune

All the remaining lines express the poet's view on polygamy. The effects on the co-wives, children and the husband are uncovered in the lines. The last two lines of the poem contain the admonition of the poet to his audience on the issue of polygamy, that if one is not wise and strong enough, he should not venture into polygamy. Hence the expression

| Ọkùnrin tí kò légbàágbèje ọgbọ́n | A man that does not have plenty of wisdom |
| Irú wọn kìí fobìnrin tọ̀dẹ̀dẹ̀. | Such a man does not decorate home with women |

Another case of meta-text in the poem is the song used to show how co-wives relate with each other in a polygamous home. The song as reflected in the poem goes thus:

Ó ṣebí mo fẹ́ kọkọ mi	She thought I want to divorce my husband
Ó ṣebí mo fẹ́ kọkọ mi	She thought I want to divorce my husband
Kó lè rí yàrà mi lò	So that she can occupy my room
Ó ṣebí mo fẹ́ kọkọ mi	She thought I want to divorce my husband

<div align="right">(Adélékè 1997:9)</div>

Originally, the song belongs to women-folk, especially in a polygamous home. It is sarcastic song and it is used to abuse the assumed rivalry among co-wives. The poet uses the song to express or illustrate the kind of relationship that thrives among co-wives in polygamous homes. Having the meta-texted lines as the background, the poet artistically X-rayed the troubles pose by co-wives in a polygamous home. He submitted that one man one wife is the begining of a happy home, and there is no joy in *Èta-ǹ-túlé, Ìwọ-lo-rín-mi-n-mo-rín-ọ,* or *Lágbája ló run ọkọ wa tán lóhun susuusu.* Of what relevance is it for the wives becoming wicked or witches? If these thrive, where is the joy of togetherness as husband and wife? He then warns men-folk to be very careful before marriage. They should look before leaping because polygamy is better prevented than managed.

In Fálétí's *Èdá kò Láròpin*, we have a case of meta-text. The poet alluded to the Bible in the book of Saint Luke chapter one verse fifty-one to fifty-three in line six

hundred and sixty-eight to line six hundred and seventy-one (668 - 671) where we have the following lines:

> Ó fibùnkún fáwọn aláìníṣẹ́ lápá
> Ó gbọ́lá fọ́mọ òkú òlẹ
> Olúwa gbé tálákà sípò ńlá
> Ó tẹ orí alágbára ba fún wọn!
>
> He blessed those who were without job
> He enriched the lazy ones
> He exalted the poor to high position
> He subdued the mighty ones for them
>
> (Ọlátúnji 1982:21)

The source of this metatext in the Bible recorded the verses as follow

> Ó fi agbára hàn lí apá rẹ̀
> Ó ti tú àwọn onírera ká ní ìrònú ọkàn wọn
> Ó sì ti mú àwọn alágbára kúrò lórí ìtẹ́ wọn, Ó sì gbé àwọn tálákà lékè
> Ó ti fi ohun tí ó dára kún àwon tí ebi ń pa;
> Ó sì rán àwọn ọlọ́rò padà lọ́wọ́ òfo
>
> He had shewed strength with His arm
> He hath scattered the proud in the imagination of their hearts
> He hath put down the mighty on their seat and exalted them of low degree
> He hath filled the hungry with good things
> And the rich, he hath sent empty away
>
> (St. Lukes 1:51-53)

Though the poet polished the text with his own ingenuity, still, there is semblance in the message contained. This meta-text is not there in the text for nothing. The text lends spiritual backing to the thematic preoccupation in the poem, which says one should not be looked down upon or underrated, because you are not his maker, neither do you know what the future holds in stock for him. Again, the text is a reflection of the poet's educational background. It shows the poet is conversant with the Bible having attended Missionary schools in his school days. The semantic import of the text is that it shows that God's ways are different from men's; and that He holds the key to everybody's future. Little wonder why Yorùbá has a saying that "Èdá tó mọ̀la kò sí" (nobody knows tomorrow). The stylistic function of the text is authentication and justification of the theme of the poem.

In Adélékè's poem, entitled *Básà Bàsà,* another case of metatext is noticeable where he abstracted a children play song and artistically blent it to satirize an epoch in Nigerian history. The poem is presented below for analysis.

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Mà ta sómi wẹ́rẹ̀wẹ́rẹ̀	*I jump into the water slowly*
Mà ta sómi wẹ̀rẹ̀wẹ̀rẹ̀	*I jump into the water slowly*
Só ma tá	*So! I jump*
Awóyá woyà woya	*Awóyá woyà woya*
5 *Abásá basà bansa*	*Abásá basà bansa*
Ewúrẹ́ ilé rẹ	*The goats in your house*
Sàlámọ̀tu	*Sàlámọ̀tu*
Àgùntàn ilé rẹ	*The sheep in your house*
Sàlámọ̀tu	*Sàlámọ̀tu*
10 *Àdùkẹ́*	*Àdùkẹ́*
Làwa ń bá ṣeré	*Is the one we are playing with*
Olówo-ẹyọ	*The one with plenty cowries*
Àdukẹ́ làwá ń bá tayò	*Àdùkẹ́ is the one we are playing with*
Olówo-ẹyọ	*The one with plenty cowries*
15 *Ó ń pè ọ́ o*	*He is calling you*
Olówo-ẹyọ	*The one with plenty cowries*

The above sixteen lines in Appendix II are the meta-text abstracted from Yorùbá children song *Orin Ìwéréǹde*. The poet includes his own creation in the song so as to afford him the opportunity to intimate his readers with the knowledge of his target character in the poem. This is achieved through stylistic device of repetition and pun. The poem is meant to satirize Abacha's government as a former Head of State of the Federal Republic of Nigeria. The character's name 'Abacha' is played upon in words like 'Àbàsà', 'alábàsà' 'àṣá', 'ìl*àsà*' and 'ìl*asa*'; the phrase 'bàṣà jẹ́' (ba àṣà jẹ́); and the adverbial '*básá bàsa*' which are homophonically contained in the name 'Abacha'. The name 'Abacha' is auditorily loaned into the poem as 'àbàsà' from which 'alábàsà' is derived. This allows the poet to be able to pun on the two syllables 'bà' and 'sà' in words like 'Àbàsà, alábàsà, àṣá, ìl*àsà* and ìl*asa*'together with the phrase 'bàṣà jẹ́' and the adverbial '*básá bàsa*'.

The title of the poem '*básá bàsa*' (symbolizes state of disorderliness, carelessness and tyrany) is onomatopoeic ideophone that is suggestive of the regime of the Abacha which was characterized by agony, killings, intimidation, money laundering, and tyranny of all sorts. The poet uses the line "Abásá basà bansa" in the text above to deviate from the original line with a view to satirizing his target character. The ruler was so tyrannical to the extent that no one could antagonize him or speak against his government. Whoever did that had gone. The poet uses the poem to lampoon the tyrannical ruler (Abacha) for all the atrocities committed during his reign as Nigerian Head of State. He also sermonize to the general public that whoever is in power should remember that life itself is ephemeral. One day whether they like it or not, they would be relieved of the power, they may not even live to see what happens thereafter.

A pun expression in the poems (Appendix II) is seen in lines senenteen and eighteen:

| Àbàsà irú èwo rèé? | What type of person is this? |
| Kí ló lè fa básà bàsa? | what can cause rubbish? |

The word 'Abacha' is played upon in 'Àbàsà'. It is homophonic pun with tonal variation. Ordinarily a Yorùbá speaker would call the name 'Àbáṣà'. The choice of 'Àbàsà' is the ingenuity of the poet to have the freedom of lampooning his target character. The second line plays on the last two syllables in the name 'Àbàsà' (bàsà) in the adverbial 'básà bàsa' with tonal variation that makes it suggestive of the meaning "disorderliness". The word 'básà bàsa' here refers to bad governance of 'Abacha' which was even what spurred the poet into action of writing the poem. The following lines are pointers to the character's wicked and tyrannical governance.

	Tó o kò	And you refuse
	Tó o ò díyà mèkùnnù	To wipe away masses problems
	Tó o níwà *asa* lò ó hù	And you said that you shall be harsh
35	Tó o fiwà *àṣà* káṣa tìrẹ	And you make harshness part of your habit
	Tó o dájú bí *àṣá* kenke	And you become wicked like a hawk
	Tí kò sí òròmọdìẹ tó ò le kì	That has no regard for any chicken
	Àṣá le ṣe bẹ́ẹ̀	The hawk can per-happenstance
	Kó fara *káṣá* ìlàsà lóko *ìlasa*	Fall a victim of ìlàsà gun in okra farm
40	Òkókó *àṣá* a sì jẹ̀fun *àṣá*	And its intestine becomes prey little hawks
	Má fi *básà bàsa bàsà* jẹ́	Do not spoil the culture with your insincerity

Lines twenty-nine to thirty-one above repeat the word '*asa*' with tone variations. The tonal variation is functional because it is used to generate new words that are relevant in the comparison that the poet made. '*Asa*' qualifies 'ìwà' line twenty-nine and it connotes 'I don't care attitude or being merciless'; 'fiwà *àṣà* káṣa tìrẹ' here means mingling of terrible and wicked behavious; 'dájú bí *àṣá* kenke' means that the character is as wicked as hawk. The word '*àṣá*' means 'hawk' (a kind of bird belonging to the family of accipitridae). The bird is known for its swiftness in killing its prey. In line thirty-eight to forty-one, the the pun generated through the recurrence of syllable "*sa*" in the words '*aṣa, àṣá, káṣá, ìlàsà*' and '*ìlasa*' are there to sound note of warning to tyrannical rulers that if they do not change, they would meet their waterloo in no time. The lines literally say that "hawk may enter the danger of being killed (fara k*áṣá*) with a big gun (*ìlàsà*) on okra farm (oko *ìlasa*).

Again in Adéléké's *Oníkàn yìí Rọra*, there is another case of meta-text. Let us consider the following fourteen lines

	Oníkàn yìí ṛọra	*this garden-egg owner, be careful*
	Terejìngín	*Terejìngín*
	Oníkàn yìí ṛọra	*this garden-egg owner, be careful*
	Terejìngín	*Terejìngín*
5	*Ìwọ ká*	*you plucked*
	Èmí ká	*and I plucked*
	Terejìngín	*Terejìngín*
	Tèmí ṣe leè dìjà	*why should my own cause duel*
	Terejìngín	*Terejìngín*
10	*Oníkàn yìí ṛọra*	*this garden-egg owner, be careful*
	Terejìngín	*Terejìngín*
	Bó dìjà bó dìta	*even if we are to fight*
	Èmi ò níí sá	*I will not run away*
	Terejìngín	*Terejìngín*

(Adéléké 1997:46)

The above text from Adéléké's *Onìkàn Yìí Rọra* is a meta-text. It is adapted from a Yorùbá genre called àlọ́ Àpagbè (Yorùbá folktales). The poet uses the song to satirize the Nigerian government who were favouring certain group in Nigeria at the detriment of others. The text introduces the poem. This is done to streamline or direct the readers' focus towards the messages contained in the poem. It is a folkloric song that warns against partiality or inequality, this even accounts for its adaptation and its being put at the opening part of the poem to show that the poet is not afraid of speaking out his mind. Some ethnicities were marginalized both in power sharing and facilities. The poem advocates for the marginalized groups among which Yorùbá tribe is one. The poet emphasizes the fact that Nigeria does not belong to a single ethnic group. It is the leaders from all the three major ethnicities that agitated for the sovereignty of the nation. So, no ethnic group should see power as their own inheritance, and no ethnic group should be cheated because every group has equal right to power. The poem brings readers to a memory lane, tracing a bit of Nigerian political history.

Before Nigeria came into being, every group was on its own, it is the foreigners (the British) that amalgamated the groups in 1914 for their own economic interest without considering the background of each ethnic group. When the British stay was long overdue, the conglomeration of elders from the three major ethnic groups came together and fought for their sovereignty in 1960. Since then, there has been problem of leadership. Instability characterized Nigeria political situation. The transition has always been from civilians to the military and vice versa. The atrocity of the election annulment committed by Babangida is also expressed in the poem. How he formed two political parties and annulled the elections that followed in 1993 just because the presidential

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candidate of his choice (Bashir Tofa) did not win the election. Moshood Ọláwálé Abíọ́lá who won the election was denied his mandate through annulment. The poem is historical; it marks a political epoch in Nigeria. The linguistic import of the text is the expression of the readiness of every tribe to agitate for their rights, while the stylistic relevance is satire, aiming at warning the concerned authority.

Again in Fálétí's Ṣáṣọrẹ́, we have a case of meta-text where Fálétí stylishly represents a semantic repetitive form in ẹṣẹ Ifá as follows:

Ó jẹ tán, ayé ò rójú mọ́	He became king, the world became troubled
Ó jẹ tán, ilú ò tòrò	He became king, the town has no peace
Ó jẹ tán, wọ́n ń ṣígun síraa wọn	He became king, there was war all over
Ọ̀run kò, wọn kò ròjò	Heaven refused to give rain
Òòrùn ń ràn lógànjọ́	Sun shined in the mid-night
Iṣú pẹyin kò leè ta	Yam started producing tuber but could not ripe
Àgbàdo hù tán kò le yọ̀rùkẹ̀rẹ̀	Maize germinated but could not produce flower
Ohun gbogbo di líle koko	Everything became so hard
	(Ọlátúnji 1982:32)

The text is a meta-text stylishly abstracted from ẹṣẹ Ifá in Ọ̀sá Méjì, where we have the following lines:

	Òjò ò rò	rain did not fall
	Ìrì ò ṣẹ̀	neither dew
	Iṣu pẹyin ò ta	yam could not produce tubber
	Àgbàdo tàpẹ́ ò gbó	ears of corn came out but could not ripe
5	Erèé yojú ọ̀pọ̀lọ́	bean developed flowers but could not form seeds
	Aboyún ò bímọ	pregnant woman could not born
	Àgàn ò tọwọ́ àlà bosùn	barren had hope of rubbing camwood
	Ọ̀kùnrùn ò dìde	the sick could not recover
	Akérémọdò wẹwù ìràwe	small rivers wear the garment of dry leaves
10	Àtọ̀ gbẹ mọ́kùnrin nídìí	men's sperm dried in their scrotum
	Obìnrin ò rí àsẹ̀ẹ̀ rẹ̀ mọ́…	women did not see their menstruation…
		(Abímbọ́lá 2014:61)

The poet abstracts the text under consideration from the identified ẹṣẹ Ifá and polishes it in his own way to deliver the same message assigned to it in ẹṣẹ Ifá where it originated. All the lines are semantically related and they are pointing to the troubles in the land of Réfúréfú. The last line in the text "*Ohun gbogbo di líle koko*" summarizes the whole situation that things were going topsy-turphy. The above text entirely is also an example of semantic repetition. The lines are semantically related. Even if they are not structurally congruent, they all fall within the same semantic range of agonizing situations which is represented in the following parenthesis as (- comfort + hardship; -

usual + unusual). The lines express the hardship faced by Ẹlẹ́wìí's subjects when he became the king.

4.2.8 Repetition and pun in onomatopoeic and phono-aesthetic idiophones in Yorùbá literary genres

Idiophones generally are words that evoke an idea, in sound, often a vivid impression of a certain sensations or sensory perceptions e.g. sound, movement, colour, shape or action. The word class of idiophones is sometimes called phonosemantic to indicate that it is not a grammatical word class in a traditional sense of word (like verb or noun) but rather a lexical class based on special relation between form and meaning exhibited by idiophones.

Artistic deployment of onomatopoeic sounds helps to achieve effective and vivid descriptions in literary arts asides the aesthetic aura offered. A similar effect is created with the sound duplications that are phono-aesthetic. They serve as descriptive purpose. Repetition of certain Yorùba lexemes in quick succession sometimes performs onomatopoeic and phono-aesthetic functions. This is because they echo the sounds of their referents and give vivid impression of certain sensation. This is to say that there is resemblance between sounds and their referents. On this, Leech (1969) is of the opinion that:

> … this power of suggesting natural sound or other qualities is relatively weak, too weak to operate unsupported by meaning – and because of its range, is latent… a configuration of sounds suggest a particular reference only if that reference is in any case invoked by the meaning.

The above shows that any sound feature which a poet may employ to echo, suggest or enact meaning can only work in conjunction with the meaning of the poetic text which must be activated by the linguistic context. In other words, no sound segment or sound pattern has meaning per-se. Any meaning that a sound may have is bestowed or sometimes imposed upon it by the linguistic context. For example, in the expressions:

1. Ọmọ náà ń pọ́nnu *tókí tókí*   the child is licking mouth continuously
2. Omi ń kán *tó tó tó*.   Water is leaking continuously
3. Àgbá òfìfo níí ró *woroworo*   empty barrel makes the loudest noise

The words "tókí", "tó" and "woro" are reduplicated respectively. It is observed that the repeated lexemes are adverbs. For these words to be interpreted as performing echoic function, they must be supported by the meaning of the text where they appear. In other

words, they must be considered along with other elements in the text (structural consideration). Therefore, "tókí tókí" is meaningless without leaning on or being supported by the verb "pọ́nnu"; "tó tó tó" has no meaning without the verb "kán"; and without the verb "ró", "woro woro" becomes meaningless. In all the above examples of onomatopoeia, there is repetition or reduplication of the lexemes that form the adverbials in the examples.

Repetition and pun figure quite prominently in idiophones, most especially in literary discourse. They often convey sense of plurality. Present in the evoked event, idiophone is shown by the fact that people can guess the meaning through the sensory image signaled by the repetition or reduplication of the adverbs or qualifiers in the idiophonic expression as the case is in Yorùba literary genres. Idiophones in Yorùba language occur with verb (a content word) as adverbs and noun or noun equivalents as qualifies. They are often produced with higher tonemic and expressive lengthening and set off from the rest utterances by a brief pause. Idiophones dwell better in spoken language because of their expensive or dramaturgic function. Let us consider the following lines in *Èjì Ogbè*

… ìgbà tí n ó wẹ̀yìn ń kọ́ ifá	when I looked back, ifa
Ajé gbogbo wáà ń torókè bọ̀ wá	all wealth were descending from heaven
Ajé gbogbo rí <u>wíndinwìndinwìndìnwindìn</u>…	all wealth appeared in multitude
Aya gbogbo rí <u>gbádáragbàdàragbàdàràgbadarà</u>…	all wives appeared in multitude…
Ọmọ gbogbo rí <u>kúdikùdikùdìkudì</u>…	all children appeared in multitude
Ire gbogbo rí <u>fílafìlafìlàfílà</u>…	all goodies appeared in multitude

(Abimbola 2006:6)

All the underlined adverbials are in reduplicated form with tonal variation. There is tonemic aura in the reduplicated items as the varied tones counterpoint with one another. They all connote or marked plurality or multitude. This is in line with the opinions of Inkelas (2008) and Khanjan (2010) which stated that reduplication in some languages mark plurality. While in other languages it is noun that is reduplicated to form plurality, in Yorùbá language, it is adverbials; especially in onomatopoeic and phono-aesthetic ideophones.

Olabode (1981), in what he called 'reference and sense' said some words are arbitrary while some are less arbitrary. Arbitrary words have no degree of motivation between them and what they referred to e.g *ajá dog*; *ile house* the relationship between

the arbitrary words and their referent is based on acceptability in the linguistic community, that is, by convention. Less arbitrary words on the other hand have some elements of logical relationship between sound and sense. Under this category are words that show sound symbolism like phnono-aesthetic and onomatopoeic Idiophones. For example let us consider the following expressions in òwe and ẹsẹ Ifá respectively.

