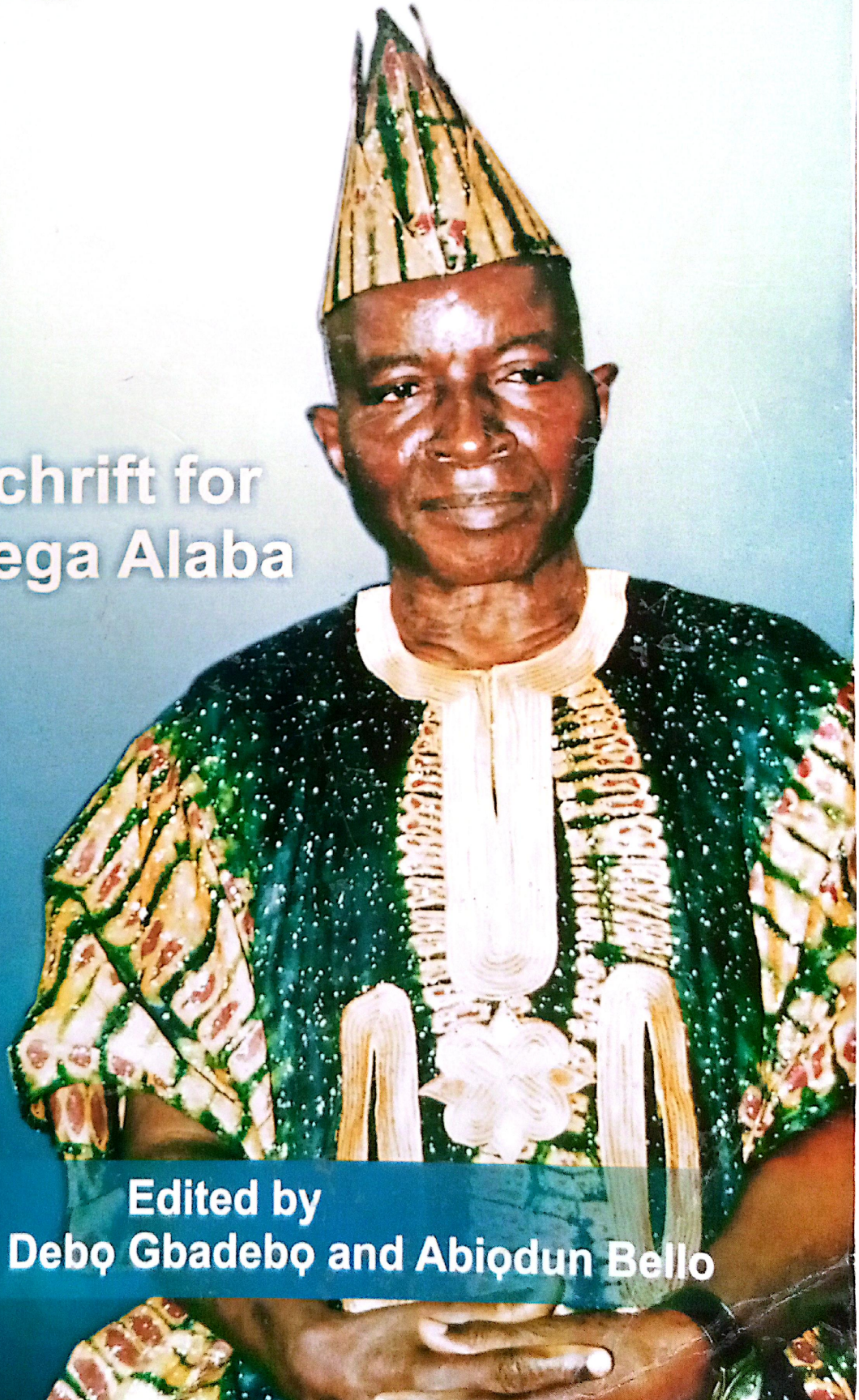
Current Studies in Yoruba Culture, Language and Literature



A Festschrift for Olugboyega Alaba

Edited by
Deji Medubi, Debọ Gbadebọ and Abiọdun Bello

Current Studies in Yoruba Culture, Language, and Literature

A Festschrift for Olúgbóyèga Àlàbá

Current Studies in Yoruba Culture, Language, and Literature

A Festschrift for Olúgbóyèga Àlàbá

Edited by

Deji Medubi
Debọ Gbadebọ
Abiọdun Bello

Department of Linguistics, African and Asian Studies
University of Lagos

Current Studies in Yoruba Culture, Language, andLiterature
A Festschrift for Olúgbóyèga Àlàbá

Copyright © 2017 by
Department of Linguistics, African and Asian Studies
Faculty of Arts, University of Lagos, Nigeria

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN: 978 978 56845 3 5

Printed By:
JOYTAL PRINTING PRESS, IBADAN
08034237746

Editors

Deji Medubi–Dept. of Linguistics African & Asian Studies, University of Lagos
Debọ Gbadebọ - Dept. of Philosophy, University of Lagos
Biọdun Bello - Dept. of Linguistics African & Asian Studies, University of Lagos

Production Assistants

Abisoye Ẹlẹshin- University of Lagos
Yusuf Fadairo - University of Lagos
Ibironkẹ Adubiaro - University of Lagos

Contributors

Duro Adeleke - University of Ibadan
Adebisi Ademakinwa - University of Lagos
Olugboyega Alaba - University of Lagos
Idowu Alade - University of Lagos
Aransi A. O. - Kwara State University, Malete
Abidemi Bọlarinwa - University of Ibadan
Adeọla Falẹyẹ - Ọbafẹmi Awolọwọ University, Ile-Ifẹ
Olubunmi Faloju - University of Lagos
Yusuf Ọpẹyẹmi Fadairo - University of Lagos
Fasehun M. A. – Adeyemi College of Education, Ondo
Debọ Gbadebọ- University of Lagos
Samuel Jẹgẹdẹ - University of Lagos
Yẹmi Ọkẹ- University of Lagos
Sunday Ọwọade- University of Lagos
Eyitoyọsi Salami – Olabisi Onabanjo University Ago-Iwoye
Priscilla Adenuga – Kwara State University, Ilorin
Ọladiipọ Ajiboye - University of Lagos
Olufẹmi Adewọle - Ọbafẹmi Awolọwọ University, Ile-Ifẹ
Fọlọrunsọ Ilọri - University of Lagos
Ayọdeji Adesuyan - Adeyẹmi College of Education, Ondo
Ajiki Adeyẹmi – University of Lagos
Ẹniọla Ladiipọ - University of Lagos
Akin Aina - Ọlabisi Ọnabanjọ University, Agọ-Iwoye
Alimot Ẹlẹshin-Ajikobi - Kwara State University, Malete
Olu Akeusọla – Michael Okoola College of Education, Epe
Ọlayinka Awolaoye – Adeyemi College of Education, Ondo
Adeyemi Daramola- University of Lagos

Abiọdun Ogunwale- Ọbafẹmi Awolọwọ University, Ile-Ifẹ
Kehinde Ọladeji - University of Lagos
Bisoye Ẹlẹshin - University of Lagos
Ọmọniyi Friday-Ọtun - University of Ilorin
Ọlatubọsun Ọmọlẹwu- University of Ilorin
Abdulrazaq Moh'd Katibi- Lagos State University
Khadijat Olaniyan-Shobowale- Lagos State University
Oluyẹmisi Adebọwale - Adekunle Ajasin University, Akungba-Akoko
Arinpe Adejumọ - University of Ibadan
Olufẹmi Adeọṣun –University of Ilorin
Lere Adeyẹmi - University of Ilorin
Adeyẹmọ O.A. - Olabisi Onabanjo University
Adeyẹmi Adeyinka- University of Ibadan
Ifẹoluwa Akinṣọla - University of Ibadan
Adeniyi Akangbe - University of Ibadan
Dayọ Akanmu- Adeyemi College of Education
Ḱẹhinde Elujulọ- University of Lagos
Hamzat, S. A. O. - University of Ilorin
Adeyẹmi, O. - University of Ilorin
Adedọtun Ogundeji - University of Ibadan
Titilayọ Ojo - University of Lagos
Luqman Kiaribee - University of Ibadan
Abiọdun Bello – University of Lagos
Layọ Ogunlọla- University of Ilorin
Oluwọle Okewande- University of Ilorin
Hakeem Ọlawale - Kwara State University, Malete
Olukẹmi Ọlọfinṣao- Obafemi Awolowo University
Olutọla Ọṣunnuga – SOAS, London
Ayọdele Oyewale – University of Lagos
Ọlaide Sheba- Ọbafẹmi Awolọwọ University, Ile-Ifẹ
Taofeek Dalamu - University of Lagos
AdeniyiFatuase- University of Lagos
Oluṣẹgun Faturoti- Adeyemi College of Education

Contents

Profile of Ọjọ̀gbọ́n Olúgbóyèga Ọmọ Àlàbá .....

Curriculum Vitae of Olúgbóyèga Àlàbá .....

Foreword .....

