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Stylistic Analysis of Okinba Launko's *Ire and Tshotsholoza* from the Perspective of Lexical and Grammatical Categories

Olaleye, Joel Iyiola

Department of English

Waziri Umaru Federal Polytechnic, Birnin Kebbi

(levelinguist@yahoo.com)

Abstract

In this article, linguistic techniques and methods were used for the stylistic analysis of Okinba Launko's *Ire and Tshotsholoza*. The purpose of the study was to adopt lexical and grammatical Category aspects of stylistics for an objective analysis of the poems. At the lexical category, it was discovered that, motivated by stylistic factor, the poet employed special lexical items and incongruous lexical combination as meaning-inducing components for theme revelation. Also, the insertion of Yoruba lexical items was used as a means to celebrate, enshrine and connect the poems to their socio-cultural African root. In terms of the grammatical category, it was discovered that the poet assigned a degree of prominence to certain syntactic features of words and repressed some syntactic aspects in order to heighten meanings through the preferred features. Also, manipulation of sentence word-order was used to provide an effective way to describe the evoked events. The study also discovered that the choice of certain moods was used to heighten communicative functions of sentences. All these features were found to be exciting, indicating that the poet was audience-conscious. By this stylistic analysis, it has been demonstrated that, there is a distinction between language in poetic discourse and language in non-poetic discourse. The study concluded that the manipulation of words at lexical and grammatical categories by the poet plays a very important role in meaning making.

1.1 Introduction

Language is an indispensable gift of nature without which interaction would be impossible among human beings. Language as a social phenomenon does not exist in a vacuum, because there is hardly any situation where language is not involved. Man as a social animal evolves language out of need for self-expression; it therefore serves as an instrument for directing human day-to-day activities in social situation (Yeibo, 2011). Literary writers often exploit the resources of language in a special way other than the conventional usage to enrich the communicative functions of their works. Consequently, in a bid to construct and negotiate meaning in a social situation, human beings as intelligent animals often employ language to display their creative ability. This explains why Carter (2004, p.140) is of the view that creativity involves both intellectual and psychological processes in the generation and construction of utterances which enable speakers and listeners evaluate events and express attitude.

This is why Goddard (1998:1) succinctly declares that "Expressing meaning is what languages are all about. Everything in a language – words, grammatical constructions, intonation patterns – conspires to realise this goal in the fullest, richest, subtlest way." Goddard's submission is buttressed by Halliday (1994, p.xvii) when he submits that "A language, then, is a system for making meaning: a semantic system with other systems for encoding meaning it produces."

In order to find the artistic principles underlying Okinba Launko's choice of language, this paper, therefore, sets out to investigate the patterns of lexical-grammatical choices in two poems selected from his collection titled *Ire and other Poems for Performance*. The poem titled *Ire* was first performed in honour of Wole Soyinka during the occasion of his retirement from the University of Ife, now the Obafemi Awolowo University, in 1985. It was later performed by the Kakaun Sela Kompany in 1994 at the Arts Theater, University of Ibadan, as part of the festival organised by the Center STAGE Africa to mark Soyinka's

60th birthday. The poem titled *Tshotsholoza* was first performed in honour of Nelson Mandela, the first President of the Republic of South Africa in the occasion of his 70th birthday. The two poems may therefore be considered to be poems of “personality celebration” because they are committed to eulogising the two African figures. This paper is devoted to a general analysis of the stylistic features in these two poems from the lexical and grammatical category.

1.2 Purpose of the Study

This study is a stylistic analysis of Okinba Launko's *Ire and Tshotsholoza* from the perspective of lexical and grammatical categories. In doing this, the study will:

- a. identify the word patterns displayed by the poet's diction for the realization of the overall message of his poems;
- b. explore the stylistic functions that are performed by the observed patterns with a view to identifying how language and culture are reflected in the style of the poet; and
- c. investigate how the poet uses language resources to eulogise the poetic personae.

1.3 Significance of the Study

An exploration of the linguistic devices exploited by writers is a necessary task expected of a stylistician to embark upon in order to “demonstrate how the use of language in literary texts differs from the use of language outside a literary context” (Carter (1990, p.592). Stylistics, a discipline, which is endowed with linguistic mechanisms, is employed in description and interpretation of literary texts with a view to explicating linguistic forms which are exploited by writers to couch or accentuate meaning. The application of linguistic tools to analyse literary texts offers opportunity to understand the texts better (Simpson, 2004 and Yeibo (2011). The relevance of this paper therefore is an attempt to unveil the linguistic

resources which are deployed by the poet to eulogise some African figures. Hence, through this work, which involves the application of linguistic mechanisms, the complex meanings embodied in the selected poems would be unveiled.

