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A STYLO-PRAGMATIC ANALYSIS OF SELECTED ILORIN WAKA

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A STYLO-PRAGMATIC ANALYSIS OF SELECTED ILORIN WAKA

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March, 2022

DECLARATION PAGE

I hereby declare that this thesis titled: A Stylo-Pragmatic Analysis of Selected Ilorin *Waka* is a record of my research. It has neither been presented nor accepted in any previous application for higher degree.

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APPROVAL PAGE

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DEDICATION

This thesis is dedicated to:

Allah, the one who causes something to happen from nothing;

My mother, the featherbed, whose tears and sweats watered the seed to fruition but never tasted its sweetness;

My father, the fountainhead and the inspirator, whose fate dissuaded from reaping the fruits of his labour; and to

My wife and kids, the comfort of my eyes, my true love and confidants.

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Abstract

The Ilorin *Waka* is an identifiable genre of oral literature intended to effect positive changes in the society. Nevertheless, in spite of its rich linguistic features, scholarly interests on it have been more from literary perspectives. Therefore, this study carried out a stylo-pragmatic analysis of Ilorin *Waka*. The study drew on Grice's (1975) Cooperative Principles (CP) of communication and Wilson and Speber's (1986) Relevance Theory (RT) to analyse some purposively selected Ilorin *Waka* from six different artistes, namely; Late Alhaji Alabi Labaika, Late Mallam Muhammed Awwal Laro, Late Alhaji Baba Pupa, Late Hajia Afusat Onisese, Hajia Ruqayat Suleiman Batimoluwasi and Alhaji Saadudeen Hadi. The data were first presented in their original source language and thereafter translated and analysed. Two linguistic theoretical perspectives with shared interest in the implicatures of utterances were complimentarily applied to the *Waka* data, thus making the work a vista in meaning explication approach. The work situated the generation of implicatures in both the artiste's flouting of any or all of the four maxims of Quantity, Quality, Manner and Relation, and in the audience's mental ability to leverage on his naturally endowed cognitive system of filtering information to set aside irrelevances and contextually hold on to those relevant for obtaining interesting conclusions on the artiste's intended but unstated meaning(s). The study found that the Ilorin *Waka* discourse exhibits implicatures through the repetition of words, ambiguous expressions, apparent but purposeful false information, deliberate non-cohesive or unrelated stanza themes/topics and seemingly lack of clarity in expressions. It was also discovered that the artiste's implicated meanings are revealed through the stylo-rhetorical devices like metaphors, similes, personifications, rhetorical questions, enjambment which are amply utilised by the *Waka* singers. Additionally, it was found that observed political, economic and socio-cultural inadequacies often received general evaluative comments and, sometimes, verbal assaults on irresponsible Government in the selected *Waka*. The study also found that the selected *Waka* demonstrated commitment towards social re-orientation, through the call for moral etiquette, Godliness and humaneness. The study concluded that beyond the conventional meanings of the Ilorin *Waka* utterances, there abound a lot of implicatures that are intentioned to advance the course of human prosperity.

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CHAPTER ONE

1.1 Background to the Study

In every speech community, it is customary for people to get treated to one form of traditional entertainment or the other, either for leisure or to add flavour to ceremonies. Such entertainments, where spectators listen and watch amidst pomp, abound across cultures in human societies. They are the performance-based entertainment types as opposed to the mass-mediated ones.

In the Ilorin speech community, there exist a number of performance-based entertainment forms, one of which is the traditional *Waka* poem-song. This oral *Waka* performance, which is usually staged by hired male or female chanters during ceremonies is characteristically a platform where unique and rich language usages (in structure and coinages) are showcased by the artiste, even as the attendees rev in fun and pleasure.

Sung or chanted in the Ilorin dialect of Yoruba that has been impacted by the combined languages of Arabic, Fulfulde, Hausa, and Nupe, the Ilorin *Waka* is often dense with lexis that are filled with implicit meanings. Given its artistic blend of delightful tunes that carry social commitments, the Ilorin *Waka* displays a unique functionality of being alive to situational occurrences or social realities, as evident in its linguistic choices.

However, perhaps because of its entertainment nature and its being staged for pleasure, mostly at ceremonies, little attention is paid to the messages usually contained in the rendition. Even within the academic parlance, the deliberate language choices and styles of its rendition have not received enough examination to decipher the numerous hidden messages which it often times conveys. The Ilorin *Waka* which is usually rendered in a language that artistically infuses social commitments into an apparently entertainment art form has so far received little

academic attention. This is what triggers the researcher's interest to embark on a study of this nature.

Meanwhile, it is noteworthy that human thoughts, across ages, have always been in varying directions and degrees. The variations in the workings of the human mind as it relates to language, have led to different postulations and have given rise to different linguistic fields of study like semantics, syntax, phonology, morphology, semiotics, stylistics, pragmatics, sociolinguistics, psycholinguistics and many more. Each of these language study areas provides tools with which any language could be analysed, with respect to meaning derivation.

Two of these linguistic disciplines, namely, pragmatics and stylistics, are the pool from which principles and theories for this study are sourced. In other words, the selected *Waka* data are analysed using selected pragmatics theory along with relevant stylistic tools, to explicate the underlying meanings of the *Waka* utterances.

1.2 Statement of the Problem

Waka is an oral form peculiar to the Islamic community of Ilorin, Kwara state. As a form of oral literature, *Waka* has been an instrument for advocating social change and a vehicle for vilifying societal ills. Hence, *Waka* has received significant scholarship effort from literary and musical perspectives, whereas such scholarly endeavour from language has been scanty, in spite of the fact that *Waka* is rich in linguistic, stylistic and pragmatic stratagems.

The above scenario is typical of the speech community of Ilorin, where the rich linguistic expressions in *Waka* have not received adequate pragmatic interpretations, in spite of their numerous benefits. For example, Ibitola (2015, p.21) has observed that the Ilorin traditional music of *Waka* is a source of narrating the history of Ilorin. It also contains philosophical messages and presents moral convictions. *Waka* artistes, through their art styles and linguistic

choices, make sentence structures or constructions that could help to enhance the language competence of the young generation of native speakers of the language. This veritable tool of language heritage is scarcely studied in linguistics as a result of mere focus on only its entertainment value at the neglect of its instructive messages, sermonization, education, counsels, historical narrations, etc, all woven together in unique, fascinating and often danceable lyrics. Therefore, a stylo-pragmatic analysis of selected Ilorin *Waka* is considered imperative, with a view to demonstrating how language is contextually used for the arousal and mobilisation of the emotions and interests of listeners towards attitudinal and societal changes.

1.3 Aim and Objectives of the Study

The aim of the study is to carry out a stylo-pragmatic analysis of selected Ilorin *Waka*.

The specific objectives of the study are to:

- (i) identify the stylistic devices commonly used in the Ilorin *Waka*
- (ii) investigate pragmatic implicatures in the Ilorin *Waka*
- (iii) assess the significance of the identified marked stylo-pragmatic features in Ilorin *Waka* towards the understanding of the messages which the utterances convey; and
- (iv) examine discursive representation of social concerns and commitments in Ilorin *Waka* utterances through stylo-pragmatic devices.

1.4 Research Questions

This study intends to provide answers to the following questions:

- (i) What are the stylistic devices commonly used in the Ilorin *Waka*?
- (ii) How are conversation maxims observed and flouted for pragmatic implicatures in the Ilorin *Waka*?
- (iii) What is the significance of the marked stylo-pragmatic features in Ilorin *Waka* towards aiding the understanding of the underlying meanings which Ilorin *Waka* conveys?

- (iv) In what ways are the social concerns and commitments discursively ingrained in the Ilorin *Waka*?

1.5 Scope of the Study

This study is a stylo-pragmatic analysis of Ilorin *Waka*. The study is limited to only the Ilorin *Waka* oral performance, though Ilorin, like many other towns and cities in Nigeria, has different indigenous genres of music and other forms of oral performances like *Balu*, *Dadakuada*, *Ijo*, *Olomoba*, *Pankeke*, *Senwele*, *Waka*, *Were*, and *Woro*, etc. Although the Ilorin *Waka* is of different types, this work only concerns itself with the data obtained from *Waka* chanters who take the endeavour as a profession. The reason for this is that professionalised *Waka* practice is most trackable and has the highest tempo of performance regularity which makes for abundance of data.

Besides, although the professionalised *Waka* is done by so many male and female practitioners whose number is estimated in the multiple of tens, only six (6) practitioners' performances are purposively sampled and analysed. The restriction to only six artistes is to allow for an in-depth linguistic analysis to be made, through the deployment of analytical apparatus of a pragmatic theory and stylistic principles. Furthermore, statistically, the male *Waka* practitioners are not only dominant in the profession but are even the progenitors of *Waka* in Ilorin, hence, the selection of data in the ratio of four to two (4:2) in favour of the male artistes.

In addition, since *Waka* art in Ilorin is almost as old as the city itself, the traditional language sophistication and societal value systems are more ingrained in the earliest works of *Waka* than in the latest. In fact, it can be observed that the nearer a *Waka* composition is to history, the richer it is in language, moral and philosophical concerns. This therefore informs the juxtaposing choice and selection of data from both generations of *Waka*, with a view to demonstrating the dynamic language differences and similarities across the two generations. Three of the four male artistes chosen belong to the old generation, while the fourth and the

two females can be classed into the later generation. However, it is necessary to point out that although there exist much younger artistes in the practice of Ilorin *Waka*, the reason of expediency does not make them to fall within the scope of this study.

1.6 Significance of the Study

Although the Ilorin speech community has many oral performances, the *Waka* is singled out for study because the researcher considers it as being traditionally evocative and linguistically embedded with hidden meanings, which if unravelled, would show the practitioners' passionate commitment to addressing some of the negative attitudes prevalent in the society and thus serve as tools for change within the larger Nigerian society. This is against the backdrop that it is an oral performance which, till today, is not accompanied with any physical drums and other known musical instrument that could distract attention from the serious issues it often addresses. It can be observed that the Ilorin *Waka* is an entertainment platform where the Yoruba language is showcased in the grandeur of its beauty (in form and substance). From it, on the one hand, the old people momentarily relive and experience the savouring of the sweet taste of their language, and on the other, the young ones learn and come to terms with the richness of their Yoruba language. In fact, a study of Ilorin *Waka* is a study of the history, culture, religion, ethical values and even politics, of the Ilorin people.

However, of utmost concern in this work is the import of the language of the *Waka*, which is usually chanted in the Yoruba language that has been impacted by such languages of contact like Arabic, Fulfude, Hausa, Nupe, and very recently, English. It is observed that the lexical items of Ilorin dialect of Yoruba is replete with the vocabularies of those languages, to an extent that a non-native may sometimes find it difficult to understand a stretch of utterance made in the core Ilorin dialect of Yoruba language. This inherent peculiarity is part of the focus of this work.

As opposed to many previous studies on the subject of Ilorin *Waka*, this work is a scholarly endeavour of subjecting the language of *Waka* oral rendition to modern linguistic tools of analysis, with a view to bringing out the social factors that underpin language choices among the people in the speech community of Ilorin. Furthermore, it is observed that because Ilorin *Waka* is a literary art, interests in it have been more from literary scholars, thus making pioneering research works on it to be mostly from literary perspectives. There is therefore the dearth of language-focused literature on Ilorin *Waka*. In contrast, and as a bridge to the gap, this study aspires to open a vista to describing and analysing the data of Ilorin *Waka* from the linguistic viewpoint, using a linguistic theory of pragmatics and selected stylistics tools to explicate meanings.

The researcher is aware of some published and unpublished works among which are:

- (i) Dadakuada: The Trends in the Development of Ilorin Traditional Music, by Na’Allah (1988).
- (ii) Ilorin-*Waka*: A Literary Islamic and Popular Art by Jimba (1997).
- (iii) “*Waka*: the Dialectical Essence of an Ilorin Islamic Oral Poetry” by Na’Allah (2011)
- (iv) Da.dakuada: A socio-musical study (Adeola, 2011)
- (v) “Going back to our Roots”. Idonije (2012).
- (vi) From ‘Were’ to ‘Fuji’: How Ilorin got its Groove Arts. *The Guardian* (2015)

In the above listed works, studies are only conducted and reported from the literary perspectives at the expense of linguistic appraisal. It is this observed vacuum that this research intends to fill. This research is also justified on the ground that it exposes the social relevance of the language of *Waka* in addition to its entertainment value, by paying

attention to the careful language choices and styles of the poets as signals to their reformatory but hidden intents.

1.7 Research Methodology

This study is a stylo-pragmatic content analysis of Ilorin *Waka*, designed along the case study approach. The parameters for the selection of the data include: Timeline across ages, (right from the start of the evolution of *Waka* in Ilorin); *Waka* practitioners gender balancing; themes and focuses of specific *Waka* renditions; as well as forms or types of *Waka*. In other words, *Waka* data selection is made to cover the itemised *Waka* strata considered to be representative of the totality of *Waka* arts in Ilorin.

Interviews were conducted with three selected *Waka* practitioners who are still alive and selected academic scholars known for their interests in and bias for the *Waka*. This is with a view to pointing out the deliberate commitments of the artistes to social change, their impacts on the audience, and by extension, the society.

The selection of data is made from both the earliest and latest generations of *Waka* artistes. The professional *Waka* singers whose works are studied are late Alhaji Alabi Labaika, late Mallam ImamLaro Muhammed Awwal, late Mallam Alabi Baba Pupa, late Hajia Afusat Onisese, Hajia Ruqayat Batimoluwasi Suleiman and Alhaji Saadudeen Hadi.

While the *Waka* data from both Awwal and Baba Pupa were sourced from the published work of Jimba (1997), Na'Allah's ((2011) is the source of Labaika's *Waka* datum that is analysed. Saadudeen Hadi's, Hajia Onisese's and Batimoluwasi's *Waka* data were obtained through simulated live performances by the trio, which they each obliged to do at the researcher's requests, during separate interactive interviews with them, at different times and places.

Meanwhile, the data from recorded simulated live performances during interactive interview sessions necessitates first transcribing the oral *Waka* obtained in their original Yoruba language

and marking them with the appropriate diacritics and thereafter translating them into the English language. Materials on translation methods and procedures, authored by the Director of the Centre for Language Interpretation and Translation, University of Ilorin, serves as reference and guide in translating the data from its Yoruba source language (SL) to the target English language (TL). The translations were later vetted by Professor Issa Sanusi of the department of Linguistics and Nigerian Languages, University of Ilorin, who is not only a native speaker of the Ilorin dialect of Yoruba language but teaches aspects of Yoruba linguistics over the years. Also, because the study is data-based, the sampling technique (simple and deliberate) is utilized to take some portions from the pool of available data, which are considered to be representative of the population of “Ilorin *Waka* data.

Furthermore, for ease of analysis, the selected samples are grouped according to gender (of the artistes), the periods of their reigns and similarities in thematic focus. For the analysis of the data, pragmatic apparatus is deployed in decoding the true intentions of the speakers in juxtaposition with the styles they employed in rendering the *Waka* arts. In this connection, the data are examined of their meaning potentials beyond their literal meanings, based on the provisions inherent in the selected Pragmatic Theory of Implicature in complementarity with the Relevance Theory.

1.8 Biographical Synopsis of the studied *Waka*Artistes

The selected artistes for this study include: late Alhaji Alabi Labaika, late Mallam Muhammed Awwal Laaro and late Alhaji Baba Pupa, Hajia Afusat Onisese (who passed-on 35 days after

the interview), Hajia Ruqayat Suleiman Batimoluwasi and Alhaji Saadudeen Hadi. All of these are veteran *Waka* practitioners in Ilorin.

It is worth stating that all the six artistes are not only prominent in the profession of *Waka*, but have also succeeded in creating niches for themselves, considering their versatility and ardent commitment to the promotion of cultural and religious values through their language crafting or artistry in rendering their works. It is therefore for these reasons that their works attract the researcher's attention for study. Besides, the artistes are among those who masterfully bestrode the Ilorin *Waka* landscape from the middle of the 19th and up to the 21st century, and who had left their marks on the sand of time. In fact, except late Alabi Baba Pupa, the other five had the crown of *Waka* kingship laid on their heads while they lived.

However, it needs to be mentioned that three out of the male artistes featured in this study had long died before this research began and one of the females, Hajia Afusat Onisese, passed – on while the research report was being compiled. The fifth, Hajia Batimolusi and the sixth, Alhaji Saadudeen are still alive to date.

As a way of reaching to wider audience, Late Alhaji Alabi Labaika, Late Hajia Afusat Onisese and Hajia Batimoluwasi were among the few artistes who approached the recording studios to wax *Waka* records. The trio had two, one and eight albums respectively to their credit. The aforestated track records of the personalities from whom the study data emanate, no doubt, show them as giants in their chosen profession and as people whose works are worthy of being studied. As such, a brief exposition on their life histories, their worldview and the circumstances leading to their venture into *Waka* is quite worthwhile.

1.8.1 Late Alhaji Alabi Labaika

Late Alhaji Alabi Labaika is one Ilorin *Waka* sensation that cannot be forgotten in a hurry considering his proficiency, outstanding accomplishments and fame. Here was a man who bestrode the Ilorin *Waka* industry for decades, singing for kings, princes and princesses for a period which spanned almost three decades.

Labaika, as he is fondly referred to (even till today), was born in 1920. He was one of the few examples of those born into the profession of *Waka*, as his grand father, Mallam Ilyasu, was also a prominent Ilorin *Waka* exponent during his lifetime. Labaika's interest in the profession of his grand father was what made him to be fond of and relate more with him than to his father, late Mallam Mohammed Ameen. In fact, as early as the age of 13, Labaika had started composing his own *Waka* rhymes. He was always included in the *Waka* band of his grandfather for performance outings, and at times designated to represent and perform in lieu of his ageing grandfather, at a very youthful age.

Although Labaika had the natural gift of oration at his early life and cut his *Waka* teeth from his grand father, yet, these were not considered enough equipment for him as a man meant to stand-out among previous and later *Waka* singers that his grandfather envisioned. In addition, he was made to further undergo pupilage under the then fast growing *Waka* singer of the time, the late Dodo Agbarere, before the demise of his grandfather. It was in the *Waka* school of Dodo that Labaika had his *Waka* skills more enhanced, for a long period of twenty years.

Labaika's natural gift of *Waka*, his grandfather's tutelage, influential pupilage with Dodo, coupled with his knowledge of Qur'an and history of landmark events in Ilorin, all contributed to making Labaika a highly talented and resourceful *Waka* maestro, whose '*Waka*' artistry is not only captivating and melodious but also philosophical and inspiring. Jimba (1997, p.52) captures this by observing that "Labaika's melodious voice, his ability to extemporize with ease at any point in time, his high sense of imagination, all these qualities coupled with the

influence of his master on him made Labaika to tower high above other poets”. Little wonder therefore that he became the toast of all, when the crown of *Waka* kingship was conferred on him by the ninth Emir of Ilorin, late Alhaji (Dr.) Mohammed Sulu Gambari, Aiyelabowo V.

Labaika’s *Waka* lyrics which were usually laced with the praises of Allah and Prophet Muhammed, were also constantly cast around the themes of Ilorin’s and indeed African’s cultural survival, Arabic and Islamic education, Islamic moral and ethical values, the need for being ones brother’s keeper and the need for people to be positive role models in life.

The art of *Waka* in Ilorin has proven overtime to be a veritable tool of mobilising the citizenry for different communal activities and even to obtain people’s buy-in for Government programmes. In this direction, the earliest *Waka* practitioner that epitomised this usefulness was late Labaika. For instance, at a time in 1990 when the Federal Military Government of General Ibrahim Babangida, launched a national campaign project, christened : Mass Mobilisation for Social and Economic Reliance (MAMSER), it was king Labaika that was invited by Government to compose and render *Waka* lyrics at the launch of the Kwara state edition of the project. This was both in consideration of the dialectical relevance of *Waka* in the society, and in recognition of the sophistry of Labaika’s own version of the *Waka* art. Furthermore, at the grand finale of a fund-raising ceremony organised by the Ilorin Descendants Progressive Union, tagged the Ilorin Foundation, the *Waka* king, Labaika was on hand (on invitation) for mobilisation performance.

Before king Labaika vacated the *Waka* scene by reason of old age and eventual death, he had succeeded in not only creating a niche for himself, but had also successfully trained a handful of individuals in the art of *Waka*, majority of whom became giants in the profession, like late Imam Muhammed Awwal Laro

1.8.2 Late Imam Muhammed Awwal Laro

The late Imam Muhammed Awwal Laaro was born at Ojodu compound, Itakure, Ilorin in 1939. His parents were late Imam Muhammed Thanni and late Madam Aishat Thanni. At the start of life, late Imam Laaro attended a Qur'anic school at Olomoyoyo area of Ilorin, under the tutorship of late Mallam Muhammed Awwal, before proceeding to Daarul- Uloom College of Arabic Studies, also in Ilorin, between 1964 and 1967. He was one of the second set of students admitted into that institution. Among his colleagues or school mates of the same set was a former don of the University of Ilorin, late Dr. Hamid Olagunju who hailed from Ede, in Osun state.

Late Imam Laaro had a very humble beginning. His father died while he was too young to stand on his own; as such he had to fend for himself. He resorted to utilising his natural gift of sonorous voice to sing the praises of prophet Muhammed (Madiu Nabbiy) along the streetsides and this earned him some tokens from passers-by spirited individuals. The proceeds were what he used to keep body and soul together and to buy books for himself while in the Arabic schools. Confident of his own talent of song and gift of melodious voice along with sound Qur'an and Islamic knowledge, late Imam Laaro later decided to join the band of the then king of *Waka*, late Alabi Labaeka. This was where he learnt his *Waka* artistry. Even as a new band member at that time, he was the most beloved of the band leader, late Labaeka, to an extent that he was severally nominated to represent and hold forth for the king of *Waka* in outings that the leader could not attend.

Three things made Imam Laaro to stand out in "*Waka*" rendition among his peers when he later constituted his own band. First was his thorough knowledge of the Qur'an and other related Islam exegesis. He was also versed in the stories of significant events and places, as well as the history of notable figures and families in Ilorin. There was a striking similarity between his voice and that of Labaeka, his trainer and former king of "*Waka*"

Imam Laaro had many life accomplishments, thanks to his chosen career. He was able to own a personal residential building and to establish a Qur'anic/Arabic school within the neighbourhood. The school, which exists to date, is known as Madrasat Diyyahudeen, Ojodu, Ilorin. Besides, Imam Laaro later became the crown king of *Waka* in Ilorin, on the approval of the present eleventh Emir of Ilorin, Alhaji Dr. Ibrahim Sulu Gambari.

Given his deep knowledge of the Qur'an, the late Awwal Laaro had earlier been appointed the Imam of the Ojodu mosque. This implies that he was twice turbaned by the Emir. First, as a substantive Imam and second as the King of *Waka*. The accomplished *Waka* sensation and erudite Islamic scholar, Imam Laaro Muhammed Awwal died on 26th June, 2010, at the age of seventy-one

1.8.3 Late Ahmada Baba Pupa.

The late Baba Ahmada Pupa was a student of the Pakata School of *Waka*, founded by late AbdulRahman Pakata. It needs to be stressed that pupillage in a *Waka* school at that time involved being a band member of a singer, and any of the band men who distinguished himself usually held forth for the leader wherever they go for performance. This was the role the late Ahmada Pupa performed severally that later made him to gain popularity within the community, even before he constituted his own band after graduation.

One important aspect of Ahmada Pupa's life and for which he held his audience spell-bound, was the emotional way by which he drew attentions to his state of blindness, and his display of knowledge. It was usually a wonder to his audience how in spite of being blind, he still abundantly possessed the knowledge of the Qur'an, expositions on the life and times of Prophet Mohammed, and even histories of notable figures of Ilorin descent and significant historical events with which are laced his *Waka* lyrics.

Many of this blind *Waka* poet's composition usually bother on the need to face life challenges boldly their magnitude notwithstanding. It was for this reason that emotions usually get triggered towards the

tail end of any of his performance, because he would always dedicate some lines to drawing attentions to his state of sight impairment. He died in 1965.

1.8.4 Alhaja Ruqayyat Batimoluwasi

Alhaja Batimoluwasi is a female *Waka* exponent who has created a niche for herself in her chosen profession of *Waka*. Infact, she, along with Hajia Afusat Onisese, (now deceased) remain the foremost female legend(s) in the profession of *Waka* in Ilorin for upwards of six decades. Although there abounds scores of other female *Waka* artistes, her eventful travails and accomplishments in *Waka* career has been matched by none among the womenfolks, since the inception of *Waka* practice in Ilorin. She and Onisese are no doubt the trailblazers for other female *Waka* artistes.

Born to the Gbodofu family of Ilorin, Hajia Batimoluwasi as a young girl took to hawking *kulikuli* (local groundnut cake) and *guguru* (popcorn), a trade in which her parents were engaged. Even right at that time, the young girl was getting fascinated and gradually being inspired by the lyrics from the *Waka* sensations like the late Dodo and Labaika, whose *Waka* lines she playfully sings off hand while doing her hawking. By the time Batimoluwasi chose to venture into *Waka*, opposition from her parents was the first hurdle she had to contend with. Next was that of her husband when she got married. Her hearthrob's opposition was so fierce that their marriage had to fall apart. The ardent desire of Hajia Batimoluwasi to make not just a living but even a life out of *Waka* profession had to cost her the sacrifice of her matrimony. However, providence soon came her way as she got married to another man, late Alhaji Suleiman, who was ready to encourage and assist in her *Waka* career. Little wonder that in appreciation, Batimolumasi never ceased to refer to herself as: "Emi Hajja Ruki, aya Suleimana" (I Hajia Ruki, the wife of Suleiman).

As the *Waka* sensation continues to entertain and educate her audience at every *Waka* performance within the community, the fiercest of opposition ensued. That time, it was from the generality of male *Waka* singers, who hinged their disdain on an aspect of the Sharia that declares every part of a female's body, her voice inclusive, as naked which should not be displayed publicly except to her husband.

It is pertinent to state that at that time, another Waka female sensation, the late Hajia Afusat Onisese, was one of those who received the heat of the opposition along with Batimoluwasi. But with courage and determination, the female Waka singers of that time carried on until respite came their way after 28 years, when the ninth Emir of Ilorin, late Dr. Mohammed Sulu Gambari intervened, and pleaded that the women be allowed to utilise their talents. It therefore follows that the resilience and doggedness of the earliest female singers like Batimoluwasi paved the way for other later females to participate and make a living out of the profession of *Waka* in Ilorin to date.

Batimoluwasi's *Waka* practice paid off as she had so many life accomplishments through the *Waka* profession. To wit, she owns an ultra modern mosque, established a madrasat (Arabic school), a 16-seater bus for her band and a private car among others. Hajia had graduated many students in the art of *Waka*, both within and outside the Ilorin community, one of whom is Mrs Fausat Ebeloku from Kishi, Oyo state. Perhaps the most outstanding feat that she achieved is the release of eight (8) different *Waka* albums. Even with about seventy years on the stable, Hajia Batimoluwasi still waxes stronger in *Waka* renditions.

1.8.5 Alhaji Saadudeen Hadi

The present king of *Waka* in Ilorin, Alhaji Saadudeen Hadi hails from Elegi compound, Idi-Ayan, Oke Apomu area of Ilorin. His father, the late Alhaji Hanafi Ara Makkah was his teacher in the art of *Waka*. It is interesting to note that Hadi's father also learnt the art of *Waka* from his own friend, late Mallam Mohammed Hadi of Yiara compound, Oke Apomu. Little wonder that Hadi considers *Waka* practice an 'inheritance' to him.

Given his prowess and his tendency to extemporise swiftly on *Waka* rendition, Hadi soon became a toast of many families in Ilorin for invitation to perform at Wolimat eve of wedding ceremonies and other important events. One of such occasions was when late Sheik Adam Abdullahi Al-Ilory was conducting Aqdu-Nikkah for his son, Sheikh Habeebullahi (the present khalifah), at the Markaz, Agege. Hadi was on the band of the then king of *Waka*, late Alabi Labaeka who was invited to perform on that Friday. Similarly, Hadi, on invitation, performed at the Kwara State University,

Malete, through the then Doctor but now Professor Moshood Jimba. These are, apart from other regular performances that he does for the Emir of Ilorin and other titled chiefs in the Emirate. The versatile *Waka* exponent has had close to forty (40) years in the practice of *Waka*.

1.9 Summary

In this chapter, a general introduction is made of the Ilorin *Waka* as a discourse genre uniquely important to the traditional speech community of Ilorin and generally valuable to the contemporary society. The chapter opens with the explanations on how the research work is carried out. It states the problems that the study aims to resolve, the justifications for carrying out the study and a delineation of the coverage area of the research, as well as the scholastic value or significance of the study.

The ways by which the research data were sourced and aggregated are encapsulated in the chapter, with a discussion on the research design, highlighting the yardsticks by which the selection of data is made. Just as the chapter contains the manners by which the data are sampled and the techniques employed for the sampling, it also elucidates the method employed for the analysis of the data, specifically as it concerns the theoretical frame-works used to analyse the study data.

The chapter ends with a synopsis of the biographies of the selected *Waka* practioners whose chants are examined in this work, as narrated by them (in the case of those who are alive) or by close family members and associates (for those who are dead). This is with a view to providing an insight into their personalities, their worldviews and circumstances that relate to their choice of career, which have bearings on their *Waka* works.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter reviews literature on language, literature and culture and how they are reflected in the entertainment types that are prevalent in a society, particularly in the speech community of Ilorin. It contains the reviews of salient issues of Pragmatics, dwelling on its origin, scope and selected theories in the field. It gives a synopsis of the history of Ilorin (the speech community from which the oral *Waka* is sourced) to set the background for the study. How the *Waka* oral form began, its different forms and social commitments of the artistes are also overviewed in this chapter.

2.1 Review of Related Concepts

2.1.1 Language

Qui (2014, p. 194) identifies the followings as the first and foremost problems for any language research to solve: What is language and what are the special features of human language. By implication, the process of giving answers to these questions would inevitably reveal several things such as, the meanings of language, the uses of language, the rules of language, the scope of language, and the relationships between language and other research fields. All of these therefore constitute what he regards as the understanding of language. More than anything else, language is indeed what makes humanity as a whole. This presupposes that the unique power of language to represent and share unbounded thoughts is critical to all human societies (Fitch, 2010, p. 1). The Encyclopaedia Britannica (2014) defines language as a system of conventional spoken, manual, or written symbols by means of which human beings, as members of a social group and participants in its culture express themselves. Thus, the phenomenon of language pervades social life. It is the principal vehicle for “the transmission of cultural knowledge, and the primary means by which we gain access to the contents of others’ minds” (Krauss & Chiu, 1997, p. 42). Such analysis or explication on language from a social perspective is regarded as

sociolinguistics. According to Yule (2006), the term sociolinguistics is used generally for the study of the relationship between language and society. This is a broad area of investigation that developed through the interaction of linguistics with a number of other academic disciplines. It has strong connections with anthropology through the study of language and culture, and with sociology through the investigation of the role language plays in the organization of social groups and institutions. It is also tied to social psychology, particularly with regard to how attitudes and perceptions are expressed and how in-group and out-group behaviours are identified.

The foregoing, by implication, thus establishes language as a communicative system that is peculiar to human beings. Most linguists, posits Mangum (2010, p.257), consider human language “a unique type of communication system”. Milikan (2005, p. 25) concurs with this when he argues that “a primary function of a human language faculty is to support linguistic conventions, and that these have an essentially communicative function”. Similarly, Gauker (2002, p. 687) states that “tradition and the contemporary majority hold that language serves communication by allowing speakers to reveal to hearers the conceptual contents of underlying thoughts”, and in agreement with him, Kraus and Chiu (2007, p. 44) posit that the utility of language as a tool for communication seems to lend itself to grandiose and sometimes vaporous pronouncements, but it is hardly an exaggeration to say that the social order, as it is constituted in human societies, is predicated on the capacity for linguistic communication, and without this capacity the nature of human social life would be radically different.

All of these thus largely sum up the unique communicative function of language among humans, and one fundamental factor that distinguishes human language from any known system of animal communication. As a phenomenon that is transcendent and multifunctional, Ope Oluwa (2014, p. 55), avers that “language does not only serve as a means of communication, it also functions as the custodian of the users’ cultures. From all of the above,

it is evident that the concept of language is always inevitably linked or related to human beings in a social setting. In other words, as communicative communities, the primary tool which enhances human essence or existence is language. Meanwhile, either verbal or non-verbal, language is considered central to the survival of mankind because, it is an important tool for communication, negotiation and the transfer or preservation of the literary and cultural heritage of a people from one generation to the other. The relationship between language and such phenomena as culture, entertainment and literature is so strong to the extent that a change in one ultimately affects the other. Every language directly mirrors the culture it serves, and a primary medium in which this is made explicit is the literature of that society.

2.1.2 Language and Literature (Oral and Written)

One important area in which language is manifested is literature (oral and written) which has two basic meanings: “On the one hand, it denotes written works that are considered aesthetically valuable, and on the other hand, it refers to written works in general” (Mikkonen, 2011, p.12). Broadly speaking, literature is “used to describe anything from creative to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of drama, essays, fiction and nonfiction” (Ahmed, 2017, p.129). In view of this, it is pertinent to state that, in the context of this review, the processes of ‘imagination’ and of ‘aesthetic’ value, in the evaluative sense, especially of the oral literary form, constitute the discourse. For, it is incontrovertible that literature is foremost oral before it is reduced to writing.

The term oral literature is understood by different literary scholars as: folklore, folk literature, traditional literature, literary tradition, oral narrative, literary culture, oral tradition and orature. Whatever the case may be, the debate over the appropriate term would constitute no more relevance for us because this has been exhausted long ago. In other words, delving into these conceptual frameworks is not of immediate interest in this review. For instance, orature, oral

literature, folk literature are artistic concepts that are often used interchangeably. It is, therefore, up to a researcher to decide which term to use. Within the context of this review, oral literature has been adopted for reference consistency. Akporobaro (2012, p.33) defines oral literature as “the heritage of imaginative verbal creations, stories, folk beliefs and songs of pre-literate societies which have evolved and passed on through the spoken word from one generation to another”. In Carter & McRae (2001, p.3), oral literature is said to be the precursor of modern written literary form which is:

as old as human language, and as new as tomorrow’s sunrise....The first literature in any culture is oral. The classical Greek epics, the Asian narratives of Gilgamesh...the earliest version of the Bible...were all communicated orally, and passed on from generation to generation- with variations, additions, omissions and embellishments until they were set down in written form in versions which have come down to us.

Similarly, Amlor (2016, p.63) cited Kenyatta (2004) and Ndee (2010) that in the absence of written records in the past, “the cultural traditions of Africans were transmitted from one generation to the other through the use of memory, verbal communication and specific activities”. It is also not unlikely that its unwritten nature, as opposed to the popular written culture, is what makes Finnegan (2012, p.4) to offer her definition of the oral art form by identifying its basic characteristics. First, it is stressed that the significance of the art form is in the actual performance: “oral literature is by definition dependent on a performer who formulates it in words on a specific occasion – there is no other way in which it can be realized as a literary product. Others identified are: the significance of the actual occasion, which is usually a key determinant of the content of the performance, verbal variability of the oral artist, and the audience. In order to establish the significance of these to the realization of the oral art forms, Finnegan stressed that these aforementioned characteristic qualities have several implications for the study of oral literature, submitting that:

It is always essential to raise points which would seem only secondary in the case of written literature – questions about the details of performance, audience,

and occasion. To ignore these in an oral work is to risk missing much of the subtlety, flexibility, and individual originality of its creator and, furthermore, to fail to give consideration to the aesthetic canons of those intimately concerned in the production and the reception of this form of literature.

With regards to the written form of literature, different scholars have diversely defined it, and each with his own definition, based on his understanding. The universally accepted fact about written literature is that it is a mirror of our lives in which we see ourselves reflected. Lentricchia(1995, p.400) posits that “literature contributes to ethical understanding...holding the mirror up to the community and the individual so that they can judge themselves, promoting explanatory models that help make sense of the diversity of life and imaging the unity that might be desirable in human life”. Similarly, Ahmed (2017, p.130) holds that literature:

enables the people to see through the lenses of others, and sometimes even inanimate objects; therefore it becomes a looking glass into the world as others’view. It is a journey that is inscribed in pages, and powered by the imagination of the reader. Ultimately, literature has provided a gateway to teach the reader about life experiences from even the saddest stories to the most joyful ones that will touch their hearts.

To this end, therefore, the literary artist is saddled with an obligation to “comment on the affairs of society at different levels through the mouth of his pen. He is a product of society, and plays a part in it; yet he is not of it, to borrow the biblical phrase” Eghagha (2003, p.5). Osofisan (2001, p.108) expresses the imperative of such social commitment of the literary art when he says: “art, born of society, comment back on that social matrix, and by commentary, I am implying here both the possibility of consolidation and erosion, of reaffirmation as well as contradiction”.

The above, thus, clearly expresses a symbiotic relationship between literature and society, as well as between a writer and his society. Hence, literature inevitably feeds on society and feeds society back with garnered information.

Tanvir (2009) observes that literature involves all the activities of human soul in general, or within particular sphere, period, country, or a language (www.classic-enots.com), and more elaborately, Long (2005), cited in Ansari (n.d, p.5) defines literature as:

the expression of life in words of truth and beauty; it is the written record of man's spirit, of his thoughts, emotions, aspirations; it is the history, and the only history, of the human soul. It is characterized by its artistic, its suggestive, its permanent qualities. Its object, aside from the delight it gives, is to know man, that is, the soul of man rather than his actions; and since it preserves to the race the ideals upon which all our civilization is found, it is one of the most important and delightful subjects that can occupy the human mind.

Evidently, the above is suggestive of the fact that literature is that form of writing which arouses our feelings of beauty orchestrated by the perfection of form or ideological excellence or by both. Thus, in discussing, analyzing and exploring the world of literature, its medium of expression which is language, cannot be isolated. Both are mutually exclusive. Indeed, as reasoned by Adedimeji (2010, p.45), "Language is literature, literature is culture and culture is life". This top to bottom hierarchical arrangement and linkage of the three terms of language, literature and culture points to the need for an exposition on the concept of culture.

2.1.3 Language and Culture

The most common understanding of culture is one that imagines a high level of internal uniformity within a social system (Rathje, 2009). This idea of culture has a long tradition. The works of respected ethnologists from the first half of the 20th century apparently upheld and

continued this notion of uniformity, which led them to define culture in terms of “internal coherence” (Kluckhohn, 1949 cited in Rathje (2009, p.35) or as a “consistent pattern of thought and action”. These views concur with the notion that culture is an organization of conventional understandings manifest in act and artifact, which, persisting through tradition, characterizes a human group. The idea of culture can then be carefully reduced to its content which are the ‘customs’ or ‘habits’ of individuals in interaction. Hence, by way of a holistic assessment of such ‘uniformity’ or ‘coherence’ conceptualization, culture assumes an all-encompassing concept which specifically provides a better understanding of how, on the one hand, it has been shaped by oral expressions of traditional societies and, on the other hand, how it has affected the development of it, sometimes documented in written form. In other words, the culture of a people is mainly reflected through its oral and written language.

