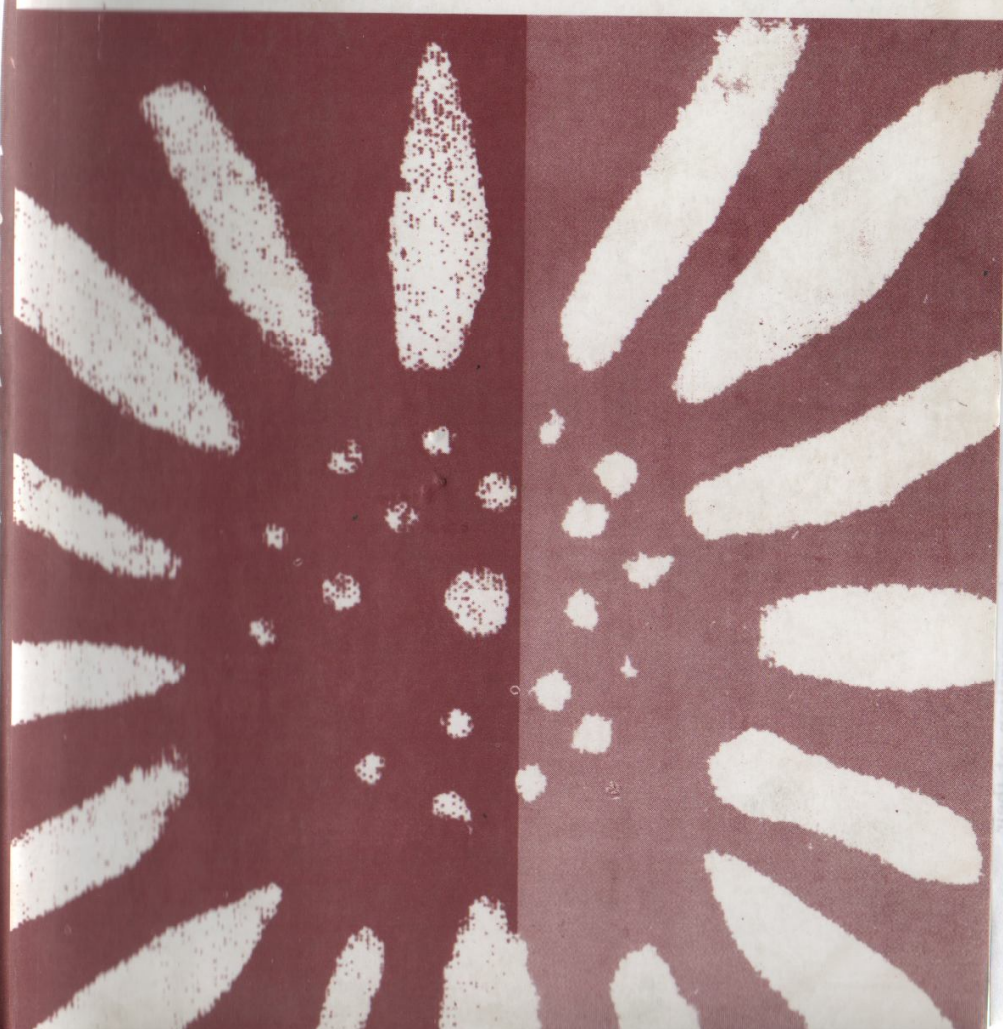


IBADAN

Journal of English Studies

Vol. 7, 2011



those who elected him or her. This should be done by the National Assembly, unbinding
objects of the constituency and also to ensure that the legislator does not lose touch with
his constituents in each legislative year, so as to acquaint the legislator with the needs and
Every legislator should carry out at least two constituency interactions with his or
legislation.