1.4 **Brief Biography of the Poet**

Prof. Femi Osofisan, a prominent Nigerian playwright and poet, has been using the pen name Okinba Launko in his published poetry. His collections include *Dream-seeker in Diving Chain* (1993) and *Cordella* (1989). His collection titled *Minted Coin* (1989) in particular won the Association of Nigerian Authors' Poetry Prize. Although Osofisan is regarded as a renowned poet, he is much more celebrated as an eminent playwright. The present study derives its data from his collection titled *Ire and other Poems for Performance*, published in 1998 by Opon Ifa Readers. The collection contains series of poems committed to eulogizing notable African figures like Wole Soyinka, Nelson Mandela, Obafemi Awolowo and so on.

1.5. **The Concept of Style and Stylistics**

Different scholars of linguistics and literature have attempted to define the concept of stylistics from the purview of their background disciplines and orientations. Widdowson (1974, 1975); Fish (1981) and Fowler (1996), for instance, have defined stylistics as a field of study that enhances the investigation of literary discourse from a linguistic orientation. Such a view reflects the idea that stylistics investigates how literary writers deploy linguistic resources to realize the communicative functions of their works. Other scholars however conceive stylistics as a field that is committed to demonstrating the distinction between language used in a certain genre of literature and language used in non-literary discourses. Allan, B. et al (1988), champion this view when they say stylistics "studies the characteristics of situationally distinctive use of language with particular reference to literary language and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language."

The concept of style has also been accorded varied definitions by the users of the word. The convergent view, (e.g. Crystal and Davy, 1969; Wales, 1989 and Leech and Short, 1981) is that style refers to tangible manifestations of language habits of an individual. This explains why Traugott and Pratt (1980, p. 2) point out "style results from a tendency of a speaker to consistently choose certain structures over others available in the languages." According to Adewoye (1993, p. 65), style is a means to achieve authorial matrix.

Stylistic features of a text can be investigated on any or all stylistic ladders such as phonology, graphology, morphology, lexis/semantics, syntax, and pragmatics. According to Alo (1995, p.18), "lexis is the level of linguistic analysis and description concerned with the way in which the vocabulary of a language is organized." In alignment with this submission, therefore, the present study, which considers lexical and grammatical categories of selected poems, is better situated both in semantics because lexical items are meaning-bearing expressions; and in syntax because the lexical items are organised into structures.

1.6 Analysis of the Poems

Grammatical Category in *Ire* The Choice of Motion Verb

When investigating the relationship between words and grammatical structures in the poem, the most striking syntactic elements which our corpus attestation detects in the poem is the choice of the verb "come" with its variant forms (comes, came, has come, coming) which is preponderantly deployed to project meanings embedded in the poem. Textual data, that follow, exemplify the use of this motion verb in the poem.

I have **come**

and all the celebrants are gathered + (stanza 1, line 14-15)

I have **come**,

all eager and the song awaits + (stanza 1, line 16-17)

...the singers who have **come**

before, and whose... inherited; ** (stanza 1, line 38-39)

For I did not **come**
 alone I am here with all my members + (stanza 1, line 58)
 I **came**
 with the lessons of my teachers + (stanza 1, line 60)
 Look, I have **come**
 with all your credential + (stanza 1, line 103-104)
 The great one is **coming**
 to say his farewell *** (stanza 2, line 6-7)
 I have **come** to decorate his way *** (stanza 2, line 12-13)
 ... **come**
 the antelope is elegant and swift Ø (stanza 2, line 40)
 Drummers, **come**
 closer, o jare (stanza 2, line 88)
 As he **comes** Ø
 (stanza 2, line 94) You **came**
 in the season of fire ** (stanza 5, line 3)
 But the time does **come**
 when the dog... must turn away** (stanza 5, line 32) I **come**
 from the shrine of Oyun* (stanza 6, line 24-25)
 Why have you **come**
 hunting for this far *** (Postscript, line 5)
 I have **come**
 to a gathering of tribe * (Postscript, line 9)
 I have **come**
 because a stubborn tyrant...his foot *** (Postscript, line 15)
 When the time **comes**
 they will be enough to kill the tyrant Ø (Postscript, line 35)