Àgbá òfìfo níí ró *woroworo*   empty barrel makes the loudest noice

Àfọ̀n balẹ̀ ró *kì*!   Àfọ̀n seed sounds heavily when fallen

(Abímbọ́lá 2006:45)

The identified words in the above examples have some relationship with what they stand for. Their sounds are closer to their sense more than the words in the arbitrary category. The so-called less arbitrary words have common feature of giving some degree of motivation for the sense of what they refer to. This feature is utilized extensively in Yorùbá language through the tonal resources the language possesses.

Another important observation is that the lexical items that fall within this category have symmetrical arrangement of their phonemes. For example, in

'Wẹ́rẹ́wẹ́rẹ́ nikán ń jẹle'   It is gradually that termites devour house

'Wẹ́rẹ́wẹ́rẹ́' is a morphological doubling of wẹ́rẹ́, suggesting an activity in a very slow manner or process. It is a modifier, (an adverb), and it is transposed to the initial position for emphatic purpose. Also in the following òwe:

Ọmọ onílẹ̀ a tẹ̀ ẹ́ *jẹ́éjẹ́ẹ́*   an indigene treks gently on his town soil

Àjòjì níí tẹ̀ ẹ́ *gìrìgìrì*   a stranger treks on it anyhow

'*Jẹ́ẹ́ jẹ́ẹ́*' is a morphological doubling of jẹ́ẹ́ suggesting an activity in a very slow and careful manner or process. Also "*gìrìgìrì*" is a morphological doubling of 'gìrì' suggesting an activity in a very fast and careless manner or process. Both of them are adverbials. The two adverbials are used to generate another stylistic beauty of tonal counterpoint. In Ìrosùn Méjì ẹsẹ kẹrin, we have the following:

Elégédé níí so ku-n-di ku-n-di lóko Ẹ̀gbá	Pumpkin produces seeds like heaps in Ẹ̀gba farm
Ògẹ̀dẹ̀ àgbagbà abèso kọ̀ọ̀rù kọ̀ọ̀rù lóko Ẹ̀gbádò	Plantain produces big seeds in Ẹ̀gbádò farm
Ẹ̀gbá ló yó tán	When Ẹ̀gbá fed and got satisfied
Ló múnú araa rẹ̀ dá gbẹ̀du	He turned his belly to a drum
5 A díá fún Ońdèrè	Ifa divination was made for Ońdèrè
Ọmọ afàdán ṣẹbọ	Offspring of the one who used bat for sacrifice
Nítorí ọmọ.	For reason of children

(Abímbọ́lá 2006:59)

The first two lines are good examples of ideophones. The word 'ku-n-di' is reduplicated as 'ku-n-di ku-n-di' to create imagery, that is, to paint the mental picture of how pumpkin fruits look like on Ègbá's farm. So also the word 'kòòrù' that is reduplicated as 'kòòrù kòòrù' also create the mental picture of how bunches of plantain look like on Ègbádò's farm. The tonal counterpoints between some pairs in the two lines appeal to our auditory sense thereby creating auditory beauty. The word 'Elégédé' counterpoints with 'Ògèdè àgbagbà on high tone final syllable vs low tone final syllable'; 'ku-n-di ku-n-di' counterpoints with 'kòòrù kòòrù' on mid tone final syllable versus low tone final syllable; and 'Ègbá' counterpoints with 'Ègbádò'on high tone final syllable versus low tone final syllable. The three pairs belong to the same grammatical slots of noun phrase in subjective case, modifiers and qualifiers respectively. Elégédé' and Ògèdè àgbagbà are subjects; ku-n-di ku-n-di modifies the verb 'so', while kòòrù kòòrù qualifies 'èso'; and both Ègbá and Ègbádò qualify 'oko' in both lines. The essence of the reduplication in the first two lines is to generate onomatopoeic idiophones. Ku-n-di ku-n-di and kòòrù kòòrù are iconic of their referents.

In Òtúúrúpòn Méjì, we have

Ẹinlá a bìwo báńsúkú bàǹsùkù báńsúkú	Ẹinlá cow with heavy horns
A díá fún Òtúúrú	Ifa divination was made for Òtúúrú
Tí ń lọ lèé pọn méjì	That was going to back twins
Láàfin ọba	At the King's palace

<div align="right">(Abímbọ́lá 2006:123)</div>

Line one in the above text showcase ideophone. The word 'báńsúkú' is reduplicated twice with varying tones to have "báńsúkú bàǹsùkù báńsúkú" which create or paint a mental picture of how horns look like on Ẹinlá's head. The tonal variations on the reduplicated ones appeal to our auditory sense thereby creating auditory beauty. The expression "báńsúkú bàǹsùkù báńsúkú" belongs to the grammatical class of adverb. The stylistic essence of the reduplication in the first line of the text is to generate onomatopoeic idiophone creating a mental image of how big the cow is, having described the longness of the horns. In Òbàrà Méjì ẹsẹ kẹrin, we have the following lines where ideophone is exhibited

	Ó sẹ mínímíní ọwọ́ọ̀ mi òtún	It settled gently in my right hand
	Ó rọ̀ mìnìnjọ̀ mininjọ ọwọ́ọ̀ mi òsì	It settled meekly in my left hand
	Ewée kókò méjì níí luraa wọn,	Two coco-yam leaves hit each other
	Péléńgé pèlèngè péléńgé	Softly, softly, softly
5	Abèbè òjé níí mójú ọlójà tutù niniini	It is hand fan that soothes ọlójà's face
	A díá fún ọba Àdó…	Ifa divination was made for Àdó kking

<div align="right">(Abímbọ́lá 2006:76)</div>

The expression in the third and fourth lines "Ewée kókò méjì níí luraa wọn "pẹ́lẹ́ńgẹ́ pèlèǹgè pẹ́lẹ́ńgẹ́" is onomatopoeic ideophone. The word 'pẹ́lẹ́ńgẹ́' is reduplicated for tonemic foregrounding; 'pẹ́lẹ́ńgẹ́' is reduplicated twice with varying tones to have "pẹ́lẹ́ńgẹ́ pèlèǹgè pẹ́lẹ́ńgẹ́", which resulted in phono-aesthetic ideophone. The tonal variations on the reduplicated ones appeal to our auditory sense thereby creating auditory beauty. 'Pẹ́lẹ́ńgẹ́' is meaningful in Yorùbá language, it may mean softly, gently, thin or fragil (as in "Ọ̀pẹ́lẹ́ńgẹ́ ọlómọge"; meaning *slender or fragile lady*'); but 'pèlèǹgè' is non-existent in Yorùbá language. The expression "Pẹ́lẹ́ńgẹ́ pèlèǹgè pẹ́lẹ́ńgẹ́" belongs to the grammatical class of adverb. The stylistic essence of the reduplication in the text is to generate onomatopoeic idiophone describing how cocoyam leaves touch one another during cool breeze. Also in line five, there is an ideophonic word 'niniini' which functions as adverb to the verb 'tutù'. It describes the high extent of the coldness which the verb 'tutù' denotes.

4.2.9   Repetition and rhythm in Yorùbá literary genres: some observations

The earlier scholars in Yorùbá scholarship had suggested that unlike most Western languages, rhyme and rhythm do not exist in Yorùbá. This is not true as their idea of rhyme is borrowed from English poetic tradition. If one considers what thrives in contemporary Yorùbá literary parlance today, both at segmental and supra-segmental levels; one would say categorically that elements of rhymes and rhythm are available in Yorùbá literary texts with their attendant features identified in this study so far. Most of the elements identified as features of rhythm are exhibited in Yorùbá literary texts. The early scholars could not realize the need to stress that what constitute rhythmic elements in Yorùbá language are not the same with European based on the fact that the phonological properties of Yorùbá as a language is not the same as most of the Western world, and that it is the phonological properties that determine the kind of forms displayed in each language. Certain observations are raised by this study as being central to rhythm in Yorùbá.

1. Rhyme and rhythm in Yorùbá may not be equated with rhyme and rhythm in English poetry.
2. In English, rhyme and rhythm occur at line ends while they can occur in Yorùbá at the initial, medial and final positions.

3. The differentia in mode and occurrence depend on the phonology of each language as 'the phonology of each language will determine the kind of literary form(s) displayed in the language.

4. The role or the importance of syllable and tones patterns as elements of rhythm in Yorùbá genres cannot be over-emphasized. There is no doubt in the fact that Yorùbá rhythm is contained in the succession of syllables and the alternating rise and fall of the speech tones on the syllables.

Most of the elements identified as features are available in Yorùbá poetic works. Let us examine Faleti's achievement of rhyme and rhythm in his drama text *Basorun Gaa*, where he assigns certain poetic speech to *Gaa*, one of his characters to address his people.

Èyin ìjòyè Òyó a dúpé a réyìn *odì*	Chiefs of Oyo, we thank goodness we overcame our adversaries
Ọba lọ ó fiwá sínú *odì*	The king is gone, leaving us still within the city-walls
Ẹ jẹ kí Májẹogbé má a bárá òrun sèyìn *odì*	Let Majeogbe live with the ancestors in a foreign land
Èyin ìjòyè Òyó ẹ ò sí lóòkuǹ	Chiefs of Oyo, you are not in the dark.
Lórí òrò yìí, ẹ ò sí lóòkùn	About this matter, you are not in the dark
Ẹ jẹ ká sòrò díè bí àlékún	But let us make additional clarifications
Ká le mọ́ fòò bí ẹni o wèkun	That we may be extremely clean as one who swims in the ocean
Lórí oore tá a ṣe káyé ó le dúró Kunkun	Concerning the good we have done to sustain the world
Lóòótọ́, bẹ́ ẹ bá rọ́ba nígbèkùn	Truly, if you find a king in bondage
Tẹ́nìkan ò sì sàlàyé ní kíkún	Without anyone explaining the full circumstances
Apobajẹ lásán la jẹ lójú elétí kunkun	We are mere king-killers to those stubborn people
Awọn eniyan ti o motan …	Those who are ignorant
Wọn a ní kòkòrò ti tatójà lébè iṣu rán	Say that insect stung yam tuber, it goes bad
Gáà tún ti pa Májèógbé	Gáà has killed Majeogbe again
Kín ni Májèógbé ṣe?	What has Majeogbe done?
Tàbí pé àwọn ìjòyè tún pa Májèógbé	Or that Chiefs have killed Majeogbe
Kín ni Májèógbé ṣe?	What has Majeogbe done?
Ṣùgbọ́n Gáà kọ́ ló pàjòyè	But it was not Gáà that killed a chief
Ìjòyè kọ́ ló pa Májèógbé	It was not Chiefs that killed Májèógbé
Májèógbé ló dolóyè tó gbàgbé	It was Májèógbé who became a Chief and forgot
Pé ènìa tá a bá fẹ́mọ lọ́wọ́ ẹ, eléyìinì	That the one whose daughter you marry, that one
Òun làna ẹni	Is your father-in-law
Májèógbé lo pà Lòrí oníbàtá	It was Májèógbé who killed Ilori the bata-drummer
Nílé onílù ní Jàbàtá	At the drummers' compound in Jabata
Níbi tọ́mọ wọ́n gbé ń tarú tata	Where their daughter used to sell locust beans and pepper
Kó tó wá dayaba.	Before she became a princess

(Falétí, 1976:4)

We can now see clearly the dexterity displayed by Faleti in the use of rhyme and rhythm in Yorùbá poetic discourse. Taking our cue from Ìṣọlá (1996:95-146), this excerpt manifests a high degree of poetic beauty. The rhyming scheme exhibited in this excerpt

is quite unusual in Yorùba literary arsenal as noted by Ìṣọlá. The first three lines rhyme on syllable /di/ in the word 'odì' and 'odi'. The eight lines that follow end on syllable /kun/ from the words *"lóòkuǹ, àlékún, wẹ̀kun, kunkun, nígbèkùn and kikun"*. Other seven lines (lines 14-20) end on vowel sound /e/ from the words "*Májẹ̀ógbé, ṣe, pàjòyè, and gbàgbé"* the following two lines end in syllable /ni/ while the last four lines rhyme on open vowel /a/. This confirms the fact that rhyme consists of identical or similar sounds placed at the end of lines as end rhyme or at, specific places within lines as internal rhyme. The backbone of this achievement is the author's dexterity in the use of repetition of both phonological and morpho-semantic elements that aids punning which manifest in various places in the above excerpt to give both internal and end rhymes

Today, both Yorùbá pop and fújì musicians have explored what looks like dry field to their advantage to the extent that Yorùbá rhyme has become central device or style in most of their renditions. Take for example in Slim Joe's rendition, we have

> Owó alá*jọ*
> La fi ń flẹ́m*jò*
> Tó bá daago mé*jọ*

> It is contribution money
> That we will use to enjoy
> At eight o' clock

As a sentence, the syllable 'jọ' is repeated to create internal rhyme. The patterning in the structural presentation above exhibits end rhyme on syllable 'jọ'. The three lines then end on the same syllable 'jọ' with the rhyming scheme a,a,a.

Also in one of Saheed Òṣùpá's albums, we have:

> Òrìṣà bí àfín laláàfin kò ṣe é rífín
> Àkàndá laláké ẹ má wulẹ̀ pókéré
> Òwú tán fi ránṣọ Olówu lẹ̀ ń jowú
> Ẹní sòrọ̀ Aṣéyìn léyin, ẹ yínmú sí i

> > (Saheed Òṣùpá)

> Aláàfin is a deity like albino
> Aláké is specially made; do not look down on him
> You are jealous of the tread with which Olówu's regalia is made of
> Whoever discusses Aṣéyìn at his back, just ignore him.

Two things are to be noted in the first line: the choice the phrase *'òrìṣà bí àfín'* to describe Aláàfin and the repetition of syllable *'fin'* in nouns *'àfín'*, *'Aláàfin'* and the verb *'rífín'*. The repetition of syllable *'fin'* in "*Àfín, Aláàfin* and *rífín*" is for the generation of pun which creates internal rhyme. The choice the phrase *'òrìṣà bí àfín'* to describe

Aláàfin can also be seen as a perfect description of the present Aláàfin Adeyemi who is very fair in complexion. Syllable '*ké'* is stylistically played with in line two also to generate pun and maintain internal rhyme. In the like manner, the choice of the lexemes '*òwú'* and the title of Òwu king '*olówu'* show the repetition of morpheme "*owu*" though with varying tones (*òwú*, *òwu* and *owú*). Also in Aṣéyìn and the prepositional phrase léyìn, the morpheme 'èyìn' which is present in both the noun Aṣéyìn and the prepositional phrase léyìn is played upon. All the pairs identified above show semantic ties between their nouns and the verbs or preposition as the case may be. This also manifests internal rhyme and the stylistic significance is that of cohesion. All the lines ensure cohesion and coherence both at syntagmatic and paradigmatic axis as they all advocate respect and honour for the kings mentioned. The lines exhibit a kind of semantic repetitive pattern that are rhythmical. This also justifies Ọpẹfèyítìmí (2001) which says that apart from the emphasizing role, semantic repetition is useful for rhythmic variance; and that the tonal balance and the contrast between the high and low tones on words give auditory satisfaction and pleasure.

In Yorùbá songs and chants today, repetition is the backbone. For Yorùbá song or chant to be rhythmical, repetition plays vital role in the rising and falling of tones that characterizes the Yorùbá songs and chants. Below is an example:

Mo yanrí ọlà dandan o	I am destined to be rich
Mo yanrí ọlà dandan	I am destined to be rich
Èjì ọsá bó o bá là o là mí	Eji-osa if you are rich, make me rich too
Mo yanrí ọlà dandan	(Because) I am destined to be rich
	(Abimbola 1976:56)

In the above example, line one is repeated in line two for intonation purpose, the first line is rendered with high intonation, while the second line is rendered with low intonation. The third line, which is a request from Èjì-ọsa is also rendered with high tone. For balancement of tone, there is need for another low intonation; hence the need for repetition of the first line with low intonation to balance the intonation. This is even more pronounced in Ìyẹrè Ifá which is another Yorùbá genre entirely.

4.3   Morpho-syntactic analysis of reduplication pattern in Yorùbá pun

One of the most commonly used stylistic devices for creating humour is the pun. A pun deliberately exploits ambiguity between similar-sounding words for humorous or rhetorical effect. Ambiguity may be achieved through intentional misuse of homophonical, homographical, polysemic, or metaphorical language. Because of the

captivating effect of pun in Yorùba oral pieces, it cannot occur within a text without being noticed. This may account for why puns are often used in advertisement as an attention-getting device. Let us examine the following pun types:

4.3.1 Homophonic pun

As posited in the previous paragraph, this is a deliberate exploitation of ambiguity between similar-sounding words for humorous or rhetorical effect. Let us examine the following example in Faleti's *Baṣọ̀run Gáà*, we have the following lines

> Ẹ̀yin ìjòyè Ọ̀yọ́ a dúpẹ́ a réyìn *odì*
> Ọba lọ ó fiwá sínú *odi*
> Ẹ jẹ́ kí Májẹogbé má a bárá ọ̀run ṣẹ̀yìn *odi*
>
> Chiefs of Oyo, we give thanks we overcame our adversaries
> The king is gone, leaving us still within the city
> Let Majeogbe live with the ancestors in a foreign land

<div align="right">(Faleti, 1976:3)</div>

The words *"odì"* and *"odi"* are homographic and homophonic in nature, they have the same spellings and they are pronounced alike but Yorùba, being a tonal language has a way of diversifying meanings through the use of tone-marks. *"odi"* is now played upon through repetition and tonal variation to generate more meanings. The stylistic essence here is pun. The words are stylistically played upon in the text, and the patterning resulted in the achievement of end-rhyme because all the lines end on the same sounding words *"odì"* and *"odi"*. The rhyming scheme is (a, a, a)

In Ìṣọ̀lá's *Fàbú*, under the title "Ìbátan", we have the following lines

Ṣé ẹ mọ̀ pé ọ̀nà mẹ́ta ni a máa ń gbà tan	do you know that we relate through three means
A lè tan ní *ìdí* ìyá	we can relate through mother side
A lè tan ní *ìdi* baba	we can relate through father side
A sì tún lè tan ní *ìdí* ara ẹni	we can still relate through our bottom.

In the above text, "*ìdí*" is repeated thrice and they are phonologically congruent. They are homophonic and homographic in this text but have two different connotations. The word means the same thing in the first two lines. It means '*side*' or'*line*' in lines one and two; whereas in the third line, it is double edged. Firstly, it means 'side' or 'through' ("in one's side" or "through oneself"); at the same time, it connotes reproductive organs through which we procreate. So, as we can relate through our father's and mother's sides (such as Uncle, nephew, Cousin, Aunt and in-law), we can also have relatives through

<div align="center">157</div>

our reproductive organs such as son, daughter, wife, husband and concubine. A homophonic pun exploits word pairs that sound exactly alike (perfect homophones), but are not synonymous.