Khatib, Tabari & Mohammadi (2016, p.46) describe culture as the very distinguishing factor of human from non-human. In other words, without culture, it is maintained that there can be no adequate description of humans relative to their unique features of existence. Doing a description implies the employment of language resources, either orally or graphically. Fuller & Wardhaugh (2014, p.120) note that “culture is a phenomenon of social acquisition”. That is, it is the “know-how” that a person must possess to get through the task of daily living in his society, which includes, among others, the knowledge of dress code, knowledge of the types and manners of sourcing and processing of food, knowledge of entertainment and other art forms, literature and language.

The above clearly presupposes that ‘arts’, generally, is subsumed in the more inclusive term, ‘culture’. Thus, as a cultural heritage, the art of storytelling is an art of memory which mediates between continuity in repetition and variation resulting from invention. Sims and Stephens (2005, p.66) elaborate on this by stating that “repetition is important in establishing continuity, since a group repeats something because it matters to the group; if it isn’t meaningful, it won’t

be repeated, and if it isn't repeated, it won't become a tradition". There were times when tradition was understood as a "sanctified" text, merely moved along by a particular person", usually known as the "tradition bearers". These tradition bearers could be engaged in any particular type of performance, among which could be entertainment.

.2.1.4 The Interplay of Language and Culture

An understanding of the interplay or relationship between the concepts of: language, literature, culture and entertainment is important for language learners and researchers, especially in a work such as this, which seeks to study and explicate the imports of language usages in a traditional oral entertainment performance peculiar to a specific ethno-religious linguistic community. The facts of the homogeneity of the four concepts has already been largely pointed out in the review, explored in different dimensions and from different perspectives such as language and literature, language and culture, as well as language and entertainment.

In Tikiz and Cubukcu's (2013) study, elsewhere earlier referred, it is established that literature is intricately related with a plurality of social and cultural contexts. This being not only through the use of plot, characterisation and theme to dramatise, illustrate and schematise the values, attitudes, concepts and relations of a given cultural moment, but also, arguably through the use of ordinary language.

Similarly, Patil's (n.d.) study addresses the strong ties between language, literature and culture within the context of globalisation when he asserts that "it is a situation of cultural multiplicity in which culture shows itself in everything—language, literature, performing arts, verbal and non-verbal behaviours of people."

What is evident from the foregoing therefore is that language, literature, culture and entertainment are intertwined, such that a discourse of one would inevitably reflect or subsume others. They all constitute and connote 'arts' whose overall role in the society accords these

concepts practical and definite shapes. The view of Easterlin (2013) of arts generally gives more light and weight to the overall dimension of this review. According to him:

what constitutes “arts” and its roles in social life since the advent of modernisation, both the core features and the experience of the aesthetics remained . . . the need to control experience as opposed to being acted upon by external circumstances. Written literature compared to other arts, is an extremely recent phenomenon, and it attests to the general need to shape and control what marks all arts.(p.663)

In view of the above, an example of arts which constitutes a situation of cultural multiplicity in which culture reflects itself in language, literature and entertainment is the oral performance or rendition known as *Waka* among the speech community of Ilorin.

2.1.5 Language and Entertainment

According to the *Oxford Advanced Learner’s Dictionary*, to ‘entertain’ means to interest and amuse somebody in order to please him. Thus, entertainment is regarded as the act of entertaining people. Sayre & King (2010, p.10) define entertainment at two levels of experience. The first is called Performance-based Entertainment (or Live Entertainment). This implies a form “where we are spectators watching others perform in an arena or on stage and activity of participation such as games and travels where we become part of the experience”. And the second is regarded as Screen-based Entertainment (or Mass-mediated Entertainment). It implies that entertainment is an activity that is mediated by mass media and takes place primarily in the home.

Lieb (2001) and Vorderer, Steen & Chan (2006) maintain that what entertains a given individual is inescapably a subjective matter; a matter of taste, in other words. This, indeed,

aligns with the suggestion by Bosshart & Macconi(1998, p.5) that entertainment requires one “to identify himself or herself with fictional persons and actions”.

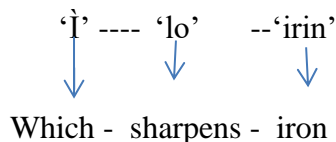
As an entertainment art, the oral performance that is found in virtually all human societies cannot but elicit or engender some levels of functionality. Shusterman (2003, p.293) captures this functional nature of entertainment, especially in the provision of diversion and rejuvenation; “to sustain, refresh, and even deepen concentration, one also needs to distract it; otherwise concentration fatigues itself and gets dulled through monotony”.

Zillman & Bryant (1994) offer a broad and all-encompassing view of the concept in the modern time, but which also retains its original conceptualization in live performances and games obtainable in traditional societies, by saying that entertainment is crudely defined as any activity designed to delight and, to a smaller degree, enlighten through the exhibition of fortunes and misfortunes of others.

Meanwhile, every entertainment is done in a particular language, and this therefore presupposes that language and entertainment are intertwined. It is for this symbiosis that Oko Uko (<http://www.academia.edu>) opines that without language, entertainment will not make sense, noting that language is the basis for entertainment forms like comedy, drama, poetry, music, etc, all of which would not be effective without language

2.2Ilorin: History, Culture, And Language Plurality.

The word, “Ilorin” can be morphologically split into three units of:



The legend that surrounds the above linguistic analysis, as the source of the name ‘Ilorin’, is that of a man in history, named OjoIsekuse, who came from Oyo Ile to Ilorin {being an outskirts of Oyo empire} to hunt. The man is said to do the sharpening of his iron hunting implements

on a rock, and hence, the name, “Ilorin”, “a place where iron is sharpened”. This fact is as documented in Jimoh (1994), Jimba (1997) and OmoIya (2005).

However, there are other documented historical versions as to the derivation of the name, ‘Ilorin’. For instance, OmoIya (2005), quoted Kuranga (1985) as saying that, there are those who relate Ilorin with iron deposit and call it *Ilu irin* (town of iron). He went further to give another tradition of those who say that the town used to be a gaming field of elephants for Yoruba hunters, before some of them began to settle in the area, hence, *Ilu-erin*.

Another version on the source of derivation of the name ‘Ilorin’ is that of Jawando (2016). He posited that the first settlers were the Barubas and that a common ingredient used in making all forms of charms and traditional medicines by them was the “Allegator pepper,” which in Baruba language is called, *Ironi*. He therefore concludes that it was when the Yoruba later arrived and settled in the area that they corrupted and pronounced the word *Ironias* “Ilorin”.

Each of these divergent sources of the derivation of the name “Ilorin” are also amply expatiated by Otukoko (2018, p.64), who concluded that,” each of the traditions *Ilu irin/ Ilo irin and Ilu erin* represents different stages in the emergence of Ilorin.”

Geographically, Ilorin is a transitional zone between the South and the North of Nigeria (Falola, 1990). Danmole (2012) similarly refers to it as a “transitional zone between the open Savannah to the North and the forest zone to the South of Nigeria, which, prior to independence, comprised mainly of the Northern and Southern protectorates”. Achebe (2012,p.14) notes that these two earliest broad divisions of Nigeria together contains about two hundred and fifty ethnic groups and distinct languages and describes the divisions thus:

The Northern Part of the country was the seat of
several ancient kingdoms, such as kanem-Bornu

which Sheu Usman Danfadio and his Jihadists

absorbed into the Muslim Fulani empire.....

The Southern protectorate was home to some

of the region's most sophisticated civilization in the

west. The Oyo and Ife kingdoms once bestrode majestically....

The prominence of Ilorin is underscored considering Achebe's above bi-polar placing of what he called the Muslim Fulani empire in the North and Oyo/Ife in the South, in the middle of which, according to Danmole, Ilorin is standing at the 'transitional zone' between the two poles of eminence. In fact, the two prominent personalities who usually receive mention, in several works of history on Ilorin, namely, Alimi and Afonja, hailed from the two eminent geographical poles in Nigeria. Interestingly too, while Alimi was one of the frontline flag bearers of the jihad of Usman Danfodio in the North, Afonja was a generalissimo in the Oyo kingdom of the South. It is little wonder therefore that Danmole asserts that:

The establishment of Ilorin Emirate in the third

decade of the nineteenth century was one of the

most important episodes in the history of what

became modern Nigeria. Its importance lies in the

fact that the emirate emerged in the northern

axis of the old Oyo kingdom with a welter of

diverse peoples in terms of culture and language

It is therefore appropriate here to expound on the diverse culture and language that can be found in Ilorin.

2.2.1 Ethnic Plurality in Ilorin

According to Onikoko (1992, p.1), “Ilorin was a miniature Nigeria” This assertion is predicated on the fact that, there is a multiplicity of languages in Ilorin as there are plurality of ethnic groups in Nigeria.

As far back as the 16th century, “the place now known as Ilorin was mostly a virgin land, inhabited only by a hermit Baruba family at a place which is still called ‘Baruba’ Near Idi-ape” (Jimoh, 1994 p.25). The Barubas were therefore the first ethnic group to live in Ilorin.

Thenceforth, a multiplicity of ethnic groups began to settle in the area. Describing Ilorin as a ‘loose confederation of demi-autonomous settlements’, Onikoko(1992, p.2) grouped the pattern of settlements into four, which he presented as:

- i. The aboriginal Yoruba inhabitants, made up of Emila, Laderin and few pockets of Yoruba settlements.
- ii. The cow Fulanis, occupying the premises of the Emir and Ago market.
- iii. A mixed grill of Gobir, Hausa, Nupe, Kemberi and Kannike.
- iv. Okesuna people under a Kanuri – Beriberi migrant called Sholagberu.

It is this presence of a linguistic potpourri in Ilorin that marvelled Jimba (1990, p.11) to rhetorically assert thus:-

Tàbí, ilúwo lẹ tún rí ní ilẹ̀ Yorùbá tí àwon lóókòlókòkò ìran

Bíi Yorùba, Haúsá, Fúlàní, Tápà, Kémbéí, Bàrubá, Béríbérí, àti bẹ̀ẹ̀bẹ̀ẹ̀ lẹ,

ti parapò sínúu odi ilú kan soso bíi Ìlọ́rín yìi ?

Meaning:

Where else in Yoruba kingdom can you find a convergence

Of various ethnic groups like Yoruba, Hausa, Fulani, Tapa

Kemberi, Barruba, Beriberi etc. in just one town as in Ilorin?

In effect, it is incontrovertible that, although the city of Ilorin may have started as a Yoruba speaking community, overtime, it witnessed infiltration by an avalanche of multifarious ethnic and cultural groups. Sociolinguistically therefore, such instance of multi ethnic mingling or language contact would result in a fusion of the lexical items of all the languages involved. A distinct dialect of the hitherto Yoruba being spoken therefore evolved. Jimoh (1994, p.9) captures it succinctly when he submits that “consequently, a unique Islamic culture with which the diverse cultures melted, emerged. However, the infectious Yoruba language became the lingua franca”.

The deliberate use of the adjective, ‘infectious’, could not be less apt, when one considers that the Yoruba language now being spoken is coloured with linguistic items of ALL the languages of Arabic, fulfude, Hausa, Nupe, Baruba, Gobir, etc. It was and still is the form of language with which Ilorin people conduct their daily economic, political, social and religious activities. This development is neither unusual nor inconsistent with the evolution of many languages of the world, for example the English language. For, as far back as 43 AD, when England was invaded by the Roman forces, the original Celtic language of England was infused with the linguistic elements of Latin. Other incidences of invasion and subjugation also led to the infusion of the dialect of the Germanic tribes (Angles, Saxon and Jutes) and the linguistic elements of the French. Therefore, just as the English language is an amalgam of different languages and dialects of different nations and cultures, the Ilorin brand of Yoruba language is a fusion of linguistic items of various languages and culture. Comparatively, the English

language has the Celtic elements as the pivot, the Latin, the Angles, the Saxons, the Jutes and the French as linguistic infusions, the Yoruba language is similarly the springboard of Ilorin language, while the Nupe, the Hausa, the Fulfude, the Arabic are the linguistic infusions into its content.

As the Ilorin people think and conduct all their businesses of life with their lingua franca, ceremonies and the accompanying entertainment would naturally not be differently conducted. Ilorin indigenous /traditional singers of Dadakuada music, Pankeke music, Balu music and *Waka* poem chanters, employ the multi ethnic embedded ‘infectious’ Yoruba language to render their art forms. Na’,Allah (2011, p.13) posits that “in many ways, the development of *Waka* as an Ilorin traditional genre and as an important symbol of Ilorin multiculturalism reflects the community’s history and social life”, stressing that “the Ilorin *Waka*, even though delivered mainly in Yoruba language, carries Hausa and Fulani cultural flavours with Islamic social contents”, to confirm that the Ilorin *Waka* is done with the sundry languages-flavoured Yoruba.

Waka, and indeed, other entertainment art forms in Ilorin have their concentration in particular section of the city. Hence the need to look at the distribution pattern of *Waka* entertainers in particular based on the two major imaginary but pronounced blocs of Afin / Okemale axis.

2.2.2 Entertainment and the *Okemale/Afin* Dichotomy

In Ilorin, there exist an abstract but often mentioned bi-polar divisions of *Okemale* and *Afin* dichotomy, traceable to the evolutionary trend of history of the town. The people’s reference to this dichotomy is in connection with the historical disallowance of the surviving inhabitants of *Okesuna*, mostly scholars, from settling in one particular location, after the death of Alfa Solagberu. They were, instead, resettled in widely dispersed spots, and mandatorily required to pay daily homage to the Emir.

For that purpose of homage, according to historical records, the whole of the Okesuna refugees usually converged at *Omoda* area, to move en-masse to the palace with the announcement of: “*A n lo si afin*”, meaning: “we are marching to the palace”. Their arrival is also usually announced to the Emir by the palace courtiers with the statement: “*Awon ara Okemale nki o*”, meaning: “the people of *Okemale* are greeting you”. Jimoh (1994, p.10) concluded that “With the passage of time, it became common to refer to the entire area where the Emir’s palace is located, beginning from the eastern bank of the streamlet at Akodudu, as *Afin*, and the area on the other bank which the Okesuna refugees usually come from as *Okemale*”.

To date, the *Okemale* axis is home to the ancestral Islamic heritage of Ilorin. It is the division which serves as the convergence of scholars, preachers, and saints who continue to play prominent roles in the guardianship of the sacred Islamic community. The avalanche of *Okemale* scholars, through their Islamic missionary activities, were instrumental in the outlaw of pagan practices and the introduction of Islamic ways of conducting ceremonies or celebrations and replacing them with Islamic versions. Rather interestingly, it is from and around this same axis that a large proportion of the local entertainment industry evolves and to date, revolves.

As such, the Ilorin *Waka* and the practitioners of the band or professionalised version can be observed to abound more in the *Okemale* axis of the town. To lend credence to this standpoint, three out of the four major schools of Ilorin *Waka* identified by Jimba (1997 p.42) are situated in the *Okemale* axis. According to him, “Ilorin *Waka* has four schools, namely the Apomu school (the oldest), the Ayinla Sebutu school, the Pakata school and the Dodo-Labaika school”. It is however incontrovertible that although it is the only school in the *Afin* axis, the Dodo Agbarere –Labaika school is, as Jimba (1997) noted, the most famous. Furthermore, even the house wives *Waka* type is more pronounced among the wives within the same *Okemale* axis. This is, however, not denying the practice of *Waka* in the *Afin* axis of the Ilorin community.

The point being made here is that, Ilorin *Waka* evolved from the Okesuna Muslim clerics who predated Shehu Alimi, and who are widely dispersed in the area that is now imaginarily referred to as *Okemale* axis, and it is from this axis that majority of the *Waka* poets hail. In other words, as a preoccupation, *Waka*, of late, emanated from the Islamic scholars and preachers of *Okemale* descent. Therefore, the later practitioners are themselves preachers in a way, who are intent at sanitizing the society through their *Waka* art form.

2.3 *Waka*: Meaning, History and Types

According to historical records, Ilorin was founded between late 16th and early 17th century, about which period Ojo Isekuse resided in Okelele, with Afonja occupying Idi-Ape and Alfa Al-Tahir, nicknamed Sholagberu, inhabiting Oke suna. Jimba, (1990) and Onikoko, (1994). Sholagberu is said to be an itinerant Muslim preacher and the people in his quarters were predominantly Muslims, hence the reference to the area as ‘Okesuna’ (the quarters of the faithfuls), who held themselves separate from the pagans. At that time, the Islamic missionary activities of Alfa Sholagberu and his followers included, not only the teaching of Islamic/Quranic lessons to students, but also public preachings. Notable scholars who lived by and beyond that century often followed the pattern of inject Islamic rhythmic lyrics into their preachings. It may therefore be concluded that *Waka* art emanated from Islamic songs (Orin Esin) or that it was the mother of all other types of Ilorin *Waka*.

From findings, the word *Waka* has both Yoruba and Hausa sources of derivation in Nigeria. Na’Allah (2011, p.124) noted that “*Waka* is a Hausa word for songs of any kind”. But, Jimba(1997) gives evidence that supports the view that the word ‘*Waka*’ could be of Yoruba origin. Quoting one of the frontline *Waka* practitioners, Shuaib Oladipo Okekere, he noted that “*Waka* was coined from two verbs, i.e. ‘Wa’ (come) and ‘Ka’ (count or narrate)...” Neither of

the two claims can be discountenanced, because of the historical origin of Ilorin that is linked to Hausa and Yoruba.

Meanwhile, prior to the origin of *Waka*, there had been some musical performances in Ilorin, (wholly idolatry) throughout the period that predated the advent of Alfa Sholagberu and Sheu Alimi, who came on Islamic evangelism to Ilorin. By their efforts, Islam became an official and state religion of the people of Ilorin. Therefore, Yoruba traditional religion, (idol worshipping), and by implication, their poetic forms, were officially outlawed. It was about this time that *Waka* was introduced.

Waka is not done here in Ilorin alone. There are high profile *Waka* musicians mostly from the south west of Nigeria, like Batuli Alake, Salawa Abeni, kubrat Alaragbo, etc. But the form of *Waka* in Ilorin is peculiar. While the former is accompanied with drums and other instrument, the latter is not, as it is mainly poetic.

However, professionalised type of Ilorin *Waka* is said to have started from the womenfolks, especially wives of scholars, many of whom in the olden days were in purdah. Hajia Ruqayah Batimoluwasi and Alhaji Saadudeen Hadi Seriki *Waka*, in separate interviews on 9th February, 2019 and 28th April, 2020 respectively, explained that the brand of Ilorin *Waka* traditionally being staged during the eve of Wolimat ceremony in Ilorin, is an offshoot of the Islamic rhymes that housewives of scholars sing for their colleague widows, during the eve of the last day of her *Iddah* period (the Islamic mandatory forty days of waiting/seclusion a wife observes at the death of her husband). Hajjia Batimoluwasi stated that:

According to the information I got from late Alfa Agbarigidoma, *Waka* started from what people do to keep a new widow awake, on the eve of the last day of the mandatory 4 months and 11 days day waiting period, usually observed at the demise of their husbands. Later, it was decided that it be used for entertainment, during the eve of the wolimat.

Corroborating this, the current King of *Waka* singers for the entire Ilorin Emirate narrated as follows:

I heard it from my father that *Waka* started among the womenfolk. In the olden days, women usually go to commiserate with their widow colleague who has just few hours complete her mandatory Iddah period of waiting on the eve of the last day. As a means of keeping themselves awake and entertained, they treat themselves to some melodious lines of praises of Allah, salutations to Prophet Mohammed and other allied poetic chants. It was from that practice that the Ilorin *Waka* (professionalised type) sprang.

Based on the submissions of the two prominent *Waka* artistes above, it is interesting to note that, just as the chants of the women were done on the **eve** of Iddah, the *Waka* that grew from it is similarly utilized for entertainment during the **eve** of Wolimat-l- Qur'an. Another traditionally striking similarity is the serving of fried maize cake (Mosa) during the eve of the Iddah and during the eve of the wolimat, when the *Waka* entertainment is on going. Although, one is not a substitute for the other.

Meanwhile, the Ilorin *Waka* is of different types, namely:

- i. *Waka* poetry composition by Islamic preachers (the mother of other *Waka* types).
- ii. *Waka* poetry by house wives.
- iii. *Waka* poetry by adolescents: “Iyami Tinlo & “Iyami Loiloo”(after the daily breaking of fast and at the completion of the 30/29 day of the Ramadan).
- iv. Band /Institutionalised *Waka*.
- v. Street-side one-man *Waka*

However, the features that run through all these *Waka* forms are those of culture, islam, morality, history and language code-mixing. In fact, “the folklores and *Waka* music are a major source of narrating the history of Ilorin which also contains philosophical messages and moral convictions...” (Ibitola, 2015). The Ilorin *Waka*, especially the institutionalised or band type

(which forms the pool from which our data are selected) has some peculiar imports, themes and sub-themes that run through them, irrespective of the gender of the practitioners.

2.3.1 Import and Themes of Professionalised *Waka*

The brand of *Waka* here referred to as ‘professionalised’ or “band” type is that which has become an occupational endeavour. As a starting point, a person who considers himself or herself gifted with the skills of oration and takes interest in the traditional *Waka* poetic rendition could get apprenticed to yet another practitioner, who is already ‘made’. The periods of apprenticeship range from months to years, depending on agreement. Celebrations and ceremonies like marriages are the assured vast ‘ready-made’ markets for the display and sale of the art form learnt from such apprenticeship. The reason for this is not far-fetched:

An Ilorin person (right from childhood) is compulsorily a student of one Quranic institution or the other within his/her neighbourhood. He is expected to have painstakingly leaved-through the 114 chapters of the Holy Qur’an by age 10 or thereabout. At completion, the graduation ceremony (the walimat), is traditionally differed and carried-over, to make an item of the programme for his/her marriage ceremony, when he/she is ripe and ready for matrimony. To herald the ‘walimat-l-Quaran’ item of the marriage ceremony, the eve of the preceding day is marked with ‘*Waka*’ entertainment. It is at such events that the professional *Waka* artistes, on invitation, performs and makes a livelihood. Although, entertainment is usually the purpose for organising the wolimat eve, the performances of *Waka* artistes, (past and present), have been observed to be permeated by some themes, which have relevant bearings on the socio-economic and politico-religious lives of the city of the people. Some of the themes and imports include:

- i. Guidance and counselling – The artistes usually have instructive messages for the couple, their parents, relations, friends and other well-wishers.
- ii. Cultural reawakening – *Waka* artistes give expositions on the unique Islamic culture of Ilorin, describing the city as the seat of Islam, comparable only to Mecca and Medina in Saudi Arabia, and enjoining the indigenes not to allow the noble attributes to wither off.
- iii. Suplications- The *Waka* artistes usually make supplications for the couple and their parents. They solicit for divine intervention for the celebrant not to ‘goof’ and to be free from ‘stage-fright’ when he or she will be publicly expected to recite ‘surat-al-fatiha’ and ‘surat-al-Baqarah’ (the first chapter and a snippet from the second chapter of the Qur’an), on the following morning. While supplicating for love to reign between the couple, they pray to God for quick blessing with the seeds of the womb for the bride, and enjoin them to hold fast to God through daily recitation of the Holy Book.
- iv. Philosophical - The *Waka* artistes expound on life challenges and life expectations, based on their own life experiences or borrowing from life and times of great Islamic figures.
- v. Historical - The artistes often times go into historical facts of events to draw analogies and inferences, with which to drive home their points. Such histories are either from the historical evolutionary trend of Ilorin or from other towns and cities in Nigeria. They even take recourse to national issues and happenings to bring forth, the lessons derivable therefrom.

It is noteworthy that the earliest male *Waka* practitioners sometimes do their renditions by show-casing their in-depth erudition in the rich history and culture of Ilorin. They display a tendency that shows them as being vast in Ilorin history, considering the fact of history to which

they usually allude. Interestingly, all the above enumerated import and themes, may be touched-on, in just one performance, by any of these gifted Islamic poets.

2.3.2 *Waka* and other Oral Art forms in Ilorin

As noted earlier, traditional oral arts are prevalent in Ilorin, but it is seen that of all the multiplicity of oral performances, the ‘*Waka*’ is purely poetic, and seems a darling to the people, because of its religious content. Na’Allah (1988, p.77); says: “Pure religious songs like *Waka*, Bandiri, Orin Makondoro etc do not imitate Dadakuada song. Their own songs are unique. These songs are still wholly religious”. Corroborating the high concentration of religion in the overall content of the Ilorin *Waka*, AbdulRaheem (2010: 522 elaborates that “the poem still maintains its tradition in three major ways. First, most, if not all the waka artists are scholars of Islam and Arabic in their own rights. Secondly, the content is still in conformity with the teachings of Islam, and thirdly, the performance is devoid of musical instrument”. All these characteristics serve to differentiate the waka from other oral form in Ilorin. Other identifiable similarities and differences between the *Waka* poem and other Ilorin traditional oral music/songs are as highlighted in the table below:

Table 2.2: showing the the similarities and differences between *Waka* and other art forms being practised in Ilorin.

SIMILARITIES	DIFFERENCES
<i>Waka</i> is an oral composition like other genres.	<i>Waka</i> poem is chanted without any accompanying musical instruments as we have in other music rendition

<i>Waka</i> is indigenous to Ilorin like others	<i>Waka</i> is done devoid of vulgar language contrary to what obtains with other traditional music
The linguistic elements that marked-out the Ilorin dialect of Yoruba language is employed by <i>Waka</i> artiste like the other Ilorin traditional musicians	<i>Waka</i> is spiced with Quranic expressions while others are purely social, though with an occasional sparing touches of few Quranic words and expressions.
Professional <i>Waka</i> artistes perform in social functions and /or ceremonies like other traditional musicians	Monologue is a characteristic feature of <i>Waka</i> as opposed to other music forms. The lead poet usually employs it to hold his audience captivated, appealing to their emotions and making them take a pensive look at issues.
Praise-single which characterises traditional music is also relevant in <i>Waka</i> performances	
Money spraying and award of gifts which occurs during the performances of other musicians is common to <i>Waka</i> artistes.	

2.3.3 The Ilorin *Waka* as a Lyrical Poem - Song

Waka is an oral poetic form peculiar to the Islamic community of Ilorin, Kwara State, Nigeria, which was introduced at the inception of Islam in the town in the late 17th century (Na’Allah (2009, p.181). To a large extent, this genre can be categorised under lyrical poetry as a genre of oral literature, considering the ‘formal’ and ‘contextual’ characteristics it shares with lyrical poems

Abraham (1999, p.14 6)describes lyric as “any fairly short poem, consisting of the utterance by a single speaker, who expresses a state of mind or a process of perception, thought and

feeling”. In African oral tradition, lyrical song or poem is considered as the primal and most basic traditional form of African oral poetry, otherwise known as a poetic-song or a song-poem.

Apkporobaro (2012, p.13), explains its performance form thus:

A poetic-song or a song-poem is an expression of a personal mood or thoughts sung simply or to the accompaniment of musical instruments such as guitar, koras, drum, rattle, bottles, or knocking of sticks. It is often melodic and evocative. The song-poem may be performed solo or by a group... The song poem has a very wide range of manifestation and contexts. It features in all aspects of African life and it is therefore known in terms of the social occasions they are associated with.

The above is evident in Na’Allah (2009, p.181)’s exposition on Ilorin *Waka* performance as an oral (poetic) form, while acknowledging its generic status thus:

Waka performance involves rendition of song and gentle dance accompaniment while the members of the chorus dance throughout the performance.

The lead singer stands up to display a more active involvement by gesticulating his or her hands through a slow dancing to the performance....

In lyrical poetry, the narrator expresses a state of mind or a process of perception, thought and feeling. His critical observation, his living memory and feeling are reconstructed in a variety of ways and recited in an ordered form. This is particularly the preoccupation in Ilorin *Waka* rendition as given by Jimba (1999, p.33) when he asserts that :

Waka singers often play the role of social commentators who

must pass some comments on the socio-economic events of their times. Sometimes, the scholars may be drifting towards a life of debauchery or the society groaning under the yoke of

poverty. It is often the duty of the *Waka* singers to comment on all of these.

Based on the foregoing formal and contextual characteristics of aspects of lyrical song- poem, *Waka*, as well, assumes a stylistically identifiable genre of oral literature. To this end, the following three points are noted by Akporobaro (2012), as attributable to traditional lyrical poem-songs:

- i. Like the modern poem, many lyrics provide a context for the imaginative expression of personal feelings, ideas and wishes.
- ii. Many lyrics are highly stylised. They manifest the creative use of language, rhythm and other poetic modes of communication.
- iii. Traditional artistes tend to draw little or no water tight division between poetry and song.

In consideration of the characteristics of the lyrical poetry vis-a-vis Na’Allah’s (2011) exposition on the style of *Waka* rendition, a literary similitude can therefore be established between them, thereby justifying the classification of *Waka* as a lyrical poetic song.

The overall implication of this review is that the Ilorin *Waka* entertainment, like any art form, is inherently subsumed in language, literature and culture, on the basis of their conceptual and contextual inter-connectivity. Moreover, like many art forms, the *Waka*, though performed for entertainment, is often characteristically laced with lyrics intended to effect a positive change in the society.

2.4 The Concept of Social Change

The term “Social Change”, like many other concepts, has been defined from different perspectives. According to Davis (<https://www.civilserviceindia.com>), “by social change it is meant only such alterations as occur in social organisation.” This terse definition, hinging

specifically on the ‘structural’ and ‘functional’ changes that may be effected in the composition of the society, is expound upon by Maciver and Page (<https://www.civilserviceindia.com>), who assert that a “change in social structure is a social change, and that a social structure is the network of relationship in a society involving social status, social roles and social norms”. This perspective can be said to have placed ‘*humans*’ at the centre of the change because notions like, ‘*status*’, ‘*roles*’ and ‘*norms*’ in social structure, which Maciver and Page gives as the key determinants of social change, are human specifics. However, given the fact that humans do not live in vacuum to exhibit those traits, Gillin and Gillin (<https://www.civilserviceindia.com>) give a definition of social change which encompasses both the ‘*humans*’ and the ‘*society*’ in which they live. According to them, “social changes are variations from the accepted modes of life; whether due to alterations in geographical conditions, in cultural equipment, composition of the population or ideologies, and whether brought about by diffusion or invention within the group”. From the different foregoing definitions, it is presupposed that any difference in both the ways of life of humans, and in the structure of the society in which they live are joint signifiers of social change.

Meanwhile, available literature indicate a symbiotic relationship between earliest approaches to linguistic and sociological studies, about which, Wilterdink and Form (2002) posit that:

....In the mid twentieth century, anthropologists borrowed from the linguistic theory of *Structuralism* to elaborate an approach to social change called, *Structural functionalism*. This theory postulated the existence of certain basic institutions (including kingship relations and division of labour) that determine social behaviours. Because of their interrelated nature, a change in one institution will affect the other institutions. (Britanica.com)

The above allusion to the borrowing from structural linguistic model by anthropologists, to arrive at *structural functionalism*, as a sociological theory, to scientifically explain the concept of social change, can be premised on the fact that just as the internal structure of language is the focus of structural linguistic theory, the concern in sociological studies is the internal structure

of the society. This is evident with the classical American linguists, spearheaded by Leonard Bloomfield, “who..used a scientific approach that entailed an objective and observable analysis of linguistic data to support linguistic claim, from the perspective of human behaviour” (Lamidi, 2013 p.9).

Structural functionalism theory explains why society functions the way it does, by emphasising on the relationship between the various social institutions that make up the society (e.g., government, law, education, religion, etc). Notable contributors to the development of the theory include the trio of Herbert Spencer (1896), Emile Durkheim (19th C) and A.R Radcliffe-Brown.

While Spencer, the English sociologist who coined the phrase, “survival of the fittest” in his book, *Principles of Sociology*, argued that there is a natural tendency in society towards equilibrium, his French counterpart, Durkheim, was concerned with four key issues, namely: Why and What holds Society together; Religion and allied matters; The Notion of Suicide; as well as Deviance and Crimes. Part of Durkheim’s contributions to Structural functionalism is his identification of a Mechanical Solidarity where everyone in the society does relatively similar tasks and which, he noted, keeps everyone together. This was as prevalent in the primitive societies. But in the modern society, what operates or exists, as he said, is an interdependent Organic Solidarity, where individuals perform different tasks and are therefore dependent on each other. However, contrary to the different positions of Spencer and Durkheim, the England born Sociologist, Brown, views that what exists is a situation where “individuals in the society are only significant in relation to their positions, is the overall structure of social roles in the society”. Although, for years, this structural functionalism theory enjoyed extensive use for research in sociological studies, it gained less credence over time, and by the 1970s, it was no longer so widely credited.

Notwithstanding the loss of prominent utilisation in modern day research, the theory can be seen to have aptly captured the individual or group members of the society, (in their various social positions), as playing one role or the other, which are considered to be significant in shaping or impacting on the overall development of the society. Such impacts are what constantly constitute changes in the society or bring about social changes, which, Dunfee (2019), explains to be, “the way human interactions and relationships transform cultural and social institutions overtime, having a profound impact on the society”. Thus, the societal impacts of the actions of such individuals are what make them to be referred to as agents of change in the society they live.

2.4.1 Agents of Social Change: Social change is brought about by a number of factors such as geographical, biological, cultural, demographic, technological, industrial, economic, ideological, psychological, educational and voluntary acts of the individual”. While the array of institutions and phenomena listed as ‘*factors*’, can otherwise be said to jointly constitute the **agencies** of social change, the individual, whose ‘*voluntary acts*’ is also noted to be a factor, can be referred to as the **agent** of the same social change. Grimsley (2015, p.65) describes a change agent as “a person from inside or outside the organisation who helps an organisation to transform itself, by focusing on such matters as organisational effectiveness, improvement and development. The focus is on the people in the organisation and their interactions”. From the foregoing stand points, one can say that, the change agent individual or person (either from within or without the organisation), is so called because his *voluntary ‘acts’* show him/her as being engaged in activism.

2.4.2 Activism: Activism consists of efforts to promote, impede, direct, or intervene in social, political, economic, or environmental reforms with the desire to make changes in the society. Activism can be done through several methods, like the creation of arts (artivism),

computer hacking (hackivism), or a deliberately focused spending of one's money (economic activism), e.g. refusing to buy from a particular producer/seller as protest against certain occurrence. It also includes the use of literature to persuade an audience to the justification of a cause. This is known as 'activism in literature' having semblance with 'literary activism' which is done through the written or verbally promoted or communicated reforms.

Specifically, it is through this verbal (oral) activism in literature that the change agent commitments of the Ilorin *Waka* artistes are manifested, as they deliberately craft their oral artworks in form of commentaries aimed at “**alternative, redemptive, reformative** and, even sometimes, **revolutionary** changes in their target individuals or the society” (Aberle, 2004 p.12). This assertion implies that the *Waka* artistes could sometimes use language to point attention to an alternative positive course of action instead of the negative ones they may have observed to be prevalent in the society. Also, their change agents activism could be aimed at calling attention to the need to redeem, or restore the cultural, religious or ethical values seen to have been lost among the people. At other times, the concern in a *Waka* piece, evident in its lyrics, could be to reform or purge the people and the society of certain ills. In some other instances, a particular *Waka* rendition, either literally, contextually or both, could be aimed at letting the audience see the need for subtle revolt against certain untoward practices.

Given the aforesaid, the Ilorin *Waka* artistes posture to be the society's critics, who are involved in creating the possibility of a positive social change, through their chants as they voluntarily act as the tradition-bearer, who consistently pattern their thoughts towards expressing the significance of their culture, and advocating for conducts that could promote brotherliness, godliness, patriotism and egalitarianism among the citizenry, via a peculiar and unique language usages that is understandable to them and their audience. This they do by commenting on the affairs of the society, to let it see itself through their own lenses. The *Waka* artistes' concerns are usually centred on using language to canvass the preservation of tradition/custom,

belief system and teaching of habits, needed to be possessed by individuals in conformity with the society's norms or standards

It can thus be concluded, that just as, entertainment is an aspect of culture, and cultural practices are linguistically (verbal or written) expressed in the literature of a particular society, an individual who does such expressions is invariably engaging in change agent activism. With specific reference to the speech community of Ilorin, the *Waka* is a cultural **entertainment** form which constitutes an aspect of the community's **oral literature**, performed in a unique dialect of Yoruba **language**, which is sometimes used as tool to advocate for **change(s) in the society**. The artistes' concerns in particular stretch of *Waka* utterance(s) could either be aimed at: "alternative", "redemptive", "reformative", "revolutionary" changes, or all of them at same time. In this work, such concerns or preoccupations are examined in the pooled data of Ilorin *Waka* through a combination of two fields of linguistic studies, namely, Stylistics and Pragmatics, fused into the framework of Stylo -Pragmatics.

2.5 Stylistics: Inception and Approaches to the Study of Style

As with many other subjects, stylistics has been variously defined. Awa (2016, p.126) opines that "stylistics is concerned with explication of the linguistic features of a text". This terse but apt definition is elaborated by Enkvist, cited in Abushiab (2015, p.113) who opines that "the style of a text is a function of the aggregate of the relations between frequencies of linguistic items and the frequencies of the corresponding items in a contextually related norm". By this, Enkvist, (2002) seems to share a belief with scholars like Spencer and Gregory (1964) that, in doing a stylistic study of a text, its linguistic features ought not be merely accounted for, in isolation of the context of situations that give rise to the specific text. This presupposes that linguistic choices and their effects form the hallmark of a stylistic endeavour. The linguistic choices made by a speaker or writer in rendering a text or speech is investigated vis-a-vis the generated effects of the choices. Hence, the view by Aphovla in Zhukovska (2010, p.111) that

stylistics “is a branch of linguistics which studies the principles and effects of choices and usage of different language elements, for rendering thoughts and emotions under different conditions of communication. In their own opinion Zakariyah M. and Gobir, M. T (2019) “A Stylistics is the analytical study of style. It is a branch of linguistics that is concerned with the presence, usage, and function of style of language users”.

The beginning of stylistics is traceable to the ancient Greece when three fields of ‘Rhetoric’, ‘Poetics’ and ‘Dialectics’ emerged. Later, “while poetics eventually developed into literary criticism, rhetoric and dialectics developed into stylistics...” (Adedimeji 2010, p .52). Also retrospectively, Oladosu (2012, p.217) noted that Stylistic studies started as early as 18th century when classical works were adopted as model, noting that, the approach made stylistics to be both “normative” and “didactic”.

