

**CROSS-CURRENTS**

*in*

# **L**anguage, Literature & Translation

*Festschrift for*  
*Prof. J. P. A. Ukoyen*



**Editors**

**D. D. Kuupole**

**Isaiah Bariki**

**Robert Yennah**

THIS BOOK BELONGS TO:  
SAMIAH BINT IBRAHIM  
UNIVERSITY OF ILORIN, NIGERIA  
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**CROSS-CURRENTS IN LANGUAGE LITERATURE AND TRANSLATION**

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## FOREWORD

This compendium of thoughtful essays is a rightful tribute to Prof. J.P.A. Ukoyen, one of Nigeria's first generation scholars in the field of French studies in this country. Asking me to do a foreword on the book is in itself a useful opportunity for me to share my joy with the brains behind the book project who are no less impressed than I am with the quiet but lofty contributions of this frontline Nigerian academic to French in the three broad ramifications announced by the title of the book. In Language, but more in Literature and Translation there is convincing evidence that Ukoyen's voice is a familiar one.

As one of the earliest and, perhaps, youngest academics equipped with all that it takes to justify standing tall before undergraduates and postgraduates alike in French, Prof. Ukoyen leaves an enduring impression of a seasoned, well-trained and thrillingly articulate teacher and motivator. As one of his old students in his 'youngster' days, I testify to his thoroughness, his immaculate mastery of classical French and his diligence, all of which is manifest in his teaching and research publications.

This book of readings is, to me, more than an occasion to remind us of the good works of Professor J.P.A. Ukoyen; it also seeks to launch a parable about the man's underlying academic and professional interests as it turns out to be a subtle recall of all such aspects of research as are of direct or indirect relevance to his passion. Besides, we find in the publication a compelling luster of the rich fragrance of collaborative work. The fine editorial work is also a tribute to the honoree's known attention to details and his near-obsessive care for tidy finish.

It is a book well worth the labour devoted to its publication and, of course, the reader's time.

Tunde Ajiboye  
Professor of French  
University of Ilorin.

## ACKNOWLEDGMENT

This book could not have seen the light of the day but for the intellectual and financial contributions of numerous colleagues and friends. Worthy of mention is first and foremost the members of the Editorial Board who enthusiastically read the articles sent to them with an amazing speed in spite of their very busy schedules.

Dr. Femi Dunmade was very selfless and swift in making very useful contributions. Dr. (Mrs.) De Campos, Dr. Moji Adeyemi, Mr. Matthew Akande, Mr. Oshounniran, Mrs. Yemi Bariki played very key roles in typesetting, proof-reading and connecting the publishers at very critical times.

We are also extremely grateful to Prof. Tunde Ajiboye for graciously agreeing to write the foreword.

## Professor J. P. A. Ukoyen

The book *Cross-Currents in Language, Literature and Translation* is produced to honour Professor Joseph Patrick Akpan Ukoyen, a translologist and a literary critic who hails from Akwa Ibom State, Nigeria. The title reflects to a great extent, Prof. Ukoyen's research interests. Born on 11th November, 1940, Professor Ukoyen graduated from University of Ibadan, Nigeria with a B.A (Hons) French, First Class in 1967. The young and brilliant Ukoyen enjoyed University of Ibadan Scholarship throughout his student days. He was also a beneficiary of other scholarships and honours that took him to Great Britain and France.

He bagged a doctoral degree in 1971 from University of Ibadan where he lectured till 2006 when he retired. His doctoral thesis was on Balzac, a renowned French writer of the 19<sup>th</sup> century, but his research interests were broadened to include translation following an intensive course he undertook in Translation Studies in the famous Ecole Supérieure d'Interprètes et de Traducteurs (ESIT), University of Paris III. This training course launched him fully into translation. Today, Professor Ukoyen is well known in the academic world as a translologist. He produced a total of six Ph.D holders - all in translation.