Part I: Culture

Chapter One 1
Àwòrán Àwọn Ọba Nínú Ìwé Ìtàn- Àròsọ D.O. Fágúnwà
Duro Adeleke

Chapter Two 13
Are Nigerian Traditional Rulers Relevant in the Contemporary Democratic Dispensation? : A Literary-Cum Historical Analysis
Adebisi Ademakinwa

Chapter Three 30
Culture and Change in the Yorùbá Society: The Literary Dimension
Olugboyega Alaba

ChapterFour..... 53
Africa's *Ògún* in the Five Faces of the Ancient Greek God of Warfare
Idowu Alade

Chapter Five 71
Ojú Àmúwayé Yorùbá Nípa Ìṣèré Orò Ọdún Igogo Ní Ìlú Ọ̀wọ̀
A. O. Aransi

ChapterSix 103
Àgbéyẹ̀wò Orin Olórogún Ní Ilẹ̀ Yorùbá
Abidemi Bolarinwa

ChapterSeven 116
"Ìkúnlẹ̀ Abiyamọ Nínú Èrò Ìjìnlẹ̀ Yorùbá: Ìdí Abájọ Agbára Obìnrin"
Adéọlá Adijat Fálẹ́yẹ

ChapterEight..... 132
Name as a Designate of Culture in Traditonal and Contemporary Yorùbá Society of Nigeria
Olubunmi John Faloju& Yusuf Opeyemi Fadairo

Chapter Nine..... 150
Ìlò Àmì Nínú Ọdún Ògún Ní Ìlú Oǹdó
M. A. Fasehun

Chapter Ten..... 164
African Conception of Human Existence:The Yoruba Experience
Debọ Gbadebọ

Chapter Eleven..... 181
The Existentialism of Yoruba Traditional Religion
Samuel Jẹgẹdẹ

ChapterTwelve 198
Yoruba and the Notion of Sustainability In Natural Resources Management
Yẹmi Ọkẹ

ChapterThirteen..... 220
Òrìṣà Bíbọ Nílẹ̀ Yorùbá: Ogunòjàlú Nílùú Ògbómọ̀ṣọ́ Gẹ́gẹ́ Bí Àfojúsùn
Sunday Òwóadé

Chapter Fourteen..... 231
Ìyánròfẹ́ẹ́rẹ́ Nínú Oríkì Ìran Sòókò Ní Ilê Ifê
Ejítóyọ̀sí Ọláyẹmí Sàlámì

Part II: Language
Chapter Fifteen..... 244
Focus Construction in Yorùbá Literary Text: A Case Study of D. O. Fágúnwà's *Ògbójú Ọdẹ Nínú Igbó Irúnmọlẹ̀*
Priscilla L. Adénúgà & Ọládiípọ̀ Ajíbóyè

Chapter Sixteen..... 259
Àgbéyẹ̀wò Gbólóhùn Àkíyèsí Aláténumọ́ Nínú Ẹ̀ka-Èdè Ìjẹ̀bú
R.A. Adéṣuyan

Chapter Seventeen..... 273
Ọ̀rọ̀-Orúkọ Aṣèbéèrè Nínú Ẹ̀ka-Èdè Ifẹ̀
Lawrence Olufẹmi Adewọle

Chapter Eighteen..... 279
Constituent Questions in Àwórì Dialect of Yorùbá South West Nigeria
Akin Aina

Chapter Nineteen..... 300
Distribution and Function of *Tí, Bí* and *Tì* in Èkó Dialect
Ọládiípọ̀ Ajíbóyè, Àjíkí Adéyẹmí & Ẹniọlá Ládiípọ̀

Chapter Twenty..... 317
Olùkùmi Focus Constructions
Alimot Ẹlẹ́shin Ajíkòbi

Chapter Twenty One..... 330
Appraisal of Prepositional and Antithetical Properties in Some Yoruba Verbs
Olu Akeusola

Chapter Twenty Two..... 338
Verbal Peculiarities of Yoruba Language: A Comparative Appraisal of Verbal Properties in English, French and Yoruba
Olu Akeusola

Chapter Twenty Three..... 348
Peculiarities of Yoruba Grammar: Appraisal of Yoruba Verbless Sentences, Resumptive Pronouns and Redundant Verbs
Olu Akeusola

Chapter Twenty Four..... 365
Àṣà Àti Òfin Gírámà Tí Ó De Àmúlò Ọ̀rọ̀ Arọ́pò-Orúkọ Nínú Èdè Yorùbá
Sunday Oláyínká Awoláoyè

Chapter Twenty Five..... 375
Referential Cohesion in Yorùbá
Adéyemí Dáramólá & Kéhìndé Oládèjì

Chapter Twenty Six..... 400
Aspects of Prefixation in Yorùbá: The Harmonic Interaction
Bísóyè Ẹlẹ́shin

Chapter Twenty Seven 409
Two Types of *Oní* in Yoruba: A Critique
Fọlọrunṣọ Ilọri

Chapter Twenty Eight 421
Analysis of Collocative Words in Yorùbá Language Usage
Joseph Ọmọniyì Friday-Ọtun & Ọlátúbọ̀sún Ọmọ́léwu

Chapter Twenty Nine..... 442
Exploring the Linguistics Perspectives inthe Nigeria-Sudan Relationship
Abdulrazaq Moh'd Katibi & Khadijat Olaniyan-Shobowale

Chapter Thirty..... 459
Instances of Language Variation from the Perspective of the Yorùbá Language Contact with English
Abiọdun Ogunwale

Part III: Literature
Chapter Thirty One..... 483
Àgbéyẹ̀wò Èrò Akéwì Lórí Ewì
Olúyẹ́misí Adébọ̀wálé

Chapter Thirty Two..... 501
Envisioning Ideal Politics, Democracy and Sustainable Governance in the Selected Novels of Afọlábí Ọlábímtán
Àrìnpé Adéjùmọ̀

Chapter ThirtyThree..... 516
Èrò Báyéṣerí Ọjọ́gbọ́n Àlàbá Lórí Ọ̀rọ̀ Ẹ̀sìn Nínú *Àṣàyàn Àròfọ̀.*
Hezekiah Olúfẹ́mi Adéọ̀ṣun

Chapter ThirtyFour..... 526
Literary Representation of the Military Era in Bamiji Ojo's *Ọba Adìkúta*
Lérè Adéyẹmí

Chapter Thirty Five..... 546
Ìpèdè Arẹ́nijẹ Nínú Àṣàyàn Ìwé Eré-Onítàn Yorùbá
O.A. Adéyẹmọ

Chapter Thirty Six 564
Fíìmù Àgbéléwò Gẹ́gẹ́ Bí Ohun-Èlò Ìkọ́ni Ní Àṣà àti Lítírẹ́ṣọ̀ Alohùn Yorùbá: Fíìmù *Arugbá* Àti *Baṣọ̀run Gáà* Gẹ́gẹ́ Bí Àwòta
Adéyẹmí Adéyínká & Ìfẹ́olúwa Akínṣọlá

Chapter Thirty Seven..... 583
A Historical Treatise of *Atọ́ka* Photoplay Magazine
Adéníyì Àkàngbé

Chapter ThirtyEight..... 605
Olúgbóyèga Àlàbá Fẹ̀yìntì
Dayọ̀ Àkànmú

Chapter Thirty Nine..... 611
Àlàbá's Ọ̀wèrè Ènìyàn Méjì Péré (The Struggle between Just Two People): An Adumberation of Marxist Literary Theory
Ḱẹhìndé Elújùlọ

Chapter Forty..... 621
A Study of Literary Devices inOlú Owólabí's *Líṣàbi Agbòǹgbò Àkàlà* and Láwuyì Ògúnníran's *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀*
Hamzat, S. A. O. & Adéyẹmí, O.

Chapter Forty One..... 648
Èrò Ìjìnlẹ̀àti Ọ̀rọ̀ Ìṣẹ̀lẹ̀ Àwùjọ Nínú Àwọn Àròfọ̀ Olúgbóyèga Àlàbá
Adédọ̀tun Ògúndèjì & Luqman Kíaríbèé

Chapter Forty Two..... 672
Yorùbá Playwrights and Politics in Nigeria: An Examination of Selected Yorùbá Written Plays
Layọ̀ Ògúnlọlá

Chapter Forty Three 691
Ìmọ̀-Ìjìnlẹ̀-Èrò Yorùbá Bí Orísun Ìṣura Ewì Àpilẹ̀kọ: Ẹ̀rí Láti Inú Ifá
Tẹ́wọ́gboyè Òkéwándé

Chapter Forty Four..... 703
Ìwúlò Orin fún Ìtanijí Lórí ÌwàỌmọlúàbí àti Ìbágbépọ̀ Àlàáfíà ní Àwùjọ: Orin Dàdàkúàdà Gẹ́gẹ́ Bí Àpẹẹrẹ
Hakeem Ọlawale

Chapter Forty Five..... 717
Àgbéyẹ̀wò Ọ̀rọ̀ *Jẹ́ńdà* Nínú Orin Sàláwá Àbẹ́ní
Olúkẹ́mi Ọlọ́fínṣao

Chapter 46 736
Olúgbóyèga Àlàbá, Onímọ̀ Ìjìnlẹ̀ Èrò Nípa Ilé-Ayé: Ẹ̀rí Láti Inú *Onírúurú Àròfọ̀* Àti *Àṣàyàn Àròfọ̀*
Ọlátúbọ̀sún Ọmọ́léwu

Chapter Forty Seven 759
Àríwísí Òǹkọ̀wé Alátinúda Nípa Àbùdá Àdámọ́ Erémọdé Nínú
Ogún Ọmọdé
Ayọ̀délé Solomon Oyèwálé

Chapter Forty Eight..... 781
Gender and Social Representation of Women in Yorùbá Folktales: A Critique of Àlọ́ Àpagbè
Ọlaide Sheba

Part IV: Stylistics
Chapter Forty Nine..... 792
A Study of Aspects of Technocultural Variations in English and Yorùbá Speech Usage in Nigeria
Babátúnjí Hezekiah Adépọ̀jù

Foreword

Since the world marked the global transitioning into the new millennium almost two decades ago, the Humanities like other human fields of endeavour have moved to keep pace with the rapidity of knowledge production occasioned and signalled by the advent of digital globalisation. It is thus little staggering that the collection of writings in this volume represents a panoptic, and, indeed, near-encyclopaedic corpus of scholarly Yoruba-based studies germane to the vision of global scholarship and research in the twenty-first century. It is a wide canopy of studies embodying traits of both traditional and contemporary scholarships and covering areas where Professor Olúgbóyèga Àlàbá has made unforgettable marks in the course of his teaching and research career.