THE STYLISTICS OF AFRICAN PROVERBS IN T.M.ALUKO'S *KINSMAN & FOREMAN*

Mahfouz A. Adedimeji and Taofiq A. Alabi
University of Ilorin,
Ilorin, Nigeria

Abstract

Language and literature intersect at the border of discourse. As powerful instruments of cultural transmission, both disciplines converge at the confluence of style, which Crystal and Davy (1969) succinctly construe as the art of saying the right thing in the most effective way. More than any other feature, what primarily engenders proverbs is style, whether in form or in function. Proverbs, as memorable expressions mainly marked by style, constitute a crucial component of oral traditional texts that manifest in the written context as a mark of cultural erudition and native intelligence on the part of the writer. This paper identifies, describes and explains the subtleties of style deployed by T. M. Aluko in the rendition of African/ Yoruba proverbs in his *Kinsman & Foreman*. It is found that through the use of stylistic devices such as alliteration, rhyme, repetition, rhetorical question and others, the author succeeds in preserving the linguistic habits, portraying the African culture and showcasing the rich oral forms in the context of a written literature. The paper ultimately submits that proverbs are a remarkable strategy of archiving history and cultural values of a given people as the stylistic resources with which they are expressed engender strong reverberating effects.

Key words: Stylistics; T.M. Aluko's *Kinsman and Foreman*; African proverbs; Paremiology.

1. Introduction

"The genius, wit and sprit of a nation are discovered by their proverbs" - Francis Bacon

Being the most distinctive attribute of humans, language has often exerted a lot of influence on the whole gamut of human affairs. It is one phenomenon

that has astounded and confounded thinkers and scholars for several centuries. Though often taken for granted, a short reflection on language reveals the pervasive influence it exerts on every stratum of life and society. Language is by far one of human beings' greatest, most complex and most enigmatic possessions, the quintessence of their humanity, without which individuals and nations lose their mental and cultural heritage (Essien, 1988, p.168). According to Trask (1995, p.1), "language is arguably the single most remarkable characteristic that we have, the one that truly sets our species apart".

In his *Language: An Introduction to the Study of Speech* (1981), Edward Sapir observes that language is the most fluid of mediums. It is the medium of literature just as wood, marble and bronze or clay are the materials of the sculptor. When a linguistic expression has an "unusual significance", such expression is referred to as literature. In other words, the language of literature is any expression that is unusually significant in the transmission and negotiation of meaning. What distinguishes the language of literature is its marked literariness rather than unmarked literariness (Adedimeji, 2010, p.22). The language of literature manifests itself at all levels of linguistic analysis, especially phonology, morphology, syntax and semantics. This means that the language of literature has a peculiar sound pattern, accounting for the figures of sound like alliteration, repetition, assonance, etc. Forms like rhythm and rhyme which are mainly properties of poetry also characterise the phonetic peculiarity of literary expression.

The totality of what the unusual significance engenders is referred to as style, the most distinctive feature of the language of literature, which Crystal and Davy (1969) refer to as the art of saying the right thing in the most effective way. According to Sapir, literature moves in language as a medium, but that medium comprises two layers, the latent content of language – our intuitive record of experience – and the particular conformation of a given language – the specific how of our record of experience. In essence, the language of literature relies mainly on style to express ideas differently, seek different things, generate multiple options, break the rule, bring and link and ultimately locate direction through indirection, the last feature of which especially differentiates it from other linguistic forms, like the language of science.

2. Paremiology and Translating Proverbs to English

Paremiology, deriving from the Greek "paroimia", meaning "proverb", is the study of proverbs. Proverbs had been studied since the time of Aristotle and paremiography (the collection of proverbs) had been done for millennia, through Sumerian cuneiform tablets to the middle ages up to the present times. According to Kuusi (1957), proverbs have always been the quintessential "documenta humana" across times and climes.