The impact of Professor Ukoyen's intellectual prowess and influence was not limited to University of Ibadan. It was also felt in different capacities in University of Uyo, Akwa Ibom, Federal Polytechnic Idah, Benue State and Université de Lomé, Lomé, Togo, just to mention a few. Professor Ukoyen was an External Examiner to many universities. He was also a one time editor of RENEF (la Revue Nigériane d'Etudes Françaises), a highly esteemed academic journal of the Nigeria French Village, Badagry.

Professor J.P.A. Ukoyen has been teaching French in Ekiti State University since his retirement. He is married and has five children.

## EDITORIAL COMMENT

This is the second in our series of book of readings in honour of eminent Nigerian and Ghanaian scholars. The first book entitled "Applied Social Dimensions of Language Use and Teaching in West Africa ..." was in honour of Professor Tunde Ajiboye of University of Ilorin in Nigeria. A third one in honour of the Ghanaian born erudite linguistic Professor E. N. Kwofie will be out soon.

Below are a resume of the papers in this edition.

R. K. Omoloso uses morpho-sociolinguistics as an analytical tool to examine coinage as one of the morphological processes employed by languages to beef up their vocabulary items. Backed up by sociolinguistic motivations, coinage has rich communicative values in Yoruba despite its sometimes unstable nature

R. O. Ikotun examines the numeral derivational morphology of Nigerian Languages namely, Hausa, Igbo and Yorùbá. He reveals that the morphology of the three languages only has positive integers; it has no negative integer and positive and negative non-integer numbers. He posits that it is important to borrow the idea of negative integer and positive and negative non-integer numbers into the morphology of the three Nigerian languages so as to modernize them and make them more relevant to the modern day scientific and technological needs. He also observes that the inclusion of the mathematical terms into the morphology of the Nigerian languages will make the languages more relevant nationally and internationally.

In his paper "Quel modèle privilégier pour mieux appréhender les phénomènes interlinguistiques: analyse des erreurs ou analyse contrastive", Boniface Igbeneghu discusses Error Analysis (EA) and Contrastive Analysis (CA) from the perspective of crosslinguistic phenomena..

S. A. Dada seeks to appraise and review the major developments recorded in Nigeria's educational language policy since 1979. Issues examined in his paper include legal provisions, steps taken by the government towards implementation of the policy and the use of language in various domains in the light of Nigeria's multiplicity of languages. The paper advises on appropriate strategies in order to

ensure a realization of the nation's language policies.

Drawing inspiration from psychology and pragmatics, Friday-Otun's paper which is a nexus between speech acts and behavioural research, explores the pragmatic functions of the Nigerian pledge as well as the level of attitudinal (if any) changes resulting from the performative..

[M. A. Adedimeji and J. O. Ojuade observe that the need to express local (Nigerian) wisdom and concepts through the medium of an otherwise foreign language (English) has generated the regional lexico-semantic variation that characterises the use of the language. They further assert that the utilitarian values and the creative undercurrents engendering the emergence of new idioms and lexical choices have given rise to Nigerianisms that are so profound as to find expression in Nigerian literary works. Their paper investigates lexico-semantic patterns and choices in Ola Rotimi's *Kurunmi* and *Our Husband Has Gone Mad Again* in the light of these observations. They find that Nigerianisms are manifest in the works at the levels of semantic shift and extension, analogy, translation equivalents, lexico-semantic duplication and redundancy, ellipsis, conversion, idioms and Nigerian Pidgin. The analysis ultimately reveals how Nigerians have enriched the English lexicon based on their peculiar linguistic and cultural experiences./

/Layo Ogunlola advocates the use of mother-tongue as a medium of instruction with particular reference to Yoruba. He posits that the use of the mother tongue should form the basis for the child's learning as this will help the child to be able to give free reins of his thoughts and express them in a creative language, thereby paving way for a meaningful education./

/E. M. Onumajuru writes on some phonetic difficulties encountered by Igbo-speaking learners of French. He compares the phonological systems of Igbo and French and highlights problem areas for particular pedagogical attention./