Stylistics is said to be ‘normative’ because it pertains to accounting for the norm or established standard prescribed in a language as used in a given text, and ‘didactic’ because attention is also paid to what the linguistic account being given is intended to teach or demonstrate. Specifically, a text is considered didactic when its theme relates to morality (didactic poem as an instance). Put differently, stylistics involves the study of situational and distinctive use of language and of choices made by individual and social groups in all linguistic domains and their instructive purposes

In the study of style, “we pay attention to the ways in which grammar and vocabulary (form) and intonation (substance) express or realize the discourse intentions and discriminations of speakers or writers” (Haynes,1989 p .9). This means that when a text is examined based on the indices of its “form” and “substance”, a stylistic endeavour is in process, and in that process, “the basic concern is to investigate and supply adequate information (interpretation) regarding a usage at a particular occasion of language use” (Abubakre 2013, p.363). Citing Leech and

Short (1985), Fabb (1997), Oyeleye (1997) and Opara (2005), Yeibo (2011, p.197), maintain that stylistics emphasises structural analysis and the social role of language and uses the techniques and concepts of modern linguistics to reveal function and meanings for the texts it analyses. The relevance of this assertion to this study lies in the fact that the *Waka* chanters' goals in several of their renditions bother on specific social changes envisaged by them, and these is reflected in the different language styles they adopt. The aim of stylistics generally, in the reasoning of Crystal and Davy (1962, p.12) is to:

analyse language habit with the main purpose of identifying from the general mass of linguistic features . . . as used on every conceivable occasion, those features which are restricted to certain kinds of social context, to explain where possible, why such features have been used, as opposed to other alternatives, and classify those features into categories based upon a view of their functions in social context.

From the above, it is clear that stylistics aims at *identifying features* of language that are *habitually* in use in *certain* limited or group *contexts*, *giving reasons* for such features and *classifying* the features according to their *social functions*. This presupposes that for linguistic features to count as style in a text (spoken or written), they should have been seen to be repeatedly and automatically performed by the language user in every of his utterance or writing; and when the patterns (features) are identified, they need to be classified based on the functions they are purposed to perform within the context of the situation that gave rise to the text. In other words, to do a stylistic study, the researcher will be engaged in “identifying, describing and explaining whatever is striking and recurrent in the written or spoken text” (Billy, 2012:103). He thereafter proceeds to highlighting the consequences or outcomes that are produced with those identified striking and recurrent features of the text.

2.5.1 Stylistics and Levels of Language

Meanwhile, since language is the object of stylistics (as it is with other linguistic fields), and every language has a hierarchy of levels, stylistics could be applied to each of the separate levels, like phonetics, morphology, syntax, semantics etc. such that “we have ‘stylistics phonetics’, ‘stylistics morphology’, ‘stylistics syntax’, ‘stylistics lexicology’, etc. which are mainly interested in the expressive potential of language units of a corresponding level”, (Zhukovska, 2010, p. 11). Doing a stylistic study with focus on any of these levels of language apparently amounts to engaging in ‘linguistic stylistics’. In this study, the expressive potentials of the *Waka* text at the two levels of stylistic lexicology and stylistic syntax is among the focus of analysis.

2.5.2 Lexis and Syntax

Language usages, spoken or written, involve the stringing together of words (lexis), phrases and clauses (syntax) in particular patterns. This lexico-syntactic arrangement or patterning of linguistic items at the horizontal (syntagmatic) axis occurs alongside the vertical (paradigmatic) axis of choice. For instance, the six-word sentence of: ‘we know where the shoe pinches’, forms a chain-like pattern at the horizontal axis. The possibility of choice at the vertical axis could make the same sentence to be variously rendered as in:

We know where the shoe spoilt

We know where the shoe fits

We know where the shoe went

Among other several ways of identifying marked lexico-syntactic patterns are Word balance, e.g, parallelism and antithesis; Word omission, e.g ellipsis and asyndeton; as well as Repetition, e.g anaphora and polypoton, while the means of classifying the marked lexico-syntactic choices include, compounding and parts of speech. There are also the graphological and phonological

devices of text that could be explored for meaning negotiation. Citing Holmes (2008), Alabi and Salawdeen (2015, p.78) state that, “in analysing any interaction of language use within the society, the researcher looks for contextualization cues or features through which speakers (writers) signal and listeners (readers) interpret what the activity is, how semantic content is to be understood and how sentences relate to what precedes or follows”. This assertion stresses the importance of words ordering in language as it determines the communicability of given texts.

2.6 Stylistic and Rhetorical Devices

Aside lexis and syntax, the *Waka* texts will be examined using the rhetorical tools of stylistics, also known as rhetorical devices or figures of speech. Ibitola (2015, p.44) expatiates on the functionality of these devices in a text, describing it as “the use of a word or a phrase, which transcends its literal interpretation. It can be a special repetition, arrangement or omission of words with literal meaning, or phrase with a specialised meaning not based on the literal meaning of the words in it...often providing emphasis, freshness of expression, or clarity”. According to Adedimeji (2010, p.106), “the ability to deploy stylistic devices to oral and written discourse as well as the capacity to identify and interpret them can be considered stylistic competence.” There are several rhetorical devices of stylistics which are usually useful in analysing texts. Some of the important devices that are directly related to this study are: apostrophe, anti-climax, climax, ellipsis, enjambment, euphemism, images /imagery, invectives, metaphor, pathos, personification, repetition, rhetorical question, simile, suspense and symbols. A brief discussion of these devices and their common examples in daily conversation among the people in Nigeria is presented below:

2.6.1 Apostrophe

This is a device in which an absent person or thing is addressed as though either of them is present. Its “effect is of high formality, or else of a sudden emotional impetus. . . (Abrams and Harpham 2009, p.313). It involves the speaker breaking off from addressing the audience, to speak to an absent third party. For instance, ‘Rain, rain, go away” and ‘Death, cover me”. Apostrophe has the effect of personifying or bringing to life, a nonliving thing so as to address it directly.

2.6.2 Ellipsis

The omission of superfluous words in a text because they could be understood contextually, is called ellipsis. Alabi (2007) describes the omission as deliberately done since they are implied by the context, or because “the grammatical structure can be retrieved or readily understood by the listener/ reader” (Walles, 2001). For example, the following sentence depicts an ellipted grammatical unit: ‘The eldest of them fathered four children, the youngest, two.’

2.6.3 Enjambment

This stylistic device refers to the presence of lines in a text that end without punctuation even when the sense of the sentence is still not completed. Also known as “a striding-over,” the pressure of the incompleting syntactic unit towards the closure carries on, over the end of the verse line” (Abrams and Harpham, 2009, p’ 197). The origin of the word is credited to the French word *enjamber*, which means ‘to straddle or encroach’. For instance, each of the lines below is enjambed until the end of the third line:

He was speaking_
In low tones to his children_
For the night was still.

2.6.4 Euphemism

This is the use of mild words or expression as substitute for another which is deemed too blunt, harsh or vulgar. Ibitola (2009, p.47) describes euphemism as “a generally innocuous word or expression used in place of one that may be found offensive or suggest something offensive. . . to amuse, dissimulate or downplay. It is used to refer to taboo topics (such as disability, sex, excretion and death) in a polite way, and to mask profanity”. An example of euphemism can be found in the following sentence: “He has kicked the bucket”. ; “She is a woman of easy virtue.”

2.6.5 Invective

Invective, according to Abrams and Harpham (2009, p.164), is “the denunciation of a person by the use of derogatory epithet.” In other words, it has to do with using insulting or abusive expressions or words in a text, or being very critical of a person, usually to intimidate, demean, ridicule or dampen the morale of such a person. Invectives are inherent in the following two sentences: “Abacha puts a lameduck interim government in place.” ; “The student is a blockhead.”

2.6.6 Imagery

Imagery is ‘images’ taken collectively. It refers to the totality of objects, the perception of which are appealed-to in a text. That is, “the words and phrases that appeal to the listeners’/readers’ senses and imagination, such that the expressions create mental pictures” (Adedimeji 2010, p.110). In the following sample sentences, vivid pictures or imagines of animals, things and places are painted or created in the mind of the audience: “When the front frog jumps into pit, others behind take caution”, “If crocodiles could eat their own eggs what would they not do to the flesh of a frog.”

2.6.7 Metaphor

Metaphor is a rhetorical device by which a direct comparison is impliedly made. Ibitola notes that it “describes a subject by asserting that it is, on some points of comparison, the same as another otherwise unrelated object.” It is a kind of analogy in a text made to invoke direct similarity between a word or phrase used and another thing being described without the words, ‘as’ and ‘like’. This is exemplified in the following: “He is a lion on the field”; “She is her mother’s eyeballs”.

2.6.8Oxymoron

This is a device in speech or a piece of writing in which ideas or terms are combined or placed in opposite or in contradiction. Collins Dictionary offers that if a phrase is described as an oxymoron, it means such a phrase combines two opposite qualities or ideas and therefore seems impossible. It juxtaposes concepts with opposing meanings within a word or phrase that creates an ostensible self-contradiction. It can be used to illustrate a rhetorical point or to reveal a paradox. Instances of oxymoron phrases and clauses include:an imperfect perfection, more haste less speed, a very loud silence, bitter sweet, the location is apparently hidden, busy doing nothing, etc.Oxymoron as a literary device produces the effect of creating an impression, enhancing a concept or an idea or evenentertaining the audience.

2.6.9Panegyrics

This is a speech or rendition in praise of someone, an institution or something. It is an eulogistic oration whereby encomium is poured on an individual or something in appreciation or recognition of specific acts or possession of an attribute.

2.6.10 Parable

This is a figure of speech or literary device employed either in prose or verse to teach a moral or religious lesson, hence it is didactic. It is usually a short and often times, realistic story with the purpose of teaching a specific lesson. The moral or religious lessons to be taught in parable

range from adherence to specific religion tenet, behaving according to societal norms, exemplifying or amplifying a specific act of heroism.

Parable is also used to expose readers to the moral codes of culture and / or religion from which the text originates. As opposed to fable which employs animals, plants and objects as characters, parable is a metaphorical analogy often with human characters.

2.6.11 Paradox

This is a rhetorical device through which a statement is made in apparently contradictory manner on the face value, but could yet be true on further thorough consideration. Taiwo simply puts it as a statement that is pregnant with meanings. He explains that such a paradoxical statement or text could appear meaningless at first, but on a second thought, its hidden meanings would be discovered. It is, to Abram and Harpham, “a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes sense.” All these plausible opinions on the term paradox are exemplified in the following statements: “You have to bury your sleep” and “He is his own enemy”.

2.6.12 Pathos

Abram and Harpham (2009) assert that ‘pathos’ in Greek means passion or suffering or deep feeling generally. As a rhetorical device therefore, it applies to a text crafted to generate a feeling of tenderness, pity, sorrow, etc from the audience. In other words, it is an expression that stirs up emotions or an argument hinged on an emotional standpoint in a bid to convince the audience. Usually, it is utilised as tool for persuasion. For instance, the utterances, “Cry the beloved country” **and** “Nigeria, Nigeria, O my fatherland”, both stir up the emotional feeling of patriotism and love for the country.

2.6.13 Personification

According to Taiwo (2014, p.34), personification is a device “in which non-living things or inanimate objects are treated as if they are human beings”. In more technical sense, it is an act of representing an abstract idea as a living being. For instance: “Hidden in the belly of the earth”; “Years rolled by” ; “Death which hunts for man but all tries to evade.”

2.6.14 Repetition

Repetition is the re-stating of an earlier stated or mentioned words, phrase or line of a particular text, for the reinforcement of a point, idea or message being passed to an audience. “It is mainly used for emphasis and phonological foregrounding. Repetition takes place at the lexical and supra lexical level” (Adedimeji, 2010, p’113). There are instances of repetition in the following sentences: “As is, as was, as ever it shall be”; “To give mighty worship to a mighty being and engage in mighty fasting in a mighty month, are all mighty acts of devotions.”

2.6.15 Rhetorical Question

This is a stylistic device used in a text to ask question without anticipating an answer, but “rather to encourage the listener to consider a message or viewpoint. . . .in many cases it may be intended to start a discussion or at least draw an acknowledgement that the listener understands the intended message” (Ibitola,2015, p.47). It may also be for the purposes of impressive persuasive effect, to draw audience’s attention and/or to make a point more prominent. As such, ideas in the text become more powerful and interest in its aesthetic beauty is aroused in the audience. For instance, “Can you be serious just for once ?” ; Are you mad or what?” Who knows tomorrow?” are all rhetorical questions.

2.6.16 Simile

This is the use of the words: ‘as’ and ‘like’ to indirectly compare two things that share similar features. Sometimes, it is used for the purpose of humour, or to convey sentiments and thoughts

through vivid word pictures. The followings depict instances of simile: “He is as cunny as a fox”. ; “Waiting for him is like waiting for eternity”

All the foregoing are stylistic devices which when identified in a discourse give signals to need for the analysis of text to be done in way that transcends literal interpretation. These stylistic expressions are also the devices explored in this work alongside the contextual meaning potentials of the study data. This means that the *Waka* texts are examined based on their styles and contextual imports and functionalities.

2.7 Pragmatics: Meaning, Origin and Scope

The word “Pragmatics”, originates from the Greek word, “pragma”, which means, ‘deed’ or ‘action’. The concept developed as a reaction to the purely formalist approach to language (Adegbija, 1999, p.189). Scholars are unanimous on what gave rise to the discipline. Leech (1983) notes that the origin of pragmatics dates back to the 50s, after the bloomfieldian period. As Leech observes, only phonetics and phonemics were considered central to the analysis, and indeed, understanding of the nature of language all through the generations of linguists that followed bloomfield. Similarly, Mey (2001) asserts that the intense attack in the late sixties on earlier theories, which bother on ‘syntax- only’ approach to linguistic description, occasioned the evolution of pragmatics. Corroborating these views, the *Standford Encyclopaedia* (2010) records that “pragmatics has developed out of the recognition that second language learners cannot become fully proficient without mastering more than grammar and literal meaning” This recognition of the insufficiency of the earlier approaches therefore occasioned the search by earliest scholars for models or paradigms which looks beyond grammar and which can be considered useful and usable to account for the meanings of utterances from their contextual perspective. Later, as a result of this development, pragmaticians, notably, Austin (1962), Searle (1969) and Grice (1975) started to provide paradigms to account for the meanings of utterance based on context of word usage.

In the rational and valid view of earliest scholars, participants in a discourse (speaker-hearer) do say less in words than they actually mean, based on the context in which their verbal interactions take place, and so they contend that there is need to come up with the context-based ‘unsaid’ meaning(s) of particular discourse, hence, pragmatics, about which:

“Scholars and theorists like Bach and Harnish (1979), Adegbija (1982), leech (1983), Thomas (1995), Lawal (1995), Kreider (1998), Osisanwo (2003), among others are unanimous in submitting that it accounts for specific meaning of utterances in particular social and situational contexts. (Adedimeji, 2010 p.52)

In the same vein, Sperber and Wilson (2004) contend that pragmatics is often described as the study of language use and contrasted with the study of language structure. In other words, it is the study of how contextual factors interact with linguistic meaning in the interpretation of utterances. They posit that pragmatics is an empirical science, but with philosophical origin and philosophical import. citing Morris (1938) who defines it as the study of the relations between signs and their interpreters, they explain that while ideal language philosophers in the tradition of Frege, Russell, Canap and Tarski were studying language as a formal system, ordinary language philosophers in the tradition of Wittgenstein, Austin and Strawson were studying actual linguistic usages, highlighting, in descriptive terms, the complex and subtle meanings and the variety of forms of verbal communication. For ordinary language philosophers, there was an unbridgeable gap between the semantics of formal and natural languages. Grice showed that the gap could at least be reduced by sharply distinguishing sentence meaning from speaker’s meaning, and explaining how relatively simple and semantics meanings could be used in context to convey richer and fuzzier speaker’s meanings, made up not only of what was said, but also of what was implicated. In developing this idea, Grice opened the way for an inferential alternative to the classical code model of communication.

According to the classical view, utterances are signals encoding the messages that speakers intend to convey, and comprehension is achieved by decoding the signals based on the pieces of evidence about the speakers meaning, and comprehension is achieved by inferring this meaning from evidence provided not only by the utterance but also by the context.

Adedayo and Aliyu (2015) observe that, pragmatics is used to refer to a field of language study which takes cognizance of the totality of the contextual variables like, Intention, Speech Act, Mutual Contextual Beliefs (MCBs), Presupposition, Implicature, Inference and Context (whether sociological, psychological, linguistic or socio-cosmological), etc. Such a consideration, they note, allows for one to negotiate and attach meanings to utterances in relation to what a user employs language to mean in a given communicative circumstance

As a linguistic discipline, pragmatics, generally, is concerned with the study of language as it is used by people for their own purposes, within their own limits and affordances (Mey, 2001). It is NOT a study of the extent to which a use adheres to any rules of the grammar of a language in terms of syntax, morphology, phonetics or semantics, to negotiate its meanings. Rather, it is the generation of meaning(s) through the deployment of contextual variables to a particular text.

In the course of meaning negotiation, pragmaticians deploy tenets from particular theoretical frameworks like: *Speech Acts*, *Pragmatic Acts*, *Implicature*, and pragmatic principles or notion like: *Presupposition*, *Mutual Contextual Belief*, *Pragmatic Acts*, *Intention*, *Context* and *Inference*. From the various notions listed above, Grice's Theory of Implicature, improved upon by Wilson and Speber through the Relevance Theory, are considered significantly relevant to this study and therefore adapted, since both of them expound on the concept of implicated meanings in an utterance.

2.7.1 The Grecian Theory of Implicature

A careful observation of the use of language among people will show that at times, people say or write what they do not mean and mean what they do not overtly say or write. This implies that in many discourse events, speakers' utterances or authors' writings mean more than their wordings denote. For instance, a speaker (*s*) could say to a hearer (*h*): "Now, one will have to wait for you again till eternity". Impliedly, this is a statement of complaint or an expression of doubt over the hearer's anticipated action, which may have been warranted by the speaker's awareness that the hearer is fond of time wasting, to the dislike of the speaker. The utterance could therefore be taken to '*imply*', among others: (1) "Don't keep me waiting for too long this time around" and (2) "Please don't waste my time". Neither of these meanings is obviously said but implied. In fact, in some speech interactions, a speaker could even mean the complete opposite of what he says. For instance, a mother who sees her son carelessly holding a glass cup, unmindful of the fragility of the object, could say to the son: "Just break that cup, okay?". From the context, situation or circumstance of this utterance, the speaker expects her son to, through inference, understand the statement as a **warning**, that the glass should NOT break, and at the same time as a **threat**, of the likely verbal or physical scolding that awaits him as a consequence, should the glass brake. The foregoing two scenarios of language use show that often times, utterances do bear hidden meanings, aside from what the wordings overtly convey. Such an implied meaning in Pragmatics is known as, *implicature*. -

The word 'implicature', according to Mey (2001), is derived from the verb, 'imply' and to imply means to 'fold into something else'...hence, that which is 'implied' is 'folded' and has to be 'unfolded' in order for it to be understood". In other words, what is not obviously said is '*fold(ed)*', enveloped *or* sealed up in what is linguistically stated. Implicature can therefore be

said to be a concealed meaning, contextually wrapped-up in the wordings that constitute an utterance, and which could only be known or understood by peeling off the wrap through *inferencing* by the hearer. As such, as noted in Stanford Encyclopedia of Philosophy (2010, p. 39) “figures of speech such as metaphor, irony and understatement provide familiar examples” of implicatures since their meanings are covert in the expressions in which they are utilized, especially in literary works like the *Waka* discourse.

Conversational implicature is the brainchild of the philosopher, Paul Grice. According to Moeschler (2001, p.1), “it was in the mid-70s that the main Pragmatic topic, *implicature*, was introduced in Grice’s seminal and pragmatic article, *Logic and Conversation...* and...has become the core concept of the new pragmatic perspective on meaning”. Specifically, Grice (1975) offers that when participants engage in a conversation, they obey a general principle which he calls, the *Cooperative Principle*.

In pragmatic parlance generally, context is a key determining factor in interpreting utterances or written texts. Implicature is therefore, like other notions in Pragmatics, context-driven or dependent, for as Sbisa (1999, p.11) notes, implicature is a “way in which changes in the representation of context are induced”. Context includes the situations and circumstances that give rise to the speech interaction, the backgrounds of the persons involved in the speech exchange and their common grounds. Mustafa (2010, p.1) corroborates that “implicature employs the whole situation and uses all the circumstances surrounding the utterance in order to really conceive the intended meaning of the producer of the utterance”.

However, implicature can either be *conventional* or *conversational*. Conversational implicature is the concealed or hidden meaning of the utterance, while conventional implicature is its open or apparent version of meaning. That is, what the wordings, by *convention*, mean or their literal meanings. This differentiation is made simpler in Stanford Encyclopedia of Philosophy which

clarifies that, “to avoid confusion, I will describe implicatures that are conventional in Grice’s narrow sense as **semantic**” (emphasis mine). What the semantic properties of the utterance’s constituents convey in meaning is the conventional implicature of that utterance, while what is suggestive of the utterance is what is conversationally implicated. It is with regards to this conversational implicature that Grice propounds the *Cooperative Principle* involving four maxims based on his assumption that, “language users tacitly agree to cooperate by making their contributions to the talk as is required by the current stage of the talk direction into which it develops” (Li, 2016,p.1). The principles usually observed by speech interactants, according to Grice, involve keeping in tune with the four maxims of Quantity, Quality, Relation and Manner. The provisions of the maxims include:

- (a) Quantity Maxim:- Making the talk to be informative and not giving too much or too less of it.
- (b) Quality Maxim:- Speakers are expected to show enough sincerity in what they say by being truthful, factual and making contributions that do not lack adequate evidence.
- (c) Relation Maxim:- Speech interactants are to make their contributions relative to the context of utterance by making contributions to relate clearly and relevant to the purpose of the exchange.
- (d) Manner:- This requires speakers to be perspicuous in what they contribute to the speech interactions by avoiding ambiguity, obscurity, and ensuring brevity and orderliness in their utterances.

Meanwhile, technically, it is the non- observance of the maxims that generate implicatures in utterances. In other words, the non-observance (deliberate or inadvertent) of any aspect of the provisions of the four maxims means the speaker has invented an implicature and delivers same

to the hearer. Below is a conceptualised diagrammatic summary of the rules in the maxims in the flow of communication exchanges:

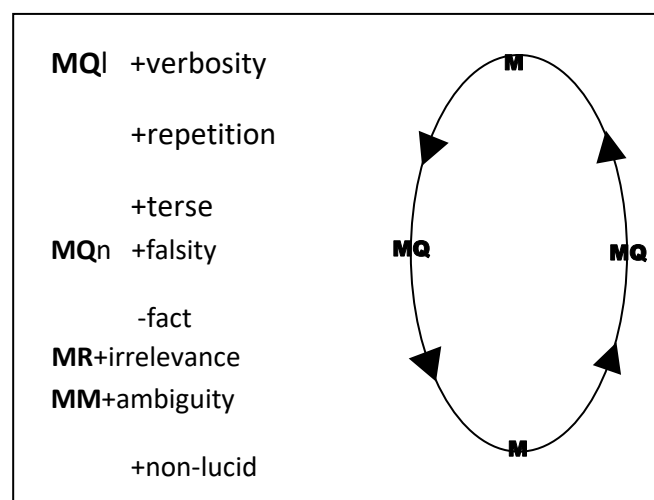


Fig. 1: FATAI'S (2019) CONCEPTUALISATION OF GRICE'S Maxims of *Quality*, *Quantity*, *Manner* and *Relevance*:

KEY :

- The maxims are presented in lettered codes with each of them starting with the letter 'm' which stands for maxim. Each is then represented by the initial letter of its word. The lower case letters 'l' and 'n' are the phoneme elements used to differentiate between the 'Quality' and the 'Quantity' maxims.
- The provisions of the rules under each maxim are presented as what to avoid in communication, hence they are rendered in the positive, with the mathematical positive (+) signs put before them to show that with their presence, 'implicature' is invented .
- At the right side of the schema is a sphere shape, surrounded by arrows to indicate how the maxims intervene in the flow of communication exchanges.

Meanwhile, by the cooperative principle, the failure of a speech participant to observe the maxims is usually manifested in five different ways, viz: (1) Flouting, a situation where the hearer is prompted to look for a different or an additional meaning to what the speaker utters.

(2) Violating: A quiet non-observance of the maxim by the speaker to discourage the hearer from looking for any implicatures, so that the utterance is just taken and understood on its surface. (3) Infringing: As opposed to both flouting and violating, infringement on a maxim is usually non-intentional. The manifestation of infringement could stem from nervousness, linguistic disability any form of imperfect linguistic performance. (4) Opting out: This is a situation of unwillingness to cooperate on the part of a speaker while exercising his right to be silent in a conversation. The acts of keeping mute by suspects in a courtroom or police station, situation is typical of the practice of opting-out of cooperation in a conversation. (5) Suspending: This is where one or several maxims are is/are suspended under certain circumstances. For instance, graveside oration may not obey the sub-maxim of truth because of the traditional and/ or religious restrictions on speaking ill of the dead ; By convention, jokes are usually false and sentences may not be rendered in full because of the need for speedy communication via social media, E-mails and telegraphs.

It is however necessary to point out that the five different manners of manifestations of the maxims can be adequately accounted for, only when analysing speech exchanges or dialogues between two or more interlocutors. Specifically, maxims such as ‘infringing’, ‘opting-out’ and ‘suspending’ can rarely be realised in monologic data as the ones for this study.

Meanwhile, notwithstanding the plausible usability of all the foregoing tenets of the Grice’s Cooperative Principle and its four allied maxims, “many (e.g Levinson 1983, Horn 1984a) have accorded a privileged status to only Quality maxims as it is hard to see how any of the other maxim can be satisfied”(Horn, 2006, p.2). Prominent in the dissenting view on all but one of the four Grice’s maxims are, Deirdre Wilson and Dan Sperber (1986a). Their dissent culminated into the formulation of a complimentary *Theory of Relevance* which helps in analysing what a speaker implicates and how the hearer goes through the processes of inferencing.

2.7.2 The Relevance Theory

Relevance Theory (RT) is a neo-Grecian cognitive pragmatic theory of human communication which was developed by Deirdre Wilson and Dan Sperber (W&S). The theory is essentially both an appraisal and an improvement of Grice (1975) Cooperative Principle (CP) of communication alongside its maxims.

Among the several CP points with which W&S disagree is the distinction between explicit and implicit communicated information. Their discountenance with the CP and hence their offer of RT, according to Heinemann (20...), can be summarized as follows:

- (1) While Grice submits that the *CP* is taken into account by the hearer when selecting interpretation of an utterance, they contend that an explanation of why the hearer chose the particular interpretation at the neglect of other alternative interpretations and implications ought to be given by any satisfactory pragmatic theory. They conclude that the fact of non-provision of an insight into the reason(s) for the choice by the CP is a deficiency.
- (2) It is also observed that since Grice's CP fails to explain how the hearer identifies and correctly interprets the intention of the speaker, it becomes difficult to explain the interpretation(s) which the hearer is most likely to select.
- (3) Although Grice rightly proposes the CP and its maxims as hypothesis by which speaker's meaning can best be understood, and as resources for evaluating interpretive alternatives, W&S note that the principle is inadequately able to do so.

As an answer to the challenges they raise against the CP, W&S offer an explanation that "the human cognitive system has been developed in such a way that our perceptual mechanisms tend automatically to pick out potentially relevant stimuli, our memory retrieval mechanisms tend automatically to activate potentially relevant assumptions, and our inferential mechanisms

tend to spontaneously process them in the most productive way”. The three-way stimuli mechanism flux of *Perception, Memory Retrieval and Inferencing*, mentioned above imply (with particular reference to information stimuli) that utterance understanding or interpretation tend towards a *relevance –seeking* process of selecting only the information considered useful for drawing a conclusion. In other words, the human’s biological endowment or innate capacity for filtering-off irrelevant information, while gripping on only those that are *relevant* to the current situation of the communicative exchange, enables the hearer to *infer* what the speaker intends or implicates beyond the overtly stated. Implicature is therefore a product of the mental ability of sieving information by the hearer and not just the flouting of maxim by the hearer. Although the speaker may flout any provision of the maxim as enunciated in the cooperative principle, and by so doing makes an implicature, it takes the mental process of the hearer to contextually pick out the information that is relevant for implicature to count. Therefore, both the speaker and the hearer are involved in determining what an utterance implicates.

According to Heinemain (2006, p.45), “the general objective of RT is to identify underlying mechanisms, rooted in human psychology, which explain how humans communicate with one another”. It is the contention of W&S that given the barrages of information flowing to humans, paying attention to all of them at the same time is practically difficult and even impossible. Pattemore (2006, p.302) asserts that:

In RT, an ostensive communication (one which draws attention to its own communicative intent) is assumed by the hearer to be optimally relevant.

from the hearer’s side decoding of the surface form is followed (logically, if not temporally) by disambiguation and enrichment of the content of semantically vague elements, and interpretation of the communication takes

place within a context which provides the best cognitive results for acceptable processing effort”.

The above assertion implies that any apparently true information stimuli is considered best or most favourably relevant to the hearer or audience. The audience goes steps beyond the overt proposition of the utterance, through a mental process of contextually inferring other interpretation options, after discountenancing with the content considered to be irrelevant. This idea of relevance is what Stolarek (2011, p. 4) refers to as ‘value’ when he notes that, “in literature, especially in poetry and in reading/interpreting poems it is value, or what the critic called poetic effects which counts... In fact the question of value ...is central to the relevance theory”.

However, in the theory of relevance, context is considered to be explicitly a cognitive construction, and it is used along with the concepts of *manifestness* and *cognitive environment* to further expatiate the hearer’s inferential process, and consequently, implicature. Wilson and Speber (1986 : p. 39) maintain that “a cognitive environment of an individual is a set of facts that are manifest to him... Which assumptions are more manifest to an individual during a given period or at a given moment is again a function of his physical environment on one hand and his cognitive abilities on the other”. On the basis of this therefore, communication, from the relevance theory perspective, can be seen to be the attempt to change the cognitive environment of another person, by altering the scope of what is manifest to both the communicator and the audience. As such, and given the earlier established fact of relevance-selection process taking place in the hearer’s cognition, a new information stimuli received, which has no connection with the existing cognitive environment of the individual, will not have contextual implication. On the contrary, should there be a bearing between both the new and the existing ones, the contextual effects will be substantial, either through negating, strengthening or enriching the

hitherto existing cognitive environment. This is the relevant information, in the Wilson and Sperber theory of relevance.

All the foregoing instances of Maxims and the various ways in which they are violated, as provided in the cooperative principle of Grice, and how the relevance selection process in the cognitive environment of the audience have substantial effects in the contextual implications of the utterance are examined in the selected *Waka* data in this work, with a view to seeing how they manifest into implicature.

However, since every pragmatic theory is tailored towards the scientific process of deriving speaker's intended meaning in consideration of context, such an exercise is better enhanced when cognisance is taken of the way or style by which the speaker makes the utterance. This is the approach adopted in this study. In other words, pragmatic theory of Implicature is employed in this study, using "all the circumstances surrounding the *Waka* utterance in order to really conceive the intended meaning of the producer of the utterance" along with the observable stylistic devices of style used. While the study utilises the pragmatic theory to examine the *appropriateness* of the language used, it strengthens the examination by studying the *effectiveness* of such language usages. The combination of the tenets of stylistics and that of pragmatics is what is conceived as Stylo – Pragmatic framework adapted for the study.

2.7.3 The Stylo – Pragmatic Framework

The disciplines of Stylistics and Pragmatics study language use in particular communicative contexts or situations and in different forms. While stylistics, according to Lawal (2003), is concerned with "the analysis and description of the linguistic features of text in relation to their

meanings”, pragmatics, in the view of Ayodabo (2003), “is concerned with the mental structure underlying the ability to interpret utterances in context”. Attempts at establishing a link between the two linguistic fields of study and employ it as one single tool of analysis, has led to coinages like “*Stylo- pragmatics*” (Leech 1983), “*pragma –stylistics*” (Ayodabo, 1993) and “*pragmatic stylistics*” (Odebumi, 2007). Each of the three coinages implies the fusion of the processes involved in doing textual analysis based on the occurrences of linguistic features (as in stylistic) on one hand, and interpreting texts or discourse in relation to its context (as in pragmatics), on the other.

The term ‘stylo-pragmatics’ is the interface between stylistic and pragmatics. According to Adedimeji (2010:50), “both of them relate to how language is used to achieve specific communication effects within a social context”. In other words, the fact that stylistics is about ‘*how*’ something is said or written, in terms of the ways or manners of presentation, and pragmatics is about “*what*” is said in consideration of the context, implies that a link definitely exists between the two linguistic fields. This is because the interpretation of ‘what’ is said is enhanced with the understanding of ‘how’ it is said. In the opinion of Ayodabo, “the pragmatic condition would pertain to appropriateness of an utterance while the pragmatic variations define the degree of effectiveness - - - in relation to hearers, at the perlocutionary level”. Therefore, the utilization of stylo-pragmatics framework in this study, allows for, not only the exercise of a statistical tabulation of lexical-semantic occurrences in the selected *Waka* text, but going some steps further to describe the language use based on social and contextual parameters that have given rise to the usages.

The framework is considered appropriate because, *Waka* rendition, as a distinct domain of language use, has its own peculiar style of delivery relative to a given situation and for specific target audience, with a view to achieving communication effectiveness.

CHAPTER THREE

ANALYSIS OF STYLISTIC DEVICES IN SELECTED ILORIN WAKA

3.0 Introduction

In this chapter, the ten purposively selected *Waka* texts, from six different artistes, are analysed. The analytical preoccupation in the chapter involves identifying the stylistic features of lexis, syntax and rhetorical devices and relating those features to the functions they are used to perform to enhance the meaning potentials of the texts. The first two analysed data are from late Alhaji Alabi Labaika with the title: “*E sàánú m̀̀kunù ó*” (Take pity on the poor) and “*Gbogbo Kwara E sare wa*” (All Kwarans hurry here) while the second is by late Mallam Laro Muhammed Awwal, captioned: *Nibi Kóówá o’ Pàdé è, Taló yési’?* (Where everyone will meet with it, who knows?). The title of the third data is “*Sékòsí Kànga ò? Mo fẹ́ẹ́jó*”. (Hope no well exists? I wish to dance), and it is the brainwork of Late Mallam Alabi Baba Pupa.

A female *Waka* artiste, Hajia Ruqayat Batimoluwasi Suleiman, is the chanter of the fourth and fifth data, which are separately entitled: “*Sàtíà Gbàwá*” o (God, deliver us) and “*Kilani lodo ta e ran Ola lowo?*” (What have we with which to assist Ola?). The two *Waka* data analysed which are compositions of Hajia Afusat Onisese are titled: “*Àsàlámù Àleekùn A k’onile*” (*Peace be unto you, we salute this household*) and “*Esin Olohun loye k’agbamu*” (It is religious tenets we should hold tight), while those from Haji Saadudeen Hadi are captioned: “*Ti Oluwa ni o se*” (God’s will shall prevail) and “*Buruji ki temi, adamo nì*” (Mine is not Buruji, but destiny).

3.1 Datum One ‘A’

“E saanu Mèkunu” oTake pity on the Poor (By Late Alhaji Alabi Labaeka)

È sàánú mèkúnù o	<i>Pity the poor</i>
È sàánú mèkúnù o	<i>Pity the poor</i>
Ìyà ñ jẹ mèkúnù púpò jù	<i>The poor are consumed in much hardship.</i>
È sàánú mèkúnù o	<i>Pity the poor</i>
È sofún Tápa Sháàba	<i>Tell the Nupeman, Shaaba</i>
Kó sàánú mèkúnù o	<i>To pity on the poor</i>
È rántí àdéhùn o	<i>Remember the covenant –</i>
Táwa tálákà fì dìbo	<i>By which, we the poor voted (for you)</i>
È rántí àdéhùn Olóhun	<i>Remember the promise of God-----</i>

The data consists of nine lines of five different but related utterances. The stylistic devices used in the poem are identified and separately analysed as follows:

3.1.1 Apostrophe

There is an ample use of apostrophe, evident in reference to individual(s) in lines 1 (repeated in 2&4), 5 and 7 that are hypothetically in existence but are not physically identifiable. This is obvious in the fact that the person(s) to whom the poet is variously urging to “take pity on the poor” (E saanu mekunu); to “tell Nupeman Shaaba” (E sofun Tapa Shaaba) and to “remember the promise made” (E ranti adehun), are not expressly mentioned, and as such, gives a high emotional impetus to the text. Noteworthy is the fact that the apostrophe in “E saanu Mekunu o” (in lines 1, 2, 4) and the one in “E ranti adehun” (in line 5) which is signalled by the Yoruba word: ‘E’ is either used here in reference to the collection of people that make up the Government, or to only the Governor himself (in absentia though). This understanding is premised on the fact that the Yoruba one-letter word: ‘E’, is usually used either for reference to a plural object or in honorific reference to a singular one in an utterance.

However, the object in the utterance: “*tell the Nupeman Shaaba*” represented in the original Yoruba text with the word “E” and invariably the apostrophe in line 7, is used in plural reference to either the members of the audience or the people in Government. The speaker urges the undisclosed individuals (“E”) to take his message to the Nupeman, Shaaba (the Governor). What is apparent is that the “*Waka*” artiste utilises the stylistic device of apostrophe to emotionally empathise with the plight of members of the society.

3.1.2 Syntactic Repetition

The stylistic device of repetition is amply utilised in the data, for the purpose of emphasis. Both the utterance: “*take pity on the poor*” and “*remember your promise*” are repeated four and two times respectively, to emphasise and reinforce the import of the message being passed to the people in government. The stating and re-stating of the utterances point attention to, and emphasises the imperativeness and urgency required of the government to mercifully redress the appalling social conditions of the poor. It is also meant to reiterate to the object of his utterance, (i.e government), the sacrosanct nature of the ‘covenant’ (*Adehun*) it had with the people during the electioneering campaigns and the ‘promise’ (*Adehun*) by God to remonstrate/recompense anyone who willingly breaks such covenant with the people. The repetition of the word ‘promise’ bearing the literal and implied meanings is stylistically purposed to touch on the conscience of the government and/or the Governor.

3.1.3 Personification

The data contains an instance of personification as revealed in the poet's reference to *hardship* ('Iya') as an animate being that could eat or *consume* ('Je') human beings. The device is used for rhetorical effect.