There are as many definitions of the term proverb as there are paremiologists. Meider (1985) for instance presents fifty-five commonplace definitions of the proverb. Yet, according to Trench (2003, p.7), nothing is harder to define than the concept. This difficulty had led Archer Taylor (1931) to an obvious escapist strategy to state that the definition of a proverb is too difficult to repay the undertaking ... an incommunicable quality tells us this sentence is proverbial and that other is not; with scholars, like those who attended the Tokyo International Proverb Conference in 1996, bemused by what an "incommunicable quality" is. Another author, Malcolm Jones, openly suggests that a definition of proverbs is outright impossible and offers his admittedly tautological proposition: "I shall take refuge in the tautology that a proverb is an expression we recognise as proverbial" (Jones 1989). The sheer diversity of the academic interests of proverb scholars has enriched the literature of proverbs with several traditions of definitions from both philosophical and anthropological viewpoints (Akpobaro & Emovon, 1994). Proverbs can also be conceptualised from the pure linguistic orientation to their cognitive and pragmatic essence. Other perspectives of defining proverbs are the behavioural ["A proverb is a standard statement of moral and colloquial imperatives in fixed metaphorical paradigmatic form, it deals with fundamental logical relationships" (Barley, 1972, p.741)]; the rhetorical ["A proverb is a popular set phrase having no author, known mostly in different languages, expressing in one sentence a principle, advice, a genuine or assumed truth in a general, concise form, its basic idea being of general validity, or at least its user considers it as such" (Nagy, 1979, p.645)] and the stylistic [i.e. "Proverbs combine literal meaning, which is the form for another, transferred meaning which contains the idea. They are easily recalled and recognized because of different stylistic devices, such as alliteration, rhyme, paronomasia, metaphor and many others and, thus, have a more advantageous form than other set expressions" (Valdaeva, 2003, p.379)]. Several definitions of proverbs across traditions abound in literature (See Meider, 1985; Lau et. al., 2004; Yusuf & Methangwane, 2003; Adedimeji, 2010; among others).

In many African cultures, Yoruba inclusive, proverbs are considered indispensable aspects of oral communication and are so crucial that "any African elder who lacks this power of the mind and words may lose his respect, no matter his importance in the society" (Ogunjimi & Na'Allah, 2005, p.85). Committed African writers are conscious of this linguistic peculiarity and so lace their "lit-orature", the characterisation of literary forms where conventions of orature are transferred into written literature (Fashina, 2005), with proverbs, among other forms of orality. This is achieved mainly through translation, a bilateral process in which a source language is made intelligible to the user of the receptor language, the art of changing the form of a language, its words, phrases, clauses and sentences to conform with that of another language (Larson, 1984, p.4).

3. About the Author and the Novel

Aluko is a pioneer Nigerian literary artist as his novel, *One Man, One Wife* (1959), which satirises Yoruba Christians and polygamists, was the first Nigerian novel in English to be published in Nigeria. His other works include *One Man, One Matchet* (1964) and *Kinsman & Foreman* (1966). At various times over a career spanning half a century, Aluko had produced such novels as *Chief the Honourable Minister*, *His Worshipful Majesty*, *Wrong Ones in the Dock*, *Conduct Unbecoming*, *My Years of Service*, *First Year at State College*, *The Story of My Life* and, in 2009, *Our Born Again President*.

Like custodians of tradition and archivists of culture and history as they are, writers in T. M. Aluko's ideological camp impose the linguistic sensibilities and cultural subtleties of Africa on the characters of their works, despite the medium of a non-indigenous language. The result is the preservation of history, conservation of culture, utilisation of language, demonstration of ethos and the articulation of mores in literature.

In his third novel, *Kinsman & Foreman* (1966) which is our focus in this study, Aluko satirises the conflicts and contradictions of a nation in transition. Life is presented in its concatenating contrasts like the characters of the Kinsman (Titus Oti) and Foreman (Simeon Oke) and the juxtaposition of such issues as truth and falsehood, wealth and poverty, religious fervour and laxity, virtue and vice, British bureaucracy and African clansmanship, sincerity and deceit, etc. The story symbolises a man's resolve to take control of his life and pursue what is right and lawful against the dictates of a society sunk in ostentation, money worship and myopic religious leadership. In this novel, Aluko presents us how a young Engineer, Titus Oti, who has just returned from England to take up a key administrative position in colonial service, is confronted with the rot and corruption bedeviling the system as masterminded by his own benefactor and kinsman, the foreman in the novel. His determination to guard against corruption, a cankerworm that has eaten into the social fabric, pits him against his uncle and foreman, who diverts public money to personal service and religious patronage such that he appears to be a good man. Religious hysteria, perversion of the judicial system and deeply profound familial pressures combine to obstruct temporarily the protagonist's desire to sanitise the system until the author brilliantly resolves the contradictions and conflicts such that family ties are maintained, religious affiliations are sustained and there is a measure of punishment for the corrupt.