B. E. Arokoyo presents her findings on the development and the nature of overt argument-NPs used by the Yoruba child. She discovers that at a point, the Yoruba child begins to make use of overt arguments and gradually, null arguments give way. She adopts the *Minimalist Program* as the framework for her syntactic analysis and uses the *continuity* and *maturational* hypotheses to account for the development of overt argument-NPs by the Yoruba child. She discovers that from the very early stage, the Yoruba child begins to acquire different overt arguments which include bare nouns, definite nouns, plural nouns, and pronominals. These NPs occurred in different positions like subject, direct object and

indirect object positions. The first to be acquired by the Yoruba child is bare nouns, followed by definite nouns, and plural nouns. She concludes that both cognitive and syntactic factors are responsible for the order of acquisition of overt argument-NPs by the Yoruba child.

M. O. Adesola suggests pragmatic measures to improve on the repertory of French in Nigeria: tutorial classes, orally recorded lexicographic documents, a well thought-out educational policy for French right from primary school and, above all, a strong political will.

S. O. Olatunji debunks the claim that anybody can teach. In his view, result-oriented teaching is too lofty for the untrained person. The situation becomes more demanding when the teacher has gifted learners in the class. He identifies giftedness in language learning and strongly advises that the teacher should keep himself abreast of the latest discoveries in the pedagogy of language teaching and learning, psychology, etc.

K. Adewale Rafiiu's preoccupation is the endangered written and unwritten languages in Nigeria. He proffers practical steps that can stem the tide of loss of endangered languages in Niger State.

O. G. Olutayo explores the intricacies of interruptions and overlaps as supportive strategies in conversational discourse with special reference to Nigerian television talk shows. She takes her data from three popular Nigerian television talk shows namely: "Patito's Gang", "New Dawn with Funmi Iyanda" and "Inside Out" by Agatha Christie. Each selected talk show comprises four sampled episodes. Her findings reveal that there are more frequent occurrences of interruption than overlap in discussion programmes. She asserts that a successful overlap becomes an interruption and that both overlap and interruption are often employed to support/agree with the current speaker on the topic of discourse and not necessarily to "snatch" turns from him/her.

S. B. Olajide opines that research accounts for the tremendous progress that man has enjoyed in modern times. Crucial to scholarship and most adequate when based on relevant literature, research is a significant requirement of advanced learning. However, he further observes that most student researchers in English Language Education so far encountered by him (in the Second context) have not been fully efficient at providing adequate related literature background for their research work. This deficiency, according to him, could lure less critical supervisors into passing the impoverished work, and make them miss the glory of leading the student-researchers to successfully expanding the target

frontiers of knowledge in the target area. Thus, Olajide's paper is an attempt at making student-researchers, their supervisors and interested others sensitive to the literature content of their research work in Language Education.

Femi Dunmade's paper examines the villanelles by Empson, Thomas and Updike and reveals that the poets revived the form for serious poetry. The poets treat the fatal effects of romantic longings, man's mortality and air pollution and its fatal consequences. Form in each poem disguises a structure : the first tercet sets the theme of the poem; the four following elaborate on this and the theme peaks in the quatrain. The poet pivots on the four tercets for his aesthetic ideology : Empson's mythic and scientific imagination; Thomas's liturgical and biblical philosophy and Updike's ironic and serio - comic ideology. Though disguised by the form of the villanelle, the structure described above contributes to the poetics of the set form and, if applied to other villanelles, may illuminate our understanding them more.

*Deriving his corpus from L'Amour, La Fantasia and Ombre sultane by Assia Diebar, Y. O. Aremu reflects on different perspectives of the use of veil by Maghrebian muslim women. He explains Maghreb's cultural affinity to the veil, but explains how it has been misused in some instances a situation that robs it of its cultural beauty.*

A. S. Moye deals with Koffi Kwahule's *Les Recluses* where all the principal characters (women) have been victims of sexual abuse. He discusses their sordid experiences and concludes that the drama is an appeal to fight against sexual abuse.