On the one hand, the profusion of submissions for this festschrift, *Current Studies in Yoruba Culture, Language, and Literature* attests to the celebrated personage of Olúgbóyèga Àlàbá as a fruitful scholar and teacher with a large compound of progeny and budding academic 'scions' to hold the fort, even after his time was done. On the other hand, the volume, covering well over fifty articles, emerges as a testament to the urgency of response to questions and gaps begging for answers in research in culture, language, and literature in the context of Yoruba and African cultural studies in the new millennium. The papers significantly address topical subjects ranging from those highlighting issues in culture and language technology, to contributions on discursive formations in Yorùbá ethnic literature and cultural production in oral, written, and digital media; hence the subdivision into Culture, Language, Literature and Stylistics, respectively.

This volume inscribes its niche and uniqueness in the remarkable fact of representing a range of highly energetic and well-diversified institutional, gender, age and sub-specialisation backgrounds. The fields of Yoruba culture, language, literature and stylistics at large are explored with the rich currency of theoretical frameworks and creative applications of same, thus showing much of the contributors' curiosity for engaging new themes and data with state-of-the art frameworks which re-engage extant subjects from fresh and novel positions that re-situate the discourse within the context of contemporaneity in their respective disciplinary fields.

This festschrift no doubt will be of interests to scholars in Yoruba cultural and diaspora studies, African literature and language practitioners, and linguists not only in Nigeria but also in Africa and other parts of the world.

Ọladiipọ Ajiboye, PhD.
Professor of Linguistics
University of Lagos, Nigeria
September 2017

Chapter 40

A STUDY OF LITERARY DEVICES IN OLÚ OWÓLABÍ'S *LÍṢÀBI AGBÒŃGBÒ ÀKÀLÀ* AND LÁWUYÌ ÒGÚNNÍRAN'S *ỌMỌ ALÁTẸ ÌLẸ̀KẸ̀*

S. A. O. Hamzat & O. Adéyẹmí

Scholars stress that language is a serious factor in human interrelationship. It inscribes identity, and institute culture, power and ideology. Its function as a vehicle of literature has also been stressed. However, success has not been recorded in the drive towards the examination of the discursive resources involved in power formation and power use from the perspective of New Historicist theory (Tíọ́rì-ìfojú-ìmọ̀ ìtàn tuntun-wò). This paper examines the pattern of language usage from two play-texts- Olú Owólabí's Líṣàbi Agbòŋgbò Àkàlà (1977) and Láwuyì Ògúnníran's Ọmọ Aláte Ìlẹ̀kẹ̀ (1996) to reveal the discursive resources involved in the construction and interrogation of power from the perspective of New Historicist theory (Tíọ́rì-ìfojú-ìmọ̀ ìtàntuntun-wò).The specific objectives are to; (i) analyse the power of language or discourse in interpersonal relationship and ideological formation; (ii) identify and highlight the dominant literary devices involved in the formation of power and identity, and how these mark the effectiveness of apparatus of power and oppression; and (iii) to identify and highlight the dominant literary devices of the authors in interrogating history and culture. The methodology is descriptive and analytical. The major findings of the paper include the fact that: (i)language or discourse is very effective in constructing identity and mediating culture;(ii)numerous literary devices such as allusion, metaphor, simile, repetition are involved in the

formation of power and identity, and these mark the effectiveness of apparatus of power and oppression; and (iii) the authors use the literary devices in interrogating history and culture. This study by implication has offered fresh insights to readers understanding of the power of language as a potent vehicle for exploitation and control, as well as for resolution of conflict in traditional politics. The paper concludes that language usage in these plays educates/sensitise the readers on power and ideological formation, and also entertains them on the aesthetic value of Yorùbá language. It recommends the analysis and study of language in play-texts to recognise the hierarchies and system of domination that permeate the society.

***Keywords**: New Historicism, power, interrogation, subjectivity, and literary device.*

INTRODUCTION

Literature is one veritable channel of communication. The society informs literature. Yorùbá artists (both oral and written) always produce literary works to sensitize the public, create awareness, and educate the people on every matter of importance, one of which is the issue of power misuse that emanates from the society. The role of language in communicating these messages cannot be overemphasized. Language is the pillar of power, politics and other societal institutions. There is a symbiotic relationship between language, literature and culture. By implication it is not out of place to use literature as a means of understanding the culture of a people.

The study of literature concerns how language is employed to create the intended meaning in any work of art. Analysis of power, politics and language in literary texts is a common practice. Aróhunmọ́làṣe (1997) preoccupies himself with the issues of power and politics. He identifies class struggle and emancipation in Yorùbá plays. In the aspect of language, Bámiṣilẹ́ (1991) has shown the resourcefulness of linguistics in the analysis of selected play-texts by Adébáyọ̀ Fálétí. Adéjùmọ̀ (2009) examined power perspective in Yorùbá proverb while Adéjùmọ̀ (2014) revealed the propagandist nature of Yorùbá theatre and plays. Although Adéyẹmí (2001) has analysed the rhetorical

devices in one of the play-texts under study; *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀*, critical attention has not been paid to the role of language in constructing power and identity, and the consequences that arise thereof. Therefore, this paper analyses two selected play-texts, namely *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀* and *Lísàbí Agbòǹgbò Àkàlà* to show how language and literary devices are used in constructing identity, in mediating history and in interrogating the culture of the Yorùbá.

Scholars like Ìṣọ̀lá (1991), Aróhunmọ́làṣe (1997), Ògúndèjì (1998, 2000 & 2014) preoccupied themselves with the definition, classification, critical analysis, as well as issues of class struggle and emancipation in Yorùbá plays. The primary aim of this paper is to study the pattern of language usage in Olú Owólabí's *Lísàbí Agbòǹgbò Àkàlà* and Láwuyì Ògúnníran's *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀*to reveal the discursive resources involved in the construction and interrogation of power from the perspective of New Historicist theory (*Tíórì-ìfojú-ìmọ̀ ìtàntuntun-wò*). The specific objectives are to; (i) analyse the power of language or discourse in interpersonal relationship and ideological formation, (ii); identify and highlight the dominant literary devices involved in the formation of power and identity, and how these mark the effectiveness of apparatus of power and oppression, and (iii) identify and highlight the dominant literary devices of the authors in interrogating history and culture.

LANGUAGE, LITERATURE AND CULTURE

Sapir (1921) as cited in Idiagbon-Abdullahi, and Aliyu-Ibrahim (2014, pp. 118-143) defines language as 'a purely human and non-instinctive method of reflecting, transmitting and communicating ideas, culture and ideologies. Language is the main force which works behind all kinds of human activities. McCarthy, Matthiessen and Slade (2006, p. 55) call our attention to the extraordinary range of contexts in which we engage in communication in order to stress the extent to which life is made up of discourse. According to these scholars, language is a system of representation, a means of sorting and manipulating the abundance of information that deluge us throughout our lives. Culture is the entire body of values by which we come to perceive ourselves and our place in the world (Ngugi, 1995, p. 290). Culture constitutes the charter of life, the means by which people guide their interactions. To Ọlátùnjí (1984) and Ngugi (1995), language carries culture particularly through orature.

The automatic use of language by the generality of the people in carrying out and expressing ideas about the day-to-day activities justifies the assertion that language functions in many contexts that make up a culture. Language is used in capturing history and in constructing literature. According to Ngugi, language, literature and culture are a tripod (Ngugi, 1995, p. 290). Literature reveals the ingenious turn of phrases (i.e. language) that is used to communicate culture. Language is powerful as a mechanism for sensitizing the people about power structure, and as an instrument for historical and cultural interrogation. At this level, it displays creativity, flexibility, and adaptability to changes at the vocabulary, idiomatic and interpretational levels, Language at this level passes the stage of ordinary use to the artistic level, it assumes literary function.

Language and literature accentuate and celebrate peoples' cultural values. Both are used in communicating, as well as in recording changes in the social, religious, economic and political fabric, i. e. the history of a society. The culture of a people can be gleaned through the language and literary analysis. One distinct feature of Yorùbá is their language. Our focus in this paper is on how language is used in formation and propagation of complex power structure, and in interrogation of ideologies, culture and history in literature. The concern is on how these promote dominance, subjectivity, oppression as well as conflict.

EXISTING CRITICAL WORKS ON THE ISSUE OF LANGUAGE, POWER AND POLITICS IN LITERATURE

Many scholars of Yorùbá literature recognise the importance of language as a veritable tool in literature. Ọ̀ṣúndáre cited in Adélékè (2012) stresses that language constitutes the medium of literary expression, the main pillar of literary edifice, a vital force which aids the status of literature. Ọlátúnjí (1984, p. 79) identifies literary devices like repetition, parallelism and tonal counterpoint that emphasize and intensify the theme of the repeated sentences. Power perspective in Yorùbá fauna proverb is Adéjùmọ̀'s (2009) preoccupation. She uses proverbs and an Ifá myth where the lion is endowed with honor and respect at creation to proof that power and wealth are gifts from God.

This work is insightful but this cannot be used to explain why power is conceived as sacred in Yorùbá society. A more detailed analysis is necessary for better understanding about the power of language in inscribing identity and in subduing the dominated class for the dominant class. Hayakawa's (1974, p. 4) view about language is relevant here. He states that language is magical in the way it affects the minds of those who use it. The manner in which the audience is forcefully informed of the desire of the speaker makes power of language more prominent as ideological apparatus. This makes language an effective apparatus of oppression. One's knowledge or competence in language and culture enhances the production and interpretation of literature.