4. Stylistics: Definitions, Nature and Manifestations

Stylistics is a branch of linguistics which studies the characteristics of situationally distinctive uses of language with particular reference to literary language and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language. In other words, it is simply the linguistic study of style, style itself being that expressive or emotive element of language which is added to the

neutral presentation of the message itself (Crystal, 1969). According to Turner (1973), stylistics is that part of linguistics which concentrates on variation in the use of language but not exclusively with special attention to the conscious and complex uses of language in literature.

Stylistics is a discipline in applied linguistics which preoccupies itself with the investigation of the formal features which characterise a language text on a given occasion of use. It focuses on a study of the pragmatic motivation of linguistic phenomena which dovetail into a unified body of discourse as intended. Simply put, stylistics is the study of style or variety of language used in literary and non-literary contexts in the light of the effect the writer/speaker wishes to communicate to the reader/hearer. Stylistics seeks to evolve frameworks of linguistic principles and tenets which are capable of explaining the particular choices made by individuals and social groups in their use of language (Alabi, 2010).

Stylisticians need to approach textual appraisal from the different perspectives of describing a language as applicable. Crystal and Davy (1969) maintain that a stylistician is expected to dissect a language text systematically by allocating points to features of stylistic significance as he 'glides' from one level of linguistic description to another. This would bring organisation into the sequence of analytical processes involved. They add that:

Whenever features occur which cannot be explained by reference to one another only, then the relevance of all the levels involved must be pointed out. Features at one level may reinforce or explain features at another, and a text may be characterized stylistically... by the features which operate within levels (p.20).

As the object of stylistic inquiry is style, the dress of thought or "the way in which language is used in a given context, by a given person, for a given purpose and so on..." (Leech & Short, 1981, pp.10-11), the concept of style is triadic: style as a deviation from the norm, style as recurrence or convergence of textual patterns and style as a particular exploitation of a grammar of possibilities. Hence, linguistic configurations arising from this manipulation of language are considered 'marked'. As a result of the highly elastic boundaries of stylistics, analytical prongs to be deployed in this study would be delineated to the identification, description and functional interpretation of the marked phonological, lexical and syntactic patterns of sampled proverbs in T. M. Aluko's *Kinsman & Foreman*.

It is true that cross-referencing or inter-level switch(es) in analysis may pose some procedural difficulties, the fact is that it is economical; it equally avoids undue prominence to a level at the expense of another. Therefore, in the order of magnitude, the formal levels of linguistic description identified are deployed in the analysis that follows in the next section:

5. The Stylistics of Proverbs in Kinsman and Foreman

In telling his story, T. M. Aluko as a stylist spices his narration and characters' exchanges with proverbs such that the linguistic habits of Africans are manifested despite the use of the English medium. His rendition of African/Yoruba proverbs is marked with phonological, lexical and syntactic patterns and choices. The peculiarly foregrounded instances are identified for a closer investigation.

5.1 Phonology

Phonology is described by Kreidler (1989, pp. 5-6) as a study of language concerned with the way speech sounds are organised into a system of a given language. Phonology, as a sound-dependent level of language, is imperative for an intensive understanding of proverbs for instance. Since proverbs are naturally composed to be heard, they appeal to a phonostylistic approach through which sound-constrained meaning bearing properties of a proverbial text can be accessed.

Stylistic analysis appears to be primarily concerned with written language. This is not to imply that phonology has little or nothing to contribute especially in genres which are naturally composed to be rendered orally. Proverbs, for instance, has strong phonic potential and this is judiciously foregrounded in the 'versified' form (Alabi and Adedimeji, 2009). Verses are rehearsals of spoken words in the mind. Hence, "the particular linguistic features which they consequently exhibit cannot be fully accounted for without a reasonably sophisticated" phonological analysis (Spencer & Gregory, 1964, p.69).