O. K. Owoeye examines Nigerian English as used and written in works of playwrights like Wole Soyinka, Femi Osofisan, Olu Obafemi, Niyi Osundare and some others in an attempt to establish the fact that the variety has been codified in their works, albeit partially.

S. Olayiwola recalls that the The French National Assembly proclaimed in 1789 that ignorance and abuse of human rights were responsible for public calamities and corruption in government. He has recourse to Victor Hugo's *Les Miserables* to reaffirm the truth in the French Assemblee nationals declaration and compares the situation in France then what obtains currently in Nigeria.

Victor O. Ogbeide's paper is an exploration of the changing role of the modern African woman in a changing African society in Aidoo's *Changes*. It contends that while Aidoo, in a subtle artistic way, asks the African man to learn to appreciate the catalytic role of the modern career African woman to social reforms and progress in Africa and therefore redefine his hardline patriarchy, she also cautions the privileged African woman to tread

softly in her pursuit of total cultural liberation. It concludes that future gender discourse in Africa is likely to be dominated by the management of women's success, prosperity and sex relation rather than the present deprived African womanhood.

F. U. Angrey recalls the developmental objectives enunciated in the year 2000 in line with the needs of developing countries in Africa and Asia. Twelve years after this initiative meant to galvanize these countries into action, little progress has been made in the areas of health, education and agriculture in most of these countries. Angrey highlights the challenges involved and observes through a comparative study of *Gouverneurs de la rosée* and *Les tresseurs de corde*, the works of Caribbean writers to show authors too are not left out of the search for development.

A. S. Abubakar reminds us that the ecology has served as impetus for mythical and literary creations. According to him, literature is a by-product of culture which is rooted in the ecosystem. Thus the ecology is central to human socio-political and economic sustainability. The author undertakes a comparative study of the influences of the ecology on the creative imaginations of Wole Soyinka, an African, and Derek Walcott, a Caribbean, using the Ecosystem theory and the Parallelism device of Fabulous theatre to underscore the similar traits and variances in *A Dance of the Forest* and *Ti-jean and His Brothers* by the two playwrights respectively. The paper attributes the common traits to the tropical ecology in both Saint Lucia and Nigeria and the variances to the different political experiences in both contexts.

Irene Udousoro seeks to highlight some of Aminata Sow Fall's reflections on the Senegalese society and by extension the entire human race: respect for and promotion of interpersonal relationships in spite of class differences (*La grève des battus*), African cultural values (*L'appel des arènes*), self-employment and self-enhancement (*Festins de la détresse*), etc. She also intends to stir up further researches on Aminata Sow Fall's works and those of other African authors whose writings not only showcase Africa's rich cultural heritage but also contribute towards the concept of world literature.

Adopting the discourse of ecocriticism to analyze selected novels of D. O. Fagunwa, Lere Adeyemi remarks that the Yoruba society responded to climatic change through afforestation and preservation of heritage sites.

S. O. Kolawole attempts to investigate, in depth, the concept of ideology in translation. That is to say, the extent to which ideology has influenced the translator's style and choice of words in translating African texts that will, consequently, shape the receivers' worldviews.

This he tries to do by critically analysing the English translation of Camara Laye's *Le Regard du roi*.

In this presentation, V. O. Ariole says personal names are not given for fun in Africa. He explains how the abstracted or apostrophized syntactic structure of African names which conveys approximable meanings inspires a study in linguistic fossilization.

E. De Campos outlines and examines various language and communication challenges faced by interpreters of Pentecostal Churches generally in Nigeria and particularly in the Glory Tabernacle Ministry, Ibadan.

Babatunde S Moruwawon analyses the intrinsic linguistic constraints in the translation of Ferdinand Oyono's *Une Vie de Boy* into English in the light of Halliday's Systemic of Functional Linguistic Theory. His use of this theory offers him the opportunity to access meaning embellishment and translation equivalence occasioned by the textuality of Oyono's narrative. The author concludes that the literary translator could increase the readability and flavour of the original text by maintaining linguistic, cultural and emotional relations of the source text in the target text.