Adéyẹmí (2001) analyses the deliberative oratory style of Ògúnníran in *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀*. He concerns himself with correcting the erroneous impression of Western scholars that Yorùbá language among other African languages is incapable of addressing contemporary issues. Therefore, he uses the "principle of identification" for a rhetorical analysis of Láwuyi Ògúnníran's language. He states that:

> Ògúnníran's style of writing is not mere rhetorical ornaments. His language is strong and elaborate and it harmoniously suits the content and actively aids the presentation of his ideas (p. 86).

His analysis reveals that men are apart, therefore there is need for rhetoricians to proclaim their unity. He shows the richness of Yorùbá rhetorical devices in inspiring reverence for Aláàfin, which brings about unity in the play. His analysis reveals that the language of rhetoric is the agency of persuasion, but it does not expose whose course the act promotes and why. The answers to such questions are revealed within the theory of New Historicism. New historicist analysis of the selected texts gives more insight into the power of language (Yorùbá rhetorical devices) in constructing identity and in mediating history, power and politics.

Language has also been shown to be capable of taking care of challenges facing the society. Ọmọlọ̀ṣọ́ (2013) shows how language is used in conflict resolution, in securing and maintaining peace. He notes that Yorùbá proverb is used to sensitize the Yorùbá to the security challenges around them. Adébọ̀wálé (2014) also states that Yorùbá proverbs reflect their views about

issues like safety and conflict, and the fact that matters are easily handled and rifts settled with proverbs. Adéyẹmí's (2014) concern is how linguistic features have been combined and humanized to educate and sensitise people in order to reduce, control and possibly eradicate the scourge of HIV/AIDS in the Nigerian society.

As reviewed here, previous theories used in analysing Yorùbá literature especially written drama, acknowledge the power of language in intensifying the message of literature. They reveal how language is used in sensitising, educating and persuading readers. Though they reveal how language is used in gathering support for the dominant class, they could not reveal how this aid formation of power and domination. The New Historicist theory that fingers religious, historical and literary discourse is adopted to interrogate the discourses that construct and circulate power. It reveal show such discourses perpetuate subjectivity, dominance and oppression.

NEW HISTORICISM THEORY (TÍỌRÌ-ÌFOJÚ-ÌMỌ̀-ÌTÀN-TUNTUN-WÒ)

New Historicism theory is based on the works of Foucault (1978, 1979, and 1980) and Althusser (2012)whose researches show that meaning of a discourse, whether linguistics or literary is dependent on specific cultural condition, social forms and practices specific to a cultural community, and particular circumstances. According to Foucault (1980), interrelationship in the society, power relations and power structures is based on 'episteme', that is, the structure of thoughts and institutional conditions that serve to make given statements accepted as authoritative or true. The New Historicist theorists assert that society constructs what is normal and what is wrong, and that is what shapes everyone and everything within that society. Such institutional discourses construct individuals as subjects. People are inscribed in ideology by complex processes of recognition, which according to Althusser is misrecognition.

He opines that it is impossible to access the real condition of existence due to our reliance on language. The theory states that for subjects to perceive the way they are inscribed in ideology, for 'subjects' to recognize themselves in the way they are constructed and overcome distorted representation of themselves, they need education and understanding.

The New Historicists' assumption is that the reader/hearer shares with the writer/speaker a large body of non-linguistic knowledge and experience. In Montrose's view, cited in Brannigan (1999) 'all texts were embedded in specific social and cultural contexts (p. 418). Any analysis of a text should be context based. It needs all our knowledge and understanding of the past, which could only exist through the surviving textual traces of the society in question (p. 418). In this paper, we have adopted Foucault's (1978, 1979, and 1980) models which calls for subjects to perceive the way they are inscribed in ideology.

It states that we can come close to perceiving our alienation, and see what makes misrecognition seem obvious and normal through a form of reading that constitutes resistance. The major principles are that:

- feelings of groups and individuals are conveyed through linguistic expression
- the dominant class establishes norms and defines what is acceptable;
- language is a veritable tool for control of people, it is used to champion certain interest; to exploit, kill morale, legitimise power, and trigger sense of submission;
- power is generated by shared discourse and wielded by groups that are participants;
- power reinforces its base, and it often generates conflict, defiance and resistance that result in disintegration, destruction and underdevelopment of the society;
- power eventually stimulates opposition through the changing views of what is good or bad, and what is acceptable or unacceptable;
- discourses that differ from the norm or digress from what is deemed right are likely to be suppressed, for they threaten the values generally espoused by a culture and the dominance of the powerful;
- by hearing the repressed discourses and the dominant ones, we are able to discover complex relationship among ideologies that eventually provides an interpretation of what the story of the past means; and,
- language is an instrument for constructing hierarchies and for interrogating systems of domination.

SYNOPSIS OF *ỌMỌ ALÁTẸ ÌLẸ̀KẸ̀*

Ọmọ Aláte Ìlẹ̀kẹ̀ starts with princes who are future rulers of Yoruba, selling slaves. Slave trade flourishes after they assume power in scene 3. The women and children are dehumanized. This makes the Òwu and Ọ̀yọ́ women to protest. The king of Ọ̀yọ́ orders Olówu to check slave raiding and trading in his area with a promise to support him. This leads to commercial activities in Apòmù market in scene 4 where suspicion between an Òwu man and an Ìjẹ̀bú woman triggers conflict and invectives. This takes us to the war-fronts where lives and property are destroyed in scene 5. Scene 6 reveals acts of pretence, deceit and sabotage. Olúwòó pretends to be Olówu's friend but harbors his enemies, the Ifẹ and Ìjẹ̀bú warriors. This leads to war and destruction of Òwu. Yorùbá people become scattered all over the land. Other tribes like Ìjẹ̀ṣà, Èkìtì, Òǹdó and Àkókó clamor for peace, they send representatives to preach peace but the sons of Odùduwa fail to give peace a chance. Eventually, Ẹ̀yìnlàárò, their forefather emerges in a trance-like scene to intervene in the conflict. He apportions blames, and chastises the power wielders of Yorùbá land for the role they play in the destruction of their land rather than extending the frontiers further. Agreements are reached for the way forward.

SYNOPSIS OF *LÍṢÀBIAGBÒǸGBÒÀKÀLÀ*:

The opening of *Líṣàbi Agbòǹgbò Àkàlà* serves as a continuum of a practice that has been on prior to the scene. The king of Ọ̀yọ́, Aláàfin, sends his representatives, the Ìlàrís, on a mission to collect tariff in the subordinate towns around him. The central conflict in the middle of the play revolves around that action. On getting to the Ẹ̀gbá territory, the representatives of Ọlọ́yọ̀ọ́ (the Ìlàris) harass the people, confiscate their properties and take possession of their wives in the name of Ọlọ́yọ̀ọ́, who takes everything with joy. Act two has six scenes where Aláké and his chiefs debate their subservience under the king of Ọ̀yọ́ and decide to revolt. Líṣàbi emphasizes the need for an organized movement before they can liberate themselves from the bondage of Ọlọ́yọ̀ọ́. They agree to unite under an organized labour force under Líṣàbi. They adopt the traditional farming association, *Ẹgbẹ́ àáró* (*àáró*co-operative society), where members rotate labour force round members' farm and utilize the motif of co-operation to achieve huge success. The union transforms to a military group, after which Líṣàbi orders the

massacre of the king's representatives. This marks the beginning of the war in the play-text. Lísàbi leads his people to victory and becomes popular among the people. This generates envy among members of the ruling class, and the author extends the play in an anticlimax to show the aftermath of Lísàbi's popularity. The rulers connive with the custodian of the gods to use Lísàbi as a sacrificial lamb to the gods. Lísàbi is killed by his kinsmen for whom he fights. The deceit, rejection and outright betrayal by the rulers make Lísàbi to be a 'tragic hero'.

LITERARY DEVICES USED IN CONSTRUCTING IDENTITY, POWER AND SUBJECTIVITY IN *ỌMỌ ALÁTẸ ÌLẸ̀KẸ̀* AND *LÍṢÀBI AGBÒÑGBÒ ÀKÀLÀ*

Allusion

Allusion is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in details the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess the knowledge to spot the allusion and grasp its importance in a text. In Yorùbá oral and written literature, allusions are made to myths, legends, historical events and the practice of the Yorùbá.

The structure of thoughts that shapes everyone and everything, which Foucoult labels 'episteme' or culture provide the materials the writing of *Lísàbi Àgbòńgbò Àkàlà* (1977) and *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀* (1992). The plays are allusions to a number of significant forces that resulted in the turbulent period in Yorùbá society. The actions and inactions of the past Kings of Yorùbá kingdoms; power sharing, power use, conflict and, resistance against inequitable division of power constitutes the themes of the plays. They both use the mythical or historical account about Odùduwà. They take readers back on memory lane into the Yorùbá past. They created Ọ̀yọ́, Ẹ̀gbá and other towns to fit the Yorùbá setting, and depict how Odùduwá instituted hierarchy and inheritance of power. The play presents the beliefs and practices on which the organization of the Yorùbá people is based. Actions and events in both plays are driven by the idea that power is sacred. The princes have been conscious of this fact from their youth as they express in *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀*:

Àyàkoko-ǹ-nàkí: *Mo fẹ joyè ilé baba mi. Ọ̀la ni n o gorí ìtẹ́ Olówu. Owó púpọ̀ ni n ó sì ná sí i* (o.i. 2).

Àyàkoko-ǹ-nàkí: I want to ascend the throne of my forefathers. Tomorrow I shall ascend the Olówu throne. I will spend huge amount,

They automatically ascend the throne after the deaths of their father. The hierarchical power structure constructed by religious ideological apparatus gives the rulers who stand for the dominant group privileges to other forms of power. They boasts and exults on account of their economic and political power.

Olówólayémọ̀: *Ní tèmi báyìí,ayé yẹ mí. Mo sì ń gbádùn lórí ìtẹ́ baba mi.*

Olówólayémọ̀: As for me, life is radiant for me. I am enjoying the pleasure of my father's throne.