At certain points of proverbial composition, sound effective devices like alliteration, rhyme, assonance, pun, onomatopoeia, pararhyme, metre, etc.; their patterning, cluster and co-articulation are counter-pointed to produce an effect, in its totality, which mirrors the thought process of the speaker/user; consequently serving as the link between textuality and mind style (Alabi, 2007). Even though there is no direct motivation between phonic substance and graphic substance, certain meta-structural indices create a bond between these two rudiments of linguistic expression. This is essentially dependent on certain aspects of making meaningful and context-sensitive graphic choices which naturally imitate the user's intention.

Rhyme: This is the use of similar or identical sounds for effect or to create a pattern. In spite of its subtlety, rhyme, whether masculine or feminine, is used to reinforce meaning of the text by binding the different fragments into a unified structural whole. While there are internal rhymes in:

If a railway train runs for a hundred years without stopping, will it not find that land is always still ahead of it? (pp.99-100),
there are end rhymes in:
Man proposes // but God disposes. (p.27)

is it not true that the monkey leaps forward ever, and backward never? (p.128)
is not true that the ram charges forward ever, and backward never? (p.128)
However, considering the dynamics of the data under study, there appears to be additional function superimposed on rhyme patterns as they are used to achieve the musicality of verbal rendition and aid the memorability of the proverbs. As a major component of oral artistry in the Nigerian culture, the use of rhymed pattern in the cited instances is to achieve a lasting impression of the pragmatic functions for which the proverbs are used in a given discourse situation.

Alliteration: This is the repetition of initial consonant sounds. For example,

It's a case of a prophet having no honour in his own town. (/h/) (p.81)

The hand never meets with disaster in its regular journeys to and from the mouth during a meal. (/m/ and /d/) (p.4)

If a child boasts that he has many clothes as his father, can he equally boast of having as many rags as his father? (/h/) (p.6)

When we die may we have worthy children to replace us. (/w/)(p.27)

Apart from the pleasing effect created, alliterative patterns link certain words and ideas, thereby reinforcing the development of the central idea of a proverb. The predominance of alliterative cues in proverbial texts is traceable to its phono-pragmatic potential of not only winning the attention of the hearers but also generating the envisaged reaction in them. In the particular cases cited, alliteration is used to achieve cohesion by binding together the underlying concepts borne by the words involved into a unified body of perception. For instance, the underlying ties among the words involved are more apparent when the structures are re-ordered as follows (not minding the grammar):

- * (he) has no honour
- * disaster (during) (as) mouth meets meal

Assonance: This is the repetition of similar vowel sounds in the same expression or sentence. Examples include:

When a rodent becomes old does it not suckle from the breast of its offspring. /ɛ/, / ʌ / and /ɔ/ (p.27)

When banana plant dies, it is succeeded by its sucker /a:/ and / ʌ / (p.27)

Assonance is normally used to diffuse the tension occasioned by a chain of alliterations. However, in the proverbial context sampled, it is essentially used to create sonority, and by extension, reverberation of the message

wrapped in its medium. This is achieved by its strong potential of linking certain words for the purpose of textual cohesion.

The foregoing has shown that phonological devices like alliteration, assonance, rhyme, onomatopoeia, pun, etc. are not exclusively meant for the aesthetic essence in proverbial corpus. They are also used, in different patterns and organisations, to engender the thematic underpinning of the entire discourse, as we have seen in the analysis of the sampled 'wise sayings'.

5.2 Lexis

The observable formal relationship of lexis with situation is a sophisticated one. The lexicogrammatical constituents of a structure are the vehicle which conveys the thought process of the user in a coherent way. Halliday's (1961) postulation of unit, structure, class and system provides a detailed account of the fundamental grammatical patterns of all languages from where the empirical description of a text is derived. From the options provided by these theoretical categories of grammar, each language selects an item which automatically 'implicates' another along the distribution of choices made from the standpoint of choices not made. This offers an insight into the metastructural forces which attach significance to a linguistic expression; and equally investing it with a peculiar shade of meaning.