Following Talmy (1985), cited by Goddard (1998, p. 197), a motion verb contains "four basic components" which are: (a) the information about the figure that moves, (b) the source (the origin point of the motion), (c) the goal (the destination of the motion), and (d) the path. The exploration into the consistent range of use of the lexeme "come" as presented above indicates that: (i) it occurs with expressions of association denoted by the symbol (+); (ii) it occurs with adverbial phrases of place

denoted by the symbol (*), (iii) it occurs with adverbial phrases of time denoted by the symbol (**); (iv) it occurs with adverbial phrases of purpose/reason denoted by the symbol (***); (v) and as an intransitive verb, it occurs in a sentence-final position denoted by the symbol ($\emptyset$). Readers can clearly see that prepositional phrases are used to produce the effect of locating the event in time or space, thus providing a good way to describe the evoked atmosphere. They also act as a delaying tactic, serving to generate suspense as well as to create interest and expectation.

It is also evident that the syntactic features, which the verb embodied, intrude to determine the structure of the sentences, thereby unveiling the syntactic possibilities of the verb in real life situation. The lexeme "come" is a motion verb; it is therefore required that it contains information about the source (the origin point of the motion) and the goal (the destination of the motion). It is observed that in all instances presented in the extract above, information about the source is mentioned just once while information about the goal is suppressed. Thus, in the usage of the verb, the adverbial phrase of purpose co-occurs more. It is also evident that less information about the source and no information about the goal are provided. Different elements within the structures of sentences take on different thematic values and literary significance. The various syntactic patterns are exploited as a kind of focus construction through which the poet assigns prominence to the preferred elements of the sentences. To heighten certain aspects of thematic coverage of the poem, the poet activates the preferred features of the verb to be more outstanding than other features which he considers less relevant to the presentation of his thoughts. Thus, the syntactic patterns are indicative of the order of priority assigned to information. More importantly, considering the dramatic form of the poem, the repression of a certain syntactic feature of the verb is a device producing hurried

rhythm and reinforcing the enactment of the poem as a performance.

It is also observed that the pronominal lexeme "I" is profusely used as the subject of the verb "come". The lexeme refers to the poet who was a dignitary in the occasion. For self-introduction and identification, the poet calls the reader's attention to the fact that he was a major participant who honoured Wole Soyinka through his performance. The preponderant configuration of the pronoun "I", in all the constructions therefore, is not only a means to make the informative values contained in the poem credible and personal; but is also a means to realise the interpersonal metafunctions of the poem. Thus, the poet is audience-conscious; he, therefore, finds the pronoun useful as stylistic device through which interaction is sustained with the audience.

The use of lexemes exhibiting different syntactic categories is another device employed by the poet to reinforce meaning. The following lexemes in the poem are used in different syntactic categories.

- i. **depart** (stanza 1, line 25), departing (stanza 1, line 7), departure (stanza 2, line 10)
- ii. **song** (stanza 1, line 17), sing (stanza 4, line 4), singer (stanza 4, line 1)
- iii. **drum:** drummer (stanza 1, line 54), drums (stanza 1, line 105), drummers (stanza 2, line 88).
- iv. **Morning** (**noun**; stanza 2, line 62), morning (**adjective**; stanza 2, line 63).
- v. **Leaves** (stanza 2, line 66), leaving (progressive form of verb; stanza 2, line 64), leave (stanza 4, line 19), leaving (gerund/nominal form; stanza 6 line 19).
- vi. **Waits** (stanza , line 17), waiting (stanza 2, line 116), waited (stanza 2, line 120)
- vii. **Goes** (stanza 3, line 42), going (stanza 7, line 19), go (stanza 7, line 42)
- viii. **Fight** (stanza 3, line 33), fought (stanza 3, line 29)

The recurrence of a word masquerading in multiple syntactic categories is deliberate. The poet employs the collocability of these lexemes to reinforce and heighten his thematic concern. Thus, the communicative function of the poem is obtained through lexical repletion.