3.1.4 Invective

The stylistic device of invective is evident in the derogatory reference to the Governor as "*Tapa*", as if to say, 'that ordinary Nupeman', with a view to lampooning or ridiculing him. One would expect, that as the head of government and the number one citizen of the state, he would be mentioned with reverence. But, as a show of discontent and anger, the poet chose to refer to the Governor's tribe in derision, so as to dishonour him.

3.1.5 Pathos

To generally evoke a feeling of pity and sympathy from the audience, the artiste utilises the device of pathos, with the lexical choices like: *hardship* (Iya), *pity* (Saanu), *poor* (Mekunu). On the whole, the rendition is radical in tone and revolutionary in nature. The speaker can also be seen as exploiting religious sentiment with the reference to the Promise of God (*Adehun Olohun*) in a discourse with socio-political undertone.

3.2 Datum One 'B'

"GBOGBO K(ú)WÁRÀ E SÁRÉ WÁ" (All kwarans hasten here): Late Àlhàjì Àlàbí Làbáékà

"Gbogbo ará K(ú)wàrà ẹ sàré wá" *All residents of Kwara, hasten here*

"Gbogbo ọmọ K(ú)wàrà ni wón kẹsì" *Its to all Kwara citizens they beckon*

"Gómínà wa Àlìwálí Kàzírì" *Our Governor, Alwali Kazir*

"Àtoba, àtìjòyè àt'olòyè tó kù" *And the Kings, the Kingsmakers and other Chiefs*

“Gbogbo wón sè’mòrán wón dá lóúnsìn sile” *All met to organise a (fund raising) launch*

“Gbogbo ọmọ Ìlọrin k’átì K(ú)wàrà lẹyìn” *All Ilorin indigenes lets support Kwara*

“Torí àwà làgbà latún jẹ ẹ̀dìkòtà” *Because we are the seniors and the headquarters*

“Kí ’lú K(ú)wàrà ó lè lọ síwájú” *So that Kwara may progress*

3.2.1 Apostrophe

Some groups of individuals who are absent in the speech event are addressed in two pairs of lines in the data. The first pair comprises of lines one and two where “residents” and “indigenes” are summoned, while lines six and seven, which send a special appeal to the “indigenes of Ilorin”, make the other pair. The device of apostrophe as employed here, helps to make more clarion, the call to the addressees, since the text is aimed at mass mobilising the Kwara citizenry. Its utilisation achieves its purpose of giving an intrinsic motivation (to rouse or propel the absent but targeted individuals) towards a particular action which, in this context, is to embrace and support the developmental efforts of Government, namely the staging of an appeal fund launching.

3.2.2 Syntactic Repetition

Two content words, “*All*” and “*Kwara*”, belonging to the class of adjective and noun respectively, are repeated in the text for the purpose of emphasis and reinforcement of the idea being expressed. The adjective, “*All*” is repeated four times (in lines 1, 2, 5 and 6) just as the noun, “*Kwara*” is similarly four times repeated (in lines 1, 2, 6 and 8). The repetitions help to deepen the all inclusiveness of the populace and reinforce the instilling of the sense of belonging in the addressees, which the speaker intends to achieve.

The impact of the repetitions is not only reflective in the increased attraction of people's attention and interests but also in deepening the persuasiveness of the text at achieving the rallying of support for the launching programme being spearheaded by the Government in conjunction with some aristocrats in the state.

3.2.3 Enjambment: The text employs the device of enjambment as evident in some syntactic units found to be striding-over to each other, for the sense in them to be complete. This is as we have in lines three to five, which reads:

“Our Governor, Alwali Kazir”

“And the Kings, and Kingsmakers and the other Chiefs”

“All conferred and organised a (fund) launching”.

The style of enjambment in the above three lines imbues the text with beautified complexity. By the enjambed lines, the artiste allows his thought pattern to overflow across text lines, thereby creating fluidity in his speech, rather than confining the sense of the utterance in just one line.

3.2.4 Pathos

That the text is filled with deep emotional appeals is evident in the expressions in lines seven and eight which read as:

“All Ilorin indigenes lets support Kwara”

“So that Kwara may progress”

The syntactic structures, *“lets support”* and *“Kwaramay progress”* point to the speaker's conviction and confidence in the launching programme as a panacea for the progress of the state of Kwara and his passionate quest for its embrace by the teaming masses.

3.2.5 Suspence

There is suspence in the text, attestable in the skillful delay of the main gist of the utterance. Neither is the audience immediately told why all residents and indigenes of the state are being called upon in the first two lines, nor is it informed of the reason(s) for the references being made to *the Governor, the Kings, the Kingmakers and the other Chiefs*, in the fourth and fifth lines.

Even at the point when the text hinted on the idea of the launching being mooted in line six, mention is still not immediately made as to what the speaker wishes his audience to make out of it. The real crux of the matter was delayed until the tail end, specifically, inline seven, which is the second to the last line. It is then that the audience is eventually made to realise that it is being invited to rally round the Government in the appeal for fund about to be launched. The effect of this momentary delay is the arousal of the audience's interests in progressively following the text till the very end, because of the generated eagerness to know what comes next.

3.3 Datum Two 'A'

“NIBI KOWA O PADE E, TA LO YE SI”? (*Where everyone will meet with it, who knows?*)

: Late Mallam Muhammed Awwal

“Níbi *kóówa ó pàdé è ta ló yé sí”? *Where everyone will meet with it, who knows?*

“Níbi *kóówa ó pàdé è ta ló yé sí”? *Where everyone will meet with it, who knows?*

“Ikú tí n wá wa ká tí* kóówa n yàn lódi” *The death which hunts us but everyone tries to avoid*

“Níbi *kóówa ó pàdé è ta ló yé sí” *Where everyone will meet with it, who knows?*

“Èsan ò ní bóti, yìò sèsan fún*kóówá” *Nemesis wont be missed, He will apportion it to all*

“Èsan ò ní bóti, yìò sèsan fún* kóówá” *Nemesis wont be missed, He will apportion it to all*

“Olówó-ìkà n bímọ ẹmí rẹ n gùn” *The devilish rich man bears children and lives long*
 “Kò sì p’Ọlọhun má sẹsan fún *kóówá” *It doesn’t stop God from apportioning nemesis to all*
 “Ọlólá-ìkà n bímọ ẹmí rẹ n gùn” *The devilish wealthy man bears children and lives long*
 “Kò sì p’Ọlọhun má sẹsan fún*kóówá”*It doesn’t stop God from apportioning nemesis to all*
 “Jibìtì ọ ran Ọlọhun, ẹdà làálù” *God cannot be defrauded, its only man we can defraud*
 “Bóo fẹ o lọ Bàrùbá, o lọ ẹ *dàbàrà” *If you like travel to Baruba land to make concoctions*
 “Dì ataare, o p’ọfọ sì, o dì yòókù lókùn” *Tie fetish alligator pepper, incantate, bind the rest*
 “Kò ságádágodo tó le ran Allahu”*There is no padlock to which Allah is not immuned*
 “Tó lẹ p’Ọlọhun má sẹsan fún kóówá”.*To prevent God from apportioning nemesis to all*

3.3.1 Rhetorical Question

The rendition opens on a note of question without anticipating any answer, when the speaker rhetorically asks: “*Where everyone will meet with it, who knows?*”. With the speaker’s employment of this style, especially at the beginning of the rendition, the attention of the audience is effectively drawn right at the onset to the theme of the discourse, namely, the timelessness of death. Apart from laying emphasis on the general ignorance of man concerning the occasion and venue of death, the device impressively enhances the persuasiveness of the text at influencing or triggering a moment of reflection in the individual about the inevitability of death.

3.3.2 Suspense

For the purpose of getting the audience absorbed in the discourse, the object of the utterance is not immediately mentioned in the first and second lines of the text until the third. This momentary delay in the release of the information about ‘**what**’ everyone is bound to meet or experience, is potent at arousing the interest of the audience. This arousal of the audience’s

interest, leading ultimately to anxiety and eagerness, thus get the listeners absorbed in the rendition.

Another instance of suspense in the data can be found in the fifth line which reads: “*Nemesis will not be missed, He will apportion it to everyone*” (Esan oni boti yo sesan fun kowa). Here, the subject to which “**He**” refers is momentarily hidden. The audience is kept in suspense of the identity of the individual that will apportion nemesis and this goes on till the seventh line, when it was revealed that the “**He**” refers to God.

3.3.3 Personification

Death, an inanimate, is personified in the third line as a hunter hunting for human beings, and being avoided by everyone, just like people would avoid a physical being or object. This serves the purpose of emphasising and intensifying on the absolute power of death, relative to the feeble nature of man (its targets), hence, the hunted man’s flight away from the reach of its pursuer, death.

3.3.4 Repetition

For the purpose of emphasis, the device of repetition is employed. The statement, “*Where everyone will meet with it, who knows?*” (Nibi kowa o pade E talo yesi?), occurring in the first, second and fourth lines is a case in point. The purpose is for reiteration

3.3.5 Lexical Elision

This device is noticeable in the utterance: “*God cannot be defrauded, as we do to man*” (Jibiti o ran Oloun, eda laalu) as occurred in the tenth line. The Yoruba word: “Jibiti” (fraud) is ellipted in the second clause of this compound sentence to avoid superfluity. This further enhances the cohesiveness of the text.

3.3.6 Apostrophe

The employment of apostrophe is noticeable in the statement: “*if you like, travel to Barubaland to make concoctions*”. Here, no one in particular is mentioned as being directed to go to Barubaland by the speaker. In other words, an absent individual is stylistically being addressed here, for the purpose of triggering audience’s inquisition and as such, getting it absorbed in the rendition.

3.3.7 Imagery

The data is replete with images, as there are ample evidences of mental pictures of objects, places, persons and existential certainties (beyond the terrestrial), being painted in the mind of the audience in the data. Such pictures being ingrained the audience’s imagination include, *charms, padlock, alligator pepper, riches, hunting and Barubaland*. Others are *children, devil, death, nemesis* and *God*. The effect of these vivid pictures is the appeal they make to the sense of imagination of the audience, thus deepening their interests in the poem-song.

3.3.8 Enjambment

The data is composed of run-on lines, each presenting an idea that runs into other lines for its completion. The first sentence of the data is enjambed until the sentence in line three, just as the idea being expressed in sentence thirteen is not completed until the last sentence in the fifteenth line. This style, apart from helping to build up strong emotion by keeping the reading constant, is contributory to the aesthetics of the text.

3.3.9 Classical lexis

The poem is composed of high standard lexical items of Yoruba language. The lexis is highly technical, many of which only the well-grounded or the old generation speakers of the language could understand. Words like: “*Jibiti*” (fraudster), “*Dabara*” (sacrificial concoction), “*Ofo*” (incantation), “*Atare*” (alligator pepper), “*Agadagodo*” (padlock), etc. are highly classed and

rarely heard in everyday conversation among majority of Yoruba speakers nowadays, except with older users of the language. The choice of these classical, inconspicuous and stylistically marked lexis correlates with the seriousness of the theme of the poem, and the attendant consequences of human actions, here and the hereafter. It is also a depiction of the poem as one meant specially for those members of the society who are advanced in age and have gained emotional, spiritual, moral and intellectual maturity.

However, in spite of the abundance of rich and classical lexical items, the language of the data is still generally simple and can be easily understood by many speakers of the language, irrespective of their competency level. This style of infusing classical lexis into simple construction can be said to be purposeful, as it makes the text achieve a wider appeal to heterogeneous level of speakers of the Yoruba language.

3.4 Datum Three

“Sé kòsì kànga ò, mofééjọ” Hope no well is close by? I wish to dance: (Ahmadu Baba Pupa)

“Sé kòsì kànga ò?, mofééjọ” *Hope no well is close by? I wish to dance*

“Sé kòsì kànga ò, moféé jọ” *Hope no well is close by? I wish to dance*

“Sé kòsì kòtò, Kémi ma jinsíbè” *Hope no ditch exists? So that I don’t stumble*

“Sé kòsì kànga ò, mofééjọ” *Hope no well is close by? I wish to dance*

“Kíin tó ma Fálálì ó dilénlá” *Before I can know Falali, its until the hereafter*

“Kíin tó ma Fálálì ó dilénlá” *Before I can know Falali its until the hereafter*

“Bídúdú lòmò mi n ò kúkú mò” *Whether my child is dark-skinned, I know not*

“Bí pupa lòmò mi n ò kúkú mò” *Whether my child is light-skinned, I know not*

“Àmó ‘mọaráyé sọpé ó rẹwà púpò” *But people say she is quite pretty*

“Kíin tó ma Fálálì ó dilénlé” *Before I can know Falali until the hereafter*

This datum is composed of two stanzas which differ in topic on the surface, but on deep consideration, bear thematic semblance. The various identifiable devices in use are analysed below:

3.4.1 Rhetorical Question

Aside from being utilised to begin the text, rhetorical question has been effectively employed in other parts of the chant to draw audience's attention to the physical challenge of the speaker (blindness), with a view to evoking empathy.

3.4.2 Repetition

Not only are there repetitions in the data, the pattern of occurrences of the device in the two stanzas of the text are also structurally similar. This is because, just as the opening rhetorical question is repeated in the second and last lines of stanza one, the same is the case with stanza two. This similarity which gives the text a distinct and regular structure, bothers on the issue of identity of objects and person, namely, "*well*", "*ditch*", and "*Falali*" (the daughter). Moreover, lines seven and eight are both repetitive, only differing in the lexical items of complexion: "*dark-skinned*" and "*light-skinned*", thus reinforcing the earlier issue of identity.

3.4.3 Imagery

Images of concepts, objects and humans are vividly painted as appeals to the sense of imagination of the audience and thereby getting them absorbed in the text. Such painted images include, "*dark-skinned*" and "*light-skinned*" (concept), "*well*" and "*ditch*" (objects) as well as "*Falali*" (human).

3.4.4 Pathos

The totality of the above data is cast in pathos. The speaker attempts to rhetorically appeal to the emotions of his audience, with a view to evoking a feeling of pity for himself. In the first stanza, two rhetorical questions are presented in such a way that the audience's feelings are greatly touched and the emotion of sorrow excited. The expressions: "*Hope no well is close by? I wish to dance*" and "*Hope no ditch exists? So that I don't stumble*" are strong enough to agitate the mind of the listener and arouse its imagination about the psychological trauma that the speaker has been experiencing in his daily life, as a result of incapability to move around unaided or unguided.

As if that is not enough, the speaker makes another outburst relating to his daughter in the second stanza, with a sympathetic foreclosure of any iota of hope, when he declares that:

"Before I can know Falali, its until the hereafter. Whether my daughter is dark-skinned, I know not. Whether my daughter is light-skinned, I know now not. But people say she is quite pretty."

For a father not to have the knowledge of the physical structure and complexion of his daughter, and having to rely on a third party assessment or description of such a daughter is quite psychologically traumatic and pitiable. Worst still is the fact that the father's ignorance is not for a short while, but has to remain so till eternity, as the speaker, in resignation to fate retorted: "*Before I can know Falali, its until the hereafter*". The listener will rightly interpret him as saying, never on this earth will I be able to identify my daughter, as there is no hope of gaining my lost sight. The hearer is therefore likely to inwardly exclaim; oh, what a fate. The effectiveness of this employed device of pathos in the text is the deep absorption of the listener in the rendition.

3.5 Datum Four “A”

Èsìn Olòhun Lóóye k’ágbámú” (It is religious tenets we should hold tight) :Alhájà Afúsátù Onísèsé)

Èsìn Olòhun lóóye k’ágbamu *it is religious tenets we should hold tight*2x

Chorus: Èsìn Olòhun lóóye k’ágbamu *It is religious tenets we should hold*

Inntó fiye k’ágbèsìn mú ijò Mùhám mò *The reason for holding religious tenets*

Chorus: Èsìn Olòhun lóóye k’ágbamu *It is religious tenets we should hold tight*

Mùhám mò mí s’àsọlẹ kótóó lọ *Muhammo made prophecies before leaving*

Chorus: Èsìn Olòhun lóóye k’ágbámú *It is religious tenets we should hold tight*

Ó peàwọn Sàábé tíwọn pẹlú ẹ *He summoned the disciples around him*

Chorus: Èsìn Olòhun lóóye k’ágbámú *It is religious tenets we should hold tight*

Ó ní bátibòtán ayé bá n fẹ́ dé *He said when the end of the world is near*

Chorus: Èsìn Olòhun lóóye k’ágbámú *It is religious tenets we should hold tight*

Báyé bá n múra tíó kásẹ́ n lẹ *When the world prepares to lift its feet off*

Chorus: Èsìn Olòhun lóóye k’ágbámú *It is religious tenets we should hold tight*

Èfẹ̀rì nkan márùún tí ó kọ́kọ́ dé *Five things will first surface*

Chorus: Èsìn Olòhun lóóye k’ágbámú *It is religious tenets we should hold tight*

È ó ríi márùún tíó pẹlú ẹ *You will notice another five following suit*

Chorus: Èsìn Olòhun lóóye k’ágbámú *It is religious tenets we should hold tight*

Ópapò jẹ mewa ijò Mùhám mò *It makes ten altogether, followers of Muhammed*

Chorus: Èsìn Olòhun lóóye k’ágbámú *it is religious tenets we should uphold*

Àwọn Sàábé wọn sì bi Mùhám mò *The disciples inquire from Muhammo*

Wọn ní*”Qóólà Ròsúlùlláhi” *They said: say it O Apostle of Allah*

Chorus: Èsìn Olòhun lóóye k’ágbámú *It is religious tenet we should hold tight*

Kíni n tá ó retí tí nbọ́ lẹ́yìn? *What are those things to come forth?*

Chorus: Esin Olóhun lóóye k'ágbámú *it is religious tenets we should hold tight*
Mùhámmò sì sàlàyé fúnjò E nibe *Muhammo then explained to his followers*

Chorus: Esin Olóhun lóóye k'ágbámú *it is to religious tenets we should hold tight*
Ó ní bí gbànáà bádé, èyin sàábé *He said when that times comes, you disciples*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should uphold*
Adájó òdodo kòní í sí mó *Impartial judges will cease to exist*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
Aó dájó owó ní ó kù n lẹ *Only corruptible judges will remain*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
Eyi ti Muhammo mi tun fi pelu e *One other that my Muhammo added to it*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
Àwọn tíń j'òtá fún isilámù *Those who are enemies of Islam*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
N l'O lúwa ó wá fise'lérí *Are those God will be enthroning to lead*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
Èyí tósìkẹta tíó pèlú è *The third that was added to it*

Chorus: Esin Olohun loye k'agbamu *It is religious tenets we should hold tight*
O lawon olosuwon tio ku n le *He said the remaining traders who use scale*

Chorus: Esin olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
Àwọn tíń wọn òdodo ó kúrò nábẹ *Those who measure with honesty wont exist*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
Àwọn òsùwọn èké ní ó kù n lẹ *Only fake scales will be in use*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
Bígbànáà bádé èyin Sàábé *When that time comes, my disciples*

Chorus: Esin Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*

	È ó rí iyàn onjẹ tíó sòkalẹ̀ o	<i>You will see famine descend on the earth</i>
Chorus:	Esìn Olóhùn lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Onjẹ ówá d'òwón lásikò náà	<i>Food Will be scarce that period</i>
Chorus:	Esìn Olóhùn lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Tìò bátíídé, ñ bọ̀wàbẹ̀o	<i>If it hasn't come yet, just expect it</i>
Chorus:	Esìn Olóhùn lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Adúró níbẹ̀hun, ódìgbà míún o	<i>We shall pause here till another time</i>
Chorus:	Esìn Olóhùn lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>

The above is a fifty-eight line *Waka* data with a didactic inclination. The text's tilt towards didacticism bothers on its obvious direct Islamic moral instructional and informative messages to its audience. Also, although the data is composed of lengthy lines, only one sentence alone accounts for twenty nine lines out of fifty eight because of its repetitive occurrence, which understandably is for specific purpose(s).

The following are the recognizable rhetorical devices utilised in rendering the *waka* text as aids towards better appreciation and understanding of its imports.

3.5.1 Repetition

The utterance: "*It is religious tenets we should hold tight*" with which the lead speaker opens the rendition is the only statement by which the chorus participated throughout the speech exchange. Every point mentioned is interjected by the chorus with that statement, so persistently and consistently that the frequency of occurrence of just that one sentence is fifty percent of the total lines of the text. For, while the statement is repeated twenty-nine times, the ones from the lead speaker are equally twenty-nine altogether. The repetition, apart from making the text emphatic, also gives it rhythmic effect and enhances its memorability.

Beyond these, the repeated utterance serves as the connective or link between each of the major points mentioned by the speaker. Its repetitiveness also helps as a reiteration of the import of holding firm to religious dictates, which is the major theme of the text.

Meanwhile, two nominals-- one proper and one common noun, are also mentioned more than once in the text, especially in positions where pronominals are better suited, thus making it another instance of repetitions in the text. One of such repeated names is the protagonist in the story narrated in the text, "*Mohammo*", which is six times mentioned (lines 3,5, 18,20,25, 33) and his disciples ("*Saabe*") referenced four times in the data (lines 7,19,25 and 45). The deliberate repetition of these names helps to get the audience absorbed in the rendition, sustain their interest in it and deepen the persuasiveness of the utterance, since at every mention of the name Mohammed by a speaker, it is customary for Muslim addressees (who form the bulk of the audience) to follow it up with a refrain: 'salallahu alai wasalam'. This speaker/ hearer shared knowledge is likely responsible for the repetition.

3.5.2 Enjambment

Right from the first to the last line of the lead speaker's utterance, the device of enjambment is in use. No line on its own makes a solid and complete point without being enjambed with the one that follows it. For instance, the syntactic unit: "*He summoned the disciples around him*" (in line seven) runs over to the clause: "*and said when the end of the world is near*" (in line nine), just as the statement: "*He said when that time comes, you disciples*" (in line twenty three) similarly strides over to: "*Judges of truth will cease to exist*". (in line twenty five). Even, this same twenty fifth line is further linked to: "*Only corruptible judges will remain*" (in the twenty-seventh line). It goes on like that till the end of the data. The talks are rendered in this style of run-over lines, perhaps to demonstrate to the audience that the life about which it speaks is itself in constant and continuous motion. For, life never pauses even for a second.

With the employment of this device, the delay of the meanings in the initial sentence creates a tension that is released only when the sentence that completes it is encountered, thus encouraging the listener to make connections between the syntactic units. The result of this is the achievement of audience's concentration in the rendition as it propels the audience forward more and more, till the end, especially because the message is in story form, and listener would wish to know what happens next.

3.5.3 Personification

There are evidence that show the giving of human characteristics to non-humans and that of animates to abstract concepts in the data. In the first and most repeated line in the text, an abstract concept, "religion" is spoken of like a human or an object, when it states that, "*It is religious tenets we should **hold tight***". In this utterance, the lexical item, 'religion', is presented like an animate or a physical object that can be held (tightly or loosely). In like manner, the text, in its eleventh line states that: "*When the world prepares to lift off its feet*". The 'world' is personified as having a bodily structure inclusive of feet that it could take off the ground. Another instance of personification in the data can be seen in line forty seven, where it is said: "*You will see famine descend on the earth*". Famine, as an abstract phenomenon, can neither move nor be seen to move. As such, the speaker is only figuratively referring to an unpreventable advent or occurrence of food scarcity in a particular society.

3.5.4 Imagery

The above data presents pictorial images of ‘*feet*’, ‘*scale*’ (of measurement), ‘*judge*’ and an imagined circumstance of food scarcity, ‘*famine*’. The effect of these vivid pictures being painted in the mind of the audience is the appeal they make to the sense of imagination, thus deepening interests in the poem-song.

3.5.5 Classed lexis and Registers

The speaker infuses the data with some Yoruba lexical items that are classed. The lexis are those not commonly used in everyday conversation among majority of the young generation of Yoruba speakers nowadays. Lexis like, “*Iyan*” (famine), “*Atubotan*” (end), “*Osuwon*” (scale) and “*Eke*” (scale) are inconspicuous and stylistically marked lexis that make the text apt for the matured minds to whom the message of the text is targeted.

Besides, Islamic religion registers like the Arabic word, ‘*Sahabas*’ rendered as “*Saabe*”, “*Islam*”, “*Muhammo*” and the rendering of a clause in Arabic: “*Qoola Rosulullahi*”, all contribute to sign-post the Islamic didactic tilt of the data.

There are also a few reflections of the Ilorin dialectal essence typical of Ilorin speakers of the Yoruba language. A few flashes of the Ilorin dialect of Yoruba language in the data are “*eleri*”, (headship) “*ibehun*” (that place) “*iinti*” (what will). However, the general relevance of the instructive message or lesson taught is across religious divide and linguistic community.

3.6 Datum Four “B”

Àsàlámú Àlékùn Ak’ónilé Peace be unto you, we salute this household : (Alhaja Afusat Onisese)

*Àsàlámú *Àlékùn a k’ónilé *Peace be unto you, we salute this household*

Chorus: Àsàlámú Àlékùn a kónilé *Peace be unto you, we salute this household*

L’ókùnrin l’óbìnrin* Jà máàh *Dúkà *Men and women, in this congregation*

Chorus : Àsàlámú Àlékùn a kónílé	<i>Peace be unto you, we salute this household</i>
B'ókùnrin lówólé tíò sálámò	<i>Be it a man who enters without salutation</i> Chorus :
Àsàlámú Àlékùn a kónílé	<i>Peace be unto you, we salute this household</i>
*Kèfèrí l'ówólé ẹ sile jáde	<i>He is an infidel and should be sent back</i>
Chorus : Àsàlámú Àlékùn a k'ónílé	<i>Peace be unto you, we salute this household</i>
Bós'obìnrin l'ówólé tíò sálámò	<i>Be it a woman who enters without salutation</i>
Chorus : Àsàlámú Àlékùn a k'ónílé	<i>Peace be unto you, we salute this household</i>
Kèfèrí l'ówólé ẹ sile jáde	<i>He is an infidel and should be sent back</i>
Chorus : Àsàlámú Àlékùn a k'ónílé	<i>Peace be unto you, we salute this household</i>
Nítiwa, A sálámò sòmòdé, sálámò ságba	<i>Asfor us, we send salutation to the young and the old</i>
Chorus : Àsàlámú Àlékùn a k'ónile	<i>Peace be unto you, we salute this household</i>
Bàba wa *Mógàjí b'ẹbángbó	<i>Our father, the Mogaji, if you are listening</i>
Chorus : Àsàlámú Àlékùn a k'ónílé	<i>Peace be unto you, we salute this household</i>
Hájjà !, Áfús'Onísèsè sálámò pùpo	<i>Hajja !, Afus'Onisese send plenty salutations</i>
Chorus : Àsàlámú Àlékùn a k'ónílé	<i>be unto you Peace, we salute this household</i>
*Jàmaáadh l'ókùnrin tínjẹ *Ràjúlù	<i>Male members of the congregation also known as</i>
<i>Rajul</i>	
Chorus : Àsàlámú Àlékùn a k'ónílé	<i>Peace be unto you, we salute this household</i>

Jàamáàh l'òbìnrin tínjẹ *Mòrátà *Female members of the congregation also known as Morata*

Chorus : Àsàlámú Àlékùn a k'ónilé *Peace be unto you, we salute this household*

Èkú àlejò oní *Nàsíhà *Thanks for being a good host to the propagator*

Chorus : Àsàlámú Àlékùn a k'ónilé *Peace be unto you, we salute this household*

Ów'ọlọhun lósemí lóní *Nàsíhà *Its pleases God to make me an annointed propagator*

Chorus : Àsàlámú Àlékùn a k'ónilé *Peace be unto you, we salute this household*

L'ókùnrin l'òbínrin Jàmáàh Dúkà *Male and Female members of the congregation as a whole*

Chorus: Àsàlámú Àlékùn a k'ónilé *Peace be unto you, we salute this household*

Above is an excerpt of the opening segment of 'Waka' chant by late Hajia Afusat Onisese, during the eve of a wolimat/marriage ceremony. The participants in the speech event are, the Waka lead chanter and her band members (the chorus) on one hand, and the gathered congregation (the audience), on the other.

Given the foregoing speech situational background, the following stylistic features are identified and form the basis for the analysis below:

3.6.1 Repetition

Repetition is the most prevalent device in the text, aimed at emphasising the importance of Islamic mode of salutation: "Salam alaikun", traditionally used by Muslim visitors on arrival at a hosehold. The repetition is noticeable from both the lead entertainer and her chorus throughout the text. The band leader's choice of the expression:, "salam alekun" is deliberate,

as it has to do with keeping in tune with a speech community, where both religion and culture intermingle.

The choice of this Arabic expression, its repetition or occurrence and re-occurrence, call for attention, as it is observed to have informed other Arabic lexis that dense the data like: “*Rajul*”, “*Morata*”, “*Jammaah*”, “*Nasiha*”, “*Kafir*” (*Keferi*), etc. These lexical choices point to the entertainer’s vast knowledge of Arabic language, and signals or typify the datum as an oral Islamic entertainment poetic form.

3.6.2 Diction

As a figurative device, analysable at the levels of abstraction and concreteness, diction can be marked in this text. While the word “*salam*” is abstract, others like: “*Rajul*” (male), “*Morata*” (female), “*Jammah*” (people/congregation) and “*Kafir*” (infidel), are concrete. The deliberate selection of these words can be said to be aimed at achieving a distinctive marker of the linguistic environment from which the text emanate.

3.6.3 Invectives

This device is utilised by the speaker to lampoon or intimidate any visitor who fails to observe the Islamic ethics of greeting. The speaker pronounces such a dissenting individual an “*infidel*” who should be sent back forthwith. The effect or implication of this is a further reinforcement of the text as being didactic since it expounds on Islamic morals and ethics. In other words, the use of invective in this portion of the text contrasts with the subtle encouragement for adherence in the foregoing lines of the data.

3.6.4 Apostrophe

The speaker's address to the family head ("Mogaji"), whose presence she is unsure of, is an instance of apostrophe which is effectively utilised to give due regards and prominence to the position of the head and the occupier of that position, regardless of his presence or otherwise. Seeking the permission of the Mogaji, in the consideration of the singer, is a prerequisite to mounting the stage for performance (as required of a stranger to salute the occupants before entering a house).

3.7 Datum Five "A"

"SATIA GBAWA" God, Deliver us: (Alhaja Ruqayat Batimoluwasi)

"Olòhun má pawá ko tó pa wá. God, do not make us taste death before we die

Má fàrùn wẹ wẹ wẹ dè wá mole. Do not stake-tie us with minor illnesses

Sàtià má gb'òde ọsan lówọ wa." *(Satia)God, do not seize our capacity for the glare of daylight *****

"Àpadàsí burúkú kò ní bá wa gbé. Reversal of fortune shall not dwell with us

Áámín ẹkan ò tó tẹwẹ tàgbà. To say "Amen" just once is not sufficient, dear young and old

Àpadà sáida kò ní yààdọ wa." Reversal of fortune shall not be visited on us

"Olòhun Oba sọmú kò lómọrí. God, the King, fashioned the breasts without a lid over it

Kò sì j'omi inú rẹ ó dànù. Yet prevents its water (milk) from spilling.

Ilé ayé àwa kò ní dojú rú." Our lives shall not go into disarray

"Omọ wa táa bí agbára kọ The child to whom we give birth was not by our power.

Sàtià ló soyún rẹ ní 'rọrùn, *(Satia)God is He who eased its conception and delivery

Sàtià má gbọmọ ọhún lówọ wa" (Satia)(God), do not dispossess us of the child

"Má fi'sẹ b'áwọn tó ń sisẹ owó 2x Do not make artisans' life miserable in spite their toils

Má fòwò b'áwọn tó jòkó tòwò *Do not make traders' life miserable despite their strives*

Má fimò b'áwa taa jòkó ti kééwú” *Do not make knowledge useless for those of us on the path of “kewu” .*

“ Aféfé, ré kojá wón fẹ gbamú *The air passed- by, they attempt to grasp it*

Orí lẹ fẹ gbámú ni àbí 'sàlẹ, *Will you chose to grasp it from the top or bottom ?*

Aféfé ò se dì lókùn bí igi.” *The air can't be tied like pieces of wood.*

“B'érin ti tóbi tó ikú perin. *In spite of the big size of the elephant, death claimed the elephant*

B'ẹfòn ti tóbi tó ilẹ ló wò sùn. *The bigness of the buffalo notwithstanding, earth was its final rest place*

Ikú ò m'ẹnikan àfí ká wù 'wa're.” *Death recognizes no status, good deeds is what matters*
.....

“ Olòhun má ẹwá lẹrú ayé. *God, do not make us slaves to ur fellow human beings*

Àlàùrà má ẹwá làkóbàtà. **(Alaura)God should not make us errand men/women*

Orí iyáàmi má jẹ n sìn wón wá'yé.” *By the spirit of my mother, I beg not to be mere onlooker in life*

The above data is a *Waka* speech output from Hajia Ruqayat Batimoluwasi Suleiman, which was done supposedly during the eve of a wolimat/marriage ceremony. The speaker seems to consider the occasion of marriage ceremony as an appropriate occasion to call attention to the multivarious challenges associated with life and living, which are only surmountable through supplications to God.

The data is composed of eight stanzas. Each of them has three short sentences touching on an issue which, superficially, is different from the others in the same stanza. All the stanzas have their different themes. However, not only are there symmetrical link between each of the three separate sentences in each stanza, but there is a similar theme that runs through all of the eight stanzas. All these are part of the features of style employed by the speaker. Other stylistic devices utilised are examined below:

3.7.1 Paradox

The sense in the opening line of this data is paradoxical. The statement: *God, do not make us taste death before we die* (“**Ọlọhun má pawá ko tó pa wá.**”) seems contradictory on a cursory reading, as the listener finds it difficult to fathom a possibility of death before death. But on deep consideration, the listener is likely to realise the authorial intention as being beyond the literal meaning, and reason out that the first mention of death refers to terminal ailment. Again, by reasoning further, another shade of meaning could be realised, which is the reversal of socio-economic well-being of a person, or other related life occurrences which could shut a man out of prominence or being lost memory of. The utilisation of this device helps to arrest the interests of the listeners and provoke their thoughts.

3.7.2 Apostrophe

The reference to God is supplication or invocation in many parts of the data is a pointer to the use of apostrophe as a stylistic device, since God, who is being invoked, is an absent referent in the text. It allows the speaker to better convey his emotions and express his inner thoughts and feelings about the celestials.

3.7.3 Metaphor

It is metaphorical that the poet in the second sentence of the text directly compares illness to a rope that could be used to tie down a person, when she supplicated thus: *Do not tie us down with minor illnesses* (**Má fàrùn wẹ wẹ wẹ dè wá mole**). Moreover, the text compares directly between human affairs and a woman's breast, as it likens the similitude of milk not spilling from a woman's breast (in spite of the absence of a lid on the nipple), to the affairs of man not going into disarray. The two instances of direct comparison help the speaker to convey his emotion and impression while still activating the imagination of his listeners

3.7.4 Symbolism

The supplication to God by the speaker in the third line, against the seizure of the capacity for “*the glare of daytime*” symbolises clear vision, and by extension, the sense of sight, which the speaker invokes God not to seize from us. Also, the idea of the “*buffalo being laid to rest under the earth*” as stated in utterance number twenty is symbolic of death, as it is suggestive of similar thing that happens to the “*elephant*” in the preceeding line.

3.7.5 Personification

In the fourth and sixth line of the datum, a calamity in the form of “reversal of fortune” is given the attribute of an animate being which can “dwell” with someone in his abode and can likewise be a “visitor” like human being. This helps the text to effectively enhance and deepen the level of dread of life calamities by human beings. This device is also in use in sentences seventeen and eighteen where the “*wind*” is said to “pass-by” like an animate which has limbs to move about.

3.7.6 Enjambment

For the purpose of helping to build up a strong emotion and effectively enhancing the aesthetics of the data, the three lines that make up each of the third and fourth stanza of the data are markedly enjambed. The sense being made in each line of the stanzas begins from the first line and runs to the last line for its conclusion.

A similar device of enjambment for the same purpose of achieving textual beauty is noticeable in three other places in the text, namely: From line sixteen to eighteen, the nineteenth line to the twenty- first and line twenty-two up to the twenty fourth line.

3.7.8 Simile

This device is marked in the speaker's indirect comparison between wind and pieces of wood. The two are indirectly compared in line eighteen which reads: "*The air can't be tied like pieces of wood.*" (Aféfé ò se dì lókùn bí igi.)"

3.7.9 Euphemism

This device can be accounted for in the twenty-fourth utterance where the poet tries to downplay the fact of worthless course of life of any unfortunate individual. The choice of word is not harsh or too ridiculous, as she puts it subtly: "*By the spirit of my mother, I beg not to be mere onlooker in life.*" (Orí iyáàmi má jẹ n sìn wọn wá'yé.)"

3.7.9 Anti-climax

It can be said that the last stanza of the data is an anti-climax. Since this last stanza is an invocation to God, it ought to have occurred alongside other supplicatory stanzas that precede it. Its occurrence after stanza seven, where the text arguably reaches its climax therefore constitutes the anti-climax of the entire text. This serves the purpose of enhancing emotional intensity in the listener and contributes to further building up suspense in them.

It is noteworthy however, that stylistically, there is supplication to the supreme being in every stanza of this data and that every of such invocations is consistently preceded by declarative statement. This is significant because it gives a distinct structural outlook to the text, which can as well be peculiarly characteristic of the artiste.

3.8 Datum Five 'B'

Kílaní lódò táí ran Olá lówó? What have we with which to assist Ola? (Hajia Ruqayat Batimoluwasí)

{{Kilani lodo tai ran Ola lowo ?

What have we with which to assist Ola?

Se bawo lannwa ranse lodo Allahù

We are the ones who require assistance from Allahu

Kilani lodo tai ran Ola lowo ?

What have we with which to assist Ola ?

Olúwa kii dako kape á bewaye sibè

God has no farm at which we could offer to assist Him

Kilani lodo tai ran Ola lowo ?

What have we with which to assist Ola?

Olúwa kojá Oba tí se bukàtá

God is greater than human kings that have engagements

Kilani lodo tai ran Ola lowo ?

What have we with which to assist Ola ?

Olúwa kii rin irin ajò jamàa dúkà

God does not embark on journies, dear congregation

Kilani lodo tai ran Ola lowo ?

What have we with which to assist Ola ?

Àbá ra Vólívò kan f'Oba Allahù

We would have bought a Volvo car for Allahu

Kilani lodo tai ran Ola lowo ?