> Again in the Yorùbá aphorism that says
> Ẹ má sùn, kẹ́ ẹ lè baà sún
> Nítorí ẹni tó bá sùn, kò níí lè sún (débi oríire rẹ̀ wà)
> Don't sleep, so that you can move (progress)
> Because anybody that sleeps would not be able to move (to where his fortune lies)

The word 'sun' appears in two forms with functional tonal variation to generate two different words with different meanings: *sùn*" and "*sún*". The two generated words are therefore repeated to create pun. Syntactically, the italicized words (verbs) are positionally equivalent. They appear within the frame of verb phrase (VP). They also share common phonological features: voiceless alveolar sound /s/and nasal vowel /un/ with tonal variation, so they are homophonic pun. The stylistic significance of the alliterative bond and the tonal variation between the two - sùn and sún - is to reinforce the repercussional connection between the two words. The presence of one affects the other.

Sùn	*sún*	
-	+	*(positive end result)*
+	-	*(negative end result)*

The presence or absence of the first action 'sùn' determines the occurrence or absence of the second action 'sún', though in a reverse forms. The communicative or semantic value of the text is that we should all be pushful as hardwork is the answer to penury.

4.3.2 Homographic pun

This refers to a situation whereby two similar words generate two or more different meanings and the difference in meaning is not accompanied by a difference in spelling, the pun is called a homograph pun. The two words are both homophonic and homographic – the same sound and the same spellings. For instance, let us consider Yorùbá aphorism that says

> Gbogbo ẹ̀dá tó bá ti fẹ́ fodó dé odò mọ́lẹ̀, òdo lòrò̀ wọn máa
> ń jásí
>
> Whoever plans to cover river with mortal, his effort would
> end in futility.

Three homographically congruent lexemes "odó" (mortal), "odò" (river) and "òdo" (nothingness) are played upon in this text. The tonal variations on the lexemes give them different meanings in the text and their occurrence showcase a kind of auditory beauty which captivates the attention of audience. The communicative value of the text within the context of its use is that whoever tries impossibility would achieve nothing. The three words are significant in the text. "Odó" is a heavy carved wood meant for pounding yam. If it is used to cover a life object like fowl or cat, it would die because it is too heavy for either of them to remove. Also, "odò" (river) is too wide and long for "odó" (mortal) to cover. So, if anybody tries this impossibility, the disappointment he or she would suffer would be very great. The enormity of the disappointment is termed "òdo" (nothingness) in the text. So, the three lexemes corroborate one another in terms of enormity and weight. Also in the following example;

<u>Èlè</u> tó o lówó <u>èlè</u> Òsíèlè.
Be careful Òsíèlè ladies

(Adélékè , 1997:23)

The two underlined "èlè" are both homophonic and homographic, but they portray different meanings in their context of use. While the first one means "gentility" considering 'èlè' as a cognate or an abridged form of the word "pèlépèlé" which also denotes 'gentility'; the second "èlè" means 'a lady' (from shared knowledge) and 'lady's genitalia' (from authorial viewpoint). The recurrence or repetition of the word "èlè" in words like "èlè and Òsíèlè" generates pun in the text. The prevalence of half open vowel /ε/ in the text especially in the first two "èlè" establishes the relationship between the delicacy or fragility of the second "èlè" (lady or lady's genitalia') and the carefulness denoted by the first "èlè". In other words, a lady's life is fragile and delicate; therefore they should be very careful. Or from the said authorial viewpoint, lady's genitalia is fragile, the owner (lady) should be careful and mindful of the way she uses it. Osíèlè is seen as the setting of the poem where one can say that the poet gathered the experience that born the poem. This is a perfect example of sexual-Innuendo where the real messages are concealed through language.

As Alexieva (1997; 139-140) observes, humans seem to have a strong wish to create a humorous effect when communicating with others and this is the motivation behind pun. At the same time, they like to test their own and the audiences skills of making analogies. If the audience is able to catch the intended meaning and share in the humorous effect then, this may cause a strong feeling of solidarity between the speaker

(author) and the audience. But if the audience fails to grasp the intended meaning the speaker may get some feeling of power and superiority over him as in Yorùbá riddles where the encoder asks his audience to say:

"kun-un-un".

After which he (the encoder) says

"Mo fi re o loju, mo fi re o lenu ati gbogbo ara".

I rob it on your face, I rob it on your mouth and your body all over

and then tells his audience the meaning of the riddle.

In other words, pun requires the manipulation of language (in particular the sound and meaning of word) with intent to amuse. Base on this, it is quite clear that humourous pun was designated primarily to create laughter and provide amusement. In this sense, the term "malapropism" refers to the misuse of similar sounding words, especially with humorous results; it can therefore be seen as a means of punning. Several examples abound in a popular Yorùbá drama in home video entitled Jenifer, let us consider one of such examples:

Jenifer: Bẹ́ ẹ bá ti *insure* mi pé kò níí séwu
Jenifer: If you *insure* me there won't be problem
Instead of saying
Bẹ́ ẹ bá ti *assure* mi pé kò níí séwu
If you *assure* me there won't be problem.

The above malapropism is deliberately used in the text for two reasons; one, to portray the public notion on studying Yorùbá Education as a course in university. It is the belief of some people that whoever studies Yorùbá as a course cannot be fluent, mellifluous or grandiloquent in speaking English. Ignorantly, some people see it as a waste of time; forgetting a Yorùbá proverbial saying that "ẹni tó ní òwú ò tẹ̀rù, ìwọ̀n tónítọ̀hún yóó fi tanná ló mú" (whoever say cotton wool is not a heavy load, may be the person only takes the quantity he or she needs). Yorùbá is a course that opens various opportunies for gainful employment. Secondly the character mispronounces the word assure as insure to achieve comic effect, that is, creation of atmosphere of laughter among her audience.

To sum it up, at the heart of literary creation is the intention to device patterns of language which will bestow upon the linguistic items concerned those values which will convey the individual writer's vision. All that one can say here, as evident from all the analyses made here, is that the use of reduplicative formations is part of the Yorùbá writer's repertoire. They can hardly do away with it when writing any literary piece. This

confirms the fact that repetition is one of the most commonly used tropes in literary writing.

4.3.3 Phonological structure of tongue twisters as a Yorùbá pun type

Tongue twister is a sentence or phrase that is designed to be difficult to articulate clearly and properly, especially rapidly because of special patterning of consonant sounds. It can be used as a spoken word game, but it is meant to improve pronunciation and fluency. It is another means of generating pun in Yorùbá. Some consonant sounds require carefulness and patience before they can be successfully and correctly pronounced. If there is recurrence of such sounds with a particular vowel in a text, such text becomes tongue twister that can hardly be pronounced in a hurry or repeated in quick succession. So, tongue twister requires patience to have correct articulation and production. The noticeable differences between pun and tongue twister include:

a. The phonological texture of pun is lighter, while tongue twister is phonologically heavier in texture than pun.
b. Unlike pun, tongue twister exhibits a closer phonological patterning that makes it difficult to recite or say without being very conscious and careful to avoid mistakes.

Let us consider the following example of children play that showcases tongue twister as it occurs in a film entitled *Agogo Èèwọ̀*, a Mainframe production.

Ò pòbọ gbóbọ bògbẹ́	The one who killed monkey and hid it in the forest
O firù ọbọ bòbọ lẹ́nu	Who also hid the monkey's tail in its mouth
Bó ò bá tètè gbóbọ bògbẹ́	If you fail to quickly hide the monkey in forest
Ọ̀bọ ó gbé ọ bògbẹ́	The monkey will in turn hide you in the forest

<div align="right">(Ìṣọ̀lá 2010:106)</div>

In the example above, there is condensation of labio-velar sound /gb/ together with bi-labial sound /b/. The patterning of these sounds with their corresponding vowels makes the pronunciation and the rendition of the entire text difficult. Hardly can the text be rendered in quick succession without tong-twisting. The expression may look incongruous but it is patterned and framed as such for the achievement of a purpose, which is pun generation. This kind of wordplay is found among children and the essence is to learn fluency or linguistic competence. Particular attention is paid to some of the Yorùbá plosive consonantal sounds to make the pronunciation difficult for children. This

notwithstanding, the aesthetic and social significance of the lullaby surpasses its meaning. The text exhibits both internal and end rhyme which makes the entire text rhythmical. Yorùbá tongue twisters are thus created to make children sharp in their speech. Another example is found in another children's play where we have concentration of lateral sound /l/ together with rolant sound /r/:

> Álírá ń lọ́raá rẹ́lá Álírá is cutting okra slowly

Hardly can the text be rendered in quick succession for five to ten times without tong-twisting. It is also found among children and the essence is still to learn fluency or linguistic competence.

Also in the following commonly rendered tongue twister by children

> Mo pàdàbà lábà bàbá alábà I killed done in another man's farm
> N ò fún baba alábà ládàbà jẹ I did not give the man dove (part) to eat

The above text is also an expression that can hardly be rendered in quick succession for five to ten times without fumbling or tong-twisting. The text puns on syllables "dà", "bà" and "lá" in the lexemes 'àdàbà' (dove), 'abà' hamlet, and the noun phrase "bàbá alábà" (hamlet owner) to achieve internal rhyme and cohesion. It is also common among children and the essence is still to learn fluency or linguistic competence.

4.3.4 Tonemic pun in Yorùbá literary discourses

Yorùbá being a tonal language has ways of generating pun through manipulation of tone marks available in the language to diversify meanings of a word, even if the formal physical features of the word are the same.

4.3.4.1 Variation of tone on the same lexical item in Yorùbá literary discourse

This pun consists of a variation of tone on the same lexical item without a corresponding change of meaning. The stylistic effect is always phono-aesthetics. For example, in Ọ̀yẹ̀kú Méjì, we have the lines

> … Ó mú ọwọ́ epo,
> Ó fi tọ́ mi lẹ́ẹ̀kẹ́ẹ̀ mi ọ̀tún *itọ́rọ́rọ́ itọ́rọ́rọ́*
> Ó mú ọwọ́ epo,
> Ó fi tọ́ mi lẹ́ẹ̀kẹ́ẹ̀ mi òsì *itọ̀rọ̀rọ̀ itọ̀rọ̀rọ̀*
> (Abímbọ́lá, 2006:32)

> She used her oily hand
> To touch my right cheek softly softly
> She used her oily hand
> To touch my left cheek softly softly

The word 'itọ́rọ́rọ́' is morphologically copied in line two to have 'itọ́rọ́rọ́ itọ́rọ́rọ́'. The same word is reduplicated in line four with tonal variation to have 'itọ̀rọ̀rọ̀ itọ̀rọ̀rọ̀'. The combination of the two within the text generate pun that exhibits phono-aesthetic and onomatopoeic idiophones. Ordinarily, these words have no direct meaning in isolation. But within the string, their distributions in the text, they are assigned the grammatical role of adverbials, expressing the manner in which the character's cheeks are being touched. So, they have certain semantic import though their semantic value is traceable to the verbal elements they modified. We can conveniently say that rather than being lexical words, they are grammatical words. Also in the same Ọ̀yẹ̀kú Méjì, we have these lines

Ohun burúkú a máa já lohun burúkú.	Bad things will fall on bad things.
Ohun bùrùkù a si ja lohun bùrùkù.	Bad things will also fall on bad things.
	(Abímbọ́lá, 2006:32)

The word 'burúkú' is reduplicated in line one of the above text; while its non-existent variant with tonal deviation is also reduplicated in line two. The tonal deviation on the word "burúkú" (bad) gives the non-existent form "bùrùkù" the meaning it has in the context. They both mean 'bad' in the text. Aside being tonemic pun, the word *bùrùkù* itself, though not conventionally acceptable in the standard Yorùbá language, it has certain semantic value. In the text, considering the fact that low tone sometimes connotes or is associated with heaviness or bigness- as in the adverbials gbàǹgbà, gàgàrà, bàǹbà- one can say "bùrùkù" connotes higher level of seriousness than "burúkú". If "burúkú" is a bit bearable or reversible, "bùrùkù" should be unbearable or irreversible. This pun is a phono-aesthetic ideophone functioning as qualifiers. This means that "*burúkú* and *bùrùkù*" qualify '*Ohun*' in the text. Repetition here relates with tonal counterpoint to generate pun which expands the literary meaning of the word "*burúkú*" as explained in this paragraph.

In àlọ́ àpamọ̀ (Yorùbá riddles), we have the following introductory expressions

Àkùkọ baba mi kan láéláé
Àkùkọ baba mi kan làèlàè

An ancient cock of my father
An ancient cock of my father

The prepositional phrase 'laye' (ní + ayé) is reduplicated to have "láéláé", which is further reduplicated with tonal variation as "làèlàè" this interaction between repatition

and the pun generated gave rise to the tonal counterpoint that heightens the poetic beauty of the text through auditory pleasure. The word 'láéláé' is meaningful in Yorùbá language while its non-existent variant with tonal deviation 'làèlàè' is repeated in line two. The word "láéláé" gives the non-existent form "làèlàè" the meaning it has in the context. They both mean 'ancient time' in the text. Outside the context of this text, the word làèlàè itself has no conventional acceptance in the standard Yorùbá. The pun achieved through this tonal deviation is for poetic and semantic purposes. If "láéláé" is rememberable, "làèlàè" is far too remote to be remembered. Again, in Adélékè (1997:40) we have the following lines

	Àwọn àgbà kan àgbà kàn	Some respectable elders
	Ló mẹnu lọ́rọ̀ o jàre	Initiated the talk
	Wọ́n lágbà ò sí	They said elder are not in town
	Ìlú ṣe bẹ́ẹ̀ ó bàjẹ́	The town got spoilt
5	Baálé ilé kú, ilé ṣe bẹ́ẹ̀ ó dahoro	Family head died, the house became empty
		(Adélékè 1997:40)

The first line is exhibits tonal deviation on the noun phrase 'àgbà kan' and 'àgbà kàn'. The numeral 'kan' that qualifies 'àgbà' is repeated with tonal deviation 'kàn'. 'kan' with mid-tone is meaningful in the context but 'kàn' with low tone, despite being meaningful in isolation, has different semantic value within the context of this text. So, the tonal deviation is functional. 'Àgbà kan' is generic in the context of use because it can refer to any elder (àgbà') among many elders; while 'àgbà kàn' refers to a particular elder (àgbà) among many elders. So, its use has both phono-aesthetics interpretive value. Again, in

Dá tọ́rọ́ dà tọ̀rọ̀, dá tọ́rọ́	Contribute, contribute contribute
Àgbà tí ò dá tọ́rọ́	Elderly person that does not contribute
Omi-ọbẹ̀ ni ó jẹ	Would have his soup without meat

The verb phrase "Dá tọ́rọ́" (contribute two and half kobo) is repeated thrice with tonal variation up and down, that is, with high tones and low tones. "Dá tọ́rọ́ (with high tone marks) "is meaningful in Yorùbá language while "dà tọ̀rọ̀" is non-existent. If any meaning is to be ascribed to it in the above text, it is the phrase "dá tọ́rọ́" (the existent form) that would assign meaning to it. In the context, the phrase 'dà tọ̀rọ̀' (with low tone marks) itself has no conventional acceptance. The rising and falling of tone marks is for phonoaesthetic.

4.3.5.1 Phonological pun

Lederer (1981) defined punning as the trick of expressing two or more ideas within a single word or expression. This refers to polysemic word which is capable of having more than one meaning in a text. He added that punning challenges us to apply the greatest possible pressure per square syllable of language. He observed that the simplest pun is based on the use of a single sound which generates another different meaning(s). For example, a Hausa man wanted to buy jewelries from a Yorùbá woman. In his bid to ascertain the quality of the jewelries, he looked at it and made a Yorùbá proverb saying:

> Ojú *àwa* ni *àwa* fi ń gba ọbẹ̀
>
> It is with our eyes that we collect soup

The normal Yorùbá proverb is:

> Ojú *àwo* ni *àwo* fi ń gba ọbẹ̀.
>
> It is with upper surface that a plate collects soup

The Hausa man used open vowel /a/ instead of half-closed vowel /o/. So, the word "àwo" is becomes 'àwa', which resulted in phonological pun. It is phonological because the concerned elements are sound segments, one replacing the other. The use of "àwa" (a Yorùbá pronominal) instead of "àwo" (a noun: name of an object) is a true reflection of a typical Hausa man's tongue. So, this phonological deviation stimulates the audience interest in the expression. Because the Yorùbá pronominals have certain features that are identical with those of noun (especially that of transposition for topicalisation or emphasis as the case is here) makes the said pronominal (àwa) to be grammatically fit in the context.

But on the other hand, there is need to follow the rule of concord, that is, agreement between the subject and its object; subject and verb, verb and object, and so on. In the text above, the subject does not agree with the object because the nominal group "ojú àwa" which refers to first person plural subject cannot accept "ọbẹ̀" as its object when the verb "gbà" is used. The above subject and object can only come together if the verb "rí" or "wò" is used to have "ojú àwa ni àwa fi rí/wo ọbẹ̀". So, in the above text, there is disagreement between the subject and predicate, therefore there is no cohesion. The intrinsic literary and semantic significance of the choice of "àwa" in place of "àwo" is that an average Hausa man, especially those dealing in jewelries, like to confirm and ascertain the qualities of whatever jewelries they want to buy. The question

now is, "Can we now say it is wrong for him to use "àwa" instead of "àwo"? No, but a Yorùbá native speaker would not hesitate to burst into laughter at hearing this. In this context, the violation of collocational rule here plays significant role.

The stylistic relevance in it is that of humour and the semantic import is that of authentication. The choice of phoneme /a/ instead of /o/ in 'àwo' is a mark of phonological difference between Yorùbá and Hausa speakers. One significant thing to note here is the fact that it is not uncommon to see the learner of a second language transferring the sounds of his own mother tongue (or their nearest equivalents) and the stress and intonation system of the language into the language which he is learning. At times, they may even choose similar lexical items from their mother tongue to replace items in the language they are learning. This may arise as a result of economy of effort. This accounts for the reason why most non-native speakers of Yorùbá speak it with a different accent. The phonological deviation in the text is significant in the sense that it portrays the speaker as a non-native speaker of Yorùbá language.

Other examples are found in Òyèkú Méjì where we have the following lines

	Ìwọ ò *yè*	you did not shift
	Èmi ò *yè*	neither did I
	Ò*yè* ṣẹ̀ṣẹ̀ ń làà bọ̀ lókè	the dawn (Òyè) is just emerging
	Nwọ́n ṣe bójúmọ́ ní ń mọ́	they thought it was daylight
5	A díá fÉjì Òyè	Ifá divination was performed for Èjì Òyè
	Tí ó tojú òrun là wáyé bí oberẹ́kẹ	that would descend from heaven
	Ǹjẹ́ owó ló bá ńwù mí ò	if it is money I desire
	Mo wí	I say
	Èjì Òyè	Éjì Òyè
10	Ifá ní ó *yẹ*re tèmi fémi	Ifá says you should usher in my fortunes

(Abímbọ́lá 2006:27)

The syllable 'yè' in 'Òyèkú' is played upon in the text. it is a pointer to the name the name of Odù 'Òyèkú Méjì' itself. The word 'Òyè' introduces the dawn of new day. It brings light at the dawn of every new day. Hence, the Yorùbá expressions "ojúmọ́ mọ́ Òyẹ́ là peregede" (it is a new dawn, the day has broken completely). The word 'yè' which is a verb originally means shift; but in this text, it is ascribed double meanings: **shift** in *"Ìwọ ò yè, Èmi ò yè"* and **bring** in "*Ifá ní ó yẹre tèmi fémi*". *Yẹre* is a verb phrase "yẹ + ire" (bring fortune). The stylistic effect of this shift in meaning is to generate pun (to give the word *yè* a polysemic status). Not only these, the recurrence of the noun 'Òyè' and the verb 'yè' contribute to internal cohesion in the text. Apart from pun, there is repetition of lexical items 'Òyè' and 'yè'; and the part "Mo wí, Èjì Òyè, Ifá ní ó yẹre

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tèmi fémi" is repeated as refrain. This particular repetition allows for the reciter to list or itemize his wishes in the text; such wishes include owó, aya, ilé, and other things. The arrangement of these items is according to the scale of preference. One needs money to get stable (self reliant), after which he can think of marrying a wife. Again, while courting, one would think of getting an abode to provide shelter for the prospective family. The semantic value is that of prayer.

