

**REVUE INTERNATIONALE DE LITTÉRATURE
ET DE LINGUISTIQUE APPLIQUEES (RILLA)**



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**Sous la direction du :
Pr Julien K. GBAGUIDI**



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LIGNE EDITORIALE ET DOMAINES DE RECHERCHE

1. LIGNE EDITORIALE

La Revue Internationale de Littérature et de Linguistique Appliquées (RILLA) est une revue scientifique spécialisée en lettres et langues. Les articles que nous y publions peuvent être écrits en français, en anglais, en allemand, en espagnol et en yoruba. Ces articles sont reçus au secrétariat du comité de rédaction de la revue et envoyés en évaluation. Ceux qui ont reçu des avis favorables sont sélectionnés pour une réévaluation par les membres du comité scientifique en raison de leur originalité, des intérêts qu'ils présentent aux plans africain et international et de leur rigueur scientifique. Après les travaux préliminaires du secrétariat, le spécimen du numéro à publier est envoyé au comité scientifique de lecture pour des corrections éventuelles et la vérification de la conformité des articles aux normes de publication de la revue.

Notons que les articles que notre revue publie doivent respecter les normes éditoriales suivantes :

➤ **La taille des articles**

Volume : 18 à 20 pages ; interligne : 1,5 ; pas d'écriture (taille) : 12 ; police : Times New Roman.

➤ **Ordre logique du texte**

- Un TITRE en caractère d'imprimerie et en gras. Le titre ne doit pas être trop long ;
- Un Résumé fait dans la langue de publication (50 à 200 mots maximum) ;
Les mots clés (03 à 05 mots) font partie du résumé ;
- Un résumé en anglais ou en français selon la langue d'écriture de l'article. Le second résumé ou abstract est juste la traduction du premier résumé. Il est aussi fait de mots clés exactement comme dans le premier cas ;
- Introduction ;
- Développement ;

Les articulations du développement du texte doivent être titrées et / ou sous titrées ainsi :

➤ Pour le **Titre** de la première section et sous-section

1. Pour le titre de la première section

1.1. Pour le titre de la première sous-section

1.2. Pour le titre de la deuxième sous-section de la première section etc.

➤ Pour le **Titre** de la deuxième section

2. Pour le titre de la deuxième section

2.1. Pour le titre de la première sous-section de la deuxième section

2.2. Pour le titre de la deuxième sous-section de la deuxième section etc.

➤ **Conclusion**

Elle doit être brève et insister sur l'originalité des résultats de la recherche

➤ **Bibliographie**

Les sources consultées et / ou citées doivent figurer dans une rubrique, en fin de texte, intitulé :

- **Bibliographie**

Elle est classée par ordre alphabétique (en référence aux noms de famille des auteurs) et se présente comme suit :

Pour un livre : Nom, Prénoms (ou initiaux), Titre du livre (en italique), Lieu d'édition, Editions, Année d'édition.

Pour un article : Nom, Prénoms (ou initiaux), "Titre de l'article" (entre griffes) suivi de in, Titre de la revue (en italique), Volume, Numéro, Lieu d'édition, Editions, Année d'édition, Indication des pages occupées par l'article dans la revue.

Les rapports et des documents inédits mais d'intérêt scientifique peuvent être cités.

- **La présentation des notes**

- La rédaction n'admet que des notes en bas de page. **Les notes en fin de texte ne sont pas tolérées.**
- Les citations et les termes étrangers sont en italique et entre guillemets « ».
- Les titres d'articles sont entre griffes " ". Il faut éviter de les mettre en italique.
- La revue RILLA s'interdit le soulignement.
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Le système de référence par année à l'intérieur du texte est également toléré.

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Les avis et opinions scientifiques émis dans les articles n'engagent que leurs propres auteurs. Les textes non publiés ne sont pas retournés.

La présentation des figures, cartes, graphiques...doit respecter le format (format : 15/21) de la mise en page de la revue RILLA.