However, these interactions are not confined to the lexical field alone. All other levels of grammatical analysis (morpheme, group, clause and sentence inclusive) are equally susceptible to syntagmatic and paradigmatic patterning or (re)configurations. The scales of rank, delicacy and exponence cohere to offer a linguist an opportunity of dissecting a corpus in a down-to-the-rudiment manner such that all linguistic items involved in the structure are accounted for to arrive at an adequate and accurate negotiation of its inherent meaning. For instance, the lexicogrammatical exponent instigates collocation as, in a way; 'a tendency for co-occurrence' factor; a clue to the field of discourse which in turn creates an avenue for decoding meaning. Examples of lexical foregrounding achieved in the text are essentially through lexical repetition. This includes anaphora, symploce and epiphora.

Anaphora: This is the repetition of the same word or phrase at the initials of successive stages of a given pattern. This device underlies the repetitions of "when" in the following proverbial text:

When a fire goes out, its face is covered with ashes
When banana plant dies, it is succeeded by its suckers
When we die, may we have worthy children to replace us. (p.27)

Repetition, even though it has a propensity of being explicated lexically, also ushers phonological parallelism into a text. The message here is that if well used, the phonological constituents of a proverbial text would ordinarily make its reading interesting. In the proverbial text cited, anaphora

adds significance to its presentation and emphasises the sensibility of 'time' by recurrent use of "when" in parallel expressions. This pattern is an amplifying strategy which foregrounds a uniquely idiosyncratic sense which constitutes the pivot of the theme or central message of the text, and which can best be decoded within the spatio-temporal context of the proverb. In essence, the sound constituents of the poetic use of language as proverbs can be marked in order to effectively foreground the information value of the discourse that proverb 'oils' as a unified whole.

Symploce: This arises when a set of words is repeated at the beginning of a series of sentences or lines, and another set is repeated at the end. The use of this device occurs on page 112:

Is it not true that the monkey leaps forward ever, and backward never?
Is not true that the ram charges forward ever, and backward never?

This kind of repetition is foregrounded as a way of linking corresponding pragmatic effects to their linguistic triggers. In the context of these proverbs, symploce ushers in a sense of immediacy in a bid to generating the envisaged perlocution for which the text is designed in the first place. Additionally, it is used as an emphasiser; as the much needed tonic in spurring the addressees on in their course of action (being appraised) until the task is fully accomplished.

Epistrophe or Epiphora: This is the repetition of the same word or group of words at the ends of successive lines or expressions. This device is used for instance on page 126:

The monkey leaps *forward forever,*
backward never.
The ram charges *forward ever,*
backward never.

Lexical units as the basis of textuality constitute a primary input to any human language. Their choices, repetition and patterning or even distortions in text would have serious implications for meaning. Since proverbs are primarily a component of oral discourse, the commas used as separators of opposite ideas in each of the clauses provide a basis for breaking them into versified lines as presented above. In this particular instance, the device has been used to achieve both emphasis and cohesion. The parallel 'form' of both clauses used in a cue is an attestation to our submission.

5.3 Syntax

Syntax refers to the broad rules of grammar which govern the arrangement of lexical items into phrases, clauses and sentences, such that the inherent sense in the utterance is adequately conveyed (Wales, 2001, p.383). To

Fromkin and Rodman (1983, p.200), syntax is perceived as that part of our linguistic knowledge which concerns the structure of sentences. Syntax is concerned with grammatical rules and realisations, specifically with division of structures and constituents into segments and categories as noun/noun phrase; verb/verb phrase; preposition/prepositional phrase; adjective/adjectival phrase; etc.

So, in conducting a stylistic analysis of proverbial corpus, the genre presents itself to syntactic exploration to show the marked syntactic patterns which corroborate the meaning. Anastrophe, epizeuxis, epistrophe, hyperbaton, and ellipsis (deliberate syntactic omissions) are some of the ways by which foregrounding is syntactically achieved in discourse. On certain occasions, the stylistic density of these devices may be heightened by making them 'a feeder' of the overall rhythmic patterns of the text in its entirety. For instance, certain morphemes or words may be omitted to achieve a specific kind of emotive effect. Cases of syntactic maneuvering for stylistic effect in the text include parallelism, antithesis and rhetorical question. A discussion of sampled extracts is as follows:

Parallelism: This concerns a similarity of structure in a pair or series of related words, phrases or clauses. While the example under anaphora above is a parallel structure, another use of parallelism is on page 112:

Has the eternal Creator not completed his great work of creating us before the destroyer appeared on the scene?