In Adéléké's *Ṣáágo ń Búgò,* there are several homophonic puns. Let us consider the following lines from the poem

	Olè gbé e	thief stole it
	Olè gbà á	he was counter-robbed
	Tandi ní ń jo	*Tandi* was dancing
	Taa niò mọjó o jó	we said he did not dance well
5	*Tàǹdi* béjó tán	*Tàǹdi* got to the dancing floor
	Gbogbo rẹ̀ wá ri *Tàǹdì Tandi*	everything became spoilt *Tàǹdì Tandi*
	Al*ágbádá* ló f*agbádá* k*ágbada*	Alágbádá got his hooked by pot
	Agbada yí dande	the pot tumbled
	Agbada dànù	and fell down
10	Ìbá ṣe p*álágbádá* p*agbádá* mọ́ra	if the wearer had packed the garment well
	Agbada ìbá tí tàkìtì	the pot would not have fallen off
	Firifiri l*alágbádá* ń jupá *agbáda*	Alágbádá was continuously flowing the garment sleaves
	Lapá al*ágbádá* ba i k*ágbada*	that is how the sleave got hooked by the pot
	Al*ágbádá* gbàgbé págbà ì í ṣe l*áńgbá*	Alágbádá forgot that he should be extra careful
15	Langba langba làgbà al*ágbádá* ń ṣe	he was behaving carelessly
	Ni wọn fi fàgbá kuuru mál*ágbádá*	and was whisked away with gun
	Àgbà al*ágbádá* kẹ́kí *alágbàà*	Alágbádá feared the gun handler
	Ó fòru bojú bọ́ gbangba	he quickly abdicated for the gun handler
	Ọ̀rọ̀ al*ágbádá* wá di ìd*ágbáǹdágbá*	Alágbádá's case became once in a while
20	Al*ágbàá* ní ń dágbà fál*ágbádá*	gun handler is the one determining time for Alágbádá
	Ọwọ́ *alágbà alágbàá* lagbára wà…	the power is in the hand of the head of gun handlers…

<div align="right">(Adélékè 1997:6)</div>

In lines three to six,

	Tandi ní ń jo	*Tandi* was dancing
	Taa niò mọjó o jó	we said he did not dance well
5	*Tàǹdi* béjó tán	*Tàǹdi* got to the dancing floor
	Gbogbo rẹ̀ wá ri *Tàǹdì Tandi*	everything became spoilt *Tàǹdì Tandi*

the word 'tandi' is played with, with tone variations. Thus we have '*tandi'*, '*tàǹdì'* and '*tàǹdì tandi'*. The semantic value of the expression in the lines is that we say someone was bad, and we removed him. The new person put in place is even worse.

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The entire poem expresses the political situations in Nigeria, where we have incessant transition from civilian rule to military rule and vice versa. Some words were chosen for certain effects. Such words are the puns used to estrange or de-familiarize the entire scenario, so as to wrap the bitter truth with honey. The chosen words are symbolic. *Alágbádá* symbolizes civilian rulers; *agbada* symbolizes the reins of power; while *alágbàá* symbolizes the military rulers. The word láńgbá connotes the carefree attitudes and selfishness of the democratically elected people in government; àgbá connotes gun. These words are punned upon at one point or the other in the text. The semantic import of the poem is that when the civilians get intoxicated by power, they become another person entirely, mindless of the welfare of the electorates that vote them into power. They become egocentric, carefree, inaccessible and unreliable. They do things their own ways and forget about masses. When these happen, the military deems it fit coming to power, accusing the civilian rulers of poor governance, carelessness, intimidations, shutting their subjects up through thugs and hooligans among others. Hence, the expressions:

Ṣebí èṣùn ńlá lalágbàá fi kan alágbádá	the military charged the civilians with great allegations
Pálágbádá ò ṃọlé tò	that they cannot put house in order s
Pálágbádá ò mòlú ṣe	that civilians don't know how to rule
Pálágbádá ń fi jàǹdùkú dàlú rú	that they trouble society with thugs
Pálágbádá ń ṣẹ̀rù bonílé	that the intimidate both indigenes
Wọ́n ń ṣẹ̀rù bàlejò	and the non-indigenes alike
Wọn ò jẹ́ kí mùjúmùwà fẹ̀dọ̀ lérí òróǹro	they do not allow their subjects to rest

(Adélékè 1997:7)

When the military too gets there, what do we see? No difference. Their own system of governance is even worse; they are the tàǹdì that got to the dancing floor that turned the dance to *tàǹdì tandi*. They squander money anyhow, they launder money. They like showing off, they allot money to just and unjust projects, no concern for the subjects, to mention but a few. The following lines in the poem justify these:

Ó le márá ilé	it was tough for people in the town
Ó le márá oko	so it was for those in the villages
Kò dérùn féni wà lóọ̀dè…	it was not easy for even people inside house
Alágbàá ń bàná owó bó ti fẹ́	soldiers were squandering money anyhow
Alágbàá ń fajé sòfò láìwèyìn wò…	wasting resources without looking back
Ibi tó tọ́	legitimate projects
Ibi tí ò tọ́	and illegitimate projects
Gbogbo ibẹ̀ lalágbàá ti ń powó	on both, the soldiers were squandering money

ń póópó…	unjustly
Àṣé kéése kéése n tayé alágbáda	people did not realized that *Alágbádá*'s regime was more preffered
Ìlú ò mọ̀ pé kàsàkàsà ni talágbàá	until the soldiers came with heavy ladens

<div align="right">(Adélékè 1997:7)</div>

The above lines point to the tyrannical situations during the military era in Nigeria. T blamed the civilians for their misdeeds because he is the opinion that they are the ones that supposed to govern well. Soldiers are for defence. But whenever they misbehave, the soldiers would have no choice than to turple their government and take over. This poem can be likened to Orlando Owoh's album entitled "Èwo Lèwo" where he compared all our rulers since independence to Babangida's era. His submission is that the Messiah has not come.

4.3.5.2 Syllabic pun

This is still an aspect of phonological stylistics. It refers to play on a word part(s), especially the syllables. Let us consider the following lines in Fálétí's Adébímpé Ọ̀jẹ́dòkun, lines one hundred and ten to line one hundred and twelve.

Ó ní ọká tó bá ḿ bẹ lọ́nà kó máa ka	any venom on the road should start coiling
Erè tó bá ḿ bẹ lọ́nà kó tètè rè	any python on the road should leave immediately
Ejò kékèké tó bá ḿ bẹ lọ́nà kó má lè yanu	all small snakes on the road should not open their mouth

The text is incantations and there are puns in the first two lines. Line one puns with syllable 'ká' in the word 'ọká' (viper) and the verb 'ká' (to coil), while the second line puns with the syllable 'rè' in 'Eré' (python). The stylistic relevance of these puns is that they bring about coherence in each of the two lines where they occur. The choice of the verb whose syllable appears in the subject noun is to establish semantic tie between the subject noun and the verb; hence "ọká… ká" and "erè… rè" in the incantatory lines above. This is one of the means of ensuring and ascertaining magical potency in Yorùbá ọfọ̀. The essence of this incantation in the text is to disharm every other beast that might be around, so that he (Adébímpé) can be able to concentrate on the tiger he intends to fight. The stylistic relevance of the puns is coherence as earlier said while their semantic import is incantation. The linguistic relevance of the puns is the establishment of semantic tie between each subject and its verb.

Again in the following Yorùbá òwe,

<div align="center">169</div>

| Tọká yọ́ká tó fi ń ká | Viper knows why it coils |
| Tòfàfà yọ́fàfà tó fi ń fàyà fà | Òfàfà understands why it climbs with chest |

Here, we have mono-syllabic pun. There is a play on syllable "ká" in the first line, a syllable common to both the noun "ọká" (venom) and the verb "ká", thus establishing a kind of semantic tie between the noun "ọká" and the verb "ká". this semantic tie is upheld because when the snake is found, it always plant its tail inside ground and roll (ká) itself on it to hide from being tampered with, as it is assumed to be the most dangerous part of its body. In this sense, 'oká' is seen as a derivative of the root morpheme 'ká'. Also in the second line, syllable "fà", which is common to the noun "òfàfà", the prepositional phrase 'fàyà' (a contraction of 'fi + àyà') and the verb "fà" is played upon. The resultant effect of this pun is the creation of false semantic association among the three components mentioned above, that is, the noun (òfàfà), prepositional phrase (fàyà) and the verb (fà) in the sentence. The association is regarded as being false because there is no link between the syllable 'fà' and 'òfàfà', neither is there any link between the said syllable and the phrase 'fàyà'. The stylistic import of this is maintenance of internal rhyme in each of the two lines, and achievement of cohesion between the two lines which coincidentally are parallel statements that showcase lexical matching and tonal counterpoint. The communicative value is that there is a reason behind every action. Again let us consider the excerpt below which is adapted from (Adélékè , 1997:45)

> N ò níí gbàgbe Làwál tí kìí là lásán
> Bí kò là síyán yóó là sẹ́kọ
> Kó má là sí búrẹ́dì lásìkò yìí
> Ológún náírà rẹ̀ ò yóòyàn
>
> (Adélékè , 1997:45)
>
> I would not forget Lawal that does not split for nothing
> If he does not split for pounded yam, it would be for pap
> He should not split for bread this period
> The twenty naira worth of it would not satisfy one

This is another example of syllabic noun. The first syllable 'là' in 'Lawal' is played upon and it serves as the ostensive stimulus in the text. The same syllable 'là' is used to generate series of verb phrases like 'là síyán, là sẹ́kọ and là sí búrẹ́dì; and these formations generate humours in the text. The communicative intention of the expression is that of homage and appreciation as inferred from the entire text, though in a humourous way.

Again, in Ìká Mejì we have the following syllabic Pun

*Ká*wọ́ fún mi	raise hands for me
Kí n *ká*sẹ̀ fún ọ	and I will raise leg for you
Akáwùú níí pààrọ̀ ọrun, èèkàn;	it is weavers that change ọrun, anchors
*Ka*lẹ̀ *káákààkáá*	spread all over the ground
5 Ìyá la*ká*agbọ̀n	mother is a*ká*agbọ̀n
Baba la*ká*agun	the father is a*ká*agun
Àbúrò wọn la*kààkàà*gbasà	the younger brother is a*kààkàà*gbasà
Ẹ̀gbọ́n wọn là*káàkaàká*wọ́	the elder brother is à*káàkaàká*wọ́
	(Abimbọla, 2006:116)

Syllable 'ká' is played upon in the above text. It appears in all the lines in the text. In the first two lines, it is metaphorically used as "*Ká*wọ́ fún mi, kí n *ká*sẹ̀ fún ọ" which means respect begets respect (respect me and I respect you), because respect, they say, is reciprocal. As young respects the elder, the elder too reciprocates and vice versa. This justifies the proverb that say "ọwọ́ ọmọdé ò tó pẹpẹ, tàgbàlagbà ò wọ kèrèǹgbè. Iṣẹ́ èwe bàgbà, kágbà ó má ṣe kọ̀ mọ́, gbogbo wa la jọ níṣẹ́ a ń bẹra wa" (child's hand cannot reach shelf, that of elders cannot enter gourds. If a child needs elders' help, they should not refuse or deny him, because we all need each other's help). This shows that no man can be an island. In "èèkàn kalẹ̀ káákààkáá", there is imagery as it appeals to our sense of sight where various 'èèkàn' (spindles) are seeing in cloth weaver's shops. The stylistic effect is pun, while its semantic import is its being a pointer to Odù Ìká Méjì. Also in odù Ọ̀bàrà, we have the following syllabic pun

Ọ̀rúnmìlà wáá mú *iṣú*,	Ọ̀rúnmìlà then took *iṣú* magic power
Ó fi *ṣú* wọn lójú	he used it on them so that they cannot see
Ó mú *òkùnkùn*	he took darkness
Ó fi *kùn* wọ́n lójú biribiri	he use it to blindfold them completely
Lójú ọdún méje	for seven years
Ọdún *méje* náà lé oṣù *méje*	the seven years exceeded by seven months
Oṣù *méje* náà lé ojọ́ *méje*	the seven months exceeded by seven days
Ojọ́ *méje* náà lé ojọ́ mẹ́ta	the seven days exceeded by three days
Ojọ́ mẹta náà lé ojọ́ arẹ̀fùrẹ̀fù-alẹ̀	the three days exceeded by small hours
Wọ́n ní "èéeèéae"	they said "èéeèéae"
Bọ́mọ ò bá mọbi tí ń rè	if a child does not know where he is going
Ọmọ a sì máa mọbi tó ti wá	he should know where he is coming from
	(Abímbọ́lá 2014:31)

In lines one to four, there is play on syllable 'ṣú' and 'kùn' in the words 'iṣú and òkùnkùn'. The essence of repeating the syllable 'ṣú' is to establish semantic tie between the noun 'iṣú' and the verb 'ṣú'. The same applies to 'òkùnkùn' and the verb 'kùn'. The stylistic effect is pun, and the linguistic import is cohesion. In lines five to seven, there is repetition of the word 'méje' twice in each of the three lines. In line eight, it appears

once. These repetitions express the severity of the punishment melted to the disobedient babaláwo. This repetition is a form of pilling and association through which fullness of information can be achieved by compiling one detail or idea to another so that the whole information builds up to a climax. In this case, it is decrescendo as it is from the biggest to the smallest ('ọdún' year =➔ 'oṣù' month =➔ 'ojọ́' day). In the simplest form, pilling or linking can take the form of the last detail on one line of information becoming the first detail in the next line. The repetition exhibits both internal and end rhymes. There is coherence in each of the lines and the three lines (lines five to seven) have their end rhyming scheme as a,a,a; this means that the three lines end with the same sound. In this case, it is even the same words, not ordinary similar sound. Similarly, the word 'mẹ́ta' is repeated in lines eight and nine. Again, in Line seventy-nine to eighty of Fáléti's poem, Ṣáṣọrẹ́, there occurs the syllabic pun below

Ó ti lówó tẹ́lẹ̀ rí, kò ní mọ́   he once had money but he has no more
Ó ti lọ́lá rí, ọlá ti lá a   he had wealth before but the wealth had
                                        consumed him

The second line in the above lines exhibits syllabic pun with the syllable 'lá' which occurs in the words 'ọlá' (noun) and 'lá (verb). The second part of line two is metaphorical; describing Ṣáṣọrẹ́'s situation as somebody whom riches has dealt with. The stylistic relevance is that of cohesion and aesthetics as the last syllable in the two lines counterpoint tonally on high tone versus mid tone in lines one and two above respectively. Apart from this, the two lines are semantically related, so, they can also be seen as semantic repetition.

4.3.6 Morphological Pun

To Crystal (2004:408), Morphological pun results from the manipulation of the elements of word structure, such as affixes, or dividing words in unusual places. In line with this, we shall examine Yorùbá morphological pun from two different angles, firstly from the perspective of word, phrase or sentence manipulation; and secondly from the perspective of ẹnà code

4.3.6.1 Word, phrase and sentence manipulation (parsing/etimological derivations)

This refers to the manipulation of meanings at the lexical or word level. For example, the word 'Sókóto' is the name of a State and a city here in Nigeria. The name is

played upon to become an interrogative sentence by breaking smaller morphological units "Ṣé okó tó?" (Are the penis enough?) This occurred in a bus going to Sókótó from Òṣogbo. The bus carried passengers going to Brini-Gwari in Kaḋuna State and Funtua in Katsina State when Sókótó passengers could not fill the bus. People alighted from the bus at Brini-Gwari and Funtua. The bus conductor, in a bid to get the vacant seat filled up with passengers started shouting "Sókótó, Sókótó, Sókótó". A Yorùbá woman in the bus jocularly shouted in response saying:

"Okó ò tíì tó o, torí kò tíì kàn mí"   penis are not yet enough, because it has not reached me

All the Yorùbá native speakers in the bus just bursted into laughter before they started translating the scenario to the non-native speakers of Yorùbá language, who themselves could not resist the laughter that ensued. So the three syllable word 'Sókótó' is creatively coined into three lexemes that form the interrogative sentence "Ṣé okó tó?". It is elision and contraction that makes the interrogative marker "se" and the noun "oko" which would have been written "ṣé okó" to become "soko" then followed by the verb "tó". Thus the name 'Sókótó' becomes interrogative sentence. This is made possible as a result of the homophonic congruity between the name 'Sokoto' and the contracted interrogative sentence, "Soko to?"

Another example is found in the Yorùbá name "Adekanmbi". The name is always given to one with special birth the meaning is that "*God gave me special birth*". The word *special* is marked with italics because what marks the specialty depends on the family and it is only known by the parents. This same name is played upon by turning it to question. "Ade kan mi bi?". This is why some jesters say "Adekanmbi" is not a name but a question. They further mock names like English name "Augustine" and the Igbo name "Ọ̀párajì" by saying "Ènìyàn tó *gò̩ ọ̩* níí jé Augustine, ẹni tó fi para ni Ọ̀párajì"

We have some names derived from verbs like 'gò̩' (lack wisdom, fool) and 'para' (rub body with cream). The verb 'gò̩' is likened to the second syllable of the English name Au*gu*stine. The scenario now looks as if the verb 'gò̩' is prefixed and surfixed to arrive at 'Au*gu*stine. In the second line, the Yorùbá verb phrase 'para' (from pa + ara) is prefixed with bound morpheme 'ọ̩' to give us 'Ọ̀para' or even surfixed to become'Ọ̀parajì', whereas, the spellings from the language of origin are 'Okpara' and 'Okwaraji' respectively. The endeavour is not without a purpose. It is meant for punning, with a view to generating laughter. Another example is

Mo kí *Madàámú* tí wọ́n ń pè ní *Màdáàmù*

Kí n tó sọ tìdààmú ńlá tọ́tí àmujù ń kóbá ni
(Ọlátéjú, 1989:46)

I greet restless woman called madam
Before I speak on the problem bestowed on people by too
much of drinking

The loaned word "*Madàámú*" is morphologically played upon here. The English word Madam is a noun, and a single morpheme. It is artistically broken into a Yorùbá verb phrase "*máa dààmú*" (continue struggling) which is compressed in the text as "*máadààmú*" (just as "Adé yẹ èmi" that becomes 'Adéyẹmí' through elision and contraction). The intention is to generate more meanings for punning purpose. One would wonder why Madam is being referred to as "*máa dààmú" (be struggling)* when a Madam is a woman of honour and respect; a woman of high caliber with high taste in terms of dresses, jewelries and make-ups; a woman that is above ordinary woman in terms of riches and affluence; a woman with elegant appearance. For a woman to meet up with these qualities, it requires a lot of efforts to get all the condiments and materials that would make her look madamic put in place. So, we cannot say that the poet is wrong to pronounce the word 'Madam' as "*máa dààmú*" because she would be toiling day and night day-in-day-out to maintain or retain her status and standard as a madam. "Ìdààmú" in the last line connotes the much efforts, extravagance and the evils that accompany too much of social life. Thus, morpheme "*dààmú*" that pervades round the three words "*máa dààmú, Màdáàmù and Ìdààmú*" serves as the source of the pun generated in the text. The stylistic significance is that of phonoaesthetics (auditory pleasure), generated through phonological similarity of the morpheme '*dààmú*' that pervades round the three key words in the text. The pragmatic value is that of vanity of life.