Tous les articles doivent être envoyés à l'adresse suivante : iup.benin@yahoo.com ou presidentsonou@yahoo.com ou iupuniversite@gmail.com

NB : Un auteur dont l'article est retenu pour publication dans la revue RILLA participe aux frais d'édition par article et par numéro. Il reçoit, à titre gratuit, un tiré-à-part et une copie de la revue publiée à raison de cinquante mille (50 000) francs CFA.

2. DOMAINE DE RECHERCHE

La Revue Internationale de Littérature et de Linguistique Appliquées (RILLA) est un instrument au service des chercheurs qui s'intéressent à la publication d'articles et de comptes rendus de recherches approfondies dans les domaines ci-après :

- **lettres** : littératures, grammaire et stylistique des langues française, anglaise, allemande, espagnole et yoruba ;
- **langues** : linguistique, didactique des langues, traduction, interprétation des langues, civilisations française et anglaise ;
- **sujets généraux d'intérêts vitaux** pour le développement des études en lettres et langues françaises, anglaises, allemandes, espagnoles et yoruba.

Au total, la Revue Internationale de Littérature et de Linguistique Appliquées (RILLA) se veut le lieu de rencontre et de dissémination de nouvelles idées et opinions savantes dans les domaines ci-dessus cités.

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EDITORIAL

La Revue Internationale de Littérature et de Linguistique Appliquée (RILLA), publiée par l'Institut Universitaire Panafricain (IUP), est une revue ouverte aux chercheurs des institutions universitaires de recherche et enseignants-chercheurs des universités, instituts universitaires, centres universitaires et grandes écoles.

L'objectif de cette revue dont nous sommes à la douzième publication est de permettre aux collègues chercheurs et enseignants-chercheurs d'avoir une tribune pour faire connaître leurs travaux de recherche.

Le comité scientifique de lecture de la RILLA est présidé par le Pr Akanni Mamoud IGUE. Ce comité compte sept membres qui sont des Professeurs Titulaires. Aussi voudrions-nous informer les lecteurs de la RILLA, qu'elle devient multilingue avec des articles rédigés aussi bien en français, en anglais, en allemand, en espagnol qu'en yoruba.

Pr Julien Koffi GBAGUIDI
Professeur Titulaire des Universités (CAMES)

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***LANGUAGE USE IN CHARACTER REFLECTION
AND DEPICTION: EXAMPLES OF PROVERB
USAGE IN LÉRÈ ADÉYEMÍ'S ÌSÈLÚ ONÍRÈKÉ
ÒGÈ***

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Abstract

Characterisation entails the presentation and portrayal of individual personalities as embodiments in a literary works. To determine the identity of each character in a play or novel, a number of factors are taken into consideration: the appearance of the character, what the character says about himself, what other characters say about him, and the way he talks while addressing other characters in the work of art. The latter is one of the

preoccupations and set objectives in this study. It is against this background that this study examines the portrayal of some characters in terms of their ages, class, backgrounds and contexts in relation to language use. The study aims to discover how proverbs are deployed by Léré Adéyemí to pour out the emotion and intents of the characters in question, in *Ìṣẹ̀lú Onírèké Ògè* from the viewpoint of New Historicism. Some of the findings reveal that: while the playwright is dexterous in language use, in that he meticulously employ proverbs to highlight the inherent themes, he also expressively use proverbs in fitting contexts, which indicates that the author is conversant with Yorùbá language, yet, the use of proverbs transcends the background and levels of the characters involved, and highlight the suspicion of unrealistic and depiction of the characters. Five patterns of proverb usage: agglutinative, modified, complete/full, partial, modern proverb usage were identified in the paper. This paper argues that the use of proverbs in the play depicts the playwright as a critic who knows the in and out of literary criticism, and thereby portends that critics tend to over-season their works with excessively refined critical elements. The work then

portrays more of author's intents emphatically rather than realism of characterisation in language use.