Lexical Category in *Ire* **Lexical Combination**

The contents words are information-bearing items, attention is therefore paid to the semantic affinity among lexical items as they co-occur together in the same linguistic environment. The outstanding oddity observable in the poem is the combination of incompatible elements to generate meaning. The concatenation patterns demonstrated in the combinations of lexical items to project the poet's thoughts are as follows:

- i. the song waits (Noun + Verb) (stanza 1, line 17)
- ii. stretch the dirge (Verb + Noun) (stanza 1, line 22)
- iii. feast of song (Noun 1 of Noun 2) (stanza 1, line 49)
- iv. poem, wait! (Noun + Verb) (stanza 1 line 56)
- v. the beats grow wild (Noun + Verb) (stanza 1, line 68)
- vi. melody leaks (Noun + Verb) (stanza 1, line 80)
- vii. discordance sneaks in (Noun + Verb) (stanza 1, line 81)
- viii. the drum of honor (Noun 1 of Noun 2) (stanza 1 line 105)
- ix. open dawn (Adjective + Noun) (stanza 1, line 127)
- x. the air hears (Noun + Verb) (stanza 2 line 15)
- xi. rodents dance (Noun + Verb) (stanza 2, line 21)
- xii. glittering phrases (Adjective + Noun) (stanza 2 line 45)
- xiii. the world threatening (Noun + Verb) (stanza 2, line 51)

- xiv. talkative wind (Adjective + Noun) (stanza 2, line 54)
- xv. a storm leaves (Noun + Verb) (stanza 2, line 65)
- xvi. many knives gather (Noun + Verb) (stanza 2, line 70)
- xvii. smell a conspiracy (Verb + Noun) (stanza 2, line 80)
- xviii. husband of forge (Noun 1 of Noun 2) (stanza 2, line 102)
- xix. the eye roam (Noun + verb) (stanza 4, line 18)
- xx. the palace of music (Noun 1 of Noun2) (stanza 2, line 33)

The textual data above indicate that the poem is densely packed with combinations of incompatible elements. Readers will readily recognise that there is something very odd about the combination of the words "song" and "wait". The poet presents a different world where the reader is made to see the phenomenon "song" being represented as a movable and concrete object whose movement can be intercepted. Also, the concatenation of the lexemes 'air' and 'hear' in the expression "the air hears" is incongruous to the world experience. Our world experience does not support the fact expressed that the phenomenon "air" has a physical head containing "ear" for perceiving sounds. Likewise, in the expression "talkative wind" it is strange that the wind could be ascribed the attribute "talkative" as if it has a loquacious tongue. All the examples listed above are instances in which the poet deliberately violates the semantic specifications of the items in order to negotiate meanings.

In some instances in the textual data above, the poet appeals to human sensibility by combining abstract words with concrete words. Based on the fact that concrete nouns are more perceptible, accessible, evaluative, and descriptive by reference to physical attributes of their tangible existence, meaning of abstract entity which may be elusive or vague is incarnated to concrete terms in order to make meaning more perceptible. It

is apparent that assigning physical or omnipotent identity to abstract words enhances vividness. Also, where there is a combination of verbs with incompatible nominal lexemes such as in the items labeled xi and xiii, the poet intends to communicate meaning through the processes expressed by the verbs in relation to realities in the external world. In the category of combination where two nominal incompatible lexemes are associated such as in the items labeled iii, viii, and xviii, the poet intends to employ the semantic features of items as properties of another items in order to enhance meaning.

Content words or meaning-bearing expressions, which share specific forms of meaning, are also congregated together for the realization of the metafunctions of the poem. These are organised into patterns of affinity in terms of semantic fields as follows:

1. Lexemes Belonging to the Semantic Field of Music: sing (stanza 1, line 17), dirge (stanza 1, line 22), chord (stanza 1, line 18), singer/singers (stanza 1, line 38, 71,107), voice/voices (stanza 1, line 39,42), song/songs (stanza 1, line 17,29,49), tongue (stanza 1, line 5), drummer/drummers (stanza 1, line 54, stanza 2, line 88), beat (stanza 1, line 66, 68), enchant (stanza 1, line 67), note (stanza 1, line 76), melody (stanza 1, line 79), sonorous (stanza 1, line 92), tunes (stanza 1, line 12), dance/dances (stanza 2, line 21, 115), (stanza 4, line 8), euphonious (stanza 2, line 31), melodious (stanza 2, line 32), music (stanza 2, line 33), drum/drums (stanza 1, line 74, Stanza 2, line 107), drumsticks (stanza 2, line 109), and gong (stanza 7, line 4, 37).