Another example of morphological pun derived through parsing is found in Adélékè (1997:21) where the following excerpts were extracted for analyses

	Ọlá níí ti ni	it is wealth that pushes one
	Kìí ṣe *aásìkí ìwé*	not the glory of education
	Olá le *bàlé wa*	wealth may be bestowed on us
	Kọ́lá máa ya	so much that
5.	Kọ́lá máa *ro ṣìṣì*	it is overflowing
	Ọlá òhún ya lásán ni	it is just flowing for nothing
	Kò *kúkú yáá bù* mu	it is easily drinkable
	Bí ọlá ọlá ọmọ *Mọ̀nmọ́dù*	like the affluence of *Mọ̀nmọ́dù's* son
	Wọ́n ní bẹ́dàá ò *ṣégun* nínú ìmọ̀	they say if one has not conquered in knowledge
10.	Kò lè jọba ọlá, débi yóó *sanjọ́*	he cannot govern wealth, much less of benefiting from it

Ọlá ọlá tó lawọ́, ló le *sà* níbi ọlá	riches of open-handed ones, is the one that can pick more from reservoir of wealth
Tí yóó fi *gàà̀rí* ẹni	such that it would satisfy one
Bọ́lá bá kọ yọyọ tán	by the time the wealth booms
Ọlá le *bù hárí*, kó fi ṣe fújà lójú òde	it can get intoxicated and show off among people

15.   Ọlá tó sì kọ̀wọ̀sí, ni ì í fi gbèsè yọyì   a respectable wealth is the one that doesn't owe

     Ò̀dádá ọlá ní fẹ̀rín lo láyípo   it is insufficient wealth that fake people with smile

     Igi ì*báà dá*, kín ló kan *ariwo ọla*   even if tree breaks, what concerns 'ariwo ọla'

     Ṣebí igi tó *lẹ́kàn* níí léwé lórí   it is the tree that has root that possesses leaves

     Èyí tí kò *lẹ́kàn* a sì rẹ̀ dànù   whichever is without roots withers away

20.   Kín ni itú t'ọlá ò lè figi tó dá ṣe   what is it that riches cannot do with broken tree

     Ọlá le figi *sánni* lórí   riches can hit us with stick on the head

     Kó sorí òpìjẹ̀ dọmọle   he can turn masses head to omele drum

     Elédùwà nìkan ló le *díyà* tí ń jẹ   it is only God that can deliver and compensate

     Tańtọ́lọ́run   Tańtọ́lọ́run (a befeiting name for the masses)

<div align="right">(Adéléké 1997:21)</div>

Adéléké's preoccupation is to pun with the names of the Nigeria's former presidents; starting from Nnamdi Azikwe to Sanni Abacha and Díyá's regime. He artistically ex-rayed the personality of each of the leaders mentioned. The poet played on the names. He did this through four major means: 1. through parsing and retention with changes in grammatical role; 2. through parsing into syllables and re-distribution within the line(s); and 3. Use of cognate; and 4. Retention of form but with new roles. The concerned elements are italicized in the text. Those that fall in the first category are

aásìkí ìwé (noun phrase)	Azikwe
bù hárí (verb phrase)	Bùhárí
bà lé wa (verb phrase)	Balewa
ro sìsì (verb phrase)	Ironsi

The names are parsed into diffeent morphemes and assigned different grammatical roles. The parsed elements still stay together, in other words, they are juxtaposed. Those that fall under the second category include

kúkú (preverb)   *yáá* (verb)   *bù* (verb)   Yàkúbù

Igi (noun)   *ìbáà* (preverb) *dá* (verb)   Bàbáńgídá

Ṣebí igi (NP) *tó* (subordinating conjunction+pronoun) *lẹ̀kàn* (verb phrase) Ṣónẹ́kàn

Ṣégun (verb phrase)   *jọba* (verb phrase) *sanjọ́* (verb phrase)   Ọbásanjọ́

ló le *sà* (verb) níbi ọlá   Tí yóó fi *gàà̀rí* (verb) ẹni   Sàgàrí

These names are parsed into diffeent morphemes and each segment is assigned different grammatical roles in different positions within the same line or different lines in the text. The one under the third category is "Igi ì*báà dá*, kín ló kan *ariwo ọlá*" referring

to Bàbáńgídá, the nane in which the poet plays with syllables 'bá' and 'dá' in the subordinate clause "Igi ìbáà dá", Bàbáńgídá also bear the name *Bàdàmọ́sí* whose cognate is *Ariwo ọlá*. The poet's preference for the cognate is by choice in order to add another layer of meaning to the text, and to ensure tonal rhyme, within the line, with the preceding clause "Igi ìbáà dá"so that the two clauses within the same line end on high-tone. Again, the choice of Ariwo ọlá is not perhappenstance as it also connotes that he was less concerned about people's clamouring on the way he squandered the nation's resourses, rather the clamouring was making him to be richer. This means as people were shouting, he was busy enriching himself. He did not lose the focus of his desire. The fourth and the last category include

Mọ̀nmọ́dù	Murtala Muhammed
Sánni	Sánní Abacha
Díyà	Ọládiípọ̀ Díyà

The names here retained their forms. *Mọ̀nmọ́dù* retains its physical form, grammatical class and semantic value while *Sánni,* though looks like it retains its physical form has tonal variation that changes its meaning and grammatical status to verb phrase (sán ni). The description made through this punnig shed light on the significance of each regime.

In Adébáyò Fálétí's Ìtàn Ìbàdàn, the following lines show the etymology of names of quarters in the city of Ìbàdàn

Ibi tí a gbé pẹ́ pẹ́ pẹ́, ibẹ̀ nÌdí Àpẹ́	where we lived for a very long time is Ìdí Àpẹ́
Ibi a gbédi sí la pè lÁgodi	where palmnut bunch is placed is Agodi
Ibi a gbé yẹni sí là ń pè lÁyẹ́yẹ́	where we were honoured is Ayẹ́yẹ́
Ibi a gbé finá tú wọn ká là ń pe	where we scattered them with fire is
5. Náléndé	Náléndé
Ẹrú tá a kó nígbà ogun Ògèdèńgbé	the slave we had from Ògèdèńgbé war
Ibi a gbe pín ẹrú náà tó gbé dìjà	where we share the booty and it caused chaos
Ibẹ̀ ni wọ́n ń pè ní Bódìjà	it is where we called Bódìjà
Ibi a gbé kan èèkàn ìjà mọ́lẹ̀	where we put spindles of war
10. Ni wọ́n sọ ní Gbági	is where they called Gbági
Ìbàdàn gbági mọ́lẹ̀ ó ń bèèrè ìjà	Ìbàdàn erected spindles and asked for war
Ní Mọ́níyà ni gbogbo wa ti pínyà níjọ́ un	Mọ́níyà is where we all parted
Nígbà ogun Ìjàyé	during the Ìjàyè war
Lójọ́ tí wọ́n ḿ bọ̀ ogun Ìjàyè	the day they were returning from Ìjàyé war
15. Tó wọ́n kọ́lá òun ọlà wálé	and they brought home riches and wealth
Ní Mọ́kọ́ládé la gbé kí wọn ní	it is Mọ́kọ́ládé that they were saluted as
lóógun ọfẹ	lóógun ọfẹ
Ẹlẹ́ta ni wọ́n ti ń yíta ogun fún wa	Ẹlẹ́ta is where they make bullet for us
Ibi tówó Ìjẹ̀sà bọ́ sí lójọ́ tí wọ́n ń	where an Ìjẹ̀sà, man lost his money while
sọ̀sómàálo	forcefully collecting money
Ibẹ̀ là ń pè ní Lábọ́	is where we called Lábọ́
20. Odùduwà ọba àkọ́kọ́,	Odùduwà the first king is the progenitor

òhun lodù tó dáwa sílẹ̀ Yoòbá   that founded us in Yorùbá land

The first line traces the etymology of the name Ìdí-Àpẹ́ in Ìbàdàn, it is meant to be where Ìbàdàn warriors settled for a very long time. The second line shows that Agodi is where the city wall was in the ancient time. Where the people were given warm welcome was given Ayẹ́yẹ́, Nálénde is where people were scattered by inferno. Where the sharing of slaves (buties from Ìjẹ̀sà land) caused chaos is known as Bódìjà while Gbági is where the warlords anchor their horses with pegs. Mọ́níyà is where the warriors parted during Ìjàyé war. When the warlords were returning from Ìjàyè war, Mọ́kọ́ládé is where they were first saluted. Where bullets were being made for the warriors is known as Ẹlẹ́ta. The place where an Ìjẹ̀sà man lost his money was named Lábọ́ (this is traceable to Ìjẹ̀sà dialect "eó mi láá bọ́ lúbeé", meaning this is where my money fell down). All these names are suggestive of their meanings, explaining the occurrence that brought each and every one of them into being.

In (Ìṣọ̀lá 2008:87) *Fàbú*, there is a story of how lion and Láyọ̀ọ́nú generate controversy between Mr. Adu, a teacher, and Queen Láyọ̀ọ́nú because of the homophonic relationship between lion and Láyọ̀ọ́nu. Mr. Adu has a dog whose name was Lion, a name that is phonologically similar to the queen's name Láyọ̀ọ́nú. The Queen thinks it is derogatore to use her own name to identify a mere dog. In Láyọ̀ọ́nu's bid to retaliate, she too bought a black dog and named it Adú, the teacher's name. So, 'Adu' and 'Lion, became common sounds in the vicinity anytime they engaged in this war of literacy versus illiteracy. One fact is that the teacher may nat even be bugged, having being aware of the fact that any object in Yorùbá is commonly called 'Adú'. The knowledge of this coupled with his level of literacy may make the teacher look indifferent to this retaliation strategy of the Queen. He may not feel offended like the Queen who taught her own dignity was relegated by identifying a mere dog with her own precious name. If the name 'Ọláyọ̀sínú' is not abridged, the conflict may not have arisen because the homophony that generated the conflict may not have been possible

Again, in Ìṣọ̀lá's *Fàbú*, (Ìṣọ̀lá 2008:94), there is a title called 'Dídódídó dé'. In line with Morphological Doubling Theory (MDT), 'Dídódídó' is a derivative of the verb phrase "dí odó" (mend mortar) which is contracted through phonological process of elision and contraction to arrive at 'dídó'. The compressed form is then reduplicated to get 'Dídódídó'. This is a derivation with ambiguity as it denotes double meanings which are *mortar mender* and *women fucker*. This ambiguity causes chaos in the market where the mortar mender is trying to attract people's attention, through advertisement, by

saying 'Dídódídó dé'. The women in the market flee because the advertisement is taken to mean 'women fucker has come'. The women cannot be blamed for taking to their heels because the context of situation, apart from the textual context quickly informs the women that the man is a fucker. He does not carry any mortar that would have given the women clue to what the man means by "Dídódídó". So, a man amidst of market women, chorusing 'Dídódídó dé' would not be regarded as being normal without genuine proof or information – a situation that occur thereafter when the man is summoned before the king of the town for trial.

4.3.6.2 Ẹnà (slang) as a Yorùbá morphological pun type

Ẹnà is a punny means of creating ambiguity in communication to shed off unconcerned people that may be around during conversation. It is a kind of communication means that is not understandable to non-initiate. It has formula for deciphering or decoding the real message in the text. Below is an example of ẹnà text from Òfà lineage jingle on radio O-Y-O in the 1980s

> Ẹgẹ kágá agalégẹ́ ongo
> Ègèmingi, ìgìyẹ̀gẹ̀rúgúògòkínngí
> Ọgọmọngọ ọgọlógófàgàmọgọjòngò
> Ọgọmọngọ agabígísugujogorúgúkọngọ
> Ègèmingi, ìgìjàgàkagadìgìlogorògò ògòfàngà…

The above text is not meaningful to the non initiates. Only the initiates that understand the formula for generating this means of communication can easily decode the meaning of the text. The basic means of forming this kind of ẹnà is syllabic compounding. By this we mean the art of bastardizing each syllable in the text by adding velar consonant sound /g/ and (plus) the vowel sound in the syllable to compound the initial syllable. This is done to all the syllables the text, except in pause case where there is even insertion of syllabic nasal /n/ before the velar sound /g/ to which the vowel sound of the syllable is added. To decode the above text, one has to remove the added syllables to remain the ones that supply the meaning and carry the message of the text. Thus we have:

Ẹ káalẹ́ o	Good evening all
Èmi ìyẹ̀rú òkín	It is me ìyẹ̀rú òkín
Ọmọ Ọlófà mọjò	Child of Ọlófà mọjò
Ọmọ abíṣujórúkọ	offspring of one who shares name with yam
Èmi ìjàkadì lorò Òfà…	I, mock-duelling-is-Òfa-festival ….

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As earlier said above, the excerpt is from Ọ̀fà lineage praise poem. The first line is salutation, the second and third lines introduce the chanter's identity (lineage) while the remaining lines point to historical antecedents in Ọ̀fà lineage praise poem.

4.3.7 Syntactic pun

In Yorùbá language, this occurs at sentence level, especially in connected speech (oral speech where lots of phonological processes take their tolls). It happens when a sentence is such that can be parsed in more than one way. Due to homophonic congruence between the intended meaning and the manipulated (punned) one, they are treated as homonyms and semantic manipulation becomes possible. It is important to note that despite the similarities in their production, they are not orthographically the same. For example, let us consider the following utterance from a bus conductor calling passengers into a bus going to Ado-Ekiti:

"Adó ẹnìkan, Adó ẹnìkan…"   Adó, one person, Adó, one person

The utterance is homophonically balanced with the sentence

"A dó ẹnìkan"   We fucked someone.

Orthographically they are not the same. But in a connected speech, the mark of difference would not be noticed. The same thing is applicable to the inscription on a mummy-wagon lorry which was written thus:

"Arọ la wà"

The inscription is not properly tone-marked, neither is it orthographically correct. It was supposed to be written as "Àárọ̀ la wà". (we are still in the morning, connotatively it means we are in our youthful age). It is an abridged form of a Yorùbá proverb that says:

"Àárọ̀ la wà, Ọba jẹ́ kálẹ́ san wá".   We are still in the morning, may God blesses our evening.

The expression means we are still youth, may God bless our old age. But as the text is presented, it can be orally parsed as

Arọ lá a wà á   it is a lame that would drive it (the bus)

The parsed ssentence is dialectal belonging to the Ìjẹ̀ṣà and Èkìtì regions of Yorùbá ethnography. Anybody thai is literate among the commuters who is conversant with the the correct Yorùbá orthography and tonality would not want to board the bus, because of the adage that says "Ogun àwítẹ́lẹ̀ kìí parọ tó bá gbọ́n" (to be fore warned is to be fore armed); as it is conceived that since it has been clearly stated that the driver is a lame, if

accident occurs, driver should not be held responsible. So, on a lighter mood, any bus with this wrong orthographic inscription can hardly get passangers.

In *Fàbú*, we still have the following line

Paul sì gbé ìbẹ́pẹ,   alàgbà, jù kan sí waà

Paul stole/carry pawpaw, …elder, throw one to us

(Ìṣọ̀lá 2008)

The structural error resulting from the wrong parsing of the sentence, together with orthographic, punctuational and tonal errors changed the entire structure and meaning of the above text from its original structure and meaning. The real stricture of text with correct orthography, punctuation and tone is:

Paulu sì gbé ìbẹ̀ pẹ́, Alàgbà Júù kan sì wà, tí orúkọ́ rẹ̀ ń jẹ́ Àpóllò

Paul lived there for a long time, there was a Jewish whose name was Apollo

Wrong merging of the words *ìbẹ̀* and *pẹ́* produced 'ìbẹ́pẹ' (with tonal deviation), a word that was never in the real text. Also, the wrong delineation of the sentence and poor tone marks changed the meaning and make the entire text to be humourous. Ordinarily there is nothing wrong with the text. Situation may warrant writing it the way it is written and retain it3s meaning, but the knowledge of the original Biblical text makes the text to be humourous. Again, the incidence took place in a church.

In Ìṣọ̀lá (2008) *Fàbú*, we have the title "FẸ̀dí fún Jọ̀ní". This title was derived from "Fi Ẹ̀dí sílẹ̀ fún Jọ̀ní" (leave Ẹ̀dí for Jọ̀ní). The compressions which normally occur in spontaneous speech coupled with the context of situation ascribed another meaning to the above expression to mean "open laps for Jọ̀ní". The phrase "fi Ẹ̀dí" (leave Ẹ̀dí) which after elision and contraction became 'fẸ̀dí' has the same derivative with "fẹ ìdí" (open laps) which is also "fẹ̀dí". Therefore, since they are homophonic, ambiguity is generated. What quickly comes to mind is that since the setting is a Girls' College, and the girls shouted that "A ò lè fẸ̀dí sílẹ̀ fún Jọ̀ní" when they were asked to leave Ẹ̀dí's bus and board Jọ̀ní's own, it means the girls have been having illicit affairs with Ẹ̀dí because their unanimous refusal to board Jọ̀ní's bus shows they all prefer Ẹ̀dí to Jọ̀ní. So, they did not want Jọ̀ní to take them to a far away place where they may even pass night. It is the explanation in the entire passage that disambiguates the expression in the text, using the construction "Àwa kò lè fi Ẹ̀dí sílẹ̀ fún Jọ̀ní. The stylistic relevance of the patterning of the phrase 'fẸ̀dí' is to create an atmosphere of humour. So, it is pun intended.

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4.3.8 Semantic pun

Semantic Puns of the first type may involve a single lexical item which in the context is capable of being interpreted as another lexical item. In our previous example from Faleti's Baṣọ̀run Gáà, the word 'odi' with the same spellings and tone marks was used to mean two different things in the expressions "Ọbá lọ, ó fi wa sínú odi" and "Ẹ jẹ́ kí Májẹ̀ógbé ó máa bárá ọ̀run ṣẹyìn odi". It is the compounding here "ẹ̀yìn odi" that aids facilitates the manipulation of the original meaning of 'odi' (boundary wall). Having prefixed 'odi' with the word 'ẹ̀yìn', the derivation now gives a new meaning other than the initial original meaning of the word 'odi', the meaning becomes (foreign land). We deem it fit using the following example here again for morpho-semantic consideration. in *Fàbú* Ìṣọ̀lá (2008), we have the expression:

> Dídódídó déé
> Dídódídó déé
> Mortal mender has come
> Mortal mender has come

<div align="right">(Ìṣọ̀lá 2008:94)</div>

The word 'Dídódídó' is a word formed through the morphological process of reduplication. The verb phrase '*dí odó*' is contracted through the phonological process of elision and contraction to become 'dídó'. This contracted item dídó' is then reduplicated to have '*dídódídó*' (meaning mortal repairer). The derivation was misconstrued by the audience to mean '*mother-fucker*'. If it were to mean '*mother-fucker*', the base of the reduplication would be the verb '*dó*' (engage in sexual affair). To arrive at '*dídódídó*' would require double reduplication processes. Firstly, the word '*dó*' is partially reduplicated to get 'dido' (K + i +base). *K* represents the initial consonant sound of the base, *i* is constant, and the base is the verb on which reduplication is performed. The derivation 'dídó' is further reduplicated to derive '*dídódídó*' which eventually becomes polysemic as it ca mean (*Mortal mender* or *Mother-fucker*).