Elisabeth De Campos is interested in language and communication challenges faced by interpreters in Pentecostal churches in Nigeria in general and zeroes in on Glory Tabernacle Ministry, Ibadan.

I Bariki and D. Iwala discuss broad strategies of the translation of texts in advertisement in the light of Geert Hofstede's cultural dimension. The paper brings out cultural imperatives that could help the translator in translating from French into Nigerian languages and vice versa.

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**A STYLISTIC ANALYSIS OF LANGUAGE USE  
IN SELECTED MUSIC OF JESSE KING ('BUGA') AND  
ÀBÒLORE ÀKÀNDÉ ('9ICE')**

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**1. Introduction**

The role of language to human being and in the society cannot be over-emphasized. Language is so vital to man in every respect whether religious, social or mundane affairs. (Abubakre 2006:1). However, "language cannot exist without a society and neither can society exist without a language" (Adeyanju 2002:527). Language has always been contextualized. Akindele and Adegbite (1999:92) also state that, "language does not exist in a vacuum". It is within these views that we situate the present study, using music as the case study.

Music, like language, plays a significant role in human societies because music is "a universal language" (Microsoft Encarta 2009; Wikipedia 2009). Every society has one type of music or the other that it cherishes. It is a generally held view that music performs several functions of entertaining, informing and educating among others. Language development is one of the indices of national development and music has served as a useful medium of the transmission of language from generation to generation.

Music has been a veritable medium of language use and development in every culture. It is also a means of empowerment among Nigerian Youths. According to Emielu (2008:1), "Nigeria has witnessed an endless stream of "musical youths" into popular music practice since the early 1980s when the youthful Kris Okotie took the Nigerian music scene by "storm"". Emielu however concludes that in the competitive global environment of the 21<sup>st</sup> century, a professionalized and institutionalized music industry can provide a sustainable means of youth development and empowerment in Nigeria.

Apart from supporting these views, we observe in the present study that music can

also help in the expansion of the vocabulary of the listeners. The proliferation of musical performances among our youths today as well as the current trends of code alternation and slang in music is a great indication that our indigenous languages would found their right footing in the contemporary society and the present technological advancement, given the universal nature of music. At least the hope is rising for some indigenous languages specifically, the Yorùbá language that is the focus of this paper.

Generally, language is flexible and it has elastic edges which provide the users the opportunity to maneuver it in order to interpret their psychological states of thoughts. Stylistics as a theory of language use is characterized by a greater freedom of selection or variation with lesser conformity with established rules. The musicians, like the literary writers, have always harness this opportunity.

Falola and Genova (2005:1), add that "creativity among the Yorùbá has a long history. The traditions of oral histories, storytelling, performances and drama all became part of their habits of civilization which continued to this day". This is one of the reasons why the present writer sets out to shed an interpretive light on the rich cultural expression of the Yorùbá through music/song which had continued to flourish and have expanded beyond the ancestral homeland of the Yoruba people. Contemporary examples of Yorùbá music/song and use of slang highlight the value of the popular culture. The excerpts from the selected Artists, presented in this paper serve as the testament to the aesthetics of Yorùbá language and culture. Stylistics is the conceptual framework for the analysis.

The basic concern of stylistics is to investigate and supply adequate information (interpretation) regarding a usage at a particular occasion of language use. In the light of this, the present study is set to describe and explicate those features that typify the language use in the selected music of Jesse King (a.k.a. "Buga") and Abolore Akande (a.k.a. "9ice") as styles. It also lends credence to earlier findings on the multiple functions of music in the society. There is no gainsaying the fact that music performs several functions of entertaining, informing, educating and indeed language development.

## 2. Conceptual Framework

Our conceptual orientation for this study is stylistics. Stylistics is a branch of applied linguistics, the scientific study of language. It has "a special bias for both descriptive and analytical approaches to the factors of language use" (Lawal, 2003:25). The inception of stylistics was dated to the Eighteenth Century during which time the classical work were

adopted as the models of interpretation, but was not developed until early Twentieth Century. Later, the development took up in both America and Britain as a result of wide spread awareness of its significance in the investigation of language, across the continent of Europe in the 1960s (Mahmoud 2005:32).