And when the Destroyer appeared on the scene, were we not met already safe in the strong arms of the Mender and the Repairer?

Parallel structures as seen in the extract above have a tendency of reinforcing meaning. They equally have a serious implication for metafunctional explication of the text, especially by giving clues about the stance of the user/speaker concerning the subject or information being passed. Among others, parallelism is deployed to convey methodical precision and order, and to reinforce the compelling force of the proverbial utterances. Further still, the functional essence of parallelism as used in the sampled proverbs is to foreground the unflinching will on the part of the user to elicit a desired response in the addressee.

Antithesis: This is the juxtaposition of contrary ideas, which is often in parallel structure. There are many examples of the author's use of this device:

If a *child* boasts that he has *many clothes* as his *father*, can he equally boast of having as *many rags* as his father? (p.6)

Man proposes but God disposes (p.27)

A child that shows gratitude for *yesterday's* favour will receive yet another *today*. (p.109)

In the cited cases, antithesis is peculiarly used to show contrast. This puts the addressee on a better pedestal of appraising the subject matter more objectively. This ultimately culminates in the clarity and cohesion of the discourse laced with such proverbs in its entirety.

Rhetorical Question: This appears to be the author's most admired stylistic device. A rhetorical question is the question to which no answer is expected because the answer is common knowledge. The cluster of proverbs on page 112 provides a sample:

Has the eternal Creator not completed his great work of creating us before the destroyer appeared on the scene?

And when the Destroyer appeared on the scene, were we not already safe in the strong arms of the Mender and the Repairer?

Can the diviner-priest ever lose his temper so furiously that he will throw away his divining paraphernalia?

Is it not with excitement that a child rejoices on being given a bird to pet?

Is it not true that the monkey leaps forward ever, and backward never?

Is it not true that the ram charges forward ever, and backward never?

Is it not true that whatever project the chameleon undertakes is blessed by the gods?

Normally, rhetorical questions are textual hallmarks of confusion, restlessness, anxiety, fear, among others. However, in the context of proverbial expressions, they are used to make the hearer meditate and reflect on the message heralded by the use of proverbs cast in interrogative structures. However, with particular reference to cases cited, the rhetorical 'formatting' of the proverbs is intended to boost the prowess of the wise sayings as a form of oral artistry. Above all, the device is used in the sampled proverbs to generate a tension-heightening effect such that rapt attention is paid to the message wrapped in such a foregrounded medium.

5.4 Conclusion

Proverbs constitute a crucial aspect of discourse and their basic quality is style. Competent language users are able to invest their discourse with proverbial expressions as a way of reinforcing the theme or the focal message of their delivery. Prominent patterns that dominate T. M. Aluko's stylistic use of proverbs manifest at the phonological, lexical and syntactic levels. The dominant use of the rhetorical question device amplifies the primacy of the rhetorical power of proverbs in giving substance to speech, and reiterating discourse over the entertainment value attributed to them (Ogunjimi & Na'Allah, 2005, p.86).

Overall, this paper is an attempt to situate T. M. Aluko's *Kinsman* & *Foreman* within a stylistic paremiological inquiry. Despite the richness of the

text, it has been ignored by scholars. It is believed that highlighting the artistic dexterity of T. M. Aluko as manifested in his use of language, would African proverbs.