In *Lísàbi Agbòǹgbò Àkàlà,* allusion is made to the legacy of Odùduwà, which generations after him continue to build on. Part of this is the historical gift exchanged between his children, which results in payment of tribute to Ọ̀ràànmíyàn by his senior brothers. Traditionally, Ọ̀ràànmíyàn is more powerful than his brothers, and this makes the Aláàfin to be superior to other rulers. Ọlọ́yọ̀ọ́, in a bid to enforce collection of the tribute by vassal states says:

Ọlọ́yọ̀ọ́: *Àwọn ọba gbogbo ti ń bẹ lábẹ́ mi ti gbàgbé nǹkan tí bàbá wọn máa ń ṣe fún mi. Wọ́n tí gbàgbé ẹ̀bùn mi ọdọọdún, ó sì yẹ kí n rán wọn létí pé bí bàbà wọn, tí í ṣe àwọn ẹgbọ́n mi, ti máa ń ṣe kò gbọdọ̀ yẹ̀ .. Ẹ ó máa lọ láti orílu kan dé òmíràn láti lọ máa gba àwọn ẹ̀bùn náà wá fún mi, kí n mú ṣe ara rindin* (o. i. 4).

Ọlọ́yọ̀ọ́: All the kings under my jurisdiction have forgotten what their fathers used to give me every year. I should remind them that they must not renege on the practice of their fathers who are my brothers. .. You will go round all the territories to collect the gifts, that I may enjoy them (p. 4).

The two writers demonstrate how language constructs awe around rulers through the use of metaphor, found mostly in Oríkì. Oríkì are institutional discourses that construct individuals as subjects. Metaphor involves an implicit comparison between two disparate things. In a metaphor, an object, action or situation is described in a terminology proper to another. Some metaphors consist of the substitution of one noun for another. In *Líṣàbí Agbòǹgbò Àkàlà,* the people praise the king as:

> **Gbogbo Ènìyàn:**....*Kábíyèsí Alásẹ èkèji òrìsà,*
> **Ẹmẹ̀wà kan:** ..*ikú bàbá yèyé, ọba tótó bi arò, rẹ̀rẹ̀ bi osùn. Iwọ la fi ṣé, iwo la fi sàgbà oyè..Àwa ti* foríbalẹ̀ fún ọ.A bẹ̀bẹ̀ fúnjì. Kíjì ó fò wá o (o. i. 1-2)
>
> **Gbogbo Ènìyàn:**...He whose verdict cannot be questioned, the powerful, the second-in-command to the gods,
> **Ẹmẹ̀wà kan:** .He who owns the prerogative of death, the father and mother of all, the revered. You are the one assigned, you are the elder. We pay homage to the crown head. We bow for the storm. Let the storm bypass us (Owólabí, 1977. pp. 1-2).

The kings are held in awe, in relation to the deities. By their praise poems (òríkì), the kings are 'Igbá kejì òrìṣà' (deputy of the deity). The vehicles are '*òrìsà, ikú bàbá yèyè'* (god, death, the father and mother). The manner in which the king is also likened to 'ìjì' (storm) is also terrifying. The tenor for the subject to which the metaphorical expressions are applied is the role of the king as being all-in-all for the people. This shows how words affect the minds of those who use them. The praises are circulated by all members of the society. Through such discourse, the dominant class has control over the thought of the dominated group. The idea embedded in the praises of the kings instills the fear of Aláàfin in the people in a way that subject i. e. subordinates them, to the interests of the ruling class.

Everybody, the ruling class and the ruled believe the kingship position is divine and hereditary. The royal lineages guide their birth right jealously and do everything to hand over the legacy unto unborn generations.The dominated group accepts these facts, and guides the long cherished values that constitute

cold command in order to leave the world the way they met it. Thus, the elders of Gbáńdú justify the rationale behind their forefathers' subjectivity under the king; they will not be the ones to change the status quo. They gladly subjugate themselves to Aláàfin and even condone subservience from Ìlàrí, who according to tradition serves as the voice and eyes of the king in a subordinate town. Baálẹ̀ declares for Aláàfin's representative in the following words:

> **Baálẹ̀:-** *Ọmọ abẹ́ yin ni àá ṣe, a kó nì ta yín lẹ́nu gẹ́gẹ́ bí àwọn Baba wa kì í tií ta yín lẹ́nu (oi: 7)*
>
> **Baálẹ̀:-** We are under your authority, we will not challenge your authority, as our forefathers did not(p.7).

In *Lísàbi Agbòǹgbò Àkàlà,* servitude to the king of Ọ̀yọ́ is normal as expressed by all:

> **Ọlọ́yọ̀ọ́:***Igba ikín ni í fọwọ́ dilé mú, Igba aláàmù níí fọwọ tèbá ògiri. Gbogbo ayé ni í fọwọ́ tọba* (oi. 3)
>
> **Ọlọ́yọ̀ọ́:** It is the pillar of two hundred planks that hold the house. Two hundred lizards support the wall (p.3).

The king uses the analogy of the 'support' that the pillar, as a roofing material gives to the house that keeps it erect, and how the lizards stands erect with the support of the wall to gather the support of his representatives. As he sends the Ìlàrí out on an exploit to bring back tariff from his subordinate towns, he reminds them that they are his voice. Since they are symbols of Aláàfin's authority wherever they are sent, they oppress the people with impunity. The act is justified with the proverb, *Agbèfọ́ba kì í jẹ̀bi* (the king's representative does not err). The literary device is useful in reminding others who may be nursing the ambition of aspiring to the throne of their limitation. It leads to increased self-esteem for the dominant class, and decreased self-esteem for the dominated class. The proverb gives express freedom to the kings' household to oppress and dominate others.

The king' power and identity are socially and linguistically constructed by the society through discourses. For example, the cognomen, *baba* 'father', is reserved for Ọlọ́yọ̀ọ́ (Owólabí, 1977, P. 8). In a village near Ọ̀yọ́, the king's representative, Ìlàrí forbids Baálẹ̀'s son to address Baálẹ̀ with the cognomen.

Ìlàrí kẹrin: *.....Ǹjẹ́ o mọ̀ pé baba láàfin nìkan ni a n pe ni baba? Gbogbo àwọn tó kù lẹ́yìn, ọmọ ẹ̀yìn ni wọn.* (o.i. 3& 8)

Ìlàrí kẹrin: ..... Are you aware that only father in the palace (Aláàfin) qualifies to be addressed as father? All others are just followers (pp. 3& 8).

Language constructs a social position for the addressee, and informs the readers about the power of the king. The representatives of the Aláàfin used coercive power to enforce what history institutes without any consideration for the hardship the people are facing. The play shows the tension that the presence of the representatives of the king (Ìlarí) often cause in any town they enter(Owólabí, 1977, P. 8). They harass, maim and kill with impunity.

The society constructs the identity of the king and the slave.The masses refer to themselves as *ẹrú* (slave) and the king is *olówó* (lord) the owner of the slaves in *Líṣàbi Agbòǹgbò Àkàlà.* According to Mọ́nígbà's husband, his class are the slaves under the master.

ỌkọMọnìgbà: *Ki ni ẹrú le sọ lẹ́hìn ohun tólówó rẹ̀ ba wí* (o.i. 20)

ỌkọMọnìgbà: What idea can a slave express outside his lord's opinion?(p. 20)

He expresses the helplessness and powerlessness of the masses in the hands of the king. He has no power to stop the Ìlàrí from coveting his wife for the king of Ọ̀yọ́. Hence, he says

Ọkọ Mọnìgbà:*Ẹni bá juni lọ ní í fọwọ́ ọlá gbáni lẹ́nu. Bí wọ́n bá ní Aláàfìn gbé ẹsẹ̀ lé ọ, kí ni mo lè ṣe?bí mo bá tàpórógan, àt'ìwọ àtèmi lè di pípa. O jé jẹ́ ká gba Ọlọ́run lọkan, kó má a bá wọn lọ...B'ó o bá mọ bí ọ̀rọ̀ Aláàfìn ti jẹ́ o ò ní í máa taagun apá. B'ó o bá kọ̀ jálẹ̀, kò sí nǹkan t'áwọn ìlàrí wọnyi kò le ṣe,... Ẹni bá juni lọ ó le juni nù*(o.i. 19).

ỌkọMọ́nígbà: He who is superior oppresses one with impunity. If they say Aláàfin "puts a leg on you" or covets

> you, what can I do? If I refuse or argue with them both of us may be killed. You better let us put our trust in God. May our meeting be in peace... If you know the situation you will not be protesting, if you refused there is nothing the Ìlàrí cannot do. He who is powerful than one can oppress one with impunity (o.i.19).

The act of confiscating the property of the less privileged by a dominant class is metaphorically described as "putting a leg" on an object; the object in this case is Mọ́nígbà, a beautiful wife, whose husband watches helplessly as she is forcefully bundled to Ọ̀yọ́ for the king.

Any act of resistance is met with force. The representatives of the king point out:

> **Ìlàrí keji**: *Ẹni bá tàpá sí Aláàfin ń fori ọká họmú ni;*
> *ọká Aláàfin si gbọdọ̀ sán olúwa rẹ̀ ni* (o.i 46)
> **Ìlàrí kìíní:***ó ku ẹni tí yóò sọ pé Lébe ò pọnmọ re*(o. i. 47)
>
> **Ìlàrí keji:** He who opposes the king is using the vipers head to clean his nostril. The king's viper must bite the person (p. 46).
> **Ìlàrí kìíní:** Let us see who dare to challenge Lébe masquerade for backing a child wrongly. (p. 47)

The literary device in the speech of Ìlàrì is a metaphor hidden in a proverb. The 'king-viper' metaphor signifies the power of the king, it is supreme and can be used to attack any disobedient person, and nobody dares to accuse or challenge the king. The power of the king to terminate the life of anybody who challenges the historical or traditional practice is alluded to in the proverbs used.