What have we with which to assist Ola ?}}

{{ Ejé á ra wò,

Lets rub our palms (in supplication)

Ejé á rawo s'Olá, mùsulùmí ẹ jé á rawom s'Olá

Lets rub palms to Ola (in supplication), dear muslims

Sebí ntá bá tókasi l'Allahù ọ gba

After all it's the thing(s) to which we point that Allahu will grant

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Músá kígbe gbà mí o, s'Ọba Àlláhù

Musa made a cry for help to Allahu

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Íssá kígbe gbà mí o, s'Ọba Àlláhù

Issa made a cry for help to Allahu

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Dáúdà kígbe gbà mí o, s'Ọba Àlláhù

Dauda made a cry for help to Allahu

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Yúsúfù kígbe gbà mí o, s'Ọba Àlláhù

Yusufu made a cry for help to Allahu

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Ẹdákun Yàhàyá kígbe gbà mí o, s'Ọba Àlláhù

Yahayamade a cry for help to Allahu

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Ẹ jẹ́ á rawọ́

Lets rub our palms (in supplication)

Ẹ jẹ́ á rawọ́m s'Ọlá, mùsùlùmí ẹ jẹ́ á rawọ́ s'Ọlá

Lets rub palms (in supplication) to Ola, dear muslim}}

The above double- stanza waka data presents both the utterances of the lead speaker and the responses of the band members, who repetitively interject with the first and initial opening line, said by their leader in each of the stanzas. As is the case with other waka data, this text is dense with rhetorical elements employed to convince, persuade and achieve some other effects in the audience. Such literary components of the datum include:

3.8.1 Parables

The gists in the entire datum are expressed in parables. While the first stanza is a parable about the wonders and distinct supremacy of God in relation to the ordinary humans, the second is a parable of the travails of some selected prophets of God in juxtaposition to those of other humans.

In the first stanza, specifically in lines alternate to that of the lead speaker (i.e lines 5, 7, 9, 11), the text draws some analogies between three specific human activities which are not in concomitance with the attributes of God, to crusade the almightiness of the supreme being. The practice of farming or agricultural production, the throwing of parties or observance of ceremonies, and travelling on land under the ease and pleasure of motor vehicle are presented in analogous reference to God. In the submission of the speaker, were it that God engages in the three above listed activities, humans could have wooed His favour by either lending a hand in His farm work, gracing His ceremonies or even procuring a volvo brand of motor car for Him, but God needn't any such assistances. It therefore rhetorically asks: *What have we, with which to assist God ?* ("Kilani lodo ta e ran Ola lowo").

The lessons ingrained in the parables of the text is that, since humans will always and forever have a need of God, they, especially the muslims, should learn to constantly raise their hands in supplication to Him: "*Muslims, lets rub hands (in supplication) to Ola*" (**Musulumi a je a rawo s'Ola**).

3.8.2 Repetition

As the text is didactic in nature, the employment of repetition is not unexpected. The ample use of repetition in the datum serves as reinforcement of the Islamic moral lessons intended to be taught to the audience. Stanza one comprises twelve lines, one of which is repeated seven times in alternate occurrence. The repeated line reads: “*What have we with which to assist Ola?*” (Kilani lodo tai ran Ola lowo?) Similarly, the utterance: “*Muslims, lets rub hands (in supplication) to Ola*” (“Musulumi a je a rawo s’Ola”) is repeated nine times, out of the sixteen lines that make up the second stanza. Another instance of repetition can be found in the second stanza where, only one and the same syntactic structure: “*...made a cry for help to Allahu*” (...kigbe gbami s’Oba Allahu), occurs five times, but only differing in the name of the prophets mentioned in each. Names like, Issa, Dauda, Yusuf and Yahaya are the only markers of difference in all the five lines.

It is pertinent to state that these repeated lines are the major carriers of the crux of the message being conveyed in the entire text. As such, the speaker deliberately renders the lines to achieve the purpose of foregrounding her thematic concern, which is the supremacy or the Almightyness of God over human beings.

3.8.3 Rhetorical Question

As it is characteristic of many *Ilorin waka* texts, this data is not only opened rhetorically but has the device seven times repeated, to lay emphasis on the point intended for the audience to note. The utterance: “*What have we with which to assist Ola?*” (Kilani lodo tai ran ola lowo?), conveys the import of the pertinent feeble nature of human beings to the listener. The device, as used, not only adds to the aesthetics of the text but also serves as an arousal of the audiences’ interest in the text, while still triggering their inquisitions. This is because, for a moment, the listener is propelled to intuitively reason along with the speaker, that of course, humans truly

have nothing to offer to God as a form of assistance. Such audience's engagement in momentary process of intuition makes it get absorbed in the text.

3.8.4 Imagery

There are ample evidences of using words to paint mental pictures in the datum, based on the references to the images of place (farm), event (ceremony) and object (Volvo car). Besides, the text paints the picture of the stretching and rubbing of both palms in supplications as well as that of the penitent cry of a supplicant. All these pictures make the text of greater appeal to imagination.

3.9 Datum Six "A"

"T'Olúwa ní ó sẹ" *God's will shall prevail*(Alhaji Saadudeen Hadi)

Ọ̀rò t'Ọ̀lọ̀hun bááti lówó sí x2	Whatever God has ordained
Gbogbo n t'Ọ̀lọ̀hun bááti lówó sí	All things that God has ordained
Taló le pé ó má rọ' lúwa rẹ lórùn?	Who can make it uneasy for the beneficiary? Ọ̀rò
t'Ọ̀lọ̀hun bááti lówó sí	Whatever God has ordained

Gbogbo n t'Ọ̀lọ̀hun bápè ní tèèyan,	All things ordained for a person
kóní sí wàhálà o	No stress will there ever be
kóní sí wàhálà o	No stress will there ever be
kóní sí wàhálà o	No stress will there ever be
Ọ̀jà títà lóbá pèní tèèyan	Be it trading that is ordained_
Chorus: Kóní sí wàhálà o	No stress will there ever be
Kéwú kíké lóbá pèní tèèyan	Be it Islamic knowledge acquisition that is ordained_
Chorus: Kóní sí wàhálà o	No stress will there ever be

Ìwé kíkà ló bá pèní tèèyan	Be it western knowledge acquisition that is ordained_
Chorus: Kòní sí wàhálà o	No stress will there ever be
Wákà síse ló bá pèní tèèyan	Be it <i>Waka</i> being <i>Waka</i> practice that is ordained_
Chorus: Kòní sí wàhálà o	No stress will there ever be

Mose b'ófẹ́lọ ànọ̀bì mi lǎwọ̀n rí x2	After all he once tried to tongue- tie my Prophet
Bẹ̀e lón'senlá lafún ní Kùránì	Though the great messenger is the Quran torchbearer
Sètànì fẹ̀ sìse lódò mùhám mò	The devil almost erred with Mohammed
Tà'álá Ọlọhun má mà jẹ o ló lǎwọ̀n	May God not make you get tongue-tied
Mose b'ófẹ́lọ Ànọ̀bì mi lǎwọ̀n rí	After all he once tried to tongue- tie my prophet
Eni O dẹ sètànì sí n níká pá o	He to whom You set the devil, vanquished he shall be
Bí Ò dẹ s'èniyàn tani nǵẹ̀ sètànì	If You don't set him at one, the devil is powerless
Eni O dẹ sètànì sí n níká pá	He to whom You set the devil, vanquished he shall be

Jeoma *Bakorah bod'ola Oba nla x2	Mighty God, let him know *Bakorah tomorrow
Olohun mas'abuku f'oni wolimah o	God, don't allow the celebrant to be disgraced
Jéoma Bákòrà bód'òla Ọba nlá	Mighty God, let him know Bakorah tomorrow
Kómá si kéwú ké b'óbá d'òwúrò o	May he not slip in Quranic recitation in the morning
Jéoma Bákòràh bó d'òla Ọba nlá	Mighty God, let him know Bakorah tomorrow
Níwájú Àfáà mäsà jẹ o síirá	As you read before the scholars, may you scale through
Jéoma Bákòràh bó d'òla Ọba nlá	Mighty God, let him know Bakorah tomorrow
Kómá siwí sìfò níwájú àfáà	May you not mis-speak before the scholars
Jéoma Bákòràh bó d'òla Ọba nlá	Mighty God, let him know Bakorah tomorrow

.....

Shéù Fódìò lónílú Sókótó 2X	Sheu Fodio owns the city of Sokoto.2X
Gbogbo Ìlörin ọmọ Álímì lóbùn	The entire Ilorin is bequeathed to Alimi's progenitors
Gbogbo'bi abádé wón á lónímò nbò	Wherever we go, we are revered as scholars
Dán Fódìò lónílú Sókótó	Sokoto city belongs to Dan Fodio

The above *Waka* text is of five short stanzas of three different subject matters. While the last stanza has a separate theme of patriotism, stanzas one and two have similar theme of predestination. The third and fourth stanzas also have the same thematic import of invoking God to avert disasters. The analysis of this rendition takes into account the noticeable features of style employed by the artiste and their effects in relation to the accomplishment of authorial intention (s).

3.9.1 Repetition

A distinctive structure of repeated lines is obvious in this data. The opening lines of each of the first, second and third stanzas are repeated in the closing line. These are utterances like: “*Whatever God has ordained*” (“Oro t’Olohun baati lowo si”), *No stress will there ever be* (“Koni si wahala”) and “*Mighty God, let him know *Bakorah tomorrow*” (“Jeoma *Bakorah bod’ola Oba nla”). These constitute one of the markers of the expressiveness of the text and its intense emphatic nature. Additionally, the repetitive occurrences help to give the data rhythmic appeal.

3.9.2 Personification

This device is in used for enhancing meaning in the third stanza of the text which reads: “*After all he once tried to tongue- tie my Prophet*”(Mose b’ofelo anobi mi lawon ri). The human

attribute of being able to tie a body part of another person is ascribed to the ‘devil’, a non-human, with a view to mystifying the devil as one to be dreaded.

3.9.3 Enjambment

All the four sentences in the third stanza are enjambed, as each runs to the other till the last one, before their import is completely made. This helps to give an enhanced aesthetics to the text.

3.9.4 Apostrophe

In the first two lines of the fourth stanza, an address is made to an absent being, through supplication to God, as follows: “*Mighty God, let him know *Bakorah tomorrow*” (Jeoma *Bakorah bod’ola Oba nla) and “*God, don’t allow the celebrant to be disgraced*” (Olohunmas’abuku f’oni wolimah o). This instance of apostrophe usage contributes to the arousal of the audience’s interest and sustenance of same in the text.

3.10 Datum Six “B”

“Búrùjì kí Tèmi...” Mine is not Buruji... (Alhaji Saadudeen Hadi

Búrùjì kí tèmi, àdámó ni	Mine is not Buruji but a natural gift
Ọba oníWákà, Séríkí Làdàní	I, the king of <i>Waka</i> and leader of ladani
Búrùjì kí tèmi, àdámó ni	Mine is not Buruji but a natural gift
Bàbá tóbí mi níńse Wákà tẹlẹ	My late father himself was a <i>Waka</i> person
Búrùjì kí tèmi, àdámó ni	Mine is not Buruji but a natural gift
Ọlọhun kókẹ bàbámi tóókú x2	God bless the soul of my departed father
Ọlá síkẹ sịgẹ lálíkíyámò	God bless and honor my father in the hereafter
Ọlọhun kókẹ bàbámi tóókú	God bless the soul of my departed father
.....	
Oní wòlíma, Ọlọhun má màjẹ o sìwi	Wolima celebrant, God wont let you misspeak
Ọlọhun má màjẹ o sìwi	May God not let you misspeak

Olóhun má màjẹ o sìsọ May God not let you mispronounce

Olóhun má màjẹ o kò'jà ayé May God guide against evil of men

Chorus: Kò sèni tí ò le sìwì No one is above misspeaking

Kòsèni tí ò le sìsọ No one is above mispronouncing

Àf'ẹni Olóhun bá se ìkẹ́ Ẹ́ fún Only with divine favour can one overcome

nìkan náà ló sì le sírání

The noticeable stylistic features in the above two stanzas *Wakadatum* are:

3.10.1 Repetition

Three different utterances in repetitive occurrence in the datum are, “Buruji ki temi, adamo ni” (*Mine is not Buruji but a natural gift*); “Olohun ma maje o...” (*May God not let you...*) and “Ko seni ti o le ...” (*No one is above....*) each of which occurs three, three and two times respectively, for the purpose of making the entire datum emphatic. The repetitions also help to give rhythm to the poem-song, which on one hand, makes it musical and danceable, and on the other, enhances its easy memorability..

3.10.2 Panegyrics

A common stylistic feature of some texts rendered in verse, especially in African oral traditional literature, is the infusion of eulogy. This same characteristic is sometimes exhibited by Waka texts as depicted in the above data. In fact, the first stanza is mainly panegyric, as the artiste engages in singing his own praise and that of his biological father. This resort to self-praise are evident in the skilful but boastful expression of his own gift of Waka artistry and that of his father, in such utterances like: “*Mine is not Buruji but a natural gift*” and “*my late father was a Waka singer too*” (Buruji ki temi, adamo ni, baba tobi mi ninse *Waka tele*). The pouring of encomium to self and stressing of personal achievements in a public fora at which he was paid

to perform, seems self- serving, but certainly purposeful as it serves the purpose of validating the status and quality of his own performance. The utilisation of eulogy is also of value as it adds to the aesthetics of the text.

Meanwhile, the stylistic devices identified and analysed in all the ten study data are captured in summary and presented in the table below:

Table 3.0 : SUMMARY OF STYLISTIC DEVICES IN ILORIN *Waka*

Data Group	Data Title	Stylistic Devices	Functions / Effects
One “A”	“E saanu Mekunu o”	Apostrophe Repetition Personification Invective Pathos	To empathise To emphasise To lampoon
One “B”	“Gbogbo Kwara E Sare wa”	Apostrophe Repetition Enjambment Pathos Suspence	To motivate To emphasise To achieve fluidity of ideas To appeal to emotions To sustain interest
Two	“Nibi kowa o pade e”	Rhetorical Question Suspense Elipsis Apostrophe Personification Imagery Enjabment Repetition Classical Lexis	To emphasis To persuade To assure To assert To arouse interest To beautify To make appeal To empathise To encourage for textual cohesion To embellish
Three	“Se kosi kanga o?”	Rhetorical Question Repetition Imagery	To emphasise To appeal to imagination To reiterate
Four “A”	“Asalamu Alekun”	Repetition Diction Apostrophe Invective	To emphasis and reiterate To empathise To lampoon
Four “B”	“Esin Olohun looye k’agbamu”	Repetition Enjambment Personification Imagery Classed lexis	To emphasise, make memorisable To sustain interest, give aesthetics To concretise, enliven ideas To trigger imagination To depict class of target audiences

Five “A”	“Satia Gba wa o”	Paradox Apostrophe Metaphor Enjabment Personification Symbolism Simile Euphemism Anticlimax	To arrest attention and provoke thought To convey impression and actuate imagination To impart
Five “B”	“Eje a rawo s’Ola”	Parable Repetition Rhetorical questions Imagery	To illustrate, compare To make emphasis, foreground To arouse interest To appeal to imagination
Six “A”	“Ti Oluwa ni o se”	Repetition Personification Enjabment Apostrophe	To emphasise and reiterate To encourage To give
Six “B”	“Buruji ki temi, adamo ni”	Repetition Panegyrics	To emphasise To eulogise

The above table shows datum “Five” as having the least stylistic devices used in its rendition, while data “Four” and “Six” have four identifiable stylistic features each. Five of the devices are observable in data “One”, while the utilisation is more prominent in data “Two” and “Three”, with nine being identified in each of them. This presence of one form of stylistic device or the other in each of the data as shown in the table is an implication that the Ilorin *Wakat* exts are characteristically styled. Besides, the evident occurrence of a particular device type or the other in more than one data indicates that stylistic similarity runs across Ilorin *Waka* generally, notwithstanding the difference in the chanters’ gender, age, and experience.

The distribution of the various stylistic devices identified in all the six study data is summarised and presented in the table below:

Table 3.1:Distribution of Stylistic Devices

STYLISTIC DEVICES	Data 1A	Data 1B	Data 2	Data 3	Data 4A	Data 4B	Data 5A	Data 5B	Data 6A	Data 6B	TOTAL	PERCENTGE
Apostrophe	2	1	1	-	1	-	1	-	1	-	7	11.7%
Anticlimax	-	-	-	-	-	-	1	-	-	-	1	1.7%
Classical Lexis	-	-	1	-	-	1	-	-	-	-	2	3.3%
Diction	-	-	-	-	1	-	-	-	-	-	1	1.7%
Elipsis	-	-	1	-	-	-	-	-	1	-	2	3.3%
Enjambment	-	1	1	-	-	1	2	-	-	-	5	8.3%
Euphemism	-	-	-	-	-	-	1	-	-	-	1	1.7%
Imagery	-	-	1	1	-	1	-	1	-	-	4	6.7%
Invective	1	-	-	-	1	-	-	-	-	-	2	3.3%
Metaphor	-	--	-	-	-	-	2	-	-	-	2	3.3%
Parables								1			1	1.7%
Paradox	-	-	-	-	-	-	1	-	-	-	1	1.7%
Panegyrics										1	1	1.7%
Pathos	1	1	-	-	--	-	-	-	-	-	2	3.3%
Personification	1	-	1	1	-	1	2	-	-	-	6	10.0%
Rhetorical Question	-	-	1	1	-	-	-	1	-	-	3	5.0%
Repetition	-	1	2	2	4	1	-	1	1	1	13	21.7%
Simile	-	-	-	-	-	-	1	-	-	-	1	1.7%
Suspense	-	1	2	-	-	-	-	-	-	-	3	5.0%
Symbolism	-	-	-	-	-	-	2	-	-	-	2	3.3%
Total	5	5	11	5	7	5	13	4	3	2	60	100%

Table 3.1 above shows a total number of eighteen stylistic devices in use in the studied data. The devices as revealed, range from the prominent, the frequent and the rare. The main prominent stylistic device, “repetition”, which accounts for twenty-one point seven percent (21.7%), indicates that *Waka* expressions are of intense impressiveness or bear the power to arrest listeners’ attention and hold them in awe on a subject of discourse. Another prominent device, the “apostrophe”, with eleven point seven percentage (11.7%) shows the propensity of the *Waka* speech utterance at effectively conveying emotions and expressing thoughts and feeling about contextually absent phenomena, concrete and abstract. The two other prominent devices of “enjambment” and “personification” constituting eight point three and ten percentages (8.3% and 10.0%) respectively, show the Ilorin *Waka* as a typical poem-song that depicts rhythmic but sequential lines of reinforced ideas, and depth of vivid description of concepts and objects. The 1.7% recorded for each of the seven different stylistic devices which frequently occurs across the data implies that structurally, *Waka* texts constitute water tight discourse and as such are usually of high intellectual impetus.

CHAPTER FOUR

PRAGMATIC ANALYSIS OF SELECTED ILORIN WAKA

4.0 Introduction

This chapter employs a blend of the Gricean Pragmatic Theory of Implicature (1975) and the neo Grecean Relevance Theory by Wilson and Speber (1986) to analyse the six corpus data from ten different Ilorin *Waka* artistes. The chapter presents the analysis of the *Waka* data which is done through the deployment of the tenets of the theory of implicature to explicate the meanings of the data.

4.1 Datum One ‘A’

“E saanu Mèkunu” *Pity the Poor* (By Late Alhaji Alabi Labaeka)

E saánú mèkúnù o *Pity the poor*

E saánú mèkúnù o *Pity the poor*

Ìyà ní jẹ mèkúnù púpò jù *Hardship is biting too much on the poor.*

E saánú mèkúnù o *Pity the poor*

E sofún Tápà Shààba *Tell the Nupeman, Shaaba*

Kó saánú mèkúnù o *Pity the poor*

E rántí àdéhùn o *Remember the covenant –*

E rántí àdéhùn o *Remember the covenant –*

Táwa tálákà fì dìbo *By which, we the poor voted (for you)*

E rántí àdéhùn Olóhun *Remember the promise of God-----*

The theme of the datum is the hardship being faced by the poor in the society. It is established from the text that the society where the *Waka* artist performs is riddled with the poor or the less privileged people. It is also shown that the poor masses are faced with untold hardship which the artist attempts to bring to the attention of the public. Furthermore, it is revealed that a civilian administration which came into power through election or vote casting is in place. It is also discovered that there was a covenant or pact between the poor electorate and the incumbent Governor on the basis of which the poor people voted. Added to this is the issue of God's promise to reward human deeds as pointed out in the datum. It is in consideration of all these observations that the implicated meanings inherent in the datum will be examined based on the four maxims spelt out in the communication cooperative principle.

4.1.1 The Quantity Maxim

That a participant's contribution to speech exchange should be informative enough, and at the same time not be more or less than necessary, is the quantity rule in the communication cooperative principle. The rule is flouted because the utterances: "*E saanu mekunu*" and "*E ranti adehun*" are repeated six times altogether, in three out of just ten lines of the datum. Besides, in those six repeated lines, the words: "*mekunnu*" (the poor) and "*adehun*" (promise/covenant) occur five and three times respectively in the datum. All these repetition instances amount to giving more than necessary information, and consequently manifest implicatures. With the repetitions, the listener is likely to infer that perhaps because the society where the artist performs is riddled with the poor masses or the underprivileged people, the speaker is repeating the utterances to show how passionate he is to bring the plights of the poor to the attention of the Governor and indeed the government. It is therefore his passionate concern that accounts for his outburst even at the risk of repetitions.

4.1.2 The Quality Maxim

With reference to the quality communication rule which states that speech interactants are to abstain from making untrue and non-factual expressions, the datum above is noted to be flouted. In line three, the utterance: “*Iya nje mekunu pupo ju*” (hardship is biting too much on the poor) is a case in point, if taken and interpreted as overtly said. This is because “*hardship*” is a concept which does not possess the attribute of a living thing that can bite a human being. This lack of truism in the expression therefore serves as a trigger to the listener, to seek alternative interpretation option through the process of inferencing. The listener is likely to first set aside the conventional interpretation of the utterance as irrelevant, and to bring his own conitive environment to bear in the process of inferencing. The flouting of the maxim eventually makes the listener consider the statement as being metaphorical, and to infer the true intention of the speaker to be the noticeable ‘wearing out’ of the physical state of the poor, as a result of economic hardship being faced. Little wonder then that in lines six and seven the speaker further draws the attention of the Government to the unkept promises made to the (poor) electorate prior to the election, and hence, the need to make it a subject of discourse at a public function, with the utterance:

È rántí àdéhùn o *Remember the covenant –*

Táwa tálákà fì dìbo *By which, we the poor voted (for you)*

To make it more weighty, the artiste, who has assumed the position of a mouth piece for the poor, reminds the Governor and indeed his government, of God’s promise of retribution which is certain to be fulfilled on anyone who breaches agreement, when he intones: “*È rántí àdéhùn Olóhun*” (Remember the promise of God).

4.1.3 The Relation Maxim

As opposed to the two earlier cases of flouting in the datum, this is an instance of ‘violation’. The maxim of relation is violated and therefore from the datum above, there are no conversational Implicatures generated, taking the utterance constituents into consideration. But on the strength that the speech event is a wolimat/wedding ceremony, and the reason for which the artist is invited to perform is entertainment, the talk may be said to be irrelevant to the purpose.

4.1.4 The Manner Maxim

The maxim of manner encourages speakers to avoid ambiguity and obscurity while still ensuring brevity and orderliness in their speech contributions. This maxim is flouted in the above datum because there are lexical items and syntactic compositions that have potentials for different interpretations. Firstly, the artist’s choice of the same Yoruba lexical item “Adehun” in lines seven and nine conveys two different meanings. While in the context of use in line seven, the word is interpretable as ‘*pact*’ or ‘*covenant*’, it contextually means ‘*promise*’ in the ninth line. This is because, a pact or a covenant relates more to campaign promises referred to in line seven and eight where the artiste says: “E ranti ***adehun** o” // Tawa talaka fi dibo”. But, the word ‘promise’ collocates more appropriately with God, in the utterance: “E ranti ***adehun** Olohun” (*Remember the promise of God*). Also, the lexis, “*tapa*”, is interpretable in two ways. On the one hand, as a derogatory term to belittle the personality of the then Governor of Kwara state, and on the other, as a term principally used for the identification of the tribal origin of the Governor.

However, in converse to the two above instances of ambiguity in the datum, is another situation of synonyms. Here, two different Hausa and Yoruba lexical items conveying the same meaning are used. The Yoruba lexis, “Mekunu” which means the ‘*poor*’, as appeared in lines one to six, is synonymously used with the word, “Talaka” in the eighth line, which also translates to

the ‘poor’ in Hausa language, from where it is borrowed. This therefore can be said to be an instance of not being succinct or concise in contravention of the rule of manner.

In terms of value, however, given the artist’s explicit emphasis on the hardship being experienced by the poor, his reminder of the promises made by the Government to the people and that of God to human beings, it can be deduced that the artist is poised towards ensuring a transformation of social values through the instrument of societal re-orientation.

4.2 Data One “B”

“GBOGBO K(ú)WÁRÀ È SÁRÉ WÁ” (All kwarans hasten here): Late Àlhájì Àlàbí

Làbáékà

“Gbogbo ará K(ú)wàrà è sàré wá” *All residents of Kwara, hasten here*

“Gbogbo ọmọ K(ú)wàrà ni wón kẹsì” *Its to all Kwara citizens they beckon*

“Gómínà wa Àlìwálí Kàzírì” *Our Governor, Alwali Kazir*

“Àtoba, àtìjòyè àt’olóyè tó kù” *And the Kings, the Kingsmakers and other Chiefs*

“Gbogbo wón sè’mòrán wón dá lóúnsìn sile” *All met to organise a (fund raising) launch*

“Gbogbo ọmọ Ìlọrin k’átì K(ú)wàrà lẹyìn” *All Ilorin indigenes lets support Kwara*

“Torí àwa làgbà latún jẹ ẹẹdìkótà” *Because we are the senior and the headquarters*

“Kí’lú K(ú)wàrà ó lè lọ síwájú” *So that Kwara may progress*

4.2.1 The Quantity Maxim

The above data is in compliance with the maxim of quantity, as is it is informative enough to be understood by the hearer. Neither too much nor too less of the required information is given. By this observance of the cooperative principle at the level of quantity therefore, the data does not generate any conversational Implicature(s) to the hearer.

4.2.2 The Quality Maxim

By the dictates of the quality maxim, factuality, sincerity and evidentiality are the hallmarks of the principles to be maintained by participants in communication endeavour. In consideration of these principles relative to the above data, there appears to be no breach. The speech is factual, sincere and evidential enough for the hearer to interpret just the true intention of the speaker, relying on the conventional meanings of the utterance constituents. As such, no conversational implicated meanings are delivered in the data.

4.2.3 The Relation Maxim

All the different pieces of information that are contained in all the eight lines of the text relate contextually to each other. As such, the text is not in violation of the relation maxim, and as such no conversational Implicature is generated.

4.2.4 The Manner Maxim

The abovetext begins on a general note, with the speaker beckoning to all those who have stakes in Kwara State to come around. Yet, even while summoning the general Kwara populace, it still segregates the indigenes from the non-indigenes. This is evident in the deliberate choices of the expressions: “..**ara** Kwara” (Kwara residents) and “..”**omo**Kwara” (Kwara indigenes). The careful choice of the two second person plural pronouns, “residents” and “indigenes” (**ara** and **omo**) can be understood as making an all inclusive appeal to the generality of Kwara stakeholders, their differentiations notwithstanding. These include: those

who live in Kwarabut do not hail therefrom; people who are by birth from Kwara and are residing therein and those who are truly of Kwara stock but are in diaspora.

Understandably, this deliberate segregation of the “residents” from the “indigenes” made inclusive rather than exclusive, is intended to broaden the scope of the categories of the targeted individuals, because it tacitly implicates the inclusion of: the young and the old, the males and the females, the rich and the poor, the literates and the illiterates, etc, without having to list all these and more stratifications. This interesting employment of just two pronominals for saying little to mean so much shows the text’s compliance with the manner maxim, which enjoins brevity in expressions, thus delivering no conversational implication.

However, even after having summoned all, the message is still not immediately delivered, perhaps to keep the audience in suspense as a way of arousing their interests. For, rather than releasing the message forthwith, the text, in the third and fourth lines, goes ahead to single out specific individuals who jointly constitute the source of the message about to be conveyed, namely, the Governor, Alwali Kazir, the Kings, the Kingmakers and the other Chiefs.

4.3 Datum Two

“NIBI KOWA O PADE E, TA LO YE SI”? (Where everyone will meet with it, who knows?)

: Late Mallam Muhammed Awwal

“Níbi *kóówa ó pàdé è ta ló yé sí”? *Where everyone will meet with it, who knows?*

“Níbi *kóówa ó pàdé è ta ló yé sí”? *Where everyone will meet with it, who knows?*

“Ikú tí n wá wa ká tí* kóówa n yàn lódi” *The death which hunts us but everyone tries to avoid*

“Níbi *kóówa ó pàdé è ta ló yé sí” *Where everyone will meet with it, who knows?*

“Èsan ò ní bóti, yìò sèsan fún*kóówá” *Nemesis wont be missed, He will apportion it to all*

“Èsan ò ní bóti, yìò sèsan fún* kóówá” *Nemesis wont be missed, He will apportion it to all*

“Olówó-ìkà n bímọ ẹmí rẹ n gùn” *The devilish rich man bears children and lives long*
 “Kò sì p’Ọlọhun má sẹsan fún *kóówá” *It doesnt stop God from apportioning nemesis to all*
 “Ọlólá-ìkà n bímọ ẹmí rẹ n gùn” *The devilish wealthy man bears children and lives long*
 “Kò sì p’Ọlọhun má sẹsan fún*kóówá”*It doesnt stop God from apportioning nemesis toall*
 “Jibìtì ò ran Ọlọhun, ẹdà làálù” *God cannot be defrauded, its only man we can defraud*
 “Bóo fẹ o lọ Bàrùbá, o lọ ẹ *dàbàrà” *If you like travel to Baruba land to make concoctions*
 “Dì ataare, o p’ọfọ sì, o dì yòókù lókùn” *Tie fetish alligator pepper, incantate, bind the rest*
 “Kò ságádágodo tó le ran Allahu”*There is no padlock to which Allah is not immuned*
 “Tó lẹ p’Ọlọhun má sẹsan fún kóówá”.*To prevent God from apportioning nemesis to all*

4.3.1 The Quantity Maxim

By the dictates of the maxim of quantity, as enunciated in the communicative cooperative principle, interactants in communication endeavour are expected to make their talk adequately informative (not more, not less), else their talks is misunderstood or it generates implicature. There is manifest flouting of this maxim in this datum.

The first noticeable instance of giving more than required information, in flout of the maxim of quantity is in the prevalence of repetitions in some lines of the datum. The repetition of the expressions: “*Níbi *kóówá ó pàdé ẹ ta ló yé s’*”? (Where everyone will meet with it, who knows?) in lines one, two and four, as well as: “*sẹsan fún* kóówá*” (apportioning nemesis to everyone) in lines five, seven and nine, constitute an oversupply of information, and consequently manifest implicatures. Although the literary effects of rhythm and emphasis that the repeated lines give the text is of essence, the repetitions nonetheless, pragmatically generates implicatures, as the listener is likely to draw inferential meanings different from that which the speaker intends.

4.3.2 The Quality Maxim

By the provision of the maxim of Quality of the communication cooperative principle, participants in speech interaction are not only expected to show sincerity in what is said, but the information they supply should be facts and evidence-based, for their contributions to be correctly interpreted.

A flout of this rule is observed in this datum, thus making the invention of implicature inevitable. An instance of this is verifiable in line three, where the speaker states: “*Ikú tí n wá wa ká tí* kóówá n yàn lodi*” (The death which hunts for us but everyone tries to avoid). While the first part, “*iku ti n wa wa ka*” is untrue (on its face value), as it is not evidence-based, its second part: “.ti koowa n yan lodi” is true, based on the fact that humans do truly “**avoid**” death. The various evidential ways by which humans avoid death include: taking medications and seeking medical attention when sick, taking precautionary measures while in vehicular or pedestrian movement, and eating food when hungry, etc. But there are no such evidences to prove that death “**hunts**” for humans as the artist claims. The lexis, “hunt”, denotes chasing, pursuing or prowling which an unseen phenomenon like death cannot be practically observed to be doing. This knowledge of impracticability that is resident in the cognitive environment of the listener will make him to consider the claim irrelevant, and he is likely to infer other interpretation option(s). Whichever option(s) he eventually settles for, is or are ultimately the implicature(s) generated to him by the utterance. Most likely, the listener will take ‘hunting’ in this context to be imaginary and not physical. In other words, by the reason of being untrue, the utterance has manifested an implicated interpretation from the listener who could understand the speaker as merely revving in a state of imagination that death do search for victims in the same way animals prowl on their preys.

4.3.3 The Relation Maxim

The communication cooperative principle as it concerns the maxim of Relation offers that talk should relate and be relevant to the purpose of the exchange for it to be appropriately interpreted. When this is not observed by the speaker, the listener infers a different interpretation, which is the conversationally implicated meaning.

In consideration of the submission above, the datum under study is not seen to have manifested any implicature other than the ones intended by the speaker. This is therefore a case of violation because intratextually, all the utterances contained in the datum comply with the provisions of the maxim, based on the senses they all convey. In other words, the text is observed to have cohesion in the expressed senses, as they are symmetrically linked.

However, considering the purpose for which the artist was invited to the speech occasion, which is to give entertainment at a wedding / wolimat ceremony, the text can be seen to be unrelated. On this basis of irrelevance therefore, the text could implicate or be interpreted as a counseling or sermonisation treatise as against its being meant to entertain. Interestingly, it is by this implication that the value of the text can be judged.

4.3.4 The Manner Maxim

The cooperative principle of manner bothers on the avoidance of ambiguity, obscurity, verbosity and disorderliness in speech interaction. This maxim is flagrantly flouted in this datum and it is therefore prone to many invented implicatures. This fact is evident in the artist's choice of some obscure Yoruba lexical items like: "*koowa*", "*boti*", "*jibiti*", "*dabaara*", "*agadagodo*", "*ofo*", "*ataare*". These are words which the young contemporary speakers of Yoruba language may find difficult to understand.

The artist's use of these little-known and inconspicuous words makes a part of the text liable to implicature. For instance, if the artist had used the contemporary much-known Yoruba lexis, 'kokoro' (key), in place of the archaic word "*agadagodo*" (padlock) in line 14, the same sense of 'lock' would still have been conveyed, and the text easier to interpret for the listener. In

the same vein, if either the word, ‘ye’ or ‘tase’, the simpler and much current synonym of “*boti*” (missed) in line 5 and 6, had been used, the generation of implicature would have been forestalled, as the text could have been easily conventionally interpreted. Similarly, the chosen word, “*dabaara*” (concoction), which is a corrupt form of the Arabic word ‘dabur’ has its meaning equivalent in the lexis ‘ogun’ (charm). Using the latter would have saved the text from being conversationally implicated. A host of other contemporary synonyms are available in the Yoruba language lexicon which could have been used instead of the other obscure lexical items contained in the text, and by that, the issue of implicature would not have arisen.

However, notwithstanding the various levels of meanings generally implicated, the text is of great value. Linguistically, it is considered to have attempted to widen the individual lexicon of the young speakers of Yoruba language, as it exposes them to different rarely heard Yoruba vocabulary. It also helps to vividly depict the multilingual nature of the speech community of Ilorin, (of which the speaker is a native), based on the infusion of Hausa and Arabic lexical items like “*koowa*” and “*dabaara*” respectively into the text. More importantly it exhorts its audience and the society at large to be of good conduct.

4.4 Datum Three

Sé kòsì kànga ò, mofééjò *Hope no well is close by? I wish to dance:* (Ahmadu Baba Pupa)

“Sé kòsì kànga ò?, mofééjò” *Hope no well is close by? I wish to dance*
 “Sé kòsì kànga ò, mofééjò” *Hope no well is close by? I wish to dance*
 “Sé kòsì kòtò, Kémi ma jìnsíbè” *Hope no ditch exists? So that I don’t stumble*
 “Sé kòsì kànga ò, mofééjò” *Hope no well is close by? I wish to dance*

● * * * * *

“Kíin tó ma Fálálí ó dilénlálá” *Before I can recognise Falali until the hereafter*
 “Kíin tó ma Fálálí ó dilénlálá” *Before I can recognise Falali until the hereafter*

“Bídúdú lòmò mi n ò kúkú mò” *Whether my child is dark-skinned, I know not*

“Bí pupa lòmò mi n ò kúkú mò” *Whether my child is light-skinned, I know not*

“Àmó ‘moáráyé sọpé ó ẹwà púpọ” *But people say she is quite pretty*

“Kíin tó ma Fálàlì ó dilénlè” *Before I can recognise Falali until the hereafter*

This datum is composed of two stanzas, both of which differ in topic on the surface, but when deeply examined, bear thematic semblance. Jointly, the two stanzas constitute one whole stretch of utterances that manifest implicated meanings, inventible by the speaker and deliverable to the listener. These implicated meanings, technically known as implicature, are noted to be verifiable from the above rendered ‘*Waka*’ data and analysed based on the typology of the cooperative principle maxims as follows:

4.4.1 The Quantity Maxim

The rules that can be infringed to generate the quantity related conversational implicature have to do with not making talk informative and giving more or less than required. This maxim is flouted in the above datum. The facts that attest to this are the rhetorical question: “*Sekosikanga o? mofe jo*” (Hope no well is close by? I wish to dance) in stanza one, and the statement: “*Kinto ma Falali o dilenla*” (Before I can recognise Falali until the hereafter) in stanza two, which are each repeated thrice. This set of repetitions can be regarded as surplus information based on the quantity maxim, thereby constituting conversational implicature, notwithstanding the literary effect of giving the talk the necessary force of emphasis.

4.4.2 The Quality Maxim

The lack of sincerity in what is said and the uttering of false and non-evidenced statements are what could make a talk generate Implicature in the quality communication cooperative principle parlance. In this regards, there is no observed infringement in the datum because there is no false claim, and the utterances require no evidences for them to be appropriately interpreted. In consequence therefore, the quality related conversational implicature is not invented in the datum.

4.4.3 The Relation Maxim

This maxim concerns making talk related or relevant to the purpose of the speech engagement. Just as in the quality maxim above, the maxim is likewise complied with and so it is an instance of violation, taking its lexis and syntactic composition into consideration. However, on the basis of theme, vis-à-vis the purpose for which the artist was invited to perform, there is no relevance or correlation.

4.4.4 The Manner Maxim

Anyone or all of the defects of ambiguity, disorderliness, obscurity and verbosity that may be noted in a typical text is/are what render(s) such text susceptible to conversational Implicature, according to the maxim of manner, as enunciated in the communication cooperative principle. In the light of the ambiguity part of this rule, the maxim can be seen to be flouted in the above datum and therefore, abundantly implicated. The ambiguous lexical items and syntactic compositions that are evidently prevalent in the datum attest to this submission. Apart from this, it can be observed that the totality of this two- stanza datum is rendered in parables, which, like other figures of speech, are potential examples of implicatures, since their meanings are usually covert in whichever utterances they are used.