Stylistics, Pragmatics, Semantics, Discourse Analysis, and Sociolinguistics are some examples of the fields of linguistics that study language from the perspective of meaning. Although, meaning investigation and context of use are two different but inseparable concepts in language study, a proper investigation of meaning cannot preclude the context in which the particular language is used. This is because context appropriates and suggests accurate meaning of any usage. In this paper, code alternation as well as the use of slang is analyzed from the point of view of semantic extension. This is to show the ways by which the selected musicians had combined the functions of entertainment with education and language development to achieve styles.

Many definitions have been given to stylistics by different scholars and linguists who have viewed the concept from diverse dimensions. Some scholars (Lawal 2003; Babajide 2000; Crystal and Davy 1969), defined stylistics as "the study of style", for they viewed style as crucial and central to the stylistics. Some of the definitions are quoted below for the sake of clarity.

Lawal (2003:26) draws an analogical statement of what the position of style is in stylistics. He says "style is to stylistics what language is to linguistics". This simply implies that without style there is no stylistics, and since the fundamental concern of stylistics is style, we can say 'no style, no stylistics', following Babajide (2000:123).

Oladosu (2003:217) maintains that "stylistics is the art of using linguistic rules and regulations to characterize a literary output". Crystal and Davy (1969:8) view stylistic analysis and description as a necessary part of clarifying linguistics problem of interpretation which at last point to where the sources of ambiguities lie. Tuner (1973:7) also defines stylistics as that part of linguistics, which concentrates on variation in the use of language often but not exclusively, with special attention to the conscious and complex use of language in literature.

From the array of definitions, stylistics may be defined as the aspect of linguistics which deals with occasions of distinctive language use objectively by providing both the literary and functional interpretation of such usage in literary and non-literary discourse. Music of course is an aspect of literature and the language use in it deserves to be studied in

the same way as we study literary texts. This paper therefore is aimed at describing and explicating language use as style in the music of Jesse Adédayò King ( "Buga") and Àbòlòrè Àkàndé( a.k.a "9ice").

### 3. Biographical Sketches of Jesse King\* ("Buga") and Abolore Àkàndé\* ("9ice"):

In this section, we present brief history about the two musicians as well as the artistic expressions that motivate this study. Jesse Adédayò King, popularly known as "Buga", a title of one of the tracks in his album, was born in Àkúré. His waxed record was a big hit to the musical industry. It is the track titled "Buga" that won him the rare popularity and provides additional "slang" for a cross-section of the populace.

The word "buga", a Yoruba word literally meaning "shine" or "show off" <sup>or Pride</sup> now appears in the lexicon of many music lovers irrespective of their mother tongues or first language. The interesting thing is the multiple meanings that the word and similar ones used by the musicians now connotes. We shall dwell more on the meaning interpretation in the section on the analysis of the language use.

The other significant point to note about this musician is his stylistic attire, which is an indication of unique style of cultural importance. In fact, this attire, like Lagbaja's has drawn much attention to the musician in addition to the language use. Below are the pictures on the artist's popular waxed album.





The second musician, Àbòlòrè Àdìgún Àkàndé, (a.k.a. "9ice") in white agbádá in the picture above, gained popularity with the track "Gòngò á s?" meaning "Wonders will happen". Àbòlòrè was born in Ibadan. Born into a polygamous home, Àbòlòrè could not complete his law career in the University of Lagos and as such had to go into music.

"Gongo á so" is his first album. And no doubt he displays his talent, love for Yorùbá language and culture in the music. The slang "Gòngò á s?" has also gained currency among a large number of the populace. Below are the excerpts from the music of the two upcoming musicians.