Language constructs a social position for the addressee. The way a person is spoken to or addressed is determinant upon his or her social standing in the society. There is a correlation between the language pattern and social class or groups. However, the two writers show that ideological change starts from language use. How language is used to attack such oppressive use of power in *Líṣàbi Agbòǹgbò Àkàlà* is analysed in the following section.

LITERARY DEVICES USED IN INTERROGATING DOMINATION IN *LÍṢÀBI AGBÒŃGBÒ ÀKÀLÀ*

Mọnìgbà's response to the Ìlàrí's decision to force her out of her matrimonial home to marry Aláàfin is different from her husband's, who accepts defeat and rests his case with God to judge between him, the weak, and Aláàfin, the powerful. Her husband's comment about the power of Aláàfin induces a resentful response. Her selection of words defies any dominant power. She manipulates the same verbs her husband uses, "*gbẹ́sẹ̀ lé*" (the act of putting a leg on an object) in its literal sense as opposed to the figurative use.

> **Mọnìgbà:***Lílọ́ síbo? kò sí sẹ́sẹ̀ kankan lára mi o; Ng kò sì mọ́ ọ́n rí. Bó bá sì ṣèèsì gbẹ́sẹ̀ lé mi, yoo fúnrarẹ̀ gbé e kúrò ni. Ajunilọ́ ò lè ju ni sẹ́nu, Fúnrami ni mo ni ile yii kì í ya ògiri sẹ́nu. Ohun bá gbà náà la máa fún un* (o.i. 17-18).
>
> **Mọnìgbà:** Going to where? There is no leg on me. I don't know him. If he puts his leg on mine by accident he will remove it himself.
> He who is greater than one cannot swallow one up
> Being the owner of a house does not give one the opportunity to swallow the wall. Whatever it takes, we shall drag it (pp. 17-18).

Owólabí also uses the verb '*jù*' to connote two things: the first meaning of the verb is to surpass (which connotes superiority), the second meaning of the verb is to "throw" While her husband consoles himself and accepts it as his destiny, Mọnìgbà rejects and resists the Ìlàrís move. In her opinion, the fact that the dominant class (the king) is superior does not give him power to "throw" the dominated class into his mouth. The play on the word 'jù' portrays the dominant class as an oppressive class. The expression which equates the dominated class with edible object makes it analogous to food that can be consumed by the dominant class. It is sarcastically used to show the limitation of the king's power. It is also hyperbolic. No matter how powerful the dominant class is, he cannot 'throw' the dominated class or the wall of a house into his mouth. The character's choice of words shows defiance and resistance of a group against oppressive use of power. Owólabí's language in *Líṣàbi Agbòŋgbò Àkàlà* sensitises readers to rethink and strategize to free

themselves from leaders' oppression. As used in this play, both acts are analogous to the act of oppression, and the thrust of the play is the possible reactions that accompany acts of oppression. Mọnìgbà's choice of word makes her language livelier and also contributes to the meaning.

This same verb is used by the town crier to question the superiority of Ọlọ́yọ̀ọ́.Aláago takes on the Ìlàrí who forbids him to revere Baálẹ̀ as follows:

> **Aláago:** *Mo ṣe bí ọba tìhín àti t'Òyó kò ju ara wọn lọ ni. Mo rò pé tọ́ba bá ti lè dádé tí ó sì jẹ́ olórí ìlú rẹ̀,mo ṣebí ọ̀rọ̀ bùṣe nù-un Ó yà mi lẹ́nu pé ọba kan le jọba lórí òmíràn (o.i. 30).*
>
> **Aláago:**I thought the king of this land and that of Ọyọ are not different from each other. I thought all crowned kings and leaders of their towns, I thought that is all. It surprises me that a king can be superior to another (p. 30).

There is a deliberate repetition of the phrase *Mo ṣe bí, Mo rò pé* (I thought) '*Ó yà mi lẹ́nu pé'* (It surprises me) at the beginning of the last line. This device is known as anaphora which involves sequence of sentences, paragraphs, lines of verse or stanza. Owólabí makes use of it to call readers' attention to the speaker's surprise that the kings are not equal. The speaker is bitter about Ẹ̀gbá land which is unjustly subjugated under the Aláàfin. Therefore, he employs sarcastic remarks known as snark. It is a defensive device when bitterness is not easy to express in an agreeable way. It creates special flavour to make the piece of work real. The essence is to hurt someone through bitter words. No wonder this same speaker asserts his authority as a town crier of Ẹ̀gbà land, and insists that he is delivering the message of his king just like the Ìlàrís are representing Aláàfin, and that they have no right to bully him.

The first sentence is a rhetorical question. A rhetorical question is a sentence in the grammatical form of a question which is not asked in order to request information or to invite a reply, but to achieve a greater expressive force than a direct assertion. In Mọnìgbà's speech,*"Lílọ́ síbo?'* (Going to where?) functions as a forceful alternative to the assertion '*Èmi ò lọ́ síbì kankan'* (I am not going anywhere). Its force is not to question but to assert. Mọnìgbà uses this figure of speech to achieve this end.

According to Abrams (2005), rhetorical question is used in persuasive discourse. Lísàbi is another character who uses this figure of speech. He steps aside at the meeting where Ègbá chiefs are discussing their oppression in the hands of Aláàfin to wonder aloud or soliloquize about the subjection of the Ègbá land under Òyó.

> ***Lísàbi:-*** *Irú ìwòsí wo ló tó èyí? Ẹni tí kò tó ni t'ó n dènà de ni. Ìríkúrìí wo lèyí? Ìtàn sọ pé Aláàfin yìí, àbúrò pátápatá gbáà ni s'óba wa yìí. Ṣ'ó wá di ọmọ kẹ́hìn ó gb'ègbọ́n nìyẹn? Ilé ayé náà laa ti ba a ṣá o, ká jókòó, k'á f'àpò kọ́, k'a dìde dúró, k'ọ́wọ́ má tún tó o mọ́ (o.i. 15)*
>
> **Lísàbi:-** What kind of insult is this? One who is one's subordinate threatening one. History has it that this Aláàfin (king of Òyó) is very junior to our own king. Does his coming last (as in the naming process of twins) makes him senior. We inherited it in this world. To hang one's bag while sitting, and becomes inaccessible while standing. It is absurd (p. 15).

Characters that are bitter use rhetorical questions. Lísàbi's rhetorical questions interrogate the seniority tussle between Aláké and Aláàfin in this play-text. In Lísàbi's view, it is analogous of the seniority between twins. It is an insult that a younger sibling will be superior to Aláké. In Yorùbá culture the use of age to assign seniority is common but this is not so with children in multiple birth. The second of twins (Kẹ́hìndé) is said to be senior to the first (Táíwò). Kẹ́hìndé is believed to have sent Táíwò to assess the environment before his or her arrival, and this act of power makes Kẹ́hìndé the senior. The people of Ègbá and its environs engage in radical reading of the command in cultural and historical ideological apparatus in a way that changes the rules for balance of power in a conservative society. All these questions serve as radical reading of cultural and historical text. The reference made to personalities and events of historical and political significance make readers appreciate the emotion of the writer. It is not surprising that there is an uprising against the dominance of history.

In *Lísàbi Agbòǹgbò Àkàlài*, the theme of the play is the virtues of good leadership and governance. To bring this out Owólabí employs proverbs in *LísàbiAgbòǹgbòÀkàlà*. As Ọlátúnjí (1984, p.70) rightly observes, proverb

originates from the observation of natural phenomenal and human relations. It encapsulates the world view of a people and serves as a means of arousing, defining, manifesting and establishing the expectations and consciousness of a people. Proverbs serve as linguistic confirmation of the totality of a people's world view. According to Fádípẹ̀ (1970, p. 302),

> ...proverb is used in bringing out clearly the meaning of obscured point in the argument. Thus to the Yorùbá the proverb is the driving force in a discussion'.

Proverb constitutes a powerful literary device that gives the language a distinctive quality. It lends force to the communicative power of the speakers. Ideological and communicative power becomes necessary to liberate a nation. The dominated group utilizes proverb to educate themselves. The people admonish their class on different occasions. Proverb that teaches the masses how to unite against the dominant class is common to the dominated group.

Bí ọwọ́ kò bá tẹ èèkù idà
A kì í bèèrè ikú tí ó pa baba ẹni (o.i.19, 52,57)

> Until one has a firm grip of the sword handle, one does not go searching for the death that kills ones father (pp.19, 52,57).

Ọmọ Ẹgbẹ́ Àáró kẹfà completes the proverb appropriately:

> **Ọmọ Ẹgbẹ́ Àáró kẹfà:-** *Bí bẹ́ẹ̀ kọ́, ikú náà ní ó pa olúwarẹ̀ (o.i. 52)*

> **Ọmọ Ẹgbẹ́ Àáró kẹfà:-** Otherwise, one will fall victim to the same kind of death (p.52)

These proverbs underscore the fact that until one is in possession of power one cannot challenge the murderer of one's father. The proverbs confirm the place of power and the necessity for everybody in any group to possess it. The authorial ideology about power is put succinctly in the explanation that concludes the proverb. Freedom is the key to development. Communicative power is the key to the control over economic, military and ideological power.

To complement the meaning, Líṣàbi uses other proverbs to underscore the importance of unity, hard work and sincerity of purpose in order to achieve this fit.