The choice of the words belonging to the semantic field of music is strictly governed by discourse factor. The poem is a performance; therefore, it is fortified with lexemes enacting his purpose.

ii. **Loan Words:** Being motivated by socio-cultural factor, there are the non-native English words which gain easy access in Launko's poetry. Examples of intermittent inclusion of Yoruba words in the poem are listed as follows:

- i. *Ogun*: is a Yoruba "god" believed to have ability to forge, fabricate, and manipulate instruments from metal. This lexeme is employed as a metaphor for Wole Soyinka whom the poet eulogizes. The choice of the lexeme is a means by Launko extols or deifies Soyinka for his ingenuity to create, forge and manipulate language.
- ii. *Gbedu*: is a Yoruba word for the biggest one among the set of drums. This lexeme is employed as a metaphor for Haruna Ishola (the name of a Yoruba popular musician who was one of the dignitaries in the occasion of Soyinka's valedictory service). The lexeme is a means by which Launko extols Haruna as a distinctive singer among others.
- iii. *Iroko*: is a Yoruba name referring to a tree believed to be the biggest, tallest, and strongest among others in the forest. It is also used as a metaphor to distinguish Haruna Ishola among other traditional singers.
- iv. *Kiniun*: is a Yoruba word referring to lion. It is also employed as a means to eulogise Haruna Ishola as an eminent singer unparalleled in his time.

The various expressions are used as cohesive devices through which the poet celebrates, enshrines, and connects his work to its socio-cultural African root.

Grammatical Category in *Tshotsholoza*

The Choice of Motion verb: The word "come" which is a motion verb is very handy in Launko's poetry. The special features which the verb exhibits are discussed as follows:

I have **come** [because of your courage] Adverbial Phrase of reason (stanza 1, line 12)

I have **come** [to sing to you, and honor myself] Adverbial Phrase of reason (stanza 1, line 13)

I have **come** [because of your birthday] Adverbial Phrase of reason (stanza 2, line 2)

Judging from the linguistic contexts in which the verb "come" is used in the textual examples above, it is evident that the verb interacts strongly with adverbial phrases. This pattern does not suggest that the verb cannot interact with other grammatical categories in the construction of a sentence. The choice of the grammatical category is a means to call the attention of the audiences (both the readers and the poetic figure being extolled) to the "reasons" of his presence in the occasion evoked. Thus, through this grammatical category, the poet realizes the interpersonal metafunction of the poem by interacting with the audience who come to the awareness of his reason for honouring the occasion. Also, as kind of focus device, the grammatical category draws the reader's attention to the outstanding part of the subject-matter.

Another excellent use of syntactical features lies in Launko's employment of the phrasal verb "set free", which occurs frequently in the poem. The expression manifests unique syntactic patterns for stylistic function. Two features exhibited by this phrasal verb are germane to stylistic analysis. The first relates to the transformational process which the phrasal verb undergoes in its entire linguistic contexts. The second relates to the degree of attraction which the phrasal verb exhibits to a particular construction. Consider the following excerpts:

- i. Just **set** our hero **free!** (stanza 6, line 4)
- ii. **Set** our hero **free!** (stanza 6, line 14)
- iii. **Set** our leader **free!** (stanza 7, line 9)
- iv. **Set** the spirit **free!** (stanza 7, line 2)
- v. **Set** tenderness **free!** (stanza 7, line 17)

The expression "set free", which could be used as a fixed collocation in an unchanging and syntactic and semantic relationship in passive constructions, is separated through the insertion of nominal groups in all the linguistic contexts shown

above. The syntax of the poem is constructed in such a way that the direct objects of the phrasal verbs are enclosed within its structure. Thus the two words are made to flank their objects on two sides. The "imprisonment" or enclosure of the direct objects (which are referring expressions to Mandela) within the structure of the grammatical element enacts to the imprisonment experience of Mandela. Also, the manipulation of this expression is a stylistic device reflecting how the iconic personality (Mandela) is separated from his wife and children. This is evident from the poet's remarks that "Nor the pain of separation from living wife" (stanza 1, line 6).

Moreso, important grammatical information derivable from the above constructions is that each construction is an imperative sentence. The choice of the imperative mood is stylistically relevant to heighten the tone of agitation for freedom which is a sub-thematic focus of the poem. More importantly, the grammatical constructions are fortified with graphological quality (exclamatory mark!), bequeathing tonal texture to the structure of the sentences. This device not only enhances the rendition of the poem as a dramatic performance, but also prepares the poem as the imperative climax of Launko's agitation for Mandela's freedom.