#### 4. Stylistic Analysis of Excerpts from the Selected Music

This section focuses on the stylistic analyses of the excerpts from the selected music of Jesse King, "Bugá" and Àbòlòrè Àdìgún Àkàndé, (a.k.a. "9ice") The excerpts from Jesse King's album titled 'Bùgá' literally meaning 'pride' and Abolore's "Gòngò á s?" are presented below:

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Jesse King ("Buga")'s track titled "Buga" meaning, "shine or show of" is as presented below:

Ma sì ma buga  
 Ma bùgá gbogbo won  
 Ma ja won láyà  
 E lè ma buga  
 Émérééré  
 E lè ma soge  
 Ma yan fanda  
 E lè ma buga  
Na me get my body  
 E lè ma buga  
 Bàbá kò sóshì  
 E lè ma buga  
 .....  
 E shì ma gbàbésiki 2ce  
 E shì ma jísòró 2ce  
 Jísòró pa won  
 Kí le tî rí  
Bebe n lo  
 Àwon tó n rojó wa kiri  
 Won ma gbégbá ìranù kiri.

Similarly, Àbòlòrè Àkàndé ("9ice")'s track titled "Gongo a so" goes thus:

Gongo á so  
Kutupu á wu  
Anywhere I dey now  
 Ajíse- bí- Òyó làá rí  
 Òyó ò se bí baba enì kóòkan  
A bi governor  
 Aye n lo bi nnkan  
 Eni foju àná wòkú  
 Ebora á bo laso

Ke mi ma gbomogbin  
 Ki n ma jaye ori mi before i play logo  
 Aye a gbo, orun a mo...

In the excerpts above, the underlined words are instances of language use for stylistic purposes and have formed parts of daily usages by many people who have or have not listen directly to the music. This shows that music enhance the spread of slang and similar words and consequently helped in the expansion of the vocabulary of the language. For instance, the word "buga" is used by the musician as a synonym to the word "ako", for the purpose of style.

Attention is drawn to the words and it is the context of use that easily helps in its interpretation. If the musician had used "ako", probably not many will venture into its meaning not to think of re-using it since it is used for other communicative purposes. Thus, the use of slang and code alternation / switching form style and also has the effect of expanding the lexicon of a language and consequently language development.

In the same way, Àbòlòrè in his hip pop music, was able to draw the attention of his listeners to the importance of the indigenous language. Although, the statement, "Gongo á so" is not strange to the Yorùbá speakers. Its use is more popular with warfare. Hence, as a style, the musician attracts attention to his music by using the statement.

Similarly, the use of the proverb "ajise-bi-Oyo laa ri, Oyo o se bi baba enikookan" gives the musician more regard, because the use of proverb in any indigenous language present the user as having good knowledge of the use of the language. In this case, the musician's use of the proverb rhymes with the context of use.

It is therefore not overstatement if we conclude that appropriate language use by musicians can contribute to language development in the contemporary society. This paper therefore advocates that the musicians and music scholars shift attention to this productive medium of language use.

## 5. Conclusion and Recommendation

As can be seen from our analysis and discussion so far, it is clear that the slang are far from being the language of ordinary discourse. Nevertheless, they are used in daily conversation by a sizeable proportion of the people, mostly the younger generation. The slang is usually consciously contrived by the artists to achieve specific stylistic and

communicative effects. Stylistically, when they are used under the right atmosphere and context, they elicit laughter and entertainment. This paper has been able to describe and explicate the stylistic use of slang and code alternation / switching in the selected recorded waxed music of Jesse King, ("Bùgá") and Àbòlòrè Àkàndé, ("9ice").

In addition, the analysis makes it clear that the entire features identified under stylistics are useful instruments in achieving the musician's goal of entertaining, informing and educating the public of language and cultural values in the society.

Also the analysis lends credence to the fact that the value of any linguistic symbol rests not only in content but in the various contexts of use. Hence, this work has been able to draw attention to some things about music that may not appeal to listeners' sense of interpretation.

Hopefully, this would avail the readers of this paper the opportunity to know the various features of language use in music that can inspire them to give more serious attention while listening to music. Also, this study would be beneficial to other researchers and students of stylistics by encouraging and ensuring them that stylistics is applicable in all ramification of discourse.

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