Another example in seen in Adéléké's poem "Olùkọ́ Èdè Òṣíẹ̀lẹ̀, Ó Dìgbà", we have the following polysemic pun 'sàba' in the expression

> Àkànjí dúpẹ́ lọ́wọ́ Adẹ́dàá Aṣẹ̀dá
> Àni pẹ́yin *sàba* ò dòbu
> (Adélékè 1997:43)

> Àkànjí gave thanks to God
> That (his) eggs incubated and did not spoil

Here, we are confronted with polysemic word. The meaning of the word 'sàba' is double edged in the context. The first one the the original denotation of the word itself which is

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'the period when hen rests on its eggs for twenty-one days, that is incubation period'; the second meaning which is the connotative meaning in the text is "sabbathical leave". The meaning of the expression therefore means "Àkànjí thanks God for successful completion of of his sabbathical leave".

In this common Yorùbá hip-up lyrics

Méjì lọyàn
Ọ̀kan lokó

There is pun on two lexemes; they are 'ọyàn' and 'okó'. If one hears the above expression, one would consider the speaker to be vulgar. The reason is that Yorùbá people have respect for sexual organs. They do not just call them anyhow. Rather, they euphemize. Literally, the expression may mean:

Méjì ni ọyàn   the breasts are two
Ọ̀kan ni okó   penis is one

It can be argued that in the two words 'ọyàn' and 'okó', the syllables *yàn (select or choose)* and *kó (to pack)* are played upon. Thus the expression can mean:

Méjì ni ó yàn   you selected two
Ọ̀kan ni ó kó   (but) you packed only one

It is the phonological processes of elision and contraction that normally take place in connected speech that make the punning possible. This leads to the contraction of second person singular pronoun "o/ọ" together with the verbs "yàn" (o/ọ yàn) and "kó" (o/ọ kó) that yields 'ọyàn' and 'okó'. Vowels /o/ and /ọ/ in these derivatives are seen as allophone of the same phoneme, since the change of pronoun /o/ to /ọ/ in "ni o yàn" that becomes "lọyàn" does not hamper the expected outcome, rather, it creates way for punning. The meanings of the two lines become ambiguous and the entire scenario becomes humorous, though vulgar. The preference for /ọ/ in "o yàn" that becomes "ọyàn" can be seen as economy of effort as the half open back vowel /ɔ/ is very close to open nasal central vowel /ă/ in production. So, the proximity advantage enhances the preference of /ọ/ to /o/ with semi-vowel consonant /j/ in between. In like manner, /o/ is retained in "o kó" that becomes "okó" because the second person singular ponoun "o" and the "o" that ends the verb "kó" are both half close back vowel. Being back vowel, the production of vowel /o/ is closer to the place of articulation of the velar sound /k/. the pun here generate ambiguity that gives opportunity for humour interpretation of the text..

In the following incantatory lines:

À*fẹ́*ká layéé *fẹ́*ná
Fire is blown globally

'*fẹ́*' is repeated twice in the line to generate pun. It appeared within a derivative noun '*Àfẹ́ká*' and a verb phrase '*fẹ́ná*' (fẹ́ iná), which was compressed to form 'fẹ́ná'. The word may be taken to mean either 'like/love' or 'blow air'. Hence, the line could literaly mean.

> "It is (liking) all over that the world likes fire (i.e. Fire is
> universally liked)" or
> "It is (blowing) all over that the world blows fire to produce
> flame (i.e. Fire is universally blown with air to produce flame)".

The pun is on the double meaning that may be imposed on the item '*fẹ́*'. Immagery is created in the text. it is as if we are seeing somebody blowing air from all angles to ignite fire. The derivative 'àfẹ́ká' establishes semantic tie with the verb 'fẹ́' thereby ensuring coherence in the line. The semantic import of the text is 'appeal for love'

Again, in a poem written in honour of Professor D.A Adélékè, Department of Linguistics and African Languages, University of Ibadan, Mobọ́lájí and Gàníyù, (2014:47), says

> *Aṣọ ìgbà* lòǹkọ̀wé fi tawọ́n yọ
> *Dúró* ti kìí *dúró* nílùú ọ̀tẹ̀
> Ìyẹn ló jẹ́ kẹ́ ẹ máa *lékè*
>
> The writer surpasses them with Aṣọ ìgbà
> Dúró never stand with conspirators
> That is why he is always on top
> (Mobọ́lájí and Gàníyù, 2014:47)

In the above text, two things are to be noted. The '*Aṣọ Ìgbà*' used in the first line is a case of meta-textual reference, and at the same time semantic pun. It is meta-textual because despite its fitness in the context of the text, it still refers to the title of the work of the character for whose honour the entire poem is rendered; *Aṣọ Ìgbà*. Semantically, based on the foregoing, "Aṣọ ìgbà" is connotatively and denotatively used. The reason is that in the context, it has double meanings. The first meaning which is feasible within the text is the usual fashionableness of his (the character's) attires; while the second meaning, which is connotative, refers to his (the character's) book entitled *Aṣọ Ìgbà*. In the remaining two lines, the poets choose two syllables apiece from the real names of the character in the poem, which is Dúrótoyè Adélékè. They choose the first two syllables 'Duro' in 'Dúrótoyè' and the last two syllables 'lékè' in 'Adélékè'. The mentioning of words or phrases like 'Aṣọ Ìgbà', 'Duro'and 'lékè'; and the awareness or knowledge of the chracter's name "Dúrótoyè Adélékè", and his work "Aṣọ Ìgbà" gives the inclination

that yields this interpretation. The two words in the character's names 'Dúrótoyè Adélékè' are played upon. The name contains four syllables apiece. The first two syllables 'Dúró' in the first name 'Dúrótoyè' which appears in the first line stand as an abridged form of the entire name 'Dúrótoyè'; while the last two syllables 'Lékè' in the second name "Adélékè" which appears in the second line stand as a contracted verb phrase derived from the deep structure 'lé òkè' (to be on top) in the sentence "Adé lé òkè" that is compressed to derive the name "Adélékè". The first line sets a proposition to which the subsequent two lines complement and balance.

4.3.9 Idiomatic pun

Idioms and slangs can catch the audience's eyes and attention, and they are very concise and economical. Therefore, many artists also make use of idioms or slangs as a way to make their renditions more interesting. They use similar or homophonic word to take the place of the original one. So, it can be used to achieve special effects. Here are some examples on this type. Firstly, let us consider the aommon saying "Ọkùnrin làdá" (man is a cutlass) which has grown into a full fletched *òwe* nowadays that

> Ọkùnrin làdá, obìnrin ni 'màdàámú'
> man is a cutlass, woman is the good handler of cutlass

There is a general saying in Yorùbá that "Ọkùnrin làdá". The second part of the text provides the ostension (that provides the stimulus). The semantic import of this statement is to claim the superiority of a well committed and dedicated wife over her husband. 'Àdá' symbolizes strength and prowess of a man. The use of 'màdàámú' is also symbolic because as an abridged sentence "mọ àdá mú" which literally means "know how to handle cutlass well", it means that despite the acclaimed superiority of a man over a woman, an intelligent, committed and dedicated woman would gain the sympathy of her husband. In other words, she would have good hold of her husband.

From all these analyses, it is very glaring that puns are in fact great source of both incongruity and intellectual brain exercise. According to McGhee (1979), incongruence works as an impulse of several analytical steps taking place in human brain. First the recipient identifies that an obvious meaning of the message may or may not make sense yet, but by connecting pieces of information in the text with proper context or with different information provided earlier in the message, (within the structure) the recipient is able to recognize the humorous intention.

4.4 Stylo-linguistic revelations in Yorùbá repetition and pun

There are certain revelations that are made during the course of analysis in this work. Certain observable features manifest in repetition and pun while analyzing the data in this work. These features are found to be stylistic in nature and they are of utmost relevance to our discussion of the two tropes under study.

1.   **Rhetorical density:-** Both repetition and pun give rhetorical density to texts and highlight their literary significance. A well framed expression sauced with series of linguistic and literary embellishments captures audience attention by forcefully drawing their attention auditory appealing devices. For instance in Ológundúdú's rendition of 2016.

> Ológundúdú kógún orógùn ọkà lógún orogún lọ́wọ́
> Ogún orogún togún orógùn ọkà bomií gbóná lójú ogun
> Ogún orogún fogún orógùn ọkà rokà oògùn fún Gbódórogun lójú ogun
> Olóórí ogun dolóògùn lójúù jà
> Òtọ̀ logún òtọ̀ logun, òtọ̀ loògùn, òtọ̀ lògún Lákáayé.
> Ẹ ní kí Gbódórogun ó má forógùn ọkà pọmọ orogún sójú ogun
> Bí Gbódórogun bá fẹ́ bọ̀gún lójú ogun,
> Ogún orogún tápẹ̀rẹ̀ oògùn ún rù.
>
> Ológundúdú presented twenty co-wives with twenty yam paste turning sticks
> Twenty co-wives stir hot water with the twenty yam paste turning
> sticks at battle front
> Twenty co-wives prepared magical paste with twenty turning sticks for Gbódórogun at battle front
> The war-leader became magical warrior at battle
> Number "Twenty" is different from warfare, magical power (oògùn) is not the same with Ògún Lákáayé
> Tell Gbódórogun not to slay rivals children at battle front with yam paste turning sticks
> If Gbódórogun wants to offer sacrifice to Ògún at battle front,
> Twenty rivals (co-wives) would carry basket-full of his magical
> powers.

The above rendition is full of auditory appealing devices of repetition and pun. 'Orogún' and 'Orógùn' together with 'Oògùn' and 'Ogun' are severally repeated and the syllable 'gun' is played upon to create forceful auditory appealing ornaments that sauced the entire rendition.

2   **Semantic manipulation**:- both repetition and pun manipulate meanings especially through false derivation between an object in subjective case and the verb that has no morphological bearing with the object mentioned. For instance in ọfọ̀, we have pairs like "ọgbọ́ vs gbọ́", gbégbé vs gbé" "òòyà vs yà" to mention but a few. All the

nouns are not derived from the verbs. So, there is no morphological link between them. Also by using polysemic words. The word 'rú' that denote stir, or grow can be used to mean state of disorderliness in expression like "Ìná rú" literally means "òrò ò wò" (no agreement); unclear in expression like "ó rú mi lójú" (it is unclear to me); and offer sacrifice in ẹsẹ Ifá expression like "ó sì rú" (he offered sacrifice).

3   Basis for tonemic foregrounding:- both repetition and pun are objects of tonality. Tonal word play according to Bámgbóṣé (1970) consists of a variation of tone on the same lexical item without a corresponding change of meaning. For illustration, let us consider láéláé and làèlàè in the following folkloric expression "Àkùkọ baba mi kan láéláé, Àkùkọ baba mi kan láéláé…" (one ancient cock of my father) the tonemic foregrounding is on làèlàè whose meaning in the text is traceable to láéláé which exist in Yorùbá language. The same thing applies to `the sarcastic expression "bírò kóò, bìrò nìì" (It is not a biro; it is a biro." The word 'biro' is repeated for tonemic foregrounding that manifest pun. The pun generated through repetition with tonal deviation relates together to derive a sarcastic meaning "I am not giving you the biro."

4   Loanage:- Repetition and pun loan foreign lexemes to create literariness in Yorùbá literary discourse. For example, in the aphorism "Àwọn tó ń ṣiṣẹ́ láádá ò sí láyé mọ́, àwọn tó ń ṣe ti làádà ló pọ̀" (People that serve humanity for heavenly recompense are no longer available, but those that serve for what they stand to gain immediately are many), the two lexemes 'láádá' and 'làádà' are loaned into Yorùbá lexical repertory. Both words are of Arabic origin. They are used to generate pun in the text. The repetition of the same form relates with the pun generated through tone manipulation to give the overall semantic value of scarcity and abundance of those who seem to be generous for "láádá" and 'làádà' respectively. The word "láádá" refers to the favour that one does to humanity for God's compensation, while "làádà" refers to a favour that one does to have instant gain from the beneficiary of his or her favour.

5   Grammatical rules violation:- while repetition violates category rule, pun violates selectional restriction rule. In patterned repetition which in this work is regarded as parallelism, certain stylistic feature of category rule violation is observed. This is a case that refers to deliberate misplacement of an item in a literary piece. Let us consider this ẹsẹ Ifá

> Tété m̀bá lé
> Àtàrí pòònà mo dé,
> Mo gbóhùnun dùùrù

Igbó réré mo dé

Mo gbóhùn alágogo

<div align="center">(Abímbọ́lá 2014:28)</div>

The second and fourth lines display repetition of "mo dé" which was preceeded by different noun phrase "Àtàrí pọ̀ọ̀nà" and "Igbó réré". The two lines violates grammatical rule because there are no verbal elements in them. Also, lines three and five also exhibit the repetition of "Mo gbóhùnun" with different objects "dùùrù" and "alágogo". In the first line, there is transposition of adverbial element to the initial position. In day-to-day conversational discourse, the expression would have been the deep structure (using Chomsky's TGG term) "m̀bá lé tété" where there would be proximity advantage between the verb 'lé' and its adverb. Anyway, may be the poet prefers to emphsise the adverb 'tété', this may account for the transposition. Again, lines two and four completely deviate from grammatical rule. The deep structures of the two lines are traceable to "Àtàrí pọ̀ọ̀nà ni mo dé" provided the object is to be emphasized, or ordinarily "mo dé Àtàrí pọ̀ọ̀nà". In the like manner, line four would have been "Igbó réré ni mo dé" to emphasise the object, or ordinarily "mo dé Igbó réré". This would have made the two lines to be grammatically acceptable and more understandable. If the structures of of both lines are to be retained, there is need for the insertion of 'ni' in the appropriate places as suggested in the deep structure.

6.   Semantic compounding

Let us consider the italicized words in in the following

<div align="center">
Bi won ba bú ọ, emi n i…
Bi won ba rín ọ, emi n i…
Bi won ba sá ọ, emi n i…
</div>

The above expression from ẹṣẹ Ifá is an appeal for mercy, through acceptance of blame, revealing that whatever that ọ̀rúnmìlà's people might have done (bú, rín and sá) to Ọ̀rọ̀hùnnùhùnnù should be blamed on him (Ọ̀rúnmìlà). The lexemes are syntagmatically related; and are positionally and naturally equivalent. There is an intra-textual cohesion among them; they share in common the semantic feature /treatment with contempt/ or /abuse/, thus constituting semantic compounding. This is always the literary effect of pattern repetition. As noted in the study, parallelism uses the items in the same paradigm with the same value.

7.   Both of them are persuasive elements and attention-getting devices as they naturally draw attention to themselves for persuasive intention. The repetition of certain sound pattern in pun and even repetition itself appeal to sight and or auditory senses and therefore stimulates audience or passerby to listen or read a text as the case may be, consider it and get persuaded to love the product advertised.

4.5 Findings

4.5.1 Overview

Having analysed the collected data within the chosen methodological models, some discoveries are made with regards to repetition and pun. This work has established the fact that reduplication enhances foregrounding in Yorùba literary arts through repetition and pun. The reduplication theory adopted in this work, which is morphological doubling theory; revealed that items can be reduplicated at various linguistic levels for literary purposes. Phonological, morphological, syntactic and semantic levels were investigated in this study vis-à-vis repetition and pun and it was discovered that any of the levels (linguistic) can be adopted for reduplication for literary intentions. Various types of repetition and pun were accounted for in this study. The data analysed revealed and established that the types are well grounded in Yorùbá literary discourse. Apart from the general features of repetition and pun highlighted in the chapter two of this study, there are many intrinsic stylistic qualities (linguistic and literary) that can be found in repetition and pun. These include rhetorical density, contextual conditioning, loanage, grammatical rules violation, semantic manipulations and tonemic foregrounding. This study again shows the relevance of morpho-semantic analysis to our understanding of repetition and pun in Yorùbá literary arts. Apart from the case of polysemic pun where a word appears once in a text with different meanings resulting from ambiguity which pun tends to explore, majority of other types depend on repetition and reduplication to thrive, whether homographic or homophonic.

Lastly, this research work revealed that certain degrees of interdependency exist between repetition and pun. This really shows that the two tropes, at various times, exhibit interwoveness and dependency on each other for recognition and effectiveness. For instance, repetition and pun are central to most Yorùbá oral genres like *ẹsẹ ifá, oríkì, ọfò, owe,* and *àlọ́*. The morpho-syntactic repetition and pun in Yorùbá literary genres occurs along both syntagmatic and paradigmatic axes. In

Ìyàwó ó gbógbòó *Olúyẹ́yẹ́ńtuyẹ́*   the bride would live long like *Olúyẹ́yẹ́ńtuyẹ́*

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Ìyàwó ó gbógbòó *Olúyèyèntuyè*   the bride would live long like *Olúyèyèntuyè*

Olúyéyéntuyé is repeated with tonal variation to achieve pun, which occur in paradigmatic axis connoting the same meaning despite the non-functional tonal variations. Their linguistic relevance is to qualify the derivative noun 'Ìgbó'. So, Ìgbó *Olúyéyéntuyé* is a noun phrase comprises 'Ìgbó' as the head noun and *Olúyéyéntuyé* as the qualifier, telling us the extent of longevity requested for the bride in question. It is the combination of the verb 'gbó' with the derivative noun 'ìgbó' from the same verb 'gbó' that gives us "gbógbòó" in the text. The tonal variation in *Olúyéyéntuyé* and *Olúyèyèntuyè* is also significant in that *Olúyéyéntuyé* refers to having many children with grandchildren, which is the joy of marriage; while *Olúyèyèntuyè* on the other hand refers to old age. The high tone in *Olúyéyéntuyé* connote graceful or blossom ageing, while the low tone on *Olúyèyèntuyè* connotes agedness with the signs of diminishing returns all over the body.On the paradigm, the two lines reiterate the prayer that the bride would live very long with children and grandchildren. Also in

> Ìṣé ló ṣé Erin, Erin wọgbó
> Ìṣé ló ṣéfòn, ó ròdàn
> Ìṣé ló ṣé ìpìlè-òrò, ó dàmúgùn ewúrẹ́…
>
> It was poverty that sent Erin to the deep forest
> It was poverty that sent Ẹfòn (buffalo) to the savannah
> Poverty subordinated ìpìlè-òrò and turned him a stooge to
> Ewúrẹ́

The lexeme 'erin' is repreated on the same line while the phrase "Ìṣé ló ṣé" is repeated on paradigmatic axis. The structure "Ìṣé ló ṣé" is repeated in the three lines for the poet to be able to bring "Erin, Ẹfòn and ìpìlè-òrò" into the same grammatical slot for semantic purpose of comparing situations. The repetition reiterates cause and effect.