Lịṣàbi:- *Ẹ maa bá iṣẹ lọ, iṣẹ́ sì lòògùn ìṣẹ́, ẹ jẹ́ á jára mọ́ 'ṣẹ́, iṣẹ́ l'òṣùpá ń ṣe l'ọ́run* (o. i. 52)

Lịṣàbi:-Go on working, work is the medicine for poverty, let's work harder, the moon works in heaven (p. 52)

His language use laid emphasis on hard work because that is what boosts economic power. Their sincerity with each other fosters love and bonding among different classes in Ègbá land. The author accumulates proverbs. Accumulation is a stylistic device derived from a Latin word which means 'to pile up'. It is defined as a list of words which embody similar abstract or physical qualities or meaning with the intention to emphasize the common qualities that words hold. The emphasis on unity is put across in four proverbs:

Lịṣàbi: *Bí kò bá sì sí ìsọ̀kan bí ẹní fi ìrù fọnná ni yoo jẹ́ bí a bá le janpata pé a kò fẹ́ àwọn ìlàrí Ọlọ́yọ́ mọ́. Nítorí ìdí èyí èmí rò pé nkan kínní tí a gbọ́dọ̀ kọ́kọ́ jà fún ni ìsọ̀kan láàrín ara wa. Àgbàjọ ọwọ́ là á fi n sọ àyà, ọ̀pọ̀ sì l'eṣú fi ń yagi, ẹnìkan kò tó gẹ̀ẹ̀rẹ̀ wọjà, ká pọ̀ ló dùn (o.i. 39).*

Lịṣàbi: Without unity among us, we will be courting trouble if we dare protest against the presence of Ilari, Ọlọ́yọ̀'s representative in our midst. For this reason I think the first thing we must fight for is unity between us. There is strength in unity. Multitude of locust destroys the tree, one person does not make a crowd, it is good if we are many (p. 39).

Unity is the key factor to the development of a nation. Lịṣàbi's use of simile likens the act of rejecting Aláàfin's oppression without unity to an animal that lightens fire with its tail. The simile paints a picture of animal on fire, it is a metaphor depicting trouble. It stands for conflict, war, disintegration and underdevelopment that will befall a nation that fails to unite. The theme of the play can be glimpsed through Lịṣàbi's use of proverbs. Apart from sensitizing his people with appropriate language, Lịṣàbi follows his words up with actions. He utilizes the motif of co-operation in '*ààró*' co-operative society

where labour force is rotated round members' farms, to achieve huge success. He leads his people to victory in the war and becomes popular among them.

CAUSES AND EFFECTS OF CONFLICT IN *ỌMỌ ALÁTẸ ÌLẸ̀KẸ̀*

Language is a serious factor in human interrelationship. Its reckless use can cause bloody confrontation just as its appropriate use can foster peace. Its role in the various conflicts that the Yorùbá race passed through in history cannot be over emphasised. Language use is shown to have played a serious role in the conflict that engulfs the society of this play. Lawuyi Ogunniran dramatizes this in *Ọmọ Aláte Ìlẹ̀kẹ̀*. What triggers conflict, rancor and insecurity in the society of the play is wrong use of language. At the meeting that the rulers called to discuss the issue of slave trade and resolve their conflict Àyàkoko-ǹ-nàkí first uses persuasive language to convince other leaders on the evil of slave trade and the need to put an end to it.

> **Àyàkoko-ǹ-nàkí:**..*Òwò ẹrú gbọ́dọ̀ dópin báyìí torí ọmọ tó ń bí kò dára.Ẹ jẹ́ ká jáwọ́ nibẹ̀. Ta ló jẹ fẹ́ kọmọ rẹ̀ dẹrú nínú gbogbo wa yìí? Bá a bá ń gégi nígbó a fọ̀rọ̀ rora ẹni wò* (o.i. 8).

> **Àyàkoko-ǹ-nàkí:** ..slave trade must come to an end because it's repercussion is bad. Let's desist from it. Who desires that his child be enslaved among us? If we engage in tree-felling in the forest, we should put ourselves in their shoes. (p. 7).

He employs personification, rhetorical question and proverb to persuade them. Personification is a figure of speech related to metaphor. An inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes. An abstract thing "*Òwò ẹrú*" (slave trade) is personified. It assumes the role of a pregnant woman delivering a baby. He links it with the question *Ta ló jẹ fẹ́ kọmọ rẹ̀ dẹrú nínú gbogbo wa yìí? (*Who desires that his child be enslaved among us?), and the meaning implied is 'nobody will agree that his child be enslaved among us'. The last sentence is a proverb that

implores the dominant class to put themselves in the shoes of the masses that are at the receiving end of their greed. Rather than

Since they do not listen to the voice of reasoning Olówu uses forceful language to command other leaders to stop the slave trade. These leaders engage in heated debate that shows their selfishness, following which Olówu asserts his authority as the controller of the market that serves as outlet for slave traders. Olówólayémọ̀ and Awùjalẹ̀ reject orders from Olówu. Olówólayémọ̀'s choice of words ignites the fire of discord among the leaders who are supposed to resolve societal conflicts.

> **Olówólayémọ̀:** *Òwò làwa á ṣe níjẹ̀bú. Eyí ló ń bí Olówu ninú pe a lówó lọ́wọ́. Nígbà tí a kì í ṣe aríṣẹ́máṣe* (o. i. 8)
>
> **Olówólayémọ̀:** We engage in business in Ìjẹ̀bu. Thus, my being wealthy is what infuriates Olówu. We are not indolent people (p.8).

The sentence *'Nígbà tí a kì í ṣe aríṣẹ́máṣe'* (we are not indolent people who take work with levity) is an indictment on the other tribes as indolent. The leaders regard the statement as an insult. If their language has been persuasive rather than forceful they would have reasoned together and resolved the matter amicably.

Ọmọ Aláṭẹ Ìlẹ̀kẹ̀ is concerned about the causes and effects of the conflict and turbulence that greeted leaders' use of power in the 19th century. Language use is shown to have played a serious role in causing conflict. The ethnic clash between the Ìjẹ̀bú and Òwu kingdoms is as a result of the invectives exchanged in Apòmù market:

> **Obìnrin Ìjẹ̀bù:** Òwu, olè.
> ***Ọkùnrin Òwu:*** *Ìwọ Ìjẹ̀bú lolè. Ìjẹ̀bú Ọmọ Alárẹ̀ lolè. (Ó ń pàtẹ́wọ́ lé lori) Ojú olè rèé, olè! Ojú olè rèé, olè! Ewúrẹ́ eléwúrẹ́, olè! Àgùtàn alágùtàn, olè!! Aṣọ aláṣọ, olè!!! (Wọ́n n fọwọ́ gún ara wọn nímú. (oi: 26).*
>
> **Obìnrin Ìjẹ̀bù:** Òwu, the thief
> **Ọkùnrin Òwu:** You are the thief, Ìjebú the lineage of Alárẹ̀ is a thief, behold the thief, the thief. The goat of other

> people, the thief. The sheep of other people, the thief. The clothe of others, the thief(p. 26).

The disagreement between Ọkùnrin Òwu and Obìnrin Ìjẹ̀bú over the number of alligator pepper in the stack of five naira caused the war. The fight over alligator pepper in Apòmù market becomes a reference point in the war that engulfed Yorùbá land in the play. Suspicion and distrust among ethnic groups enliven the historical events of the period in the readers' minds. Language use heats up the polity, it creates tension and conflict.

Since Olówólayémọ̀ and Awùjalẹ̀ take pride in being shrewd business race, other tribes like Òwu display distrust in Ìjẹ̀bú race. Hence, the invective language used above is meant to slander each race. A lot of songs used by the warriors fuel the conflict and dramatise the crisis that the Yorùbá race passed through.

The sage, Ẹ̀yìnlàárò and Olúwòó identify the destructive power of the proud kings. The characters make use of metaphors to describe Olówu for being too proud of his military power. Ẹ̀yìnlàárò, uses a bird metaphor that x-rays vices or bad leadership traits in the ruler of Òwu:

> **Ẹ̀yìnlàárò:** *Ìwọ Àyàkoko-ǹ-nàkí ọmọ Ẹ̀gbẹ̀jí nílé Òwu àwíìfẹ́, àfọ̀ọ̀gbà, àwíìyánnu, agídí pàálì àti àìro ẹ̀yìn wo lo fi ń ṣọlá. Kowéè Òwu kì í ké ẹ̀rọ̀ ṣẹ̀ṣẹ̀, ṣẹ̀ṣẹ̀, àfi èlekoko koko(o.i. 75-76).*
>
> **Ẹ̀yìnlàárò:** You *Àyàkoko-ǹ-nàkí* the son of Egbeji of Owu you derive joy in strong headedness, obstinacy, stubbornness and thoughtlessness of implications of actions. The parroting bird of Owu does not sound softly but "rasp harshly" (pp. 75-76).

The use of metaphors brings out the causes of the conflict as pride and strong-headedness.

In another bird metaphor, Olúwòó also likens the Òwu, a human being, to a bird. He has acquired the skill of the bird by developing feathers. The feather of the bird is its strength, pride and power that no other creature possesses, which makes the bird however small, superior to other creatures.

> **Olúwòó:** *Òwu ti gúnyẹ́ẹ́ apá tipẹ́. Wọ́n ti di atóbi-má-seé-bá-wí àti ìdágìrì lágbègbè yìí. Bẹ́ẹ́ agbára yii n sìn in*

niwin dé ibi pe,o ti dafọ́jú àjànàkú tí kò mọ'gi, tí kò mọnìyàn (o.i. 22).

Olúwòó: Òwu has long grown wings (developed pride). They constitute menace in this area. Indeed the power is intoxicating him (Olówu) to the extent that he has turned into a blind elephant that does not differentiate between trees and human beings (p. 22).