The first striking instance of ambiguity are the rhetorical questions: “*Se kosi kanga o?*” (Hope no well is close by?) and “*Se kosi koto ?*” (Hope no ditch exists?) which occur in stanza one. By their very nature, rhetorical questions require no answers because their answers are obvious. However, in the context of use here, they bear no obvious answers, but rather trigger in the listener’s mind, yet another poser of, ‘why does the speaker ask those questions’. The cognitive environment of the listener makes him to reason out that the speaker ought to know that ordinarily, a ‘*well*’ or ‘*ditch*’ cannot be close by or exist in a performance arena like the one at hand, especially within the radius of the speaker’s own performance stage or platform. Besides, as the speech environment is expectedly well lit, objects as big as a “*well*” and a “*ditch*” can be conspicuously seen, and therefore their existence need no asking. As such, the listener starts to find answers to why the speaker asked the seemingly ‘unnecessary’ rhetorical questions in the first place. His or her engagement in this inferential process may therefore likely yield conclusion that, perhaps the speaker asked the questions because he is blind, in which case his questions are to be literally interpreted as given. Alternatively, the listener could understand the artiste as talking in parable, in which case the existence or otherwise of the ‘*well*’ and the ‘*ditch*’ about which he enquires will be implicated or interpreted as ‘spies’ or the ‘fifth columnists’, who may be sent by the power that be, to monitor people’s speeches in public functions. This is especially if the speaker is known to be a controversial or a nonconformist entertainer.

Among other ambiguous utterances are the two clauses: “*mofe jo*” (i wish to dance) and “*ke mi ma jin sibe*” (so i dont stumble) both of which comes after the earlier analysed “*se kosi kanga*” and “*se kosi koto*” respectively. With the utterance, “*i wish to dance*”, the speaker could truly be expressing a desire to dance in the true literal sense of the word. But figuratively, it could also be interpreted as: ‘i wish to ‘perform’, and since the artist is a ‘talk’ or ‘speech’ performer, the interpretation could be: ‘i wish to talk’. So, if compounded together, the complete

utterance: “*Hope no well exists,? I wish todance*” would therefore be figuratively interpreted as: “hope no spies are around, i’m about to talk (or burst, even). The sense of apprehension in the speaker about ‘spies’ as conveyed in the interpretation figuratively made here is further amplified by the second clause about the *ditch* into which the artist feared he could stumble, which could be interpreted as the likely ‘gallows’ into which he could be thrown, should he err in his speech.

Generally therefore, on the strength of the first interpretation, the listener takes it that the speaker is blind and he’s therefore trying to take precautionary measures so that he neither tumble into a well nor stumble into a ditch. Impliedly too, the artist may be trying to genuinely draw listener’s attention to his state of handicap to arouse their psychological feelings of sympathy and empathy. Similarly plausible is the other interpretation option, which is that, in parable, the speaker is trying to call attention to a supposed lack of freedom of expression in the society.

4.5 Datum Four ‘A’

Èsìn Olóhun Lóóye k’ágbámú” (It is religious tenets we should hold tight) :Alhájà Afúsátù Onísèsé)

	Èsìn Olóhun lóóye k’ágbamu	<i>it is religious tenets we should hold tight</i> 2x
Chorus:	Èsìn Olóhun lóóye k’ágbamu	<i>It is religious tenets we should hold</i>
	Inntó fiye k’ágbèsìn mú ijọ Mùhám mò	<i>The reason for holding religious tenets</i>
Chorus:	Èsìn Olóhun lóóye k’ágbamu	<i>It is religious tenets we should hold tight</i>
	Mùhám mò mí s’àsọlẹ kótóo lọ	<i>Muhammo made prophecies before leaving</i>
Chorus:	Èsìn Olóhun lóóye k’ágbámú	<i>It is religious tenets we should hold tight</i>
	Ó peàwọn Sàábé tíwọn pẹlú ẹ	<i>He summoned the disciples around him</i>
Chorus:	Èsìn Olóhun lóóye k’ágbámú	<i>It is religious tenets we should hold tight</i>

Óní bátibòtán ayé bá n fẹ́ẹ́ dé *He said when the end of the world is near*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
 Báyé bá n múra tíó kásẹ́ n lẹ *When the world prepares to lift its feet off*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
 Ẹ̀fẹ́rìí nkan márùún tí ó kòkò dé *Five things will first surface*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
 Ẹ́ ó ríí márùún tíó pẹ̀lú ẹ́ *You will notice another five following suit*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
 Ópapò jẹ mewa ìjọ Mùhàmmò *It makes ten altogether, followers of Muhammed*
 Chorus: Esìn Olóhun lóóye k'ágbámú *it is religious tenets we should uphold*
 Àwọn Sàábé wón sì bí Mùhàmmò *The disciples inquire from Muhammo*
 Wón ní*”Qóólà Ròsúlùlláhi” *They said: say it O Apostle of Allah*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenet we should hold tight*
 Kíni n tá ó retí tí nǵò lẹ̀yìn? *What are those things to come forth?*
 Chorus: Esìn Olóhun lóóye k'ágbámú *it is religious tenets we should hold tight*
 Mùhàmmò sì sàlàyé fúnjọ E nibe *Muhammo then explained to his followers*
 Chorus: Esìn Olóhun lóóye k'ágbámú *it is to religious tenets we should hold tight*
 Ó ní bí g̀banàà bádé, ẹ̀yin sàábé *He said when that times comes, you disciples*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenets we should uphold*
 Adájọ́ òdodo kòní í sí mó *Impartial judges will cease to exist*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
 Aó dájọ́ owó ní ó kù n lẹ *Only corruptible judges will remain*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*
 Eyi ti Muhammo mi tun fi pelu e *One other that my Muhammo added to it*
 Chorus: Esìn Olóhun lóóye k'ágbámú *It is religious tenets we should hold tight*

	Àwọn tíń j'òtá fún ìsílámù	<i>Those who are enemies of Islam</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	N l'O lúwa ó wá fise'lérí	<i>Are those God will be enthroning to lead</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Èyí tósìkẹta tíó pèlú è	<i>The third that was added to it</i>
Chorus:	Esìn Olòhun loye k'ágbamu	<i>It is religious tenets we should hold tight</i>
	O lawon olosuwon tio ku n le	<i>He said the remaining traders who use scale</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Àwọn tíń wọn òdodo ó kúrò ñbẹ	<i>Those who measure with honesty wont exist</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Àwọn òsùwọn èké ní ó kù n lẹ	<i>Only fake scales will be in use</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Bígbànáà báde èyin Sàábé	<i>When that time comes, my disciples</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	È ó rí iyàn onjẹ tíó sòkalẹ o	<i>You will see famine descend on the earth</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Onjẹ ówá d'òwọn lásìkò náà	<i>Food Will be scarce that period</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Tíò bátíídé, ñ bọwàbẹo	<i>If it hasn't come yet, just expect it</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>
	Adúró níbẹhun, ódìgbà míìn o	<i>We shall pause here till another time</i>
Chorus:	Esìn Olòhun lóóye k'ágbámú	<i>It is religious tenets we should hold tight</i>

4.5.1 The Maxim of Quantity

With regards to the provisions of the communicative cooperative principle at the level of quality, the above data is in breach. In a few portions of the text, there appears to be over supply of information. First is the twenty-eighth repetition of a single sentence in a text of fifty six lines. The dominant sentence of reference is : *“It is religious tenets we should hold tight”* which appears in alternate lines in the data.

Another instance of the offer of too much information in the data is the tautological presentation of facts. In other words, a simple information that is already clearly and understandably presented is again differently coined and re-presented. For example, the idea or message which is expressed in line nine in the utterance: *“when the end of the world is near”* can be seen to be in duplication in the statement: *“when the world prepares to lift off its feet”* in line eleven. Moreover, the speaker demonstrates too much generosity with words in her offer of the utterances in lines 13, 15 and 17 which read:

:

“Five things will emerge in the first instance”

“You will notice another five following suit”

“It makes a total of ten altogether”

The third statement above, which is the seventeenth in the data, is sufficient and explicit enough to convey the intention of the speaker even without the offer of the first two. The resultant effect of all these instances of too much information is the invention of conversational Implicature, either in addition at variance to the true intention of the speaker.

However, it is worth appreciating that the artiste may be intent at giving a touch of style to his creative work and achieving specific effect(s) by this repetitions and verbosities, nonetheless,

in pragmatic parlance, the multi duplicity of the specific utterance is capable of springing other interpretation options in the audience's cognition.

4.5.2 The Maxim of Quality

In consideration of language use, the Waka text can not be said to be implicated at the level of quality maxim, which hinges on the need for speech interactants to ensure factuality, sincerity and evidentiality of their claims in what is said. No specific utterance can be said to be linguistically deficient of any of the three principles canvassed for maintainance in the maxim.

4.5.3 The Maxim of Manner

The communication cooperative principles relative to the manner by which an utterance is delivered, concerns avoidance of ambiguity, obscurity, disorderliness, and ensuring brevity in speech, with a view to avoiding implicated meanings. To a great extent, this principle is complied with by the speaker, as the utterances are concise and orderly. The evidence of orderliness in the data is the symmetrical link between succeeding lines in the composition, which prevents the likelihood of the audience having to inferentially draw meanings other than the intended or in addition to it. Also, on the strength of ambiguity, there are no lexical or syntactic structures that are susceptible to double or more interpretation. Hence, no Implicature is invented.

However, on the ground of obscurity, some of the vocabularies of the Yoruba language of delivery, which could be said to be archaic, are noticeable in the data. In other words, the composition contains Yoruba lexical items like, "Atubotan" (evil end), "eke" (cheats), "Osuwon" (scale), "Iyan" (famine), that have gone into disuse, thus limiting the understanding of the text by the generality of the audience. The implication of this is that different

interpretation options are likely to be yielded, as a result of non familiarity with the obscure words, and apparent misunderstanding of same.

4.5.4 The Maxim of Relation

The maxim of relation urges that interactants in communication enterprise need to make their contributions in ways that they ‘relate’ to the context of utterance, else conversational implicatures are deliverable to the listener. Considered along this premise, the above data is endophorically related, all the utterances in the entire composition are related to the theme of holding tightly to religion tenets.

4.6 Datum Four “B”

Àsàlámú Àlékùn Ak’ónilé Peace be unto you, we salute this household : (Alhaja Afusat Onisese)

*Àsàlámú *Àlékùn a k’ónilé	<i>Peace be unto you, we salute this household</i>
Chorus : Àsàlámú Àlékùn a kónilé	<i>Peace be unto you, we salute this household</i>
L’ókùnrin l’óbìnrin* Jàamáàh *Dúkà	<i>Men and women, in this congregation</i>
Chorus : Àsàlámú Àlékùn a kónilé	<i>Peace be unto you, we salute this household</i>
B’ókùnrin lówólé tíò sálámò	<i>Be it a man who enters without salutation</i> Chorus :
Àsàlámú Àlékùn a kónilé	<i>Peace be unto you, we salute this household</i>
*Kèfèrí l’ówólé ẹ sile jáde	<i>He is an infidel and should be sent back</i>
Chorus : Àsàlámú Àlékùn a k’ónilé	<i>Peace be unto you, we salute this household</i>
Bós’obìnrin l’ówólé tíò sálámò	<i>Be it a woman who enters without salutation</i>
Chorus : Àsàlámú Àlékùn a k’ónilé	<i>Peace be unto you, we salute this household</i>

Kèfèrí l'ówólé ẹ sile jáde	<i>She is an infidel and should be sent back</i>
Chorus : Àsàlámú Àlékùn a k'ónilé	<i>Peace be unto you, we salute this household</i>
Nítiwa, A sálámò sòmòdé, sálámò ságba	<i>Asfor us, we send salutation to the young and the old</i>
Chorus : Àsàlámú Àlékùn a k'onile	<i>Peace be unto you, we salute this household</i>
Bàba wa *Mógàjí b'ẹbángbó	<i>Our father, the family head, if you are listening</i>
Chorus : Àsàlámú Àlékùn a k'ónilé	<i>Peace be unto you, we salute this household</i>
Hájjà !, Áfús'Onísèsè sálámò pùpo	<i>Hajja !, Afus'Onisese sends lots of salutation</i>
Chorus : Àsàlámú Àlékùn a k'ónilé	<i>be unto you Peace, we salute this household</i>
*Jàamáadh l'ókùnrin tínjẹ *Ràjúlù	<i>Male members of the congregation also known as Rajul</i>
Chorus : Àsàlámú Àlékùn a k'ónilé	<i>Peace be unto you, we salute this household</i>
Jàamáah l'óbìnrin tínjẹ *Mòràtà	<i>Female members of the congregation also known as Morata</i>
Chorus : Àsàlámú Àlékùn a k'ónilé	<i>Peace be unto you, we salute this household</i>
Ẹkú àlẹjò oní *Nàsíhà	<i>Thanks for hosting the preacher</i>
Chorus : Àsàlámú Àlékùn a k'ónilé	<i>Peace be unto you, we salute this household</i>
Ów'ọlòhun lósemí lóní *Nàsíhà	<i>God it pleases to anoint me as a preacher</i>
Chorus : Àsàlámú Àlékùn a k'ónilé	<i>Peace be unto you, we salute this household</i>

L'ókùnrin l'óbinrin Jámáàh Dúkà *Male and Female members of the congregation as a whole*

Chorus : Àsàlámú Àlékùn a k'ónílé *Peace be unto you, we salute this household*

The theme of the datum is the promotion of respect for privacy through the seeking of permission to enter a household, and respect for constituted authority. The datum is a snippet from the opening part of an entire *Waka* performance, which the speaker contextually utilised as discourse tact to attract listeners' attention and solicit their cooperation. She leverages on her religious/ cultural affinity with the audience to tactically worm herself into their hearts right from the beginning. It is therefore on the strength of this speaker's exploited ground - softening that the observance or otherwise of the communication cooperative principles will henceforth be examined.

4.6.1 The Quantity Maxim

The provision of the maxim of quantity in the cooperative principle of communication is noted to be flouted in this datum, and as such, makes it susceptible to implicated meanings. For instance, the repetition of the utterance, “Àsàlámú Àlékùn A k'ónílé” (Peace be unto you, we salute this household) in as many as seventeen out of twenty-seven lines in the datum, amounts to oversupply of information, which is a negation of the quality maxim. However, it needs to be pointed out that the repetitive occurrence of the utterance, “*Assalam alaikun*” is purposeful, as it gives the datum a rhythmic effect. Besides, with its repetition throughout the data, the artiste could be intent at emphasising the importance of this form of greeting among Muslim brethren. In other words, while the repetition could be for certain literary effects, it is an oversupply of information and thus constitutes a flout of communication cooperative principle.

Furthermore, the placing of the utterance: “*Ak’onile*” (we salute this household)side-by-side the Arabic equivalent: “*Assalam alaikun*”, also amounts to giving more than necessary information. Since both expressions convey the same sense contextually, the choice of just one of them could have sufficed to pass the intended message.

4.6.2 The Quality Maxim

The maxim of quality provides that speaker should show sincerity in what is said, be factual and make his proposition evidence-based. On the ground of all these, the datum could be seen to be flouted. This submission is hinged on the artist’s declaration that any male or female individual who enters a house without saying assalamu alaikun is an infidel. This untrue information is contained in the utterance:

B’ókùnrin lówólé tíò sálámò *Be it a man who enters without salutation* Chorus :

*Kèfèrí l’ówólé ẹ sile jáde *He is an infidel and should be sent back*

Bós’obìnrin l’ówólé tíò sálámò *Be it a woman who enters without salutation*

Kèfèrí l’ówólé ẹ sile jáde *She is an infidel and should be sent back*

Given the fact that the audience is most likely to be dominated by adult Muslims, who themselves could be well grounded in the tenets of Islam, to know that one cannot become an infidel merely on the ground of not saying “*salamu alikun*”. On the strength of this knowledge, resident in the audience’s cognitive environment, the listener will most likely take the information as irrelevant, and attempt to infer other interpretation options for the utterance. Hence, the speaker’s claim is taken to be false, or at best, an exaggeration. Furthermore, the artist’s reference to herself as “*Oni Nasiha*’ in the utterances: **Ekú alejo oni *Nasiha**” (*Thanks for playing host to the preacher*) line22 and “**Ow’Ola losemi Ioni Nasiha**” (*Its pleases God to make me an annointed preacher*) line24, is likely to be taken as untrue, since the speaker is

only known, over time, to be a *Waka* entertainer not a preacher. Although, the artist may have made the claim in consideration of her engagement in promoting religious virtues, moral rectitude, and positive social order through her *Wakarenditions*, the listener may not immediately understand her as such.

Also, the speaker's reference to the Mogaji as "Baba wa" (*our father*) shows that the man so called, is held in reverence. By this, the speaker implicitly reiterates the need to hold elders and leaders in high esteem. Worthy of note too, is the reference to the Mogaji in the masculine gender, (*our father*) even though the person so-called is neither known to the speaker nor seen by her. Such a reference is based on the shared communicative presumption that in many African societies, the head is customarily, a man. Similar presumption could account for the clause rendered in conditional sense, when the speaker says to the Mogaji: "...b'ebangbo" (*if you are listening*). The speaker knows too well that although the Mogaji may not be identifiable to her from among the crowd, he, the Mogaji, must be somewhere within ear-shot in such an occasion, and his presence ought to be recognized. This is given the fact that the eldest member of a household takes precedence in all matters and affairs of the house within the speech community, the eldest and indeed leader of the congregation is the "*Mogaji*". In honour and respect therefore, the speaker singles him out for mention as one deserving of special greeting.

4.6.3 The Manner Maxim

The choice of some lexical items and syntactic compositions which have tendency for double interpretations in the datum signals a flout of the manner maxim and consequently generates implicature. For instance, the use of the word, "*onile*" in the utterance, "A k'onile", as appeared in several lines of the datum, can be interpreted as either referring to an individual landlord or members of a household in their collectivity. In the context of use in this data, both meanings are implied.

It is however instructive to note that the speaker's choice of the word, "Ile" (*household*) is purposeful. In the context of use, the referent, 'household', is intended to be considered as a generic term and not specific or restricted to the speech occasion. The reason is that, socio-culturally, in a typical Yoruba (Ilorin) community, a large compound is usually peopled by a multiple of extended families, and such a compound could be taken to jointly constitute one household. The speaker may therefore be understood as taking the salutation of peace ("Assalam alaikun") as a prerequisite for the grant of entry into a household, micro and macro, in an islamic community.

Furthermore, the three lexical items: "*Okunrin/ Obinrin*", "*Jammah*" and "*Duka*" taken from Yoruba, Arabic and Hausa languages respectively, as in the third line of the datum, are synonymous in meaning. Each of them refers to the congregation of men and women or a group of people in their collectivity. Also, while the **referent** in the utterance : "*our father*" in line 14 is in second person singular noun, referring to the Mogaji as the leader of the audience on one hand, the **referent**, *Hajja Afusa Onisese*, in line 15, is in the first person singular noun form, referring to the leader of the *Waka* band on the other. This therefore leads the listener to infer that the singular noun and plural pronoun choices are purposefully made and suggestive or symbolic of the universal singularity of a leader and plurality of the followers in any society.

4.6.4 The Relation Maxim

The maxim of relation offers that the contributions of an interactant should be related to the purpose of the exchange. In other words, the talk should have contextual bearing. Based on this premise, the above *Waka* text is not in breach of the maxim as it is related contextually. All the lines that make up the text bother on the wolimat ceremony for which the artiste is invited to perform.

Meanwhile, despite the various instances of flouting of, and compliance with one form of maxim or the other, the *Waka* text is observed to be of significant value in some respects. Apart from the evident moral etiquettes that the text teaches, the two expressions in lines seventeen and nineteen, viz: *Jammah l'okunrin tinje *Rajulu* (Male members of the congregation a.k.a 'Rajul') and *Jammah l'obinrin tinje *Morata* (Female members of the congregation a.k.a 'Morata') are noteworthy. Here, the listeners are directly given a little tutorial on Arabic vocabulary. This shows the often deliberate and conscious weaving of education and sermonisation into entertainment, typical of Ilorin *Waka* chanters. Interestingly, such play-way method of passing informative and educative messages is often effective, as it makes assimilation and retention by the young and adult listeners much easier, as they sub-consciously learn while being entertained.

4.7 Datum Five "A"

"SATIA GBAWA" God, Deliver us: (Alhaja Ruqayat Batimoluwas)

"Olòhun má pawá ko tó pa wá. *God, do not make us experience death before we die*

Má fàrùn wẹ wẹ wẹ dè wá mole. *Do not stake-tie us with minor illnesses.*

Sàtíà má gbòde ọsan lówó wa." *God, don't deprive us of the glare of daytime******

"Àpadàsí burúkú kò ní bá wa gbé. *Reversal of fortune shall not dwell with us*

Áámín ẹkan ò tó tèwè tàgbà. *To say "Amen" just once is not sufficient, dear young and old*

Àpadà sáida kò ní yààdọ wa." *Reversal of fortune shall not be visited on us*

"Olòhun Oba sọmú kò lómọrí. *God, the King, fashioned the breasts without a lid*

Kò sì j'omi inú rẹ ó dànù. *Yet prevents its water (milk) from spilling.*

Ilé ayé àwa kò ní dojú rú." *Our lives shall not go into disarray*

"Omọ wa táa bí agbára kọ 2x *Child bearing is beyond human capacity.*

Sàtià ló soyún rẹ ní 'ròrùn, **(Satia)God is He who eased its conception and delivery*

Sàtià má gbómọ ọhún lẹwọ wa” *(Satia)(God), do not dispossess us of the child*

.....

“Má fi'sẹ b'áwọn tó ń sisẹ owó 2x *Do not make workers' life miserable in spite their toils*

Má fòwò b'áwọn tó jòkó tòwò *Do not make traders' life miserable despite their strives*

Má fimọ b'áwa táa jòkó ti kééwú” *Do not make knowledge useless for those of us on the path of "kewu" .*

“ Afẹfẹ, ré kojá wọn fẹ gbamú *The air passed- by, they attempt to grab it*

Orí lẹ fẹ gbámú ni àbí 'sàlẹ, *Will you chose to grab it from the top or bottom ?*

Afẹfẹ ò se dì lókùn bi igi.” *The air can't be tied like pieces of wood.*

“B'érin ti tóbi tó ikú perin. *In spite of the bigness of the elephant, death claimed the elephant*

B'éfọn ti tóbi tó ilẹ ló wọ sùn. *The bigness of the buffalo notwithstanding, earth was its final rest place*

Ikú ò m'ẹnikan àfi ká wù 'wa're.” *Death recognizes no status, good deeds is what matters*

.....

“ Ọlọhun má ẹwá lẹrú ayé. *God, do not make us slaves to our fellow humans*

Àlaurà má ẹwá làkóbàtà. **(Alaura)God should not make us errand men/women*

Orí iyàami má jẹ n sìn wọn wá'yé.” *The spirit of my mother, make me not mere onlooker in life*

4.7.0 Data Analysis

The above *Waka* utterances were made at the eve of a wolimat programme that heralds the wedding of a new couple. The speaker seems to have pensively considered a marriage ceremony as a symbolic new beginning of the journey of life; a journey which majority of the adult audience are already undertaking and in which other young ones are potential would-be undertakers. As such she seems to consider such occasion of tying of nuptial knot as an appropriate one for expounding on the challenges of life which she catalogues in Prayer form. The strategy of prayer that she employs to exposit on the troubles and difficulties of life may

not be unconnected to the speaker's and audience's Islamic religious disposition to prayer as antidote to life turbulences.

The data is composed of eight stanzas, each with three short sentences which touches on separate issues are superficially different from each other in the same stanza. Similarly, all the stanzas have different and specific subjects of focus or theme. All these notwithstanding, there is a symmetrical link between the three separate sentences in each stanza, and a connecting theme that runs through all of the eight stanzas.

On the whole, this eight stanzas *Waka* data is not just rendered in prayer form, but the totality of the utterances are in parables which like many other figures of speech, generate implicatures. It behoves therefore that the data is dense with implicated meanings, as the flouting of one cooperative principle maxim or the other is noticeable in the data. The violations of maxims in each stanza of the data are exemplified below:

4.7.1 The Quantity Maxim

The maxim of quantity urges speakers not to make contributions more informative than required. In the first stanza of the data, this provision is flagrantly flouted by giving more than the required information through the repetition of the word, 'death' in the opening sentence which reads: **Olóhun má pawá ko tó pa wá.** “*God, do not let us suffer death before we die.*” The statement constitutes a flout because it would have been sufficient enough for the speaker to simply say: “God, let's not suffer death before our time is due”. But because the speaker has in mind a particular effect to be generated in the hearer, she deliberately repeats the word, 'death' for the purpose of implicating another shade of meaning beyond the literal. From that flouting, the hearer is likely to infer that the usage, “...*death before... death*” is to imply a meaning beyond the face value of the repeated word. Meanwhile, just as the hearer is engaged

in the mental exercise of *inferencing*, the speaker introduces the second sentence with yet another default in maxim observance when she says:

Má fàrùn wẹ wẹ wẹ dè wá mọ 'lẹ. “*Do not stake-tie us with minor illnesses*”. Here, the speaker violates the quantity maxim, through a ‘quiet’ non-observance, which allows her hearers to just simply take the utterance on its face value. The hearer simply relies on his own cognitive environment or the existing knowledge in his cognition, to assume a situation where an individual is afflicted with a major or terminal illness, and as such, gets restricted or confined to a place (stake-tied). What the non observance of any violation implies here is that it saves the listener the trouble of seeking for any implicature of the utterance, other than its easily recognizable conventional meaning other than the previously existing knowledge of such confinement resident in the hearer’s memory. However, in terms of value, the artist’s intention of drawing attention to life challenges, especially ill health is effectively demonstrated and understood.

Further to the above is the giving of surplus information, which also bothers on repetition. The word, ‘*elephant*’ is unnecessarily repeated in the seventh stanza where the speaker says: **B’érin ti tóbi tó ikú perin.** “*In spite of the big size of the elephant, death claimed the elephant*”. By simple grammatical consideration, the second mention of the word elephant can be said to be redundant. Here however, it amounts to giving more than the required information. It would have sufficed to have the pronoun, “**it**” taking the place of the second mention. The conversational implicature generated by this deliberate repetition is that it triggers and reinforces the image of largeness of the animal called *elephant* to complement the adjective, ‘*big*’ (already used in the sentence), so that the hearer could well imagine the already cognitively domiciled knowledge of the mightiness of the power of *death* that makes it to be capable of vanquishing a creature as huge as the *elephant*, in juxtaposition to the humans (audience) who are comparatively of frail size. The ostentatious offer of information, and

consequently, flouting of quantity maxim, is even more pronounced in the last stanza which reads :

Ọlòhun má ẹwá lẹrú ayé. *God do not make us slaves to our fellow human beings*

Àláùrà má ẹwá làkóbàtà. **(Alaura)God should not make us errand men/women*

Orí iyáàmi má jẹ n sìn wọn wá'yé. *By the spirit of my mother, I beg not to be mere onlooker in life*

The above lines, taken together as one stretch of utterance, gives too much information about the picture of the man the speaker seems to be painting as being detestable. Anyone of the three words: *slaves*, *errand* and *onlooker*, could just be well enough to convey what the speaker meant. The hearer is therefore likely to mentally engage in information relevance-seeking process of figuring-out the main gist of the utterance, that is, a poverty ridden individual. Thus, the conversational implicature generated to the hearer by this over description is simply the same detestable state of wretchedness. The speaker seems to have deep concern for the socio-economic wellbeing of his audience, hence the deliberate choice of different words to express the same sense.

Meanwhile, although the lyrical poem is said in prayer form, there appears to be too much elaborate reference to the word, ‘*God*’ which invariably is tantamount to over supply of information. Except in stanzas two, three and seven where the word God is not mentioned, it occurs once or twice in other stanzas in sundry referents like, “**Olorun**”, “**Allahu**”, “**Alaura**” and “**Satia**” all of which already exist in the lexicon of both the speaker and the hearers to mean ‘*God*’. This abundant mention of just one and the same referent, eight times in a poem of eight stanzas, amounts to a flout of the quality maxims that cautions against offering more information than is required. The generated implicature of this is the strong and powerful

emotion that the speaker has for prayer, which is not just mentally represented but also conveyed to the hearer. By this, the text is valuable to the extent that it reveals the artiste's intent at exhorting his listener to recognise God's presence in all human affairs.

4.7.2 The Quality Maxim

The maxim of quality bothers on the need for speakers in speech interaction to be truthful and not to say what they believe to be false or making statements for which they lack evidence. In this connection, there are verifiable floutings of the maxim. For instance, in the sixth stanza of the data, the speaker says:

Afẹfẹ, ré kojá wọn fẹ gbamú *The air passed- by, they attempt to grasp it*

Ori lẹ fẹ gbámú ni àbí 'sàlẹ, *Will you chose to grasp it from its head or bottom ?*

Afẹfẹ ò se dì lókùn bí igi. *Air can't be tied like pieces of wood.*

The first two lines above, by common sense, are not logically possible, because, "Air", being an abstract phenomenon, exists only in an idealized form without being physically accessible to the human senses of sight and touch. These are the information about the natural characteristic of 'air' existing in the cognition of the audience which makes the claim in this utterance unbelievable. Neither the speaker nor the audience has ever seen the air passed-by, and as such it is strange to hear that any person could attempt to grasp it. Premised on this fact, it may be reasonable for the hearer to filter out those false claims and begin to infer that another unstated meaning is being implicated with the utterances.

The likely inference the hearer might draw from this flouting of the quality maxim which he has mentally dispensed with, could be that perhaps the speaker intends to liken herself to the 'air' which among other things, connotes invisibility, and by so doing, she is bragging to be an "untouchable" figure to her assumed adversaries. The audience may therefore take the speaker

to be the metaphorical “*air*” not vulnerable to attack from any direction (“*top or bottom*”), to which the utterances refer. Little wonder then that she (the speaker) sarcastically throws a poser in the second sentence that: **Orí lẹ fẹ gbámú ni àbí ’sàlẹ**, *Do you chose to grasp it from its head or bottom?*, to make jest or ridicule the object of her verbal attack. Courage and resillience could be the virtues that the speaker aims at implicitly inculcating in her audience by these assertions.

It is however an interesting conversational engagement when the audience is presented with a paradoxical declaration in the third and last line of the stanza, where the speaker, employing simile, averses that : **Afẹfẹ ò se dì lókùn bí igi**. “*The air can not be tied like pieces of wood*”. By this statement the speaker herself amply attests to the correctness of an earlier observation that first two statements she made were false, and so constitute a deliberate infringement of the quality maxim.

It can also be observed that the same quality maxim flouting is verifiable in the seventh stanza where it is said that: **B’ẹfọ̀n tí tóbi tó ilẹ̀ ló wọ̀ sùn**. “*The bigness of the buffalo notwithstanding, earth was its final rest place.*” This statement is conventionally false and lacking in evidence, as a buffalo or any animal for that matter, does not have a final resting place (either on *earth* or in heaven), as often being said of man, in apparent reference to the grave. Contextually, what is manifest to both the speaker and the audience is the concept of ‘grave’ in relation to humans and not animals. What the falsity of this utterance may therefore implicate to the hearer is the “*death*” of the buffalo by validly linking the statement to the immediate utterance that precedes it (on the death of the elephant). In other words, the hearer could validly understand that the speaker intends him to interpret the utterance in an anaphoric reference to the one that comes before it. The implied message, and by extension, the social concern of the speaker is “humility”, to make her listeners realise that they are ‘nothing but pencil in the hand of the creator’, and so should tread on the earth with caution.

4.7.3 The Relation Maxim

The maxim of relation implores that speakers' contributions should relate clearly to the purpose of the speech exchange. A flout of this maxim is usually signalled by the inclusion of irrelevancies to the topic of discourse, an abrupt change of the topic, or most importantly, an apparent failure to address the purpose of communication.

From the above standpoint, if the entire data is taken holistically, it can be seen to be in superficial flout of the relation maxim. In other words, each of the eight stanzas of the datum dwells on subject different from the happenings at the speech occasion. This means that, taking context into consideration, an absence of cooperation in conversation can be established on the face value of the utterances.

This is because it is difficult to relate the themes of all the eight stanzas to the purpose for which the speaker was invited to perform. For instance, the themes of death inevitability, the prayer to ward off calamities, the mystery of breast milk not dripping from a woman's nipple even without a lid placed over it, the wonders in the natural conception and birth of a child, the prayers for the successes of all categories of professionals, and the supplication against living a wretched life- are not related to the occasion of marriage ceremony at which they were given, at least at the superficial level.

However, the conversational implicature generated from this is that the speaker intends to be understood as taking the occasion of tying the nuptial knot as a symbolic beginning of a journey of new life, which is usually filled with challenges. As such, she, so to say, chose to recount a few of such life challenges that are likely to be faced by the new couple, just as those before them similarly encountered them.

Another instance of the flouting of the maxim of relation in the data is the abrupt change of topics from one stanza to the other, thus obviously manifesting a conversational implicature. It can be said that the speaker intends the hearer to infer her intent at using the dissimilarities in stanza topics as a parable for the divergence of the troubles of life being differently encountered by people.

4.7.4 The Manner Maxim

The rules in the maxim of manner include avoidance of ambiguity and obscurity in expression, and ensuring brevity, transparency and orderliness in speech interactions. When any of these is not complied-with, implicatures are ultimately delivered to the hearer, just as it has been observed in few places in the data. One of the utterances with ambiguity is: **Olóhun má pawá ko tó pa wá.** *"God, do not let us suffer death before we die"*, which appears in the first stanza of the data. The hearer can validly take this utterance on its face value, that the speaker actually means a person can suffer one and the same death twice. He could also infer that the speaker means two different types of death, viz: a living person going into oblivion in the mind of the people, and the actual cessation of physical existence. While the first meaning is superficially derived, the second interpretation is a product of inference by the listener. This inferred meaning from the ambiguous utterances could even seem more valid to the hearer, when he cataphorally connects the utterance to the one immediately following it, where the speaker prays against being tied to the stake of illness thus: **Má fàrùn wẹ wẹ wẹ dè wá mó 'lẹ.** *"Do not stake-tie us with minor illnesses"*. The listener could reason that in true life situation, prolonged illness could pack a man out of circulation and thus lead to his being forgotten. That fact of a person being out of sight and so out of people's mind is therefore his first death, while the second death occurs when he does not eventually survive the illness. It is not gainsaying the fact that ambiguous utterances usually arouse meditations, interests and abundant

interpretations, and as such, the ambiguities weaved into this data provide the utterance with elastic interpretation options.

Another evidence in the data that signals a flout of the manner maxim appears in the same first stanza and reads as: **Sàtià má gbòde ọsan lówọ wa.** ”(*Satia*)*God, do not seize our capacity for the glare of daylight*”. This utterance lacks clarity as it is difficult to decipher the speaker’s actual intended meaning, through only the literal meaning of the sentence, without consideration for the implicated or inferential meanings.

All the foregoing analysed implicated meanings arising from several flouts of communication cooperative principles are summarized in the table below:

Maxim Types	Manifestations	Text Samples	Result of Violations
Quantity	Surplus information through Repetition	“Death”, “Elephant” “God” —	Implicatures by Inference
Quality	False information	i. “Air passed-by” ii. “The top/bottom of air” iii. “Earth as rest place for Buffalo”	Implicature by Inference
Relation	<ul style="list-style-type: none"> Incongruent Stanza Topics 	Overtly prevalent in the data	Implicature by Inference

	<ul style="list-style-type: none"> • Irrelevant Information to Speech Occasion • Abrupt Changes in Topics 		
Manner	<ul style="list-style-type: none"> • Ambiguity in Expressions • Lack of Clarity in Utterances 	i. “Death before death” ii. “Stake-tied with illness” iii. “Glare of daylight”	Implicature by Inference

4.8 Datum Five ‘B’

Kilani lóḍò tái ran Olá lówó?*What have we with which to assist Ola?* (Hajia Ruqayat Batimoluwasì)

{{Kilani lóḍò tái ran Olá lówó ?

What have we with which to assist Ola?

Se báwa làńwá rànse lóḍò Àlláhù

We are the ones who require assistance from Allahu

Kilani lóḍò tái ran Olá lówó ?

What have we with which to assist Ola ?

Olúwa kii dáko kápé á bèwè sibè

God has no farm at which we could offer to assist Him

Kilani lóḍò tái ran Olá lówó ?

What have we with which to assist Ola?

Olúwa kojá Oba tí se bùkátà

God is greater than human kings that have engagements

Kilaní lódọ tǎi ran Ọlá lówọ ?

What have we with which to assist Ola ?

Olúwa kǐi rìn ìrìn àjò jàamáà dúkà

God does not embark on journies, dear congregation

Kilaní lódọ tǎi ran Ọlá lówọ ?

What have we with which to assist Ola ?

Àbá ra Vólívò kan f'Ọba Àlláhù

We would have bought a Volvo car for Allahu

Kilaní lódọ tǎi ran Ọlá lówọ ?

What have we with which to assist Ola ?}}

{{ Ejé á ra wọ̀,

Lets rub our palms (in supplication)

Ejé á rawọ s'Ọlá, mùsùlùmí ẹ jé á rawọm s'Ọlá

Lets rub palms to Ola (in supplication), dear muslims

Sebí ntá bá tọkasí l'Àlláhù ọ gba

Afterall it's the thing(s) to which we point that Allahu will grant

Mùsùlùmí a jé á rawọ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Músá kígbe gbà mí o, s'Ọba Àlláhù

Musa made a cry for help to Allahu

Mùsùlùmí a jé á rawọ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Íssá kígbe gbà mí o, s'Ọba Àlláhù

Issa made a cry for help to Allahu

Mùsùlùmí a jé á rawọ s'Ọlá

Muslims, lets rub hands (in supplication)to Ola

Dáúdà kígbe gbà mí o, s'Ọba Àlláhù

Dauda made a cry for help to Allahu

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Yúsúfù kígbe gbà mí o, s'Ọba Àlláhù

Yusufu made a cry for help to Allahu

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Ẹdákun Yàhàyá kígbe gbà mí o, s'Ọba Àlláhù

Yahayamade a cry for help to Allahu

Mùsùlùmí a jẹ́ á rawọ́ s'Ọlá

Muslims, lets rub hands (in supplication) to Ola

Ẹ jẹ́ á rawọ́

Lets rub our palms (in supplication)

Ẹjẹ́ á rawọ́m s'Ọlá, mùsùlùmí ẹ jẹ́ á rawọ́ s'Ọlá

Letsrub palms (in supplication) to Ola, dear muslim}}

The above double- stanza waka data presents both the utterances of the lead speaker, along with the responses of her band members in alternate repetitions. The chorus continually interjects with the first and initial opening lines said by the lead in each of the stanzas.