In *ẹsẹ ifá,* repetition and pun interplay to perform thematic and effect-based functions. They reveal ifá's prescriptions and the client's disposition to ifa's instruction either positively or negatively: for instance, in

> Wọ́n ní kí won o réku méjì olùwéré
> Kí kí won o réja méjì abìwẹ̀ gbàdà
> Kí kí won o rú obídìẹ méjì abèdò lùkélùké
> Ewúrẹ́ méjì a bàmú rẹdẹrẹdẹ
> Ẹinlá méjìtó fiwo sòsùká

The word 'ru' occurs in the first three lines as both repetition (occurring thrice) and pun (assigning another meaning to the word 'ru') to itemize the objects of sacrifice as prescribed by Ifá. 'Ru ẹbọ' (offer sacrifice) is what is obtainable, but in the text 'ru' is

used along with the objects of sacrifice to add poetic touch. Sacrifice is a theme in Ifá. When client comply with Ifa's prescription, which means it is positive. We therefore have expressions like - "ó gbọ́ rírú ẹbọ, ó rú or *Wọ́n ní ó rúbọ, O ṣe é...*"- which results in joy, happiness and peace. These interspersed Ifa texts like Ìwòri, Èjì Ogbè,Òyẹ̀kú, and others.

In ifá, there are cases of inter-textual phenomenon whereby certain expression pervades in many Odùs. For instance, "Èṣù ló di àgbó, mo lo di àfàkàn. Òkuuru ọpọ́n ọnà sún…" which expresses the conflict that ensues after the client's refusal to obey Ifa's instruction. The text interspersed Ifa in Odùs like Òfún, Ìrosùn Méjì, Òṣé Méjì ẹsẹ kẹrin. Also, the expression "Wọ́n ní ó káakí Mọlè, ó jàre, ẹbọ ni ó ṣe. Ó gbọ́ rírú ẹbọ ó rú, ó gbọ́ èrù àtùkèsù ó tu…". This is also an expression that is made whenever a client complies with Ifá's instruction; the result of which is joy, happiness and peace. This calls for the expressions like "Ijó ní ń jó, ayọ̀ ní ń yọ̀; Ó ń yin àwọn awo rẹ̀, àwọn awoo rẹ̀ ń yin'Fa; Ó ya ẹnu kótó, orin awo ló bọ́ sí i lẹ́nu; Ẹsẹ̀ tó nà, ijó fà á". These show the reaction of the client to the outcome of his obedience. This also occurs in various Odùs in Ifá such as Ògúndá Méjì ẹsẹ kẹfà, Irẹtẹ̀ Méjì ẹsẹ kẹfà, Òṣé Méjì ẹsẹ kejì, Òwọ́nrín, Ìká Méjì ẹsẹ kẹrin. This inter-textual phenomenon facilitates the memories of babalawo when reciting ẹsẹ Ifá.

Repetition and pun again are pointers to the Odù being recited. Examples abound in Òyẹ̀kú méjì ẹsẹ kẹrin, Ìwòri Méji ẹsẹ kẹrin and ẹkẹfà, Òdí Méji and Ìká Méjì let us use Ìwòri Méji ẹsẹ kẹrin:

Ìwọ Ìwòri	You, Ìwòri
Èmi Ìwòri	I, Ìwòri
Ìwòri ló di méjì lo dẹ̀rin	Ìwòri becomes two and generate laghter

The lexical repetition of the lexeme 'Ìwòri' is to make reference to Odù Ìwòri Méjì being recited. Also in *Ìká Méjì*, we have the following

Àró Ìká kì í jajá	Àró of Ìká does not eat dog
Òdọ̀fin Ìká kì í jàgbò	Òdọ̀fin of Ìká does not eat ram
Ẹjẹmu Ìká kì í jòrúkọ	Ẹjẹmu of Ìká does not eat he-goat
Olórí Ìká kò gbọdọ̀ jorí ajá	Ìká leader should not eat dog head

(Abimbọla, 2006:116)

The word "ika" is repeated severally in this text for several reasons. Firstly, as adjective qualifying several nouns (leadership titles), it obviates ambiguities; since the named titles are not just found in a place but everywhere in Yorùbá land. Secondly it is repeated for reference or reiteration purpose; that is, reference to the 'odù' or reiteration of the odù's name.

In *ọfọ̀*, the incantatory effect is number-based on either three or seven times for reason of invocation which invariable enhances magical potency. For instance, let us consider the following:

Ewé Àbamodá!	Ewé Àbamodá!
Ewé Àbamodá!!	Ewé Àbamodá!!
Ewé Àbamodá!!í	Ewé Àbamodá!!!
Gbogbo àbá tí mo ba dá ni kó máa ṣẹ	Everything I desire should come to pass
Mo dábàá owó…	I desire money…

Ewé Àbamodá! This is a type of leaf. It is known and recognized for its facilitating ones wish (es) coming to pass within a giffy. The leaf is used along with other things to ensure its efficacy when chanting this incantation. The name of the leaf is repeated three times for invocation purpose, believing that the spirit attached to the leaf will come around, listen to the chanter and hearken to his voice. The repetition here is for magical potency, after which the chanter makes some assertions before listing his wishes, which he believes would soon come to pass. It is believed that if one knows the origin and history of the incantatory agents, it would facilitate the efficacy of *ọfọ̀* and one can control such agents to one's advantage. It is also discovered that *ọfọ̀* has a particular pattern. The structure follows a predictable pattern. There are three major parts in *ọfọ̀*. They are invocation, assertion and desire(s). Invocation is at the introductory part of *ọfọ̀*. The spirit to be addressed is invited for notification of the chanter's desires. It is believed that the spirits facilitate the achievement of chanter's desires. The second part is the one that expresses certain assertions to establish, authenticate and claim the chanter's requests. The language use here has double manifestations; the first is positively inclined with the use of markers like 'níí'; while the seond one that is negatively inclined with the use of marker like 'kì í'. The third part is where the desires of the chanter are expressed. The following *ọfọ̀* explains the situation better.

	Adémọ́la!
	Adémọ́la!!
	Adémọ́la!!!
	Ògúlùtu pùú!
5	Ògúlùtu pùú!!
	Ògúlùtu p ùú!!!
	Bí alágbẹ̀dẹ bá fi ìbínú gbé ọmọ owú
	Èrọ̀ wèlè̩ ní í fi í gbé e kalẹ̀
	Òkúta iwájú Èṣù kì í bÉ̩ṣù sọ̀tá
10	Kí ọmọ aráyé má bàá mi sọ̀tá
	Kí tọkùnrin tobìnrin máa fọ̀wọ̀ mi wọ̀ mí

<div align="right">(Rájí et al 2009)</div>

Lines one to six form the first part, which is the invocation; lines seven to nine make come assertions to authenticate what usually happens at one situation or the other; for the chanter's intended request not to be denied; and prepare ground for the chanter's request. The lines establish the chanter's claim, using both positive assertion marker (níí fíí) in lines seven and eight, and negative assertion marker (kì í) in line nine. Lines ten and eleven contain the exact desires of the chanter.

Repetition and pun exhibit context dependency and semantic manipulations. In *Ìrosùn Méjì,* which was analysed earlier in this work, the phrase '*dáyé*' in - 'ìṣekúṣe dáyé'- is a compound word which has polysemic meanings: 'dá (*defeat*) ayé' or "dá (*create*) ayé" or 'dé (*come into)* ayé' which is compressed through elision and contraction as *dáyé*.

Another example is that of Adéléké's poem "Olùkọ́ Èdè Òṣíẹ̀lẹ̀", we have the polysemic pun on the word 'sàba' in the expression "Àni péyin sàba ò dòbu" (the eggs incubated and did not spoil). The meaning of the word 'ṣàba' is double within the context. The first one is 'incubation period'; the second meaning is the connotative and the intended meaning in the text, which is "sabbathical leave". The meaning of the expression therefore means "Àkànjí thanks God for successful completion of of his sabbathical leave".

Not only these, as earlier mentioned in this chapter, repetition and pun exhibit semantic tie. In ọfọ̀, we have the following lines:

> *Iná* ló ní kí wọn ó máa bá mi *ná*
> *Irà* ló ní kí wọn ó máa bá mi *rà*
> *Irú* ló ní kí wọn ó máa *ru* ire wá bá mi
> *Ògìrì* ló ní kí wọn ó máa dà *gìrì* wá sọ́dọ̀ mi…

<div align="center">(Rájí et al 2009:26-27)</div>

In the above example, each line establishes semantic tie between the initial object in subjective case of the principal clause and the verb in the dependent clause. Thus, we have the following pairs: Iná (noun) vs ná (verb); Irà (noun) vs rà (verb); Irú (noun) vs ru (verb); and Ògìrì (noun) vs (dà) gìrì (adverb). The first three pairs are *noun versus verb* while in the last line; the semantic tie is between a noun and an adverb that is Ògìrì, a noun showcasing semantic tie with 'gìrì' an adverb. Therefoe, the syllabic repetitions that generate puns in the above text are symbolic.

Repetition and pun generate other tropes like onomatopoeic and phono-aesthetic ideophones. Their stylistic functions include compounding, sound referencing, and tonemic foregrounding in Yorùbá genres. For instance in

Olúporígí-porígí !
Olúporìgi-porìgì !!
Olúporígí-porígí !
Olúporìgi-porìgì !!

(Rájí et al 2009:26-27)

Repetitions in the above text are tonemically foregrounded to generate pun, and the stylistic essence is phono-aesthetics.

Ideophones draw materials from qualifiers like *burúkú* and *bùrùkù* in ifá like Òyèkú Méjì, *wérẹ́wẹ́rẹ́* in Ògúndáwòrì; and adverbs such as '*ko-koo-ko*' in òwe, and "*kangó kangó koro koro*" and "*iwéré iwéré" iwèrè iwèrè*" in Ìrosùn Agbè. More examples abound in Òkànràn Méjì and Òsá Méjì. Hence, they act as discourse markers. This is also extended to oríkì and àló such as adjective *ẹníré* and *ẹnìrẹ* in '*ọmọ ẹníré, ọmọ ẹnìrẹ*' (oríkì); and adverbs such as *gbáńgbáláká* and *gbàngbàlàkà* in '*ìdí àló mi (rèé) gbáńgbáláká, ìdí àló mi (rèé) gbàngbàlàkà*' (àló).

The by-products of parallelism as a repetition subset include structural equivalence, lexical matching and tonal counterpoint, and the linguistic output is repetition of near synonyms resulted in semantic repetition. In

> "*ọjó kan la ó máa joyin,*
> *ọjó kan lá ó máa jàdò...*",

'*oyin*' and '*àdò*' in the above example are near synonyms, the result of which is semantic rtepetition. Aside this, this research discovered that parallelism appears in alternate order, in pairs and in triplets. In Faletis Adébímpé Òjédòkun, we have these examples

> Mo ní t Adébímpé bá dénú igbó
> Ẹtu ó níí rójú numọ rè léso igi
> Mo ní t Adébímpé bá dégbó
> Èkùlù ò níí rójú numọọ rè lókà

The above text exhibits repeated parallel lines in alternate order. Line one corresponds with line three; and, line two corresponds with line four

> Wọ́n ní bérin ba ń jẹ nígbó Ìláwó
> Bérin ó bá jẹ́ kí wọn ó gbádùn láàlà oko
> Wọn a ní kẹ́ ẹ ránsẹ́ pỌmọ Ìyálágbòn
> Wọ́n ní bẹ́fòn bá jáko láàlà Alègùn
> Bẹ́fòn ó bá jẹ́ kí wọn ó gbádùn láàlà oko
> Wọn a ní kẹ́ ẹ ránsẹ́ pỌmọ Ìyálágbòn

The order of parallelism in the above text is in triplets. Line one corresponds with line four; line two corresponds with line five; while line three corresponds with the sixth line.

Repetition and pun again exhibit functional conversion, which can be described as a process of converting a word from one grammatical class to another. Words like

'wàhálà' 'gaàrí' and pàtàkì that seem to belong to the class of noun, noun and adjective respectively are sometimes used in another grammatical environment belonging to another grammatical word class. Let us consider the following lines

… ikú té orí oro	death landed on oro tree
Ooro gbìràmù nílẹ̀	ooro tree fell down forcefully
ikú té orí apá	death landed on apá tree
Apá gbìràmù nílẹ̀	apá tree fell down forcefully
ikú té orí ìgbá	death landed on ìgbá tree
ìgbá gbìràmù nílẹ̀	ìgbá tree fell down forcefully
ikú té orí igi gbogbo	death landed on all trees
igi gbogbo gbìràmù nílẹ̀	all trees fell down forcefully
Ayùnrẹ́ nìkan ló ní orí òun ò gbó …	it is only Ayùnrẹ́ tree that said he is not ripe enough to die…

(Abímbọ́lá, 2006:32)

In the above excerpt, there is repetition of "*ikú té orí*" and "gbìràmù nilẹ̀" each in every other line. The words 'té' and "gbìràmù" as in "Ó bà lé mi *té*" and "Igi náà wó lulẹ̀ *gbìràmù*"are naturally adverbials, but they occupy the position of verb in the text. In other words, there are omissions of verbal elements. This conversion is done to achieve onomatopoeic effect informing us of the sound that the landing of Ikú on each tree made, that is 'té'; and the ones made at the falling of tall big trees like "Apá", "oro" etc. would make if falling down. This conversion is what Yankson (1987) called category rule violation. Language in any speech community is a code having set of rules for generating what generative transformational grammarians called "well-informed" sentences. A breach of such code may result in ill-formed sentences which may be non-existent or unacceptable in the language. One of such rules is that every word in language belongs to a particular grammatical category: noun, verb, preposition, adverb, etc. this notwithstanding, creative artists are known for breaching language code for stylistic effects. In the same text above, the first line shows a kind of deviation where the main verb (bà) is omitted and an adverb (té) assumes the function of main verb. The deep structure of the line ought to be

"ikú bà lórí oro té" or death landed on oro tree with the landing sound té

"ikú bà té lérí oro" or death landed with landing sound té on oro tree

The verb "bà" (landed) is omitted and the adverb "té" assumes the position of the main verb "bà" thereby converting the grammatical function of the main verb on the verb modifier (adverb). The same thing is applicable to 'gbìràmu'

Compounding is also revealed as role of repetition and pun. In Ifá, words like Agún-poo-poo, Ọ̀sún wẹ́rẹ́-wẹ́rẹ́, ìyẹ̀rẹ̀ òsùn, ọwọ́-ọmọ-ara, ẹsẹ̀-ọmọ-ẹsẹ̀, Ò-bọlẹ̀-

bọọgùn, ọpọ́n ọnà are all compound words. Some of these examples exhibit reduplication of one segment or the other for sound referencing as in Ọ̀ósún wẹ́rẹ́-wẹ́rẹ́, where wẹ́rẹ́ is reduplicated (forming wẹ́rẹ́-wẹ́rẹ́) to function as a qualifier. Originally, wẹ́rẹ́ is an adverb in sentence like "Ó bá mi ṣe é wẹ́rẹ́" (he did it for me easily) In line with Ògúnkéyẹ (1998), some of the examples given are endocentric type, where the head word influences the meaning of the derived word. For example in 'ọpọ́n ọnà', ọpọ́n is the head-word modifies by ọnà' which eventually restricts the meaning of the head-word. Whatever the case may be, the word ọpọ́n retains its meaning in the overall derivation. Therefore, in endocentric compounding, the derivatives are hyponyms of their head elements. The types and examples of various compounds found in Yorùbá literary genres include the following:

Endocentric or determinative compounds:- Here there is a modifier (determinant) and a modified element (determinatum). It is the hyponyms of the main (head) element, which means the meaning of the head element is included in that of the whole derivative. For instance in 'ewé ẹ̀kù' in Ìrosùn Méjì ẹsẹ keje, (a big leaf used to wrap white pap), 'ewé' which is the head element retains its meaning the compound. Also in Ìrosùn Méjì ẹsẹ kẹta, we have 'ìdí ẹ̀kọ' [ìdí (bottom) ẹ̀kọ' (pap)], which contextually means where pap is being sold.

Exocentric compounds:- This denotes something which is not a sub-class of either the elements in the compound. They are not hyponyms of either of their elements: for example "Ìyáálé" (Ìyá + ilé which assimilated together as Ìyáálé) in Adélékè's *Orogún*, meaning senior wife. There is no hyponym of either Ìyá (mother) or 'ilé' (house) in the derivative. Also 'Ẹrú ikú' (a miscreant; somebody that lacks conscience or moral principle) in Ìṣọ̀lá's *Fàbú*, the word 'ẹrú' (slave) has no meaning affinity with the compound; neither does 'ikú' (death). Also in Fálétí's Adébímpé Ọ̀jẹ́dòkun, we have 'igi Ògún' (gun), none of the elements has meaning affinity with the compound. "igi Ògún" is a metonymic word representing gun. The choice of 'igi Ògún' in the text may be for euphemizing as the word 'ìbọn' may sound scaring to some people.

Copulative compound:- This denotes an entity made up of the two elements mentioned in the compound together, for example "Erelú ọmọ" in Fálétí's poem Adébímpé Ọ̀jẹ́dòkun. The character is referred to as 'Erelú' and at the same time 'Ọmọ'.

Appositive compound:- This is a sub-class of Dvandvan compounds where the hyponym is bi-directional. These compounds can be likened to syntactic phrase.

This research sows that

In Owólabí's Noun Noun Construction (NNC), he identified irregular Noun Noun Constructions and regular Noun Noun Construction. His own irregular NNC can be likened to what Ògúnkẹ́yẹ (1998) called Endocentric or determinative compounds where the meaning of the head element is included in that of the whole derivative. The other type called regular NNC is the compositional identified by Ògúnkẹ́yẹ type where both elements in the compound contribute to the meanings of the derivatives, that is, meanings are deducible from the meanings of their constituent nouns because they have compositional meaning.

Apart from all the types identified above, there are some other ways of forming compound words in Yorùbá literary genres which can be grouped under synthetic compound – a classification by Ògúnkẹ́yẹ (1998). The ways require combination of items, phrases and sentence compression.

Examples are given below according to their structural size

Sentential

By this, we mean the compression of a whole sentence structure into a compound word. It is hyphenated at morphemic, lexical and or phrasal unit.