References

- Adedimeji, M. A. 2010. A stylo-pragmatic study of proverbs in selected Nigerian novels in English. Unpublished Ph.D. Dissertation, University of Ilorin.
- Akporoharo, F. B. O., & Emovon, J. A. 1994. *Nigerian proverbs: Meaning and relevance today*. Lagos: Department of Culture, Federal Ministry of Information and Culture.
- Alabi, T. A. 2010. *An integrative stylistic analysis of Nigerian poetry: Basic concepts, methods and application*. Germany: Lambert Academic Publishing.
- Alabi, V. A. 2007. Lexico-syntactic, phonological and graphological patterns, choices and devices in discourse. In O. Obafemi, G. A. Ajadi, & V. A. Alabi (Eds.) *Critical perspectives on English language and literature* (pp. 162- 175). Ilorin: Department of English, University of Ilorin.
- Alabi, V. A., & Adedimeji, M. A. 2009. The nexus between stylistics and the language of poetry: An analysis of selected poems. In W. Adegbite & B. Olajide (Eds.) *Reinventing the English language in Nigeria in the context of globalization and decolonization* (pp. 216-222). Lagos: Olivetree Publishing Venture for the Nigeria English Studies Association.
- Aluko, T. M. 1952. *One man, one wife*. Lagos: Nigerian Printing and Publishing Co.
- Aluko, T. M. 1964. *One man, one matchet*. Lagos: Nigerian Printing and Publishing Co.
- Aluko, T. M. 1966. *Kinsman and foreman*. London: Heinemann Educational Books Ltd.
- Barley, N. 1970. A structural approach to the proverb and maxim with general reference to the Anglo-Saxon corpus". *Proverbium* (Helsinki) No. 20: 737-750.
- Crystal, D., & Davy, D. 1969. *Investigating English style*. London: Longman.
- Essien, O. E. (1990). The future of minority languages. In E. N. Emenanjo (Ed.) *Multilingualism, minority languages and language policy in Nigeria* (pp. 155 – 168). Agbor: Central Books Limited in Collaboration with the Linguistic Association of Nigeria.
- Fashina, N. O. 2005. Lit-orature development, world peace and the challenges of literary theory/criticism. *Journal of Nigeria English Studies Association (JNESA)*, 11: 101-113.
- Fromkin, V., & Rodman, R. 1983. *An introduction to language*. New York: CBS College Publishing.

- Halliday, M. A. K. 1961. Categories of the theory of grammar. *Word*, (17): 241 – 292.
- Jones, M. (1989). The depiction of proverbs in Late Middle Val Art. In G. Greciano (Ed.) *Phraseologies contrastive collection recherche Germaniums*. Strasbourg: Universite des Sciences Humaines, Strasbourg.
- Kreidler, C. W. 1989. *The pronunciation of English*. Oxford and Cambridge: Blackwell.
- Kuusi, M. 1957. Paromilogische betrachtn gen. *Folklore Fellows Communications*. 69 (172): p.52.
- Larson, M. L. 1984. *Meaning-based translation: A guide to cross-language equivalence*. Lanham, MD: University Press of America.
- Lau, K. J., Tokofsky, P. J., & Winick, S. D. (Eds.) 2004. *What goes around comes around: The circulation of proverbs in contemporary life*. Logan, Utah: Utah State University Press.
- Loech, G. N., & Short, M. H. (1981). *Style in fiction*. London and New York: Longman
- Meider, W. 1985. Popular view of the proverb. *Proverbium* (2): 109-143.
- Nagy, G. K. (1979). *Világirodalmi lexikon*. (Encyclopedia of the world's literature.) Vol.6. Budapest: Akadémiai Kiadó.
- Ogunjimi, B. & Abdul-Rasheed, N. 2005. *Introduction to African Oral Literature and Performance*. Trenton, N. J. and Asmara, Eritrea: Africa World Press.
- Sapir, E. (1921). *Language: An introduction to the study of speech*. New York: Harcourt, Brace and Company.
- Spencer, J. & Gregory, M. J. 1964. An approach to the study of style. In D. C. Freeman (Ed., 1970) *Linguistics and literary style* (pp. 73 – 95). USA: Holt, Rinehart and Winston.
- Taylor, A. 1931. *The proverb*. Cambridge: Harvard University Press.
- Trask, R. L. 1995. *Language: The basics*. London and New York: Routledge.
- Trench, R. T. (2003). *Proverbs and their lessons*. W. Wolfgang (Ed.). Burlington, Vermont: University of Vermont.
- Turner, G. W. 1973. *Stylistics*. London: Longman.
- Valdaeva, T. (2003). Anti-proverbs or new proverbs: The use of English anti-proverbs and their stylistic analysis. *Proverbium*. (20):379 – 390.
- Verdonk, P. (2002). *Stylistics*. Oxford: Oxford University Press.
- Wales, K. (2001). *A dictionary of stylistics*. 2nd ed. London: Longman.