Lexical Category in *Tshotsholoza*

The various lexemes which share specific forms of meaning, which the poet congregates together as collexemes in text for the realization of the metafunctions of this poem are extracted here. These are organized into patterns of affinity in terms of semantic fields as follows:

- (i) **Semantic field of protest:** courage (stanza 3, line 19), survive (stanza 4, line 4), replenish (stanza 4, line 15), hero (stanza 6, line 4), will not leave (stanza 3, line 17), surrender (stanza 3, line 18) and struggle (stanza 6, line 5). Bearing in mind that Mandela (the iconic figure being extolled) was involved in an agitation for political emancipation of his nation from the political hegemony of

the white, it would be apparent that the choice of lexemes from the semantic field of protest is governed by discourse factor. Therefore, the lexemes are deployed to realise the ideational metafunction of the poem.

- (ii) **Semantic field of music:** Song/songs (stanza 1, line 7) Voices (stanza 3, line 1) flute (stanza 1, line 5) Gong (stanza 1, line 9) Mouth (stanza 2, line 2) tongue (stanza 2, line 1) The various linguistic items are employed by the poet to heighten the thematic concern of his poem.

Lexical Combination

A close observation of the various expressions extracted from the poem indicates that Launko configures lexical items in such a way that combination shows instances of collocational clash because there is no semantic affinity between items that are combined. The expressions that follow are instances of such.

- i. the world was walking about (Noun + Verb) (stanza 2, line 7)
- i. kindred voice (adjective + Noun) (stanza 2 line 7)
- ii. the doors of song and imagination (Noun 1 of Noun 2 &3) (stanza 1 line 16)
- iii. invisible lands (adjective + Noun) (stanza 3 line 40)
- iv. unknown meanings (participle adjective + Noun) (stanza 5 line 4)
- v. friendly arms (adjective + Noun) (stanza 6 line 27)
- vi. band of monsters (noun 1 of noun 2) (stanza 7 line 2)
- vii. insane and bestial occupation (adjective + Noun) (stanza 6 line 23)
- viii. A man neither age nor prison has broken (stanza 1, line 5)
- ix. I put my tongue in a bundle along with my memories and incantations (stanza 2, line 14-15)
- x. I walked right inside the door of song and imagination and hurried here to the ceremony. (stanza 2, line 16-18)
- xi. You have eaten the head of (apart--) hate (stanza 3, line 36)
- xii. Artificial barriers of color and class (stanza 4, line 15)
- xiii. Let me save your praise for another day. (stanza 5, line 3)

xiv. Band of monsters (stanza 7, line 2)

xv. So the birds can hear the morning (stanza 7, line 12)

In the metaphor artistry of Launko, the incongruous expressions above are very exciting. The semantic features of words are legitimately broken in order to reinforce meaning. They are incongruous because the ideational propositions which they negotiate are strictly odd to conventional ideas in the external world. Most of the expressions are reflections of African sensibility. Some of them are constructed to generate and produce witticism, wisecracks, proverbs, and epigram which have their origin to African idioms. Thus, through the combination of incompatible words, generating incongruous expressions, the poet adds local vitality which shows the richness of African culture to his poem.

1.7 Findings and Conclusion

In this paper, we have presented a comprehensive exploration of Okinba Launko's *Ire* and *Tshotsholoza* from lexical and grammatical category. The purpose of the study was an emphasis on interpretable characterization of stylistic elements in the poems through an objective analysis. At the lexical category, it was discovered that, motivated by stylistic factor, the poet employed special lexical items and incongruous lexical combination as meaning-inducing components for theme revelation. Also, the insertion of Yoruba lexical items was a means to celebrate, enshrine and connect the poems to their socio-cultural African root. In terms of the grammatical category, it was discovered that the poet assigned prominence to certain syntactic features of words and repressed some syntactic aspects in order to heighten meanings through the preferred features. Also, manipulation of sentence word-order was used to provide an effective way to describe the evoked events. The study also discovered that the choice of sentence moods was used to heighten communicative functions of sentences. All these features were found to be exciting, indicating that the poet was audience-conscious. By this stylistic analysis, it has been demonstrated that there is a

distinction between poetic and non-poetic language. The study concluded that the manipulation of words at lexical and grammatical category by the poet plays a very important role in meaning making.

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