Eégún-ṣẹnu-jéjé-mutí (pretender) in Adélékè's Lẹ́tà sí Ẹwà

Omi-sẹ́lẹ̀rú-ò-mu-kèǹgbè (a name of babaláwo) in Abímbọ́lá's Ọ̀bàrà Méjì

Alágbẹ̀dẹ-ò-fógun-ó-tán-láyé (a name) in Abímbọ́lá's Ògúndá Méjì

Gúnnugún-ò-torí-abẹ-párí (a name of babalawo) in Abímbọ́lá's Ògúndá Méjì

Prefix + Verb Phrase(s)

A-jí-yọ-bí-ojọ́ (ever neat person) in Adélékè "Lẹ́tà sí Ẹwà"

Ọ̀-bọlẹ̀-bọ̀ọ̀gùn

A-pọnjú-má-ṣoro (a tough looking man but not hurtful) in Rájí (2009:12)

Combination of Verb Phrase

Mọ̀-ọ́n-kọ mọ̀-ọ́n-kà derived from two verb phrases "mọ̀ ón kọ" and "mọ̀ ón kà" (literacy/formal education) in Adélékè's 'Bí Iṣẹ́ Tíṣà Kọ́'

Wòsọ̀-dèmi derived from the verb phrase "wo iṣọ̀ dè mí" (a deputy or assistant) in Adélékè's 'Oníkàn Yìí Rọra'

Noun + Qualifier

Ẹkún *àsun-ùn-dabọ̀* (incessant or continual weeping) in Adélékè's 'Létà sí Ẹwà'

Aláṣọ *lòyí-lòyi* (a rich person with plenty dresses) Also in Adélékè's Létà sí Ẹwà

Oṣù *Amébi-pani-mẹ́ní* (month of hunger) in Adélékè's 'Oṣù Ìsọnu'

All the italicized items in the above examples are qualifiers

Some compound words occur through reduplication of items. These are prominent in adverb and qualifier forming compounds in Yorùbá literary genres. Such examples include

In Fálétí's *Ẹ̀là Lòrò*:- Lines 153-154, we have the following compounds

Ó ḿ bẹ́ *késékésé* bí ó ti ń reta lórí igi gíga fíofío
Bẹ́ẹ̀ lọmọ rẹ̀ ń wòkè *yànyàn*

Késékésé (joyfully) and *Yànyàn* (impatiently) fall within the class of adverb in the environment of their occurrence.

In Fálétí's *Ẹ̀dá kò láròpin*, line 105, there occurred the folloeing line with a compound word

"Tó le jojú lójúu *tẹ́nitẹ́ni*".

Tẹ́nitẹ́ni (mockers).

The word "*tẹ́nitẹ́ni*" is a sarcastic name for whoever waits to mock or bug somebody at his or her misfortune. It functions as qualifier in the context. The semantic relevance of this compounding in the text is to hit or put to shame whoever lies in wait to laugh at the misfortunes of ọmọ ìyá ẹlẹ́ẹ̀ẹ́dégbàájọ, while the stylistic relevance is sarcasm.

In Fálétí's *Ẹ̀dá kò láròpin*, line 630, we have the following line with reduplicative compound

Wọ́n dá ogún ọ̀kẹ́ jọ ní *tọ́rọ́tọ́rọ́*

Tọ́rọ́tọ́rọ́ (in tit-bits or bit by bit)

The word 'tọ́rọ́' means two and half kobo and it is a noun. Its reduplication changes it to an adverb within the context. The semantic import in the text is that the men in the extended family circle contribute ten naira bit by bits to help the children of the deceased
In Fálétí's *Ṣáṣọrẹ́* line 59:

Pé kọ́ba dá ohun gbogbo tó ní sí *méjìméjì*

Méjìméjì (two equal parts)

The word 'Méjìméjì' occurs within adverbial group and performs distributive role. This shows the fulfulment of Ṣáṣọrẹ́'s usual requests through prayer.

It is quite evident from our analyses that reduplicated word does not conform to the meaning of the base word that is reduplicated at all times. Most times, the resultant meanings are unrelated. For instance in Adélékè's Aṣọ Ìgbà, we have the word 'pèlé' being reduplicated. Originally the word 'pèlé' means 'sorry' or 'hard luck'; but after reduplication, we have 'pèlépèlé' and the meaning changes to 'gently'. From the foregoing, we can infer that there is no tangible meaning affinity between the base word and the derivative. In Ọ̀sá méjì we have the compound word "Òòṣà funfun". 'Òòṣà' is deity, while 'funfun' means white. None of these words has direct meaning affinity with the derivative which is "Ọbàtáálá". If the cognate of 'Ọbàtáálá' which is 'Òòṣàálá' is used, the word 'Òòṣà' would have relationship with the derivative. 'Òòṣàálá' and 'Ọbàtáálá' have the meaning "deity with white symbol". Also in Adéléké's 'Oníkàn Yìí Rọra', line 184, we have Àwọn "sèlúsèlú ń térò ara wọn pa". 'sèlúsèlú, is a reduplicative verb phrase which resulted into a noun. 'sèlú' (a verb phrase from 'ṣe ìlú') means 'to serve town or society', after reduplication it means a politician. The word has a cognate "òṣèlú", but the poet wants to put poetic touch to the line, this accounts for choosing the reduplicated form.

Summarily, this chapter has attempted a content, linguistic and stylistic analysis of repetition and pun in Yorùbá literary genres. Several discoveries are made about the two tropes and it has been established that the tropes interplay at one point or the other, and that they relate with other tropes in achieving literariness in literature. Repetition and pun are found to be devices of inspiration, motivation, persuasion, clarification and amusement in literary genres. The contributions of this work to the existing knowledge include the following:

1. Repetition and pun are two indispensable devices in Yorùbá literary genres whose relationship with other tropes is essential for literary creation and appreciation in Yorùbá language.

2. This work has shown that it is not only metaphor that generates other tropes, as noted by Olabode (1981), but through Repetition and Pun, other tropes phono-aesthetic and onomatopoeic idiophones can be generated.

3. This also shows that any text that is literary in nature exhibits a kind of patterning that supports overall semantic effects. Therefore, one can categorically say that the value of literature is related to its foregrounding of rhetorical processes.

4. It reveals that the devices are not independent; they form chain with other devices for achievement of purpose, the wholeness of aesthetics and the completeness of literature itself.

5. Comparatively, the study discovers that certain levels of interplay exist between the two tropes which go a long way in explaining how their network enhances poeticness in Yorùbá literary writings.

CHAPTER FIVE
SUMMARY AND CONCLUSION

5.1 Summary

This work is an attempt to examine literary language in operation with focus on two important tropes among the numerous devices that artists use consciously to colourize or put artistic or literary touches to their work. The study identified the vacuum or loopholes in the stylistic study of Yorùbá literature, especially in the area of comparative study of stylo-linguistic devices.

This work then opens a new field of comparative study of devices with an exploration of the relationship between texts, contexts and meanings within the general domain of structuralism vis a vis repetition and pun. This exploration is carried out within the framework of structuralism and Morphological Doubling Theory (MDT). Morphological Doubling Theory MDT took care of the linguistic aspect of the analysis while structuralist model took care of the intrinsic structural qualities. The approaches focus on sound patterns, syntactic organization and semantic relation of texts and contexts that showcase the two tropes under study.The entire work is divided into five chapers. Chapter one sets the pace of this study by discussing the general introduction of the study, followed by the background to the study. Other preliminary appendages like statement of the problem, research questions, aim and objectives, purpose, justification, scope and assumptions of the study followed. Consideration was also given to the evolution of written Yorùbá literature which unfolded the fact that writing tradition was alien to the Yorùbá setting. It was the missionary activities of the whites that introduced writing tradition into Yorùbá land to facilitate their religion propagation. The first Yorùbá indigene to follow suit was Bishop Samuel Àjàyí Crowther. The efforts of these missionaries turned Yorùbá literature into a new dimension as poems and other narratives started featuring initially in printed newspapers and later in magazines which later culminated into books written in Yorùbá language. The chapter was rounded off with the means and need of translating Yorùbá data into English.

Chapter Two reviewed various relevant literatures along the lines of: language within poetic discourse, approaches to literary analysis, style and stylistics, repetition and pun as styles in Yorùbá literary genres, theoretical approaches to the study, structuralism as a methodological model in literary analysis, poetics and structuralism and, morphological doubling theory.

Chapter three examined the research methodology. It highlighted the methods adopted in gathering data for the study. Data were drawn from Yorùbá oral genres such as òwe, ọfọ̀, àlọ́, oríkì and ẹsẹ ifá as well as written sources, including Abimbọla's *Ìjìnlẹ̀ Ohùn Ẹnu Ifá 1&2,* Falétí's *Baṣọ̀run Gáà,* Ìṣọ̀lá's *Àfàìmọ̀* and *Fàbú,* and Ọlátúnjí's *Ewì Adébáyọ̀ Fálétí.* Observation method is favoured in the study. The data spanned the three literary genres and they were subjected to content and linguistic analyses.

Chapter four which is titled *Stylo-Linguistic Analysis of Repetition and Pun in Yorùbá Literary Discourses* as a result of the dual approaches adopted in the study which aimed at investigating linguistic and contextual relationships between repetition and pun gave the detailed linguistic and contextual analysis of the data, using morphological doubling theory of reduplication and structuralism. These analyses revealed the formal and structural relationships between repetition and pun, together with their relationship with allied tropes like parallelism, onomatopoeia and idiophone. It also shows that in any literary motivated text, spoken or oral, there is always an intention, which is to be contextually inferred in the text. The chapter highlighted the observable intrinsic features of repetition and pun and finally elicited the level of interplay between the two tropes.

Chapter five, which is the last chapter of this study, is a panoramic survey of the entire study. It contains the introduction together with the summary of all chapters and the conclusion. Finally, the chapter raised issues that can generate further researches in Yorùbá stylistic studies.

5.2   Conclusion

In conclusion, the study reveals that figuration is a significant feature of Yorùbá literary arts, and that authors deliberately deploy these devices to effectively encode the meaning of the texts and also achieve aesthetic value, in relation to context of situation and textual function. This implies that, any linguistic analyst of Yorùbá poetic language in general, should not take figurative locutions in them for granted when interpreting or analysing texts in Yorùbá literary discourse. As evident from the analyses made in Chapter Four of this study, it is very glaring that repetition and pun generate lexical density that adds poetic aura to Yorùbá literary writings. Comparatively, the study discovers that certain levels of interplay exist between the two tropes which go a long way in explaining how their network enhances poeticness in Yorùbá literary writings. Not only these, the study also reveals how the two tropes relate or interact with other tropes like assonance, alliteration, consonance, onomatopoeia, tonal counterpoint, lexical

matching, euphemism, hyperbole, to mention but a few; all of which contribute to the wholeness of literature and set the *differentia specifica* between ordinary and literary discourses.

5.3   Recommendations

As earlier mentioned in this study, this work has opened a new field of stylistic study with an exploration of the relationship between texts, contexts and meanings vis-a-vis repetition and pun. Similar study can still be carried out choosing different devices for consideration. Not only this, this study only concerns itself with interplay between the two chosen tropes; other study can still be carried out to determine the level of divergence between the two tropes. Again, new methodological models spring up in this modern age, especially in Europe for literary interpretation. It is worthwhile among Yorùbá literary scholars to test-run these new theories to see their relevance in the field of Yorùbá stylistic studies. Theories like Ostensive Inferential Communication (OIC), a sub-set of Relevance Theory (RT) can be used to find out the authorial intention for using language the way they do.

Finally, language is dynamic in nature, it has an open-ended feature. Inasmuch as language grows, there is tendency for generation of new expressions, literary or otherwise, that would demand literary scholars and linguists' attentions. Such expressions are numerous on radio and television especially in news, sport reviews, drama and some other Yorùbá programmes. Expressions of these kinds should be searched for stylistic study or studies.

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APPENDICES

Appendix I

Òrìṣà jẹ́ n pé méjì
Kò dénú obìnrin lódẹ̀dẹ̀ ọkọ
Ọba jẹ́ á pé méjì lọ́wọ́ baálé
Kìí sòrò tó dódò ikùn abo
5   Kò sóbìnrin tí í fẹ́ lórogún
Òkan ṣoṣo ni wọ́n fẹ́ jẹ́ lọ́wọ́ ọkọ
Àṣẹ́ Ifá kì í parọ́
Àṣẹ́ Òrúnmìlà èé ṣèké
Òréré n Bara-petu wò
10 T'Ákéré-finú-sọgbón i sòrò
"Òkan ṣoṣo lobìnrin dùn mo lọ́wọ́ ọkọ
Bí wọ́n di méjì,
Wọn a dòjòwú
Bí wọ́n di mẹ́ta,
15 *Wọn a dẹ̀ta ǹ túlé*
Bí wọ́n ba di mẹ́rin,
Wọn a di ìwọ lo rín mi ni mo rín ọ
Bí wọ́n ba di márùn ún,
Wọn a di Lágbája
20 *Ló run ọkọ wa tán lóhun susuusu*
Bí wọ́n ba di mẹ́fà,
Wọn a dìkà
Bí wọ́n bá di méje
Wọn a dàjẹ́
25 *Bí wọ́n ba di mẹ́jọ,*
Wọn a dìyá alátàrí bàmbà
Ló ti kó irú èyí ṣẹ ọkọ wa lọ́wọ́

Tìyálé tìyàwó ò jẹ́ kọrin re kira
Ńṣe ni wọ́n sọ́ra wọn lọ́wọ́
30 Tí wọ́n sọ́ra wọn lẹ́sẹ̀
Wọn a máa dọdẹ ara wọn
Wọn a sì máa sọ́ra wọn lóhùn
Bíyàwó bá wòyẹ̀wù tọkọ
Tíkọ́ gbéyàálé tó sì kankọ́
35 Ìyàwó lè tibẹ̀ múyàálé bú
Màmá òjòwú yé kankọ́ èké
O ti lo sáà tìrẹ kọjá
Jẹ́ n lògbà tèmi
Ẹ̀fọ́ ìí léfòọ́ láwo
40 Ìyálé tí ò gbẹ́nu fálágbàfò ńkọ́
Ó le mórin sénu
Ó ṣebí mo fẹ́ kọkọ mi
Ó ṣebí mo fẹ́ kọkọ mi
Kó lè rí yàrà mi lò
45 Ó ṣebí mo fẹ́ kọkọ mi
Bíyàálé ti ń kọrin òwe

Béẹ̀ nìyàwó a máa kọrin ọ̀tẹ̀
Inú fuu, àyà fuu
Nílé ọkọ aláya púpọ̀
50 Ọkọ olóbìnrin méjì nínú ilé
Kìí forí lósùká nínú ilé
Kò gbọdọ̀ foorun dùnkínní
Béẹ̀ ni kò gbọdọ̀ fiyà oorun jẹkejì
Àa tií ṣe láarin arẹwà méjì
55 Báwo là á tií làáre
Tíkan ò níí jùkàn
Tọ́kan bá sọ̀wà nù nínú olórogún
A lọ́kọ ò fẹ́ imí òun rí
Á lórogún òun nu baálé lóògùn
60 Lọkọ́ fi kájú ńlẹ̀ fóun
………………………
Orogún kò bèsù
Béẹ̀ ni ìyàwó kò bẹ̀gbà
Kó tokásọ lérí relé aláwo
Ó fẹ́ wójú baálé mọ́ra
Oríṣiríṣi àṣèjẹ ni ọkọ ìyàwó ń jẹ láìmọ̀
Tórí ọkọ bá kọ̀
Tórí ọkọ ò gbàbọ̀dè
Ìyàwó lè lórogún òun gbọ́wọ́
Olórogún le kojú ogun sọ́mọ ìyàálé
Olórò lè tafà sọ́mọ ọlọ́mọ lójú oorun
Kórogún rẹ̀ lè róhun tópo lé
………………………………
Ṣẹ̀ṣẹ̀ ninú orogún tó ríṣe í dùn
Ìbànújẹ́ ní b'órogún tí tiẹ̀ ò sunwòn
Koko logun olórogún í le
Ìjà olórogún kan kìí rò
Olórogún lè jìjà bó bàje à túká
Bó wu olórogún
Ó lè jìjà kéku má jẹ sèsé
Kógún ọkọ ó run suusu n tolórogún
Abálájọ táwọn àgbà íi pàsamọ̀
Ríro ló ro, tá a ń pè lórogún
Kíkan ló kan tá a ń pè lọ́bàkan
Ọkùnrin tí kò légbàágbèje ogbọ́n
Irú wọn kì í fobìnrin tọ̀dẹ̀dẹ̀.

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Mà ta sómi wẹ́rẹ́wẹ́rẹ́	*I jump into the water slowly*
Mà ta sómi wẹ̀rẹ̀wẹ̀rẹ̀	*I jump into the water slowly*
Só ma tá	*So! I jump*
Awóyá woyà woya	*Awóyá woyà woya*
5 *Abásá basà bansa*	*Abásá basà bansa*
Ewúrẹ́ ilé rẹ	*The goats in your house*
Sàlámọ́tu	*Sàlámọ́tu*
Àgùntàn ilé rẹ	*The sheep in your house*
Sàlámọ́tu	*Sàlámọ́tu*
10 *Àdùkẹ́*	*Àdùkẹ́*
Làwa ń bá ṣeré	*Is the one we are playing with*
Olówo-ẹyọ	*The one with plenty cowries*
Àdukẹ́ làwá ń bá tayò	*Àdùkẹ́ is the one we are playing with*
Olówo-ẹyọ	*The one with plenty cowries*
15 *Ó ń pè ọ́ o*	*He is calling you*
Olówo-ẹyọ	*The one with plenty cowries*
Àbàsà irú èwo rèé?	*Which kind of Àbàsà is this?*
Kí ló lè fa básá bàsa	*What can cause this insincerity*
Ẹ má fàbàsà bàlú jé	*Do not spoil the nation with gun*
20 *Ẹ jẹ́ kọ́dẹ̀dẹ̀ ó dùn*	*Let there be peace at home*
Kílùú má dàbí ìgbẹ́	*So that the nation shall not become desolate*
Ẹ má torí Ẹdẹ	*Do not because you are going to Ẹdẹ township*
Kẹ́ fi bẹ́ẹ̀ bẹ̀ẹ̀dẹ̀ jẹ́	*And spoil the home*
Bàbá alábàsà	*Gun father*
25 *Ẹ ṣayée re*	*Do good in the world*
Ẹ pàjùbà sílẹ̀ de lọ̀lọ̀	*Cultivate ground in preparation to plant yellow yam*
Kẹ́ ẹ jórúko	*Build good names*
Tó dùn sílẹ̀ dọmọ	*For child to inherit*
Ohun a ṣe lónìí	*Whatever we do today*
30 *Yóó dìtàn bó dòla*	*Shall become history tomorrow*
Bágbára jẹ́ tìẹ lónìí	*If you have power today*
Tó o kò	*And you refuse*
Tó o ò díyà mèkùnnù	*To wipe away masses problems*
Tó o níwà asa lò ó hù	*And you said that you shall be harsh*
35 *Tó o fiwà àṣà káṣá tirẹ*	*And you make harshness part of your habit*
Tó o dájú bí àṣá kenke	*And you become wicked like a hawk*
Tí kò sí òròmọdìẹ tó ò le kì	*That has no regard for any chicken*
Àṣá le ṣe bẹ́ẹ̀	*The hawk can per-happenstance*
Kó fara káṣá ìlàsà lóko ìlasa	*Fall a victim of ìlàsà gun in okra farm*
40 *Òkókó àṣá a sì jẹ̀fun àṣá*	*And its intestine becomes prey little hawks*
Má fi básá bàsa bàsà jẹ́	*Do not spoil the culture with your insincerity*
Fẹ̀ṣọ̀ lopò	*Deal diligently in your position*
Kípò ó má ṣe lò ó	*So that the position will not use you up*
Bó o bá kò	*If you refuse*
45 *Tó o ló ni fipò sílẹ̀*	*And you say you are not going to leave the post*
Bípò bá fi ọ́ sílẹ̀ ńkọ́	*What if the post consumes you*
Wákáwáká a wá dádìí	*And your pride and tyranny come to an end*
Ẹ̀yìn òla ni ẹ rò	*Think of posterity*
Kí ẹ fẹ̀ṣọ̀ sọ ṣe	*And deal diligently.*