Òwu becomes proud just as the bird is proud of its strength and power. He advocates a pruning of that power. Olúwòó also uses an 'animal metaphor' to describe Olówu. He likens him to a blind elephant. Yorùbá folktale associates power and oppression with an elephant as it can destroy both living and non-living things with impunity. Olúwòó despises Olówu as a person who feels he is too big to be reprimanded, (*atóbi-má-seé-bá-wí*), and thus turn to oppressor of the area (*ìdágìrì lágbègbè)*. He therefore equates him to a blind elephant whose furry knows no bound. The comparison of his power to the destructive power of such elephant is not stated but implied. A blind elephant will be more dangerous. However, it takes little effort of small animals like tortoise and toad to outwit the powerful elephant.

The real causes of the woes that befall the race in this play-text are in the leadership. The playwright sees no hope for salvation in this crop of leaders. This gives impetus to the clarion call for collective war against Olówu as a common enemy. Olúwòó's conviction is that Olówu must be reduced to size. Agbẹnusọ ìlú is used to make this pronouncement:

Agbẹnusọ ìlú: *Olórí ayé ló ń bayé jẹ́, Olórí ìlú ló ń fàlú séyìn. Àwọnèèyan tá a fẹ̀yìntì pé ká mu dídùn ọsàn kíkan ni wọ́n ń fún wa mu! Oòduà! Gbà wá o. Má mà sùn lọ́run o o!(o.i. 70)*

Agbẹnusọ ìlú: the world is being destroyed by its leaders. The town's heads/rulers of the land are retarding its progress. The people we rely on for sweetness of orange are giving us sourness or bitterness. Oòduà! Liberate us. Do not sleep in heaven (p. 70).

The orange metaphor used in the proverb is very apt. The leaders are the orange that the citizenry depend on for sweetness (welfarism). On the contrary, it is sour or bitter juice (hardship) that the plants (the leaders) in the play-text produce. The effects of all these is turbulence that engulfs the society of this play. Figurative expressions as used here serve to reinforce the meaning of good governance. It is an attempt to sensitise the target audience on the need for change.

CONVERGENCE AND DIVERGENCE IN THE TWO PLAY-TEXTS

The two playwrights represent the views of the Yorùbá about history, power and politics correctly. Both playwrights agree that discourses that inscribe leaders with power are socially and linguistically constructed by the society. The two play-texts identify ideological power, economic power, military power, and communication power. Both writers identify the elements that impede positive change. These are selfishness, seniority tussle, and disrespect for lineage, lack of foresight, greed and acts of sabotage. They are critical of the individual rulers' flaw and the flaw of the society. The texts expose the traditional ruling system and rulers' exploitation of the lower classes. Correct

Their use of literary devices exposes the wrong notion about power, and challenge derogatory laws and practices. They alluded to similar myth, legend and history to engage in historical and cultural interrogation. Líṣàbi *Agbòǹgbò Àkàlà* makes allusion to rulers and wars, beliefs and practices. The irony in history that makes a junior brother a senior over his brother is a contradiction in the writer's view. In *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀*, literary devices used to interrogate rulers' character flaw are metaphoric names, animal and bird metaphors and they are mostly used by Ẹ̀yìnlàárò to bring out the forces of destruction in the rulers' characters. Owólabí in *Líṣàbi Agbòǹgbò Àkàlà* makes a powerful statement about cultural tradition that impinges on peoples' right. Rhetorical questions, proverbs, word play and metaphors are literary devices mostly employed to drive home his points.

CONCLUSION

The major findings of the paper include the fact that: (i) language or discourse is very effective in interpersonal relationship and ideological formation, language is used in constructing identity and mediating culture, (ii) numerous

literary devices such as allusion, metaphor, simile, repetition are involved in the formation of power and identity, and these mark the effectiveness of apparatus of power and oppression; and (iii) the authors use the literary devices in interrogating history, power and culture. The paper concludes that language is a potent vehicle for educating the masses on ideological formation, exploitation and control, as well as on resolution of conflict in traditional politics. It is an instrument for cultural expression and cultural interrogation. The study reveals how literature entertains the readers on the aesthetic value of Yorùbá language. This paper exposes how power, dominance, hegemony, ideology, class are constructed, enacted, reproduced, circulated and resisted. It recommends the analysis and study of language in play-texts to recognise the hierarchies and system of domination that permeate the society. We suggest an application of New Historicism theory to the study of texts or discourse; literary, legal, historical or journalistic.

REFERENCES

Adébọ̀wálé, O. (2014) Yorùbá, ọ̀rọ̀ àbò àti ìdàgbàsókè orílẹ̀-èdè. Nínú A. Adéjùmọ̀ (olótùú) *Yorùbá: Journal of Yorùbá Studies Association of Nigeria.* 7 (3). pp. 1-31.

Adéjùmọ̀, A. (2009) Power perspective in Yorùbá fauna proverbs. In A. Ọdẹbunmi (ed.) *Language, gender and politics: A feschrift for Yisa, Kehinde Yusuff* (PP.451-462). Lagos: Centre for Black and African Arts and Civilization pp. 451-462.

Adéjùmọ̀, A. (2014) Grass-roots movement and propagation of indigenous culture in Akínwùmí Ìṣọ̀lá's selected plays.in *Yorùbá: Journal of Yorùbá Studies Association of Nigeria.* 7 (3), 60-89

Adélékè, A (1997) Aspects of Yorùbá history in the proverbs. In A. Ọdẹbunmi (ed.) *Language, gender and politics: A feschrift for Yisa, Kehinde Yusuff* . Lagos: Centre for Black and African Arts and Civilization. (pp. 463-476).

Adéyẹmí, L. (2001) The oratory style of Láwuyì Ògúnníran in *Ọmọ Aláṭẹ Ìlẹ̀kẹ̀.* Nínú T. M. Ilésanmí (olótùú)*Yorùbá. Jọ́nà Ẹgbẹ́ Onímọ̀ Èdè Yorùbá,* pp.73-88.

Adéyẹmí, L. (2014) A stylistic study of Adebowale's Èèmọ́ Rè é and Sanya's Àrùn Kògbóògùn. In G. Fakuade (ed.) *Studies in Stylistics and Discourse Analysis.* Ìlọrin: University of Ilorin Press, pp. 28-50.

Althusser, L. (n.d.) New literary histories: New historicism and contemporary critic. Retrieved from http://books.google.com.ng/books althusser+new+historicism (20/2/2013).

Althusser, L. (n.d.) Introduction to Althusser: Module on ideological state apparatuses. Retrieved from http://www.cla.purdue.edu/english/theory/marxism/modules/althusser (20/2/2012).

Aròhunmọ́làṣe, C. (1997) *Class struggle in Yorùbá protest and political plays* Doctoral Thesis, University of Ìbàdàn.

Bámiṣilẹ, R. (1991) *Stylistical analysis of Adébáyọ̀ Fálétí's plays.* Doctoral Thesis). University of Ìlọrin.

Bloor, M .& T. Bloor (2007) *The practice of critical discourse analysis: An introduction.* India: Replika press Pvt. Ltd.

Brannigan, J. (1999) Introduction: History, power and politics in the literary artefact.In J. Wolfreys (ed.), *Literary theories: A Reader's Guide.* New York: New York University Press, pp. 417-427.

Fádípẹ, N. (1970) *Sociology of the Yorùbá.* United Kingdom: University Press Ltd.

Foucault, M. (1978) *History of sexuality: An introduction (Vol 1).* London: Penguin press.

Foucault, M. (1979) *Discipline And Punish: The Birth of The Prison.* New York: Vintage Books, Ltd.

Foucault, M. (1980) *Power/Knowledge: Selected Interviews and Other Writings 1972-1977.* C. Gordon (ed.) New York: Harvester Wheatsheaf.

Foucault, M. (1980) *Power: essential works of Foucault (vol. 3, power).* New York: The New Press.

Foucault, M. (2000) Po*wer or knowledge.* New York: Pantheon.

Hayakawa, S. I. (1974) *Language in Thought and Action.* London: George, Allen and Unwin.

Idiagbon-Abdullahi, M. S. and F. R. Aliyu-Ibrahim (2014) Culture, language and gender ideology in Adiechie's *Purple Hibiscus* and Shoneyin's *The secret lives of Baba Segi's wives.* In A. S. Abdussalam (ed.) *Ilorin journal of linguistics, literature and culture.* Vol 4 pp 118-143.

Iṣọ̀lá, A. (1991) Indigo revolts in *Baṣọ̀run Gáà.Research in Yorùbá Language and Literature.1,* pp.29-37.

McCarthy, M., Matthiessen, C. & D. Slade (2006) Discourse analysis in N. Schmitt. (ed.)*An Introduction to Applided Linguistics.* London: Arnold publishers. (pp. 65-73).

Ngugi, wa Thiong'O. (1995) The language of African literature. In B. G.Ashcroft Griffiths & H. Tifflin (eds.) *The post-colonial studies reader,* pp. 285-290.

Ògúndèjì, P. A. (1988) *A semiotic study of Dúró Ládípọ̀'s mythico-historical plays.* Doctoral thesis, University of Ibadan.

Ògúndèjì, P. A. (2000) *Ritual as theatre, theatre as ritual: The Nigeria example* (Ìṣẹ̀ṣe Monograph), Ìbàdàn: University of Ìbàdàn.

Ògúndèjì, P. A. (2014) Yorùba drama in time perspective. Inaugural lecture, University of Ibadan.

Ògúnníran, L. (1996) *Ọmọ alátẹ ilẹ̀kẹ̀.* Ibadàn: Lolyem communications

Owólabí, O. (1977) *Líṣàbi Agbòǹgbò Àkàlà* Ìbàdàn: Oxford University Press.

Ọlátúnjí, Ọ. (1984) *Characteristic features of Yorùbá oral poetry.* Ìbàdàn: University Press.

Ọmọlọ̀ṣọ́, R. K. (2013) Creating security awareness through proverbs: the Yorùbá example. In Y. Quadri (ed.) *Centrepoint Journal: Humanities edition* 16 (2) PP. 231-240.