4.8.1 The Quantity Maxim

The quantity maxim which concerns avoidance of offer of excessive information in a communication endeavour is not complied- with, as evident in the repetitions contained in the two stanzas. Interestingly however, the repetitions are noted NOT to generate any Implicature.

Each of the two utterances: “*What have we with which to assist Ola ?*” (**Kilani lodo tai ran ola lowo?** and “*Lets rub our hands (in supplication)*” (**E je a rawo**), by which the lead speaker

opens the first and second stanza respectively is repeated all through each stanza by the chorus, just as the phrase : “... *made a cry for help to Allahu*” (...**kigbe gbami o, s’Oba Allahu**) is likewise in repetitive occurrence in the second stanza.

Interestingly however, the persistent and consistent repetition of those lines only enhances their memorability by the audience and make the talk appropriately rhythmic, rather than being suggestive of any unsaid meaning, unlike in other instances of repetitions.. Therefore, the quantity communication principle is though flouted (based on too many repetitions), no conversational Implicature is resultantly invented, in so doing.

However, it is the Arabic and Hausa lexis made use of in the eighth line of the first stanza by the speakers are noteworthy. These are “**Jammah**” (*All or Congregation*) “**Duka**” (*All or Everyone*). The combination of the two in the same stretch of utterance is notably tautological and at the same time serves as a marker of the multilinguistic nature of the speech environment and similarly, of the competence of the speaker.

Generally, the Islamic religion registers or Qur’anic names of prophets like: “Allahu”, “Jammah”, “Muslim”, “Musa”, “Issa”, “Dauda”, “Yusuf” and “Yahaya” as well as the overall imports of the entire text, serve as linguistic markers of the socio-religious environment of the audience to which the talk is addressed.

4.8.2 The Quality Maxim

With regards to making utterance factual, sincere and evidential for it not to generate interpretations other than the ones intended by the speaker, this data is in compliance and

therefore not susceptible to any implied meanings. The talk, apart from presenting facts, requires no evidence for it to be either appropriately understood or even misinterpreted.

4.8.3 The Manner Maxim

The sub-sets of rules required of speech interactants to observe as guide against the invention of Implicature are, avoidance of obscurity and ambiguity as well as the maintenance of brevity and orderliness in speech offer. All of these are violated in the datum. There abound syntactic structures that are ambiguous in the data just as obscure lexical items are therein. For instance, “Ola” in the statements: “*What have we with which to assist **Ola**?*” (Kilani lodo tai ran **Ola** lowo?) and “*Lets rub our hands (in supplication) to **Ola***” (E je a rawo s’**Ola**), is liable to double or more interpretations. It can be understood as a name of a particular person, as a referent to an unnamed aristocrat or to interpreted as referring to God. Similarly, the utterance: “*rub our hands*” (rawo), is interpretable as the mere physical rubbing of the palms as literally rendered or as engaging in supplication as metaphorically implied in the data. s

In a similar vein, the infusion into the text, some Yoruba lexical items that have gone into disuse like: “**bewe**” (engage/ to offer help), “**bukata**” (ceremony), “**toka**” (point/ refer/ request) make the text to be conversationally implicated, as each of them could be interpreted in the various optional English equivalents as above indicated in parenthesis.

4.8.4 The Relation Maxim

The data is not in violation of the maxim of relation, as all the lines in both stanzas are related contextually. As such it is conventionally and not conversationally implicated.

4.9 Datum Six “A”

“T’Olúwa ní ó ẹ” *God’s will shall prevail*(Alhaji Saadudeen Hadi)

Ọ̀rò t’Ọ̀lọ̀hun báátì lówó sí x2	Whatever God has ordained
Gbogbo n t’Ọ̀lọ̀hun báátì lówó sí	All things that God has ordained
Taló le pé ó má rọ’lúwa rẹ lórùn?	Who can make it uneasy for the beneficiary?Ọ̀rò
t’Ọ̀lọ̀hun báátì lówó sí	Whatever God has ordained

Gbogbo n t’Ọ̀lọ̀hun bápè ní tèèyan,	All things ordained for a person
kòní sí wàhàlà o	No stress will there ever be
kòní sí wàhàlà o	No stress will there ever be
kòní sí wàhàlà o	No stress will there ever be
Ọ̀jà títa lóba pèní tèèyan	Be it trading that is ordained_
Chorus: Kòní sí wàhàlà o	No stress will there ever be
Kéwú kíké lóba pèní tèèyan	Be it Islamic knowledge acquisition that is ordained_
Chorus: Kòní sí wàhàlà o	No stress will there ever be
Ìwé kíkà ló bá pèní tèèyan	Be it western knowledge acquisition that is ordained_
Chorus: Kòní sí wàhàlà o	No stress will there ever be
Wákà síse ló bá pèní tèèyan	Be it <i>Waka</i> being <i>Waka</i> practice that is ordained_

Chorus: Kòní sí wàhálà o No stress will there ever be

Mose b'ófẹlọ ànọbì mi lówón rí x2 After all he once tried to tongue- tie my Prophet

Bẹ́e lón'senlá lafún ní Kùránì Though the great messenger is the Quran torchbearer

Sètànì fẹ sise lódò mùhám mò The devil almost erred with Mohammed

Tà'álá Ọlọhun má mà jẹ o lọ lówón May God not make you get tongue-tied

Mose b'ófẹlọ Ànọbì mi lówón rí After all he once tried to tongue- tie my prophet

Eni O dẹ sètànì sí n níká pá o He to whom You set the devil, vanquished he shall be

Bí Ò dẹ s'èniyàn tani níjẹ sètànì If You don't set him at one, the devil is powerless

Eni O dẹ sètànì sí n níká pá He to whom You set the devil, vanquished he shall be

Jeoma *Bakorah bod'ola Oba nla x2 Mighty God, let him know *Bakorah tomorrow

Olohun mas'abuku f'oni wolimah o God, don't allow the celebrant to be disgraced

Jéóma Bákòrà bód'ọla Ọba nílá Mighty God, let him know Bakorah tomorrow

Kómá si kéwú ké b'óbá d'òwúrò o May he not slip in Quranic recitation in the morning

Jéóma Bákòràh bó d'ọla Ọba nílá Mighty God, let him know Bakorah tomorrow

Níwájú Àfáà mäsà jẹ o síirá As you read before the scholars, may you scale through

Jéóma Bákòràh bó d'ọla Ọba nílá Mighty God, let him know Bakorah tomorrow

Kómá siwí sifò níwájú àfáà May you not mis-speak before the scholars

Jéóma Bákòràh bó d'ọla Ọba nílá Mighty God, let him know Bakorah tomorrow

.....

Shèù Fódìò lónílú Sókótó 2X Sheu Fodio owns the city of Sokoto.2X

Gbogbo Ìlòrin ọmọ Álímì lóbùn The entire Ilorin is bequeathed to Alimi's progenitors

Gbogbo'bi abádé wón á lónímò nbò Wherever we go, we are revered as scholars

4.9.1 The Quantity Maxim

The maxim of quantity offers that participants in speech exchange should make contributions adequately informative, not more and not less. This maxim is observed by the speaker in the first two stanzas of the above datum, as the speaker's utterance is informative enough for appropriate interpretation. The utterance is only susceptible to conventional but not conversational Implicature. In other words, what is overtly said and meant by the speaker is the same as what the listener will most likely interpret, based on the literal meanings of the utterance constituents.

However, the case is different with the succeeding third stanza, in consideration of the same quantity maxim. The speaker flouts the maxim for not offering enough information, and by so doing, delivers a conversational implicature to the listener, who has to infer what is meant. The striking instance of this occurs in the opening line of the third stanza in the utterance: "*He once tried to tongue- tie my Prophet*" (Mose b'ofelo anobi mi lawon ri) With this utterance, the speaker has invented a conversational implicature which invariably leaves his listener with having to infer what "tongue- tie" means, and who in particular is the referent, "*my prophet*", in the utterance. In the listener's attempt at interpreting the cognitively perceived communication stimuli (the utterance in question), the listener utilises his memory retrieval mechanism to infer, through making relevant assumption, that since the 'tongue' plays a key role in speech output, 'tying' it automatically impedes speech. By so doing, the listener concludes inferentially that what is meant or conversationally implicated by "*tongue tie*" is a circumstance of not being able to speak clearly. Also, with regards to who the noun phrase: "*my prophet*" refers or implicates, the listener could choose to search within the text, to discover

that the referents: “*Onse nla*” (the great messenger) and “*Muhammed*”, in the nineteenth and twentieth lines of the third stanza are who the speaker meant by “my prophet”.

4.9.2 The Quality Maxim

The quality maxim of the cooperative principle bothers on showing sincerity in what is said, through the giving of information that is factual and evidence-based. It is when this is not observed by any of the interlocutors that a conversational implicature is generated. With regards to the datum under study, this maxim is flouted in the first and second lines of the last stanza which states as below:

Sheu Fodio lonilu Sokoto 2X (Sheu Fodio owns the city of Sokoto).2X

Gbogbo Ilorin omo Alimi lobun (The entire Ilorin is bequeathed to Alimi’s progenitors)

The hearer will most likely disbelieve the truism of the information about the ownership of the city of Sokoto by Sheu Fodio, on one hand, and the bequeathal of the entire Ilorin to the progenitors of Alimi on the other, since both claims are not evidence-based.

The two lexical items, “own” and “bequeath” are the operational words in the utterances and are the marked generators of implicature in both. While the lexis “own” denotes being in rightful possession, the word, “bequeath” means to concede, bestowed or release something as a gift to somebody. The conventional meanings of both words show that they can only collocate with objects, materials or properties and not an entire landmass that is populated or inhabited by a group of persons, known as a city. As such, the listener is likely to consider the untrue information stimuli as irrelevant, and tries to go steps further, through a mental process of contextually inferring other interpretation options.

Relying on his own existing cognitive environment, the hearer realizes that the coming into being of any town or city usually has to do with certain individuals, variously known as

“founders”. By this, he rightly assumes that the speaker wishes to conversationally implicate that **Sokoto** and **Ilorin** cities are ‘founded’ by Sheu Fodio and Alimi respectively, and not truly “owned” or “bequeathed” as overtly stated.

4.9.3 The Relation Maxim

The main thrust of the relation maxim is that the talk should be made in a way that it will relate and be relevant to the purpose of the speech exchange. To this extent, the datum can be said to manifest maxim violation. This is because, if the entire datum is segmented into two broad divisions, the maxim can be noted to be violated in one and flouted in the other. Specifically, stanzas three and four, which constitute seventeen lines of the datum, are quite related to the purpose for which the artist was invited to perform, namely, to entertain at a ceremony. Not so, the remaining eighteen lines, as they do not dwell at all on the speech event. Therefore, the entire Waka text does not manifest any conversational implicature, on the strength of the maxim of relation.

4.9.4 The Manner Maxim

Avoidance of ambiguity and obscurity as well as ensuring brevity and orderliness in utterances, are the hallmark of the maxim of manner, according to the cooperative principle of communication. In consideration of these provisions, vis-à-vis the datum, it is obvious that there is a clear compliance with the rules and consequently no maxim violation. This is because, the text lines are brief, and the wordings are unobscure and orderly. With these therefore, no conversational implicature is manifested in terms of the communication cooperative principle of manner.

However, beyond compliance or otherwise with communication maxims, the entire text is of value in many senses. One, it depicts the typical state of apprehension of a prospective wolimat

celebrant, hours before his public recitation of the portion of the Qur'an, known as the Bakorah. Secondly, it enumerates the core occupations that are in practice in the traditional Ilorin speech community. Most importantly, it imbues the mind of the listener with the need for absolute reliance on God, for life achievements or breakthrough in whatever occupational engagement.

4.10 Datum Six “B”

“Búrùjì kí Tèmi...” Mine is not Buruji... (Alhaji Saadudeen Hadi)

Búrùjì kí tèmi, àdámó ni	Mine is not Buruji but a natural gift
Ọba oníWákà, Sérirí Ládàní	I, the king of <i>Waka</i> and leader of <i>ladani</i>
Búrùjì kí tèmi, àdámó ni	Mine is not Buruji but a natural gift
Bàbá tóbí mi nínse Wákà tẹlẹ	My late father himself was a <i>Waka</i> person
Búrùjì kí tèmi, àdámó ni	Mine is not Buruji but a natural gift
Ọlọhun kókẹ bàbámi tóókú x2	God bless the soul of my departed father
Ọlá sìkẹ sịgẹ lálíkíyámò	God bless and honor my father in the hereafter
Ọlọhun kókẹ bàbámi tóókú	God bless the soul of my departed father
.....	
Oní wòlìma, Ọlọhun má màjẹ o sìwi	Wolima celebrant, God wont let you misspeak
Ọlọhun má màjẹ o sìwi	May God not let you misspeak
Ọlọhun má màjẹ o sìsọ	May God not let you mispronounce
Ọlọhun má màjẹ o kò'jà ayé	May God guide against evil of men
Chorus: Kò sẹni tí ò le sìwi	No one is above misspeaking
Kòsẹni tí ò le sìsọ	No one is above mispronouncing
Àf'ẹni Ọlọhun bá se ìkẹ Ẹ fún	Only with divine favour can one overcome
nìkan nàà ló sì le síírà	

The Waka text above, like others, is not dialogic and so may not be unexpected if only few or no conversational implicatures are invented therefrom. However, an analysis of certain lexical items and some syntactic structures will help to better appreciate the artistic imports of the text, still based on the parameters of the maxims spelt out in the communication cooperative principles.

4.10.1 The Maxim of Quantity

The quantity maxim which states that the offer of too much or less information in communication invariably leads to the invention of Implicature is breached in the above data. The combined choice of lexical items like “*siwi*” (mispronounce) and “*siso*” (misspeak) signals the flout. It is too tautological to use the two together and differentiating between the denotations of “*siwi*” and “*siso*” will be problematic to the listener as both seem to convey the same meaning. S

4.10.2 The Maxim of Quality

On the sub-principle of factuality, sincerity and evidentiality spelt out in quality maxim, the text is again in compliance. This is because, factually and evidentially, the poet is the current King of Waka in Ilorin and the Muazim (“Ladani”) of the mosque in his community, just as it is true that his dad was also a practitioner while alive, as claimed in the first and fourth lines of stanza one.

However, the same can not be said of the persistent assertion that his gift of Waka artistry is not by “*Buruji*” but “*Adamo*”. The expression is capable of generating conversational Implicature because the listener is made to engage, momentarily, in what the two words connote (beyond the literal), to be able to infer the true intention of the speaker. The Arabic word, *Buruji*, means astrological constellations. In other words, it refers to the horoscopic configuration of the stars

of human beings (in the celestial realm), at a given time or period, while, conversely, the Yoruba lexical item, “*Adamo*”, refers to the actual destiny of humans on earth. The listener is therefore likely to inferentially understand the poet’s claim that his successful exploits in the profession of *Waka* are **not** about being a star (which has a tendency to later disappear) **but** of destiny (which is more permanent). A way of saying he is not a rave of the moment in *Waka*, but a practitioner destined to reign supreme for as long as he lives. The claim is un evidential and in contravention of the quality maxim of the communication cooperative principle.

4.10.3 The Maxim of Manner

On the principle bothering on the manner of information delivery, the data is not in violation, considering two out of the four strands of the maxim. The text is in compliance based on brevity, orderliness and unambiguous expressions, but on the strength of obscurity there is a breach.. The lexical item “*siira*” is obscure, as it is not commonly found in contemporary usages among heterogeneous speakers of the Yoruba language. The likely resultant effect of the obscure lexis is the delivery of inferred meanings which may be different from the intended.

4.10.4 The Maxim of Relation

The first stanza of the text is not related to the Wolimat ceremony situational context but the second does. While the second stanza is directly addressed to the celebrant of the wolimat, in the form of prayer for him to excel in the forthcoming public appearance for Qur’an recitation, the preceding stanza mainly eulogises the artiste and his father, hence the obvious relatedness of the latter and unrelatedness of the former. All the same, no Implicature is seen to be invented. So far, all the ten study *Waka* data have been examined of their separate meaning potentials, specifically those meanings that are pragmatically implicated beyond the overtly stated, in the *Waka* utterances. The implied meanings identified and analysed in all the ten study data are hereby captured in summary and presented in the table below:

Table 4.1 Summary of identified implied meanings in the study Ilorin *Waka*

DATA	THEME	VALUE	MAXIMS			
			Quantity	Quality	Manner	Relation
1A	Concern for the hardship faced by the poor and call on God for relief.	Sensitizing government to address the plight of the masses.	Repetition: e.g, “E saanu mekunu”(5x), “Eranti adehun”(3x)	Non- factual: “Iya nje mekunu”(metaphorical)	Ambiguity: 1.Adehun Promise 2. Adehun Covenant Tapa- For derogation Tapa- For identification Tautology: Mekunu(Yoruba)- poor Talaka(Hausa) - poor	No evidence of Implicature
1B	The need for communality and patriotism	The text serves as a means of mass mobilisation	No Implicature is invented	No Implicature is generated	No evidence of implicature	No Implicature
2	Exhorts on being of good conduct and being brother’s keeper	Depiction of multilingual speech community of Ilorin. Enrichment of lexicon of Yoruba language users.	Repetition of “Nibi kowa o pade e taloyesi” (3x)	Unevidential claim e.g “death is hunting for men”.	Abundance of obscure lexis	No evidence of Implicature.
3	Psychological appeal to emotion (empathy)	Social State: Lack of freedom of expression	Repetition of “Sekosi kanga” & “Kin to ma falali”	No evidence of Implicature	Ambiguity: “Sekosi kanga” & “Sekosi koto”	No evidence of Implicature
4A	The thematic focus is on the signs of the end time	It exhorts on the holding fast to religion or religious consciousness	Tautology: “when the world lifts off its feet” AND “when the end of the world is near”	No evidence of implicature	Obscure lexis: “Iyan”(famine), “Eke”(liar), “Osuwon”(scalp) “Atubotan” (end time).	Text relates to situational context
4B	Respect for privacy and constituted authority	Teaching of moral etiquettes and widening of audience’s lexicon	1.Repetition: e.g, “Asalam alaikum” 2. Duplication: e.g, “Asalam alaikum” + A’konile	Non-factual e.g, not saying “Asalam alaikum”	Ambiguity: e.g, “Onile” is individual and / or collective	No evidence of Implicature
5A			-Repetition of “ <u>Death</u> ” before “ <u>death</u> ”, “Despite the bigness of the	False information: “Air passes by”, “Earth is the final resting place for the buffalo”.	Ambiguity: “Mon pawa koto pawa”, “Ma gbode osan lowo wa”.	No evidence of Implicature.

			<p><u>elephant</u>, the <u>elephant</u> died.</p> <p>-Syntactic tautology in slaves, errand boy, onlooker.</p> <p>-Lexical tautology e.g “Allah”, “Satia”, “Alaura” and “Olohun”.</p>		Note: Simile in “Afele o se di lokun bi igi”.	
5B	The theme is focused on the supremacy of God over human beings.	Exhortation on the significance of supplication in human existence.	<p>Tautology(lexical): “Jammah”, “Duka”</p> <p>Repetition(syntactic): “Awa la n kigbe gbami soba Allahu”</p>	No evidence of implicature	Ambiguity(syntactic): “E le a rawo sola”, Ambiguity (lexical): “Ola”.	No Implicature is generated.
6A	The thematic focus is the appreciation of God for personal achievements AND passion for success of the wolimat celebrant.	It gives an exposition on the old traditional apprehension of prospective wolimat celebrants in Ilorin.	<p>Tautology: “siwi”(mispronounce), “siso”(misspeak)</p>	Unevidential claim: “Buruji ki temi.adamo ni”(Mine is not by star but by destiny”)	Obscure lexis: “Siira”	No evidence of Implicature, as the text relates to the context of utterance.
6B	Teaches the need for absolute reliance of God	<p>Depiction of the traditional age long apprehension of walimat celebrant in Ilorin.</p> <p>Highlight of traditional occupational lifestyle of Ilorin people.</p>	<p>-Inadequate information</p> <p>-Unevidential claims e.g, “Mose bofelo Anabi lawon”</p>	False Information: “Shehu fodio own Sokoto” and “Ilorin is a gift to Alimi”.	No evidence of Implicature.	No evidence of Implicature.

4.11 Summary

From the analyses captured in the table above, it is abundantly shown that the complimentary employment of the Grecian and neo- Grecian theories on the notion of pragmatic implicatures

of utterances ensures a transcendent result in analysing texts of their unexpressed meanings. With particular regard to the Ilorin *Waka*, it is established that, thematically, Ilorin *Waka* songs are focused on morals and social wellbeing of the people, and as such, they are valuable to, not only the speech environment, but more often than not, to the larger society, as the artistes covertly speak to issues that concern human beings in general.

With regards to implicated meanings specifically, especially as it concerns infringing on communication rules, it is noted that only the ‘Quantity’ and ‘Quality’ maxims are amply evident in having the propensity to elicit or trigger the listener’s innate process of inferential meanings in texts. Besides, the study shows that ‘repetition’ is the observable signal of the Quantity maxim in Ilorin *Waka* data generally, just as ‘Ambiguity’ is the common pointer to implied meanings relative to the Manner maxim. With the occasional instances of not being flouted as depicted in the third *Waka* data and the absence of any recorded implicature in the ‘Relation’ maxim infringement shows that the criticism in the Relevance Theory, against the “Maxim of Manner” and “the Maxim of Relation” as being superfluous is justified. The absence of these aspects of the maxims across all the studied data puts a question to the veracity of the claim of its usability in the communication cooperative principle as enunciated by Grice (1975).

4.12 The Interface Between Stylistics and Pragmatics in the Study Data

The observed interface between pragmatics and stylistics especially in terms of implicated meanings and the marked stylistic/ rhetorical devices, relative to the study data are exemplified in summary and tabulated below:

Table 4.2. Summary of the interface of Pragmatics and Stylistic in the selected Ilorin *Waka* data

DATA	STYLISTICS	PRAGMATICS
ONE “A”	<ol style="list-style-type: none"> 1. Repetition: lexical and syntactic 2. Personification “iya n je mekunu” 3. Patho for evocation of pity. 4. Invective; Derogatory use of ‘Tapa’ for the Governor Theme: Radical in tone and revolutionary 	<ol style="list-style-type: none"> 1. Repetition: lexical and Syntactic – <u>Flout of Quantity maxim</u> 2. False claim: ‘iya n je mekunu’ – <u>Flout of Quality maxim</u> 3. Ambiguity: ‘Adehun’, ‘Tapa’ } <u>Flout of Tautology;</u> ‘mekunu’ ‘Talaka’ } <u>Manner maxim</u> Theme: Concern for socio-economic wellbeing
ONE “B”	<ol style="list-style-type: none"> 1. Apostrophe: “Indigenes” and “Residents” to motivate. 2. Repetition: “All” “Kwara” to persuade 3. Enjambment: For fluidity of expression, sustained interest and rhythmic effects. 4. Pathos: For emotional involvement 5. Suspense: To arouse interest. 	No flouting of Quality, Quantity, Manner and Relation Maxims.
TWO	<ol style="list-style-type: none"> 1. Rethorical Question; To emphasis and persuade 2. Suspense; ‘What to meet’ To arouse interest 3. Personification; ‘Death hunting’ To emphasise 4. Repetition; To emphasise 5. Lexical Ellision: To achieve cohesion 6. Classical Lexis: ‘agadagodo’, ‘dabaara’, ‘boti’, ‘atare’ 	<ol style="list-style-type: none"> 1. Repetition; ‘Nibi kowa o pade e’ – <u>Flouting of Quantity maxim</u> 2. False claim: ‘Death hunting’ – <u>Flout of Quality maxim</u> <p>Obsure Lexical items: “dabaara”, ‘atare’ ‘agadagodo’, ‘boti’, ‘ofo’ = <u>Flouting of Manner maxim</u></p>
THREE	<ol style="list-style-type: none"> 1. Rethorical Question: To evoke empathy 2. Repetition: “Sekosi kanga”, “kinto ma Falali” 3. Images/Imaginary: For vivid description 	<ol style="list-style-type: none"> 1. Repetition: Sekosi kanga kinto ma talala 2. Ambiguity: “Se kosi kanga” – <u>Flout of Quantity Manner</u>
FOUR “A”	<ol style="list-style-type: none"> 1. Repetition: For emphasis 2. Enjambment: For sustained interest and rhythmic effects 3. Personification: To bring life into ideas 4. Imagery: To appeal to sense of imagination 5. Classical lexis: 	<ol style="list-style-type: none"> 1. Repetition: (Syntactic) Flout of Quality maxim. 2. Tautology: (Syntactic) Flouting of Quantity maxim 3. Verbosity: (Syntactic) Flouting of Quality maxim 4. Obscure lexis: e.g, “Atunbotan”, “eke”, “osunwon”, “iyan”. Flouting of Manner maxim.
FOUR “B”	<ol style="list-style-type: none"> 1. Repetition: ‘Assalamu Alaikum’ (To emphasise) 2. Invective: ‘Branding people as infidel’ (To lampoon) 3. Apostrophe: Reference to absent object ‘Baba wa mogaji’ (To convey emotion) 	<ol style="list-style-type: none"> 1. Repetition: “Assalamu alaikum” } <u>Flouting of Quantity maxim</u> 2. Tautology: “ Asalam/Akonle” } 3. False Talk: Not saying ‘salam’ makes one infidels – <u>Flouting of Quality maxim</u> 4. Ambiguity: “Mapawa koto pawa” – <u>Flouting of Manner maxim.</u>

FIVE “A”	<ol style="list-style-type: none"> 1. Paradox: Contradiction in “Death before death’. (To arouse interest) 2. Metaphor: “Stake-tie with illness”; “Breast without lid, Milk spills not” –(For emotional impetus) 3. Personification: “Bad fortune not to ‘live’ with OR <u>defect</u> to us”, “Air ‘passes’ by” 4. Simile: “Air can’t be tied like wood”. ALSO: <ol style="list-style-type: none"> a. Use of 3 lines in each of the 8 stanzas b. Separate theme for each stanza c. Separate theme in each stanza d. One common theme for all the 8 stanzas } 	<ol style="list-style-type: none"> 1. Repetition: “Death before death” AND Elephant/Elephant. –<u>Flouting of Quantity maxim</u> 2. Tautology: <ul style="list-style-type: none"> *Lexical – Allahu, Satia, Alaura, Olohun *Syntactic – ‘slave’, ‘Erando’, ‘Onlooker 3. False Talk: “Air passes by”, “Buffalo to sleep inside the earth. <u>Flouting of Quality maxim</u> 4. Ambiguity: Mapawa koto pawa. <u>Flouting of Manner maxim</u>
FIVE “B”	<ol style="list-style-type: none"> 1. Parables: To arouse interest 2. Repetition: To emphasized foreground 3. Imagery: To appeal to imagination and sustained interest 	<ol style="list-style-type: none"> 1. Repetition: (Syntactic) Flouting of Quantity maxim 2. Tautology: (Lexical) Flouting of Quantity maxim 3. Ambiguity: (Lexical Syntactic) e.g, “ola”, “rawosola”. Flout of Manner maxim 4. Obscure lexis: e.g, “bewe”, “bukata”, “toka”. Flouting of Manner maxim
SIX “A”	<ol style="list-style-type: none"> 1. Repetition: For forceful expressiveness 2. Personification: “Lo Anobi lawon” 3. Apostrophe: Reference to absent God 	<ol style="list-style-type: none"> 1. Inadequate Information: ‘Lo anobi lawon’ – <u>Flouting of Quantity maxim.</u> 2. False Talk: ‘Fodio owns Sokoto’, “Alimi own Ilorin” – <u>Flouting of Quality maxim</u>
SIX “B”	<ol style="list-style-type: none"> 1. Repetition: To emphasis 2. Panegyrics: Aesthetical value 	<ol style="list-style-type: none"> 1. Unevidential claims: e.g, “buruji ki temi adamo ni”. Flouting of Quality maxim 2. Tautology: e.g “siwi”, “siso”. Flouting of Quantity maxim 3. Obscurity: (Lexical) e.g, “sira”. Flouting of Manner maxim.

The above table depicts clearly the interconnection between the linguistic fields of pragmatics and stylistics. It shows that while devices like repetition and rhetorical questions are utilised as indicators of styles in a text, those same linguistic elements along with ambiguity, obscure lexical items and verbosity in expressions serve as signals of flouts of communication cooperative principles, thus leading to inferred or implicated meanings of utterances.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Summary of Findings

This work, being one of the studies the Ilorin *Waka* has received, differs in not only being a linguistic study, but also having two language fields combined to form a framework for data examinations. The analyses in this work have shown the important place of Pragmatic theory of implicature as useful and usable tool for a linguistic study of literary texts like the Ilorin *Waka* poetic form. This is especially because of the fact that literary works (verbal or written) more often than not, have the tendency to contain language usages embedded with implied meanings. Such meanings require the application of conceptual and theoretical tools to unravel them. The appropriate tools for the unravelling which are found to abound in the fields of pragmatics and stylistics have been selectively and appropriately deployed. Their deployment to the ten *Waka* data from six different artistes (male and female), along with the examined stylistic features in them have revealed the following important findings:

- (i) The fact of the Ilorin *Waka* art being significantly styled, with each datum having between two to eight stylistic devices (depending on its length) is revealed in the study. Instances of stylistic devices like enjambment, parable, paradox, personification, simile, metaphor and other forms of figurations found to characterise the lyrics of Ilorin *Waka* are noted to be purposed to achieve communication effectiveness, in terms of emotional impetus, vivid descriptions and concreteness, thus making the utterances more elastic for meaning negotiation.

While the stylistic devices of repetition and rhetorical questions are dominantly in use to show that a typical Ilorin *Waka* is characteristically emphatic with a view to stressing the point to which the audience's attention is being called, 'personification' and 'imagery' are mostly utilised to make *Waka* utterances concrete and picturesque to the audience, thereby deepening

the awakening of the audience's sense of imagination, just as enjambment is made use of for rhythmic effects. .

(ii) Also, it is discovered that the Ilorin *Waka* utterances are replete with implicated meanings, as they contain scores of ambiguous and obscure lexical items and several uneventual and tautological syntactic compositions.

(iii) Given the fact that some particular *Waka* data are triggered by the observed political, economic and Socio- cultural situational inadequacies or imbalances, the artiste's general evaluative comments and verbal assaults on the persons and offices of the powers that be, show that the Ilorin *Waka* artistes, more often than not, demonstrate their passion, ardent commitments and gut typical of any social critic who is resolute at holding government accountable.

(iv) The themes of social re-orientation, through the call for moral etiquette, Godliness and humaneness are seen to cut across Ilorin *Waka* discourse generally.

5.1 Observations

It is observed that the advantages of the new world of electronic information and communication technology (ICT) remains largely untapped to adequately document, popularize and globally expose the Ilorin *Waka*. Its accessibility on social media music streaming platforms like the YouTube, Twitter, Instagram, etc could have exposed it to being more objects of interest for enhanced academic researches.

5.2 Conclusion

From the study, it has been established, as amply exemplified, that the mere focus on what is said could amount to glossing over the actual intended meaning of the speaker, thereby making meaning derivation shallow and consequently a miss of the potential richness in human language usages, especially in a literary text like the *Waka*. Also, apart from generally revealing

the importance of hearer's inference as a bridging of the gap between what is said and what is meant in the process of human communication, the study has shown that a typical discourse, as rich in figurations (like metaphors, simile, parables, etc) as the Ilorin *Waka*, is usually characterized with conversational implicatures and, therefore, has the tendency to appeal to the interests and attitudes of the target audience.

It can be concluded, therefore, that what is paramount in the works of Ilorin *Waka* as revealed in their language usages, is a concern for human welfare and positive attitudinal disposition. For even without any vested authority, the Ilorin *Waka* singers publicly remonstrate evil practices and encourage attitudes that could advance the course of human prosperity through healthy living, economic wellbeing, and Godliness, as amply demonstrated in the studied data.

It is pertinent to state that the stylo-pragmatic theoretical framework used for this work has proven to be useful in analysing the selected Ilorin *Waka*. The application of the framework to the data has shown the language of Ilorin *Waka* as sometimes manifesting as polemics thrown at any symbolized or personified threat(s) to peoples's economic wellbeing, good governance, justice, equity and freedom. As such, by implication, the Ilorin *Waka* recommends itself as a veritable tool for social change if properly and adequately harnessed.

5.3 Recommendations for Further Studies

As this study centers on only the professionalized or group *Waka* type, future research could be focused on other *Waka* types like the street-side one man *Waka*, the housewives *Waka*, the daily Ramadan night *Waka* by the youngsters (Iyami Tinlo), which usually climax into "Iyami Loi loo" (which comes on the last night of the Ramadan fast).

Doing so would extend the frontiers of knowledge of the language use dexterity among the speech community of Ilorin, and the general sociolinguistic relevance and usefulness of such usages.

Besides, as this study utilizes tools from pragmatics and stylistics for analysis, a lot of scholarly benefits could emanate from the application of different tools to any chosen form of Ilorin *Waka* from other linguistic fields like Discourse Analysis, Semiotics, Sociolinguistics, etc.

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APPENDIX

Evergreen ‘Waka’ lyrics of Alhaji Alabi Labaeka

Below are excerpts of some evergreen *Waka* lyrics of Labaika, as recorded in Jimba (1997) and N’Allah (2011), one of which is analysed in this work:

1.Gbogbo ara Kwara e sare wa

Gbogbo ilu Kwara ni won kesi

Gomina wa, Alwali Kazir, Atoba sulu atoleye yoku,

Niwon se maran, won da lonsin sile’

Gbogbo wa yanyan kati Kwara leyin’

Torawa lagba latun jedikota,

Kilu Kwara kole losiwaju

2.Eni kewu akelo lonikewu o

Inna akramankun indallahi atikaakun,

Enikewu akelo lonikewu,

Kilanfani kewu teru o baloo,

Eni kewu akelo loni kewu,

Imo amalo ninbe fun Lukumanu,

Lofi gbade ninu awon anabi,

Eni kewu akelo lonikewu.

3. E saanu mekunnu o

E saanu mekunu

Iya nje talaka pupo ju

E saanu mekunu o

E sofun Tapa Shaaba
Ko saanu mekunu o
E ranti adehun o
E ranti adehun
Tawa talaka fi diibo
E ranti adehun Olohun.

4. Eeyan jankan nilu Alimi lo wa
Alimi nbe laye oni karamu o
Alimi peyinda tan o ni karamu o
A moo fiwon toro taba fe sadua
Sehu Biigore baba Memudu
Alufa agba lagaka ninu e lowa
Nda ni Gambari baba Yaaya
Apaokagi baba Aji Aliru
Alufa Alaaya baba Gaali
Baba Arasimu to lole nla
Alufa salekoto tinje Mutaru

5. Mosalasi ti n be ri teletele
O ri podarugbo o ni won o se mii
Eyi toko o jole Annabi
Mosalasi wa jo ti Moka pupo
A ko mosalasi Ola ni o dun un wo
Ina toni Ola ni o dun un wo
Opo toni Ola ni o dun un wo

Waka Lines :

Assalamu alekun akanile

Chorus: Assalamu alekun akanile

Okunrin tobawole tio salamo

Chorus: Assalamu alekun akanile

Keferi lowole esile jade

Chorus: Assalamu alekun akanile

Bobinrin lowole tio salamo

Chorus: Assalamu alekun akanile

Keferi lowole esile jade

Chorus: Assalamu alekun akanile

Nitiwa, A'salamo s'Omode salamo s'gba

Chorus: Assalamu alekun akanile

Asalamo s'Okunrin tinje Rajulu

Chorus: Assalamu alekun akanile

'Salamo s'Obinrin tinje Morata

Chorus: Assalamu alekun akanile

Babawa Mogaji teebangbo

Chorus: Assalamu alekun akanile

1.11 HAJIA RUKAYAT SULEIMAN (A.K.A BATIMOLUWASI)

(The interview held on Monday, 4th February, 2019, at Alfa Alkali compound, Oja-Gboro residence of the artiste in Ilorin.)

Early Life

I was born at Gbodofu compound. Alfa Nda Salati, whose mother hailed from Gbodofu, was my grandfather. My mother's home is Kokewukobere compound. I always watched and got influenced by the performances of late Dodo Oni *Waka*, who is also the tutor to late Alhaji Alabi Labaika of blessed memory.

The major traditional occupation within the environment where I grew up is the local production and sale of groundnut cake ('kulikuli') and 'popcorn' (guguru). That was what I was formerly engaged-in, at the start of my life, as a girl whose parental descent has affiliation to the Nupes. While hawking groundnut cake and popcorn, I always play with some *Waka* rhymes of late Dodo. The popular line I usually render for people is the popular "Qasidah":

"Allahu sidi maolana, 3x

Abdulkadir Jayllaani"

My parents were first averted to my venturing into *Waka* practice, but people prevailed on them that they should leave me to my talent. Even my first husband was also opposed to it, and it was for that reason that we parted, making me to remarry.

Even after marrying my second husband, late Alhaji Suleiman, my parent still called a meeting involving them and my husband, on the need for me to drop *Waka* practice. However, contrary to their expectation, my husband gave his total support. It is in appreciation of his recognition, respect and support for my talent that I always sing to praise him wherever I go for *Waka*

performance, saying : “Emi Hajja Ruki aya Sulemano”(I, Hajja Ruki, the wife of Suleiman). This was even at a period when the earliest *Waka* practitioners, (mostly men) were intensely antagonistic to the involvement of women in *Waka*. Their fierce antagonism lasted for 28 years, before it was resolved in our favour, as a result of the intervention of the 9th Emir of Ilorin, late Alhaji Mohammed Zulukarnain Gambari .

Inspirations and Influences

I get inspirations for *Waka* almost everytime. The sources of what I render in *Waka* are the stories of some prophets of Allah and wonderful life experiences of notable Islamic scholars. Apart from the *Waka* of late Dodo ObaWaka and the Qasidah which I mentioned earlier, the *Waka* lines from the “Makondoro” is also one of the influences for my own brand of *Waka*. I’m so deeply engrossed in this *Waka* profession that sometimes, I sing even while asleep. This fact was usually told to me by my children and people who sleep close to my room. I usually don’t believe the story until one day, unknown to me, an electronic tape recorder was placed close to my bedside while I was asleep. It was a big surprise to me, when the following morning, I was made to listen back to the recorded “*Waka*’ rendition I did subconsciously. Even my band members have blended with me so much that we don’t even do any formal rehearsal for any *Waka* outing. They just get along as I render the lines.

Waka and Spirituality

I get spiritually inclined and sometimes get inspirations through dreams. A case in point is an herbal concoction for throat clearing given to me, in real life situation, by someone. The mixture worked wonders and i was not happy when it got exhausted. I so much longed for it but could not link up with the person that gave it to me. I began taking pensive look at it and ruminating over the likely process of the concoction even without knowing the person who made it. After several days of rumination, the content or ingredients of the concoction and how

it was prepared were eventually taught to me in a dream. My *Waka*- induced spirituality has also led me to being so fearless and daring to face challenges and situations, though without being diabolic.

Machinations against Wolimat Celebrants

In the olden days when might was right and there were different evil diabolic machinations, a person could wish to take his pound of flesh from another person who had earlier offended him, by casting a spell on his (offender's) daughter or son during the Wolimat ceremony, to disgrace him (the offender). Its for this reason that at the wolimat eve where we perform, our lyrics /utterances are usually laced with supplications such as :

Ilahi olohun mama je o lo lawon 2X	May the good Lord prevent you from being tongue-tied
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Ma je o siwi siso bo ba daaro	You shall not mis-speak tomorrow morning
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Rabana olohun ma ma je o lo lawon	The good Lord will prevent you from being tongue-tied
-----------------------------------	---

Ma je o siwi maje o siso niwaju afa o	You shall not mis-speak before the scholars
---------------------------------------	---

Rabana olohun ma ma je o lo lawon	The good Lord will prevent you from tongue-tied
-----------------------------------	---

I can vividly recall two of such incidences: One was told to me, and I personally witnessed the other.

The one i was told happened at the Maigidasanmo Compound, Oja gboro, Ilorin, where a wolimat celebrant was said to have slumped while reciting suratul fatiha.

The other episode that i witnessed happened at Tapo village, along Olohunda, Eyenkorin, close to Otte town, where I went to perform. During my performance, many of my listeners, while

presenting me with money, were soliciting for prayer for one deceased person or the other. The requests were so many that I got perplexed and enraged at the same time, wondering how deaths could be so widespread in such a little settlement. I had to sermonise the residents on the need to do away with wickedness and terminating the lives of their kinsmen, especially the youths. My sermon got the father of the celebrant jittery and he came over to beg me to stay till the following morning to witness the wolimat. He feared that the people might charm the groom and incapacitate him in reciting the ‘Fatiha’ and ‘Baqorah’ the following morning. I heeded his plea, and when it was time for the recitation of the two Surahs by the groom, the unfortunate happened.--- the groom became tongue-tied. I immediately got infuriated and became spiritually charged, shouting, lamenting and threatening to rain brimstones on the entire community if the groom was not immediately released from the spell. My rising to the occasion saved the day for both the celebrant and his father as the spell was cast off him.

Travails in *Waka*

I have been engaged in *Waka* for the past 70 years, I traversed several towns and villages in the delivery of *Waka*, on foot for years, when there was no means of transportation. Within this period, I had turned out and graduated many apprentices. One of my prominent students is Fausat Ebeloku from kishi, in Oyo State. Also during the period, apart from hundreds of live shows and performances, I had waxed eight different *Waka* records, and I make bold to say, that save for late Alhaji Afusat Onisese that released just one record, there is no Ilorin *Waka* practitioner that has ever attained this feat.

How Ilorin *Waka* began

According to the information I got from late Alfa Agbarigidoma, *Waka* started from what people do to keep new widows awake on the eve of their 40th day waiting period, usually observed at the demise of their husbands. Later, it was decided that it be used for entertainment during the eve of the wolimat.

Ilorin *Waka* and Musical Instruments

We deliberately do not accompany Ilorin *Waka* with any musical instruments because we were warned by the 9th emir of Ilorin, late Alhaji Sulukarnain Gambari, not to do so, since it is a distinct Islamic medium of sermonisation on its own. Also, at a different time, the world- wide acclaimed Islamic jurist, late Alhaji Sheikh Mohammed Kamaldeen Al-Adaby lent his voice to the warning. There was another warning from late Baba Yiara, in Oke-Apomu. He, on his own, even placed a curse on whosoever deviates.

At a time, a man named Alhaji Wahab Titilope ventured into *Waka* and introduced the beating of drums into his own brand. This led to fierce disagreement between him and other frontline *Waka* practitioners, like our late *Waka* sing bird, Alhaji Alabi Labaika. The rift lasted until the man had to change the name of his own oral art from *Waka* to “Woro”. Even the present 11th Emir, Ibrahim Zulu Gambari attested to it that *Waka* had been in practice at the times of his forefathers. But he warned that we should never allow the temptation of introducing musical instruments into it.

Leadership among Ilorin *Waka* Artistes

Presently, we have over 500 *Waka* practitioners here in Ilorin, about 200 of whom are women. At the beginning, it was late Dodo Oni *Waka* that was leading *Waka* practitioners. Later, his own student, late Alabi Labaeka became the king at the demise of the tutor. After Labaeka, we had late Muhammed Laaro who led for five years. An elderly man who took the mantle of

leadership from late Laaro spent just 32 days on the throne. Then came Baba Ladani or Seriki Ladani of Bature Mosque, Oke-Apomu. He is the present king of *Waka*. On the side of female practitioners, Alhaja Afusat Onisese, was the official leader of women *Waka* artistes, but with her demise recently, I am leading the pack but not as a Queen but just an elder. However, the present Emir is considering enthroning me as the “missioner” of *Waka* artistes.

Impacts and Advice

There is no doubt that, through our art, we have been impactful in the society. The practice of *Waka* had dissuaded many people from some unislamic practices of dancing, indecent dressings, idolatory and other forms of evil practices. *Waka* performance has sanitized social engagements especially, marriage ceremonies by wiping off drumming.

My advice to upcoming *Waka* artistes is to ensure that they practice it as its being done now. A new artiste has come up now who introduced drumming into her own. Unfortunately she is the daughter of the same man in Yiara compound, Oke Apomu, who placed a curse on anyone who accompanies *Waka* with drum. We summoned her and reminded her about it but she was adamant

THE FEMALE WAKA SINGSBIRD LATER DID A RENDITION (part of which is analysed in this work) AS BELOW

[**Kilani lodo tai ran olaa ? 2x**

What have we with which to assist Ola ?2x

Kilani lodo tai ran ola lowo ?

What have we with which to assist Ola?

Se bawa lanwa ranse lodo Allahu

We are the ones who require assistance from Allahu

Kilani lodo tai ran ola lowo?

What have we with which to assist Ola ?

Oluwa kii dako kape a bewe sibe

God has no farm at which we could offer to assist Him

Kilani lodo tai ran ola lowo ?

What have we with which to assist Ola?

Oluwa koja oba ti se bukata

God is greater than human kings that have engagements

Kilani lodo tai ran ola lowo ?

What have we with which to assist Ola ?

Oluwa kii rin irin ajo jamaa duka

God does not embark on journies, dear congregation

Kilani lodo tai ran ola lowo ?

What have we with which to assist Ola ?

Aba ra Volvo kan fob'a Allahu

We would have bought a Volvo car for Allahu

Kilani lodo tai ran ola lowo?

What have we with which to assist Ola ?

[Eje a ra wo

Lets rub our palms

Eje a rawo s o la, musulumi a je a rawo sola

Lets rub palms to Ola in penitence, dear muslims

Sebi nta ba tokasi lAllahu o gba

Afterall it's the thing to which we point that Allahu will grant

Musulumi a je a rawo sola

Muslims, lets rub hands to Ola in penitence

Musa kigbe gbami soba Allahu

Musa made a cry for help to Allahu

Musulumi a je a rawo sola

Muslims, lets rub hands to Ola in penitence

Issa kigbe gbami soba Allahu

Issa made a cry for help to Allahu

Musulumi a je a rawo sola

Muslims, lets rub hands to Ola in penitence

Dauda kigbe gbami o, soba Allahu

Dauda made a cry for help to Allahu

Musulumi a je a rawo sola

Muslims, lets rub hands to Ola in penitence

Yusufu kigbe gbami o, soba Allahu

Yusufu made a cry for help to Allahu

Musulumi a je a rawo sola

Muslims, lets rub hands to Ola in penitence

Edakun Yahaya kigbe gbami o soba Allahu

Yahayamade a cry for help to Allahu

Musulumi a je a rawo sola

Muslims, lets rub hands to Ola in penitence

E je a rawo

Lets rub our palms

Eje a rawo s o la, musulumi a je a rawo sola

Letsrub palms to Ola in penitence, dear muslim

[Kolese o ma ku sibi kan kiin 2x

No doubt something would be lacking however minute

Kolese o ma ku sibi kan kin kin 2x

Kose gbogbo e tan o fun yarasulu

He didn't grant all to Yarasullu

Kolese o ma ku sibi kan kin kin

No doubt something would be lacking however minute

Musa ri to o o koto ni karamo

Musa went through, before attaining fame

Kolese o ma ku sibi kan kin kin

No doubt something would be lacking however minute

Edakun issa ri to oo koto ni karamu

Issa went through, before attaining fame

Kolese o ma ku sibi kan kin kin

No doubt something would be lacking however minute

Dauda ri to o o koto ni karamu

Dauda went through, before attaining fame

Kolese o ma ku sibi kan kin kin

No doubt something would be lacking however minute

Yusufu ri to oo koto ni karamu

Yusufu went through, before attaining fame

Kolese o ma ku sibi kan kin kin

No doubt something would be lacking however minute

Mobura kose gbogbo tan fun yarasulu

I swear, He didn't grant everything to Yarasullu

Kolese o ma ku sibi kan kin kin

No doubt something would be lacking however minute

[[Molorun o se di gaga eyin a laa

I say the sun can't be shielded, you recal...

Orun o se di gaga eyin alagidi

The sun can't be shielded, you, recalcitrants

Borun bay o ta nii di gaga e?

When the sun rises, who can shield it?

Orun o se di gaga eyin alagidi

Mo l'ajja Ruki ti gbawaju na

I say Hajia Ruki has taken the lead already

Orun o se di gaga eyin alagidi

The sun can't be shielded, you, recalcitrants

O wu oluwa lolola pe mi soro

It pleases God to give relevance to me

Orun o se di gaga eyin alagidi

The sun can't be shielded, you, recalcitrants

Ogbon pelu ete o ku ran muibah

Wisdom and pranks cant fetch posterity

Orun o se di gaga eyin alagidi

The sun can't be shielded, you, recalcitrants

Modaju modanu O ran Muibah

Wits and fluency cant fetch posterity

Orun o se di gaga eyin alagidi

The sun can't be shielded, you, recalcitrants

Wallahi Kajogun O kun ran Muibah

Walahi, the use of concoction cant fetch Muibah

Orun o se di gaga eyin alagidi

The sun can't be shielded, you, recalcitrants

[[Tani bomi sota e fowo wo o....2X

Who dares keep enmity with water, do bow to fate

Tani bomi sota e fowo wonu....2X

Who dares keep enmity with water, you better bow to fate

Gbogbo nteru o se, sebomi laa lo

Tani nbomi sota e fowo wonu

Bile lafeko sebomi laa lo

Tani...

Bonje lafee gbo sebomi laa lo

[[Eyi loo lohun o sibi bo bayaa...2X

E kewu kewu, ete tira sodo

Oru tetewasi lan si nrin

Atun rina Ohun tan etun ni kojona

Eyin loo lohun o sibi bo baya

[[Olohun mapawa koto pawa

Mafarun weweme dewa mole

Satia magbode osan lowo wa

[[Apadasi buruku koni bawa gbe

Aminni ekan o to tewe tagba, apada saida koni yado wa

[[Olohun tosomu ko lomori

kosi je'omi inu re o danu, ile aiye Awa koni doju ru.

[[Omo wa taabi agbara ko 2x

Satia losoyun re ni irorun, Satia magbomo ohun lowo wa

[[Eleha to gbe eha tiwo le ola 2x

Dandan ni kobori kotun bose, aroso ma bodi kii sara wa

[[Awako laran oluwa pe ko ponwa le

Alahura lowu lo sawa lesa, eyin ota awa suru ni e se

[[Oluwa lo ponwale l en dite

Lae lae lendite, ologun tioye kadara osi, eyin ota awa suuru niese

[[Kewu kewu aye, kewu dowo 2x

Kawe kawe aiye iwe dago, gbogbo omo to kawe wani o riise

[[Eni ba so wipe ti kewu ti je 2x

Ao fi ima dara fun, koni gbagbe mo

[[Ma fise bu awon ton sise owo 2x

Mafowo buawon tojoko towo

Mafimo bu awa tan joko ti kewu

[[Ebawa beluwa, eyin baba 2x

Kewu wa taa ke niwaju yin

Kadagba kasirimo ohun logba

Kamafade awa gbaaru kiri

[[Rukaya, olohun losope kami a be

A laini bemo mafi sed

[[Olohun to ni wa, a sa dio 2X

Gbogbo ona tawon alabosi legba

Fiwa bori ota, pelu ete won.

[[Afele, re koja wonfe gbamu

Ori lefe gbamu abisale, afafe o se dilokun bi igi.

[[Berin ti tobi to iku perin

befon ti tobi to ile lo wo sun, iku o menikan afi kawu wa're

[[Kolohun masewa leru aiye

Alaura masewa lakobata

Ori iyami maje n siwon wai

DataPresentation

[Kilani lodo tai ran olaa ? 2x *What have we with which to assist Ola ?2x*

Kilani lodo tai ran ola lowo ? *What have we with which to assist Ola?*

Se bawa lanwa ranse lodo Allahu *We are the ones who require assistance from Allahu*

Kilani lodo tai ran ola lowo? *What have we with which to assist Ola ?*

Oluwa kii dako kape a bewe sibe *God has no farm at which we could offer to assist Him*

Kilani lodo tai ran ola lowo ? *What have we with which to assist Ola?*

Oluwa koja oba ti se bukata *God is greater than human kings that have engagements*

Kilani lodo tai ran ola lowo ? *What have we with which to assist Ola ?*

Oluwa kii rin irin ajo jamaa duka *God does not embark on journies, dear congregation*

Aba ra Volvo kan fob'a Allahu *We would have bought a Volvo car for Allahu*

Kilani lodo tai ran ola lowo? *What have we with which to assist Ola ?*

[Eje a ra wo

Lets rub our palms

Eje a rawo s o la, musulumi a je a rawo sola *Lets rub palms to Ola in penitence, dear muslims*

Sebi nta ba tokasi lAllahu o gba *Afterall it's the thing to which we point that Allahu will grant*

Musulumi a je a rawo sola *Muslims, lets rub hands to Ola in penitence*

Musa kigbe gbami soba Allahu *Musa made a cry for help to Allahu*

Musulumi a je a rawo sola *Muslims, lets rub hands to Ola in penitence*

Issa kigbe gbami soba Allahu *Issa made a cry for help to Allahu*

Musulumi a je a rawo sola *Muslims, lets rub hands to Ola in penitence*

Dauda kigba gbami o, soba Allahu *Dauda made a cry for help to Allahu*

Musulumi a je a rawo sola *Muslims, lets rub hands to Ola in penitence*

Yusufu kigbe gbami o, soba Allahu *Yusufu made a cry for help to Allahu*

Musulumi a je a rawo sola *Muslims, lets rub hands to Ola in penitence*

Edakun Yahaya kigbe gbami o soba Allahu *Yahayamade a cry for help to Allahu*

Musulumi a je a rawo sola *Muslims, lets rub hands to Ola in penitence*

E je a rawo *Lets rub our palms*

Eje a rawo s o la, musulumi a je a rawo sola *Letsrub palms to Ola in penitence, dear muslim*

[**Kolese o ma ku sibi kan kiin** 2x *No doubt something would be lacking however minute*

Kolese o ma ku sibi kan kin kin 2x *No doubt something would be lacking however minute*

Kose gbogbo e tan o fun yarasulu *He didn't grant all to Yarasullu*

Kolese o ma ku sibi kan kin kin *No doubt something would be lacking however minute*

Musa ri to o o koto ni karamu *Musa went through, before attaining fame*

Kolese o ma ku sibi kan kin kin *No doubt something would be lacking however minute*

Edakun issa ri to oo koto ni karamu	<i>Issa went through, before attaining fame</i>
Kolese o ma ku sibi kan kin kin	<i>No doubt something would be lacking however minute</i>
Dauda ri to o o koto ni karamu	<i>Dauda went through, before attaining fame</i>
Kolese o ma ku sibi kan kin kin	<i>No doubt something would be lacking however minute</i>
Yusufu ri to oo koto ni karamu	<i>Yusufu went through, before attaining fame</i>
Kolese o ma ku sibi kan kin kin	<i>No doubt something would be lacking however minute</i>
Mobura kose gbogbo tan fun yarasulu	<i>I swear, He didn't grant everything to Yarasullu</i>
Kolese o ma ku sibi kan kin kin	<i>No doubt something would be lacking however minute</i>

[[Molorun o se di gaga eyin a laa	<i>I say the sun can't be shielded, you recal...</i>
Orun o se di gaga eyin alagidi	<i>The sun can't be shielded, you, recalcitrants</i>
Borun bay o ta nii di gaga e?	<i>When the sun rises, who can shield it?</i>
Orun o se di gaga eyin alagidi	<i>The sun can't be shielded, you, recalcitrants</i>
Mo l'ajja Ruki ti gbawaju na	<i>I say Hajia Ruki has taken the lead already</i>
Orun o se di gaga eyin alagidi	<i>The sun can't be shielded, you, recalcitrants</i>
O wu oluwa lolola pe mi soro	<i>It pleases God to give relevance to me</i>
Orun o se di gaga eyin alagidi	<i>The sun can't be shielded, you, recalcitrants</i>
Ogbon pelu ete o ku ran muibah	<i>Wisdom and pranks cant fetch posterity</i>
Orun o se di gaga eyin alagidi	<i>The sun can't be shielded, you, recalcitrants</i>
Modaju modanu O ran Muibah	<i>Wits and fluency cant fetch posterity</i>
Orun o se di gaga eyin alagidi	<i>The sun can't be shielded, you, recalcitrants</i>
Wallahi Kajogun O kun ran Muibah	<i>Walahi, the use of concoction cant fetch Muibah</i>
Orun o se di gaga eyin alagidi	<i>The sun can't be shielded, you, recalcitrants</i>

[[Tani bomi sota e fowo wo o....2X *Who dares keep enmity with water, do bow to fate*

Tani bomi sota e fowo wonu....2X Who dares keep enmity with water, you better bow to fate

Gbogbo nteru o se, sebomi laa lo

Tani nbomi sota e fowo wonu

Bile lafeko sebomi laa lo

Tani...

Bonje lafee gbo sebomi laa lo

[[Eyi loo lohun o sibi bo bayaa...2X

E kewu kewu, ete tira sodo

Oru tetewasi lan si nrin

Atun rina Ohun tan etun ni kojona

Eyin loo lohun o sibi bo baya

[[Olohun mapawa koto pawa God let's not suffer death before the real death

Mafarun weweme dewa mole Incapacitate us not with minor ailments

Satia magbode osan lowo wa *Satia(God)* do not seize our capacity for daylight glare

[[Apadasi buruku koni bawa gbe Reversal of fortune shall not dwell with us

Amin ekan o to tewe tagba, To say "Amen" just once is not sufficient, dear young and old

Apada saida koni yado wa Reversal of fortune shall not be our guest

[[Olohun tosomu ko lomori The God who fashioned the breasts and placed no lid over it

Kosi je'omi inu re o danu, Yet prevents the spilling of its water (milk)

Ile aiye awa koni doju ru. Our lives shall not go into disarray

[[Omo wa taabi agbara ko 2x The child to whom we give birth was not by our power/
The giving of birth to a child born of us

Satia losoyun re ni irorun, *Satia* (God) was He who eased its conception

Satia magbomo ohun lowo wa *Satia*(God) do not render the child into mortality

[[Eleha to gbe eha tiwo le ola 2x

Dandan ni kobori kotun bose,

aroso ma bodi kii sara wa

[[Awako laran oluwa pe ko ponwa le

Alahura lowu lo sawa lesa, eyin ota awa suru ni e se

[[Oluwa lo ponwale l en dite

Lae lae lendite, ologun tioye kadara osi, eyin ota awa suuru niese

[[Kewu kewu aye, kewu dowo 2x

Kawe kawe aiye iwe dago, gbogbo omo to kawe wani o riise

[[Eni ba so wipe ti kewu ti je 2x

Ao fi ima dara fun, koni gbagbe mo

[[Ma fise bu awon ton sise owo 2x Don't make artisans laughing stock as a result of their trade

Mafowo buawon tojoko towo Don't make traders laughing stock through their trades

Mafimo bu awa tan joko ti kewu Don't make laughing stock us who chose "kewu" as livelihood .

[[Ebawa beluwa, eyin baba 2x

Kewu wa taa ke niwaju yin

Kadagba kasirimo ohun logba

Kamafade awa gbaaru kiri

[[Rukaya, olohun losope kami a be

A laini bemo mafi sed

[[Olohun to ni wa, a sa dio 2X

Gbogbo ona tawon alabosi legba

Fiwa bori ota, pelu ete won.

[[Afefe, re koja wonfe gbamu The air passed- by, and they attempt grasping it

Ori lefe gbamu abisale, Will you chose to grasp it from the top or bottom ?

afafe o se dilokun bi igi. The air can't be tied like pieces of wood.

[[Berin ti tobi to iku perin Not withstanding the big size of the elephant, death claimed the elephant

befon ti tobi to ile lo wo sun, In spite of the bigness of the buffalo, earth was its final resting place

iku o menikan afi kawu wa're Death recognizes no status, good conduct is what matters

[[Kolohun masewa leru aiye God should not make us slaves/servants to the people

Alaura masewa lakobata God should not make us wretched

Ori iyami maje n siwon waiyeMy mother's head should forbid me from being a worthless/useless person.

1.13 ALHAJI SAADUDEEN HANAFI, THE KING (SERIKI) OF WAKA

(The interview was held at his residence in Ile Elegi, Idi- Ayan, Oke Apomu, Ilorin, on Tuesday, 28th, April, 2010)

Early Life

I was born to the family of late Alhaji and Alhaja Hanafi Ara Makkah, of Elegi compound, Idi-Ayan, Oke-Apomu, Ilorin. My father was the Ladani (Muazim) of the Bature mosque as a matter of birth right. This is because, while historically, the Imamship of Bature mosque is the rightful title of the descendants of Bature compound, the Muazin for the same mosque is also historically the right of the descendants of Elegi compound of Idi-Ayan. So during his lifetimes, my dad was the Muazim (Ladani).

My father was also a *Waka* exponent. He learned it through the influence and under the tutelage of his friend, late Muhammed Hadi of Yiara compound, Oke-Apomu. While growing up, I usually go to different places with my father on *Waka* expeditions. In those days, the trips were always undertaken on foot, no matter how long the distance, because transportation cost was difficult to bear. After several years, I had to disengage when friends began to jest and make passes on me as someone tied to his father's apron and has refused to 'grow up'.

Venture into *Waka*

My disengagement from my daddy's *Waka* band made me to travel to several other towns and cities in search of means of livelihood. But posterity soon brought me back home and I resumed going with my father on *Waka* outings. It was the regularity of *Waka* outings I had with my father's *Waka* band that fired my interest, hence my resolve to make a profession out of it. To the glory of Allah, I am today, the officially crowned king of all practitioners of *Waka* in Ilorin emirate. It can be said that in my own case, the practice of *Waka* is an inheritance. But it is not only *Waka* that I inherited from my dad, he also passed on the baton of Muazim of Bature mosque to me.

How Ilorin *Waka* Began

I heard it from my father that *Waka* started among the womenfolk. In the olden days, the women usually go to commiserate with their widow colleague who is about to complete her mandatory Iddah period of waiting on the eve of the last day. As a means of keeping themselves awake and entertained, they treat themselves to some melodious lines of praises of Allah, salutations to Prophet Mohammed and other allied poetic chants. This was usually complimented with the taking of fried maize cake (mosa) as snacks, while the eve lasted. It was from that practice that Ilorin *Waka* sprang. And at the start, just as the chants of the women

was done on the **eve** of Iddah, the *Waka* that grew from it is similarly utilized for entertainment during the **eve** of Wolimat Qur'an.

You will also notice that, traditionally, during the wolimat eve, the fried maize cake is also similarly prepared and served as snacks to all the attendees, though one is not a substitute for the other, because, till date, in Ilorin, the fried maize cake is served as snack at the venue of any of the two different events.

Waka and Musical Instrument

Right from its inception, *Waka* shares with sermon. As such, since sermon has nothing to do with music, *Waka* is similarly distanced from it. It can be metaphorically said that the teachings of the Quran and the practice of *Waka* are two sides of a coin. Every *Waka* practitioner is himself or herself an Islamic preacher. We are the amplifiers of what Islamic scholars preach, from the Quran and prophetic traditions. So, *Waka* chanters are not musicians. This is the reason that the erudite Islamic scholars like, late Sheikh Adam Abdullah Al-Ilory and late Sheikh Kamaldeen Al-Adabiy, find it more convenient to interact with us. I can recall that when late Sheik Adam Al-Ilory was conducting Aqdu-Nikkah for his son, Sheikh Habeebullahi, (the presnt khalifah), at the Markaz, Agege, it was late king of *Waka*, Alabi Labaeka that was invited to perform. I was on the entourage of Alhaji Labaeka that fateful Friday. That invitation was an affirmation that, Shiekh Adam Abdullahi Al-Ilory recognised the Islamic value that is inherent in *Waka*.

Those people simulating the practice of *Waka* on radio with drumbeats are not original practitioners of the traditional "Ilorin *Waka*". We regard them as engaging in "Woro" and not *Waka*. The likes of Alhaji Wahab Titilope who waxed records decades ago and Alhaji Wahab Olomitoro singing for politicians and being aired on radio, are not part of us. Theirs is Woro, ours is *Waka*.

Milestone in Waka

I have been practicing *Waka* for more than 40years. During those years, I have had quite a number of landmarks. I owe a debt of thanks to Allah that I am the toast of many notable illustrious sons and daughters of Ilorin for invitation to perform at their functions. Till date, our highly revered emir, Alhaji Dr. Ibrahim Sulu Gambari usually extend invitation to me to perform and so do his chiefs.

Besides, few years ago, I was invited to perform at the KwaraStateUniversity, Malete, through the then Doctor but now Professor Mashood Jimba. The then Vice Chancellor of the University, Professor AbdulRasheed Na'Allah monitored and watched my performance, live and direct right from London through the internet that day. It was a day of honor that I can never forget in a hurry, apart from the naira rain showered on me by the guests. I should also add that few months after that performance, I met Professor Na'Allah at the residence of the Zaani of Ilorin, Engineer Lanre Shagaya, where Professor Na'Allah promised to facilitate my *Waka* performance abroad

My rise to the exalted position of the king of *Waka* for the entire Ilorin emirate, through the magnanimity of the 11th Emir, Alhaji Dr. Ibrahim Sulu Gambari is a monumental sweet twist that I never imagined could happen to me in life. I owe all these to my parents, and more importantly, to the Almighty Allah.

Advice

Government needs to encourage us by according us recognition. *Waka* practitioners are the local symbol signals and tradition bearers in Ilorin emirates as far as marriage ceremony is concerned. Our *Waka* is what is used to send midnight signals, far and wide, in the neighborhood that a wolimat Quran shall hold at a particular compound or street, the following morning.

The King of *Waka* later gave the following rendition:

Sheu Fodio lonilu Sokoto 2X	Sokoto city is owned by Sheu Fodio 2X
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Gbogbo Ilorin omoAlimi lobun	The entire Ilorin is gifted to Alimi
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Gbogbo'bi abade won a lonimo nbo	At whatever place we are revered as scholars
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Dan Fodio lonilu Sokoto	Sokoto city is owned by Dan Fodio
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Oro tolohun baati lowo si x2	A phenomena that God has ordained for a person
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Gbogbo n tolohun baati lowo si o	All things that God has ordained for man
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Talo le pe o ma ro luwa re lorun?	Who on earth can make it uneasy for the recipient?
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Oro tolohun baati lowo si A phenomena that God has ordained for a person

Buruji ki temi, adamo ni Mine is not Burji but a natural gift

Oba oni *Waka*, Seriki Ladani I the king of *Waka* and leader of ladani

Buruji ki temi, adamo ni Mine is not Burji but a natural gift

Baba tobi mi ninse *Waka* tele My late father himself was a *Waka* person

Buruji ki temi, adamo ni Mine is not Burji but a natural gift

Olohun koke babami tooku x2 May the lord be pleased with the departed soul of my father

Ola sike sige lalikiyamo God bless and honor my father in the hereafter (Kiyomo)

Olohun koke babami tooku May the lord be pleased with the departed soul of my father

Koni si wahala No stress will there ever be

Koni si wahala No stress will there ever be

Gbogbo n tolohun bape ni teeyan, All things ordained to be within a man's reach

koni si wahala o No stress will there ever be

Oja tita loba peni leeyan Be it trading that is ordained_

Chorus – Koni si wahala o No stress will there ever be

Kewu kike loba peni leeyan Be it Islamic knowledge acquisition that is ordained_

Chorus - Koni si wahala o No stress will there ever be

Iwe kika o lo ba peni leeyan Be it western knowledge acquisition that is ordained_

Chorus - Koni si wahala o No stress will there ever be

Waka sise lo ba peni leeyan Be it *Waka* being *Waka* practice that is ordained_

Chorus - Koni si wahala o No stress will there ever be

Jeoma bakara bo dola oba nla x2 Mighty God, let him know bakorah tomorrow

Olohun masabuku foni wolimah o God, do not disgrace the wolimat celebrant

Jeoma bakara bo dola oba nla Mighty God, let him know bakorah tomorrow

Koma si kewu keboba dawuro o Let him not mispronounce quranic verses tomorrow

Jeoma bakara bo dola oba nla Mighty God, let him know bakorah tomorrow

Niwaju afaa masa je o siira In the presence of scholars, let him scale through

Jeoma bakara bo dola oba nla Mighty God, let him know bakorah tomorrow

Koma siwi sifo niwaju afaa Let him not experience slip of tongue before the scholars

Jeoma bakara bo dola oba nla Mighty God, let him know bakorah tomorrow

Mose bolo anobi mi lawon ri x2 I know He once tried to tongue tie my beloved prophet

Be lon senla lafun ni kurani Even as the great messenger torchbears the Quran

Setani fe sise lodo muhammo Shaytan the devil almost err with Mohammed

Mose bolo anobi mi lawon ri I know He once tongue- tied my beloved prophet

Eni ode setani si n nikapa o x2 Whom He pleases to be astray, him will shaytan tempt

Bi o dee seniyan tani nje setani If it does not please Him, who is shaytan to tempt man

Oni wolimat, olohun ma maje o siwi You wolimat celebrant, may God not let you misspeak

Olohun ma maje o siwi May God not let you misspeak

Olohun ma maje o siso May God not let you mispronounce

Olohun ma maje o koja aiye May God guide against evil of men

Chorus – Ko seni ti o le siwi	No one is above misspeaking
Ko seni ti o le siso	No one is above mispronouncing
Afeni olohun ba se ike fun	Only with God’s mercy can one overcome
nikan na lo si le siira	

Hajia Afusat Onisese

The interview with the *Waka* exponent, Hajia Afusat Onisese (as she is popularly called) held on 17th, May, 2018, at her Ile Oke residence, Ilorin, while she was on sick bed. Her state of health therefore affected her composure while the interaction lasted. Notwithstanding, she still demonstrated willingness and cooperation throughout the session, as she was quite forthcoming.

I went in company of two colleague staff of The Kwara State Universal Basic Education Board (KWSUBEB), namely, Tunde Saad, my links man and guide to the interviewee’s residence ; and Mrs Aworinde Bamgbola Folashade, who assisted in doing an on-the-spot transcription and translation of the Yoruba language responses of my interviewee.

My team, on arrival, met Hajia Rabiat Taiye Olowo, the first child of our host, who was there to nurse her sick mother. We were later joined by Hajia Raliat Sebutu, who is also a ‘*Waka*’ practitioner and who trained under my interviewee. The two women, (Olowo and Sebutu,) assisted the course of the interview immensely. Hajia Olowo, the daughter, helped to remind her mother of some facts about which her mum seemed to lose memory, by reframing some questions in a way her mother will better understand, and putting her back to track when Hajia was drifting (because of her health condition). The student, Raliat, who came to check on her sick teacher, was helpful in playing the role of a ‘solo’ chorus, when my interviewee agreed to give some minutes of sample performance during the session.

The text of the *Waka* rendered from the volume two of her LP released in 1981, which is entitled, “Esin Olohun loye k’agbamu” is as below:

{{{ “Esin Olohun loye k’agbamu 2x

Chorus: “Esin Olohun loye k’agbamu2x

Iwa pelu esin lole gbawala

Chorus: Esin Olohun loye k’agbamu

Beru ba nkirun koniwa pelu e

Chorus: Esin Olohun loye k’agbamu

Erigun marun l’opo Islam

Chorus: Esin Olohun loye k’agbamu

T’oluwa palase fun’jo Muhammo o

Chorus: Esin Olohun loye k’agbamu

ImoOluwa lokan n lakooko

Chorus: Esin Olohun loye k’agbamu

K’ama si w’orogun f’Oba Muhammo o

Chorus: Esin Olohun loye k’agbamu

K’eru o kiwakati e ni deede

Chorus: Esin Olohun loye k’agbamu

Ola kan awe gbigba npa fun’jo Muhammo

Chorus: Esin Olohun loye k’agbamu

Biramadana de, ka moon gba o

Chorus: Esin Olohun loye k’agbamu

Sebi zaka yiyo losiikeerin:

Chorus: Esin Olohun loye k'agbamu

Ola leni t'orowo koyo zaka e

Chorus: Esin Olohun loye k'agbamu

Eni tiolowo t'asiri e babo

Chorus: Esin Olohun loye k'agbamu

Torije torimu pelu igbadun

Chorus: Esin Olohun loye k'agbamu

K'oma fun'alaini ni saraa

Chorus: Esin Olohun loye k'agbamu

B'oba wa r'owo k'ore'le Anobi

Chorus: Esin Olohun loye k'agbamu

Arafa nigbeyin jammah Duka o

Chorus: Esin Olohun loye k'agbamu

Olohun k'ojaamona wa nibi adini o

Chorus: Esin Olohun loye k'agbamu

Innto fiye k'agbesin mu ijo Muhammo

Chorus: Esin Olohun loye k'agbamu

Apedari joku baba Fatimoh

Chorus: Esin Olohun loye k'agbamu

Muhammo mi s'asole kotoo lo

Chorus: Esin Olohun loye k'agbamu

Opeawon Saabe tiwon pelu e

Chorus: Esin Olohun loye k'agbamu

Oni n o salaye funjo Muhammo o

Chorus: Esin Olohun loye k'agbamu

Koda bi n o si laye lasiko naa

Chorus: Esin Olohun loye k'agbamu

Biwon basitigbo teletele

Chorus: Esin Olohun loye k'agbamu

Basiko naa bade kiwon kesin mo'ya ni

Chorus: Esin Olohun loye k'agbamu

Batibotan aiye ba nfe de

Chorus: Esin Olohun loye k'agbamu

Baye ba n mura tio kase n le

Chorus: Esin Olohun loye k'agbamu

Eeri nkan marun tio koko de

Chorus: Esin Olohun loye k'agbamu

Eeri marun tio pelu e

Chorus: Esin Olohun loye k'agbamu

Opapo je mewa ijo Muhammo

Chorus: Esin Olohun loye k'agbamu

Ninu mewewa tosalaye e

Chorus: Esin Olohun loye k'agbamu

A o ka merin leni funjo Muhammo

Chorus: Esin Olohun loye k'agbamu

Boluwa o ba pawa todigba miin

Chorus: Esin Olohun loye k'agbamu

Mefa toseku e o si ma gbo

Chorus: Esin Olohun loye k'agbamu

Merin taowi funjo Muhammo

Chorus: Esin Olohun loye k'agbamu

Nigba totiwa salaye funawon saabe

Chorus: Esin Olohun loye k'agbamu

Awon saabe won si bi Muhammo

Chorus: Esin Olohun loye k'agbamu

Won ni: 'Qoola Rasulu Ilahi'

Chorus: Esin Olohun loye k'agbamu

Kini n ta o reti ti nbo leyin?

Chorus: Esin Olohun loye k'agbamu

Latibotan aye towa n wi?

Chorus: Esin Olohun loye k’agbamu

 Muhammo si salaye funjo Muhammo

Chorus: Esin Olohun loye k’agbamu

 Eni tigba na ba ba n le duniyan

Chorus: Esin Olohun loye k’agbamu

Koduro seri esin anobi Muhammo o

Chorus: Esin Olohun loye k’agbamu

 Kolebaa serire lalikiyamo o

Chorus: Esin Olohun loye k’agbamu

 Ninu mererin tao ka n be o

Chorus: Esin Olohun loye k’agbamu

 Muhammo ni bi gbana baa de, eyin saabe

Chorus: Esin Olohun loye k’agbamu

 Adajo ododo koni si mo

Chorus: Esin Olohun loye k’agbamu

 Ao dajo owo ni o ku n le

Chorus: Esin Olohun loye k’agbamu

 Eyi ti Muhammo mi tun fi pelu e

Chorus: Esin Olohun loye k’agbamu

 Awon tin j’ota fun Isilamu

Chorus: Esin Olohun loye k'agbamu

N lo luwa o wa fise'leri

Chorus: Esin Olohun loye k'agbamu

Eyi tosiketa tio pelu e o

Chorus: Esin Olohun loye k'agbamu

O lawon awon osuwon tio ku n le

Chorus: Esin Olohun loye k'agbamu

Awon tin won ododo won o kuro nbe

Chorus: Esin Olohun loye k'agbamu

Awon osuwon eke ni o ku n le

Chorus: Esin Olohun loye k'agbamu

Orisi osunwon niwon o laa le o

Chorus: Esin Olohun loye k'agbamu

Won o ni tara'le, yowa loto

Chorus: Esin Olohun loye k'agbamu

Won o ni tara oko yoo wa loto

Chorus: Esin Olohun loye k'agbamu

Bigbana bade eyin saabe

Chorus: Esin Olohun loye k'agbamu

E o ri iyan onje tio sokale o

Chorus: Esin Olohun loye k'agbamu

Onje owa d'owon lasiko naa

Chorus: Esin Olohun loye k'agbamu

Tio batiide, n bowa be o

Chorus: Esin Olohun loye k'agbamu

Nni merin tao so, odigba miin o

Chorus: Esin Olohun loye k'agbamu

Aduro nibehun, odigba miin o

Chorus: Esin Olohun loye k'agbamu

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