Keywords: Characterization, depiction, proverbs, New Historicism, Yorùbá drama text.

Résumé

Un phénomène remarquable dans les classes de EFL est la façon dont certains enseignants corrigent les devoirs sommatifs de leurs apprenants. Lorsque ces devoirs sont bien corrigés cela peut les motiver mais les démotiver lorsqu'ils sont mal corrigés. En effet, de nombreux facteurs empêchent les élèves de s'améliorer. Parmi ces facteurs nous avons la façon dont les enseignants corrigent les devoirs de leurs apprenants ; cela influence majoritairement l'apprentissage les apprenants faibles. Il s'avère donc nécessaire de comprendre le point de vue, les besoins et la motivation spécifique des apprenants concernant l'apprentissage de l'Anglais. C'est pourquoi l'étude actuelle examine comment la correction des devoirs sommatifs des apprenants de EFL peut avoir un impact sur leurs performances. Le questionnaire a été administré à 150 enseignants sélectionnés au hasard qui

ont accepté de participer à l'étude. Des questionnaires à l'échelle de Linker avec 14 énoncés dont 6 pour les enseignants et 8 pour les élèves, ont été administré à 200 étudiants sélectionnés dans tous les départements. Il ressort des résultats que les participants ont des ponts de vue différents/ divergents quant à l'impact que la correction peut avoir sur les apprenants de EFL. On espère que les recherches futures aborderont la limitation de l'étude à une meilleure formation des enseignants pour une manière adéquate de correction des copies des apprenants.

Mots clés : correction des devoirs écrits, sommatif, impact, appréciation.

1.0 Introduction

In the domain of Yorùbá literary criticism, many scholars have researched into characterisation on one hand and proverbs on the other hand (Bámgbóṣé, 1974; Ògúnṣínà, 1976, 2005; Ìṣòlá, 1978, 1998; Òjó 2013, Aransi and Olawale, 2017). Bámgbóṣé (1974:75) explains that the role of characters in Fágúnwà's novels can only be appreciated in the light of the nature of the novels and the

tradition in which they are written and adopted. He emphasises that the fullness of character's value in the world of art are not restricted to the world of art alone but also to the society at large in as much as characterisation in literary works is a reflection of what a real society stands for. Bámbóşé (1974:77) further expantiates that Fágúnwà depicts character by description, use of symbols, names and by giving a historical sketch. On names, he opines that Fágúnwà's most favourite way of depicting characters is by naming. He reiterates that Fágúnwà believes in the use of names that immediately sum up a character or gives a clue about his behaviour and what he stands to represent in his works.

Ògúnşínà (1976:195-200) deviates from Bámbóşé when he explains that character is presented by the writer's use of description and the overall function the author employs him to serve in the work of art. Ìşòlá (1978:115) on the other hand supports the claim of Ògúnşínà by emphasising that character depiction in terms of his role fulfilment, character's reaction and his reflection. He further explains and establishes the fact that oríkì (cognomens) and direct states makes for economy of presentation of the roles of

characters. Ìṣòlá however stresses that there is seldom occurrence of physical description of characters in Yorùbá novels. Both scholars, Ògúnṣínà and Ìṣòlá agree on the functional characters, background characters and the protagonist. Ògúndèjì (1988:290-293) sees depiction of characters in two ways, first, by their overall functions, and secondly, by name to which a set of characteristic features are attached. A novelist by name; Kólá Akínládé chooses his characters to perform one function or the other, and this contributes artistically to the success of his detective novels. These characters according to Adébòwálé (1994:172) comprise of the criminal, the victim, suspects, victim's close associates, police and most especially the detectives who are the protagonists of the story. Adébòwálé (1994:177) argues that depiction of characters should be in terms of his actions, what he says about himself and what others say about him. She emphasised that the presentation of character could be direct or indirect.

In the meantime, it must be noted that characterisation of individuals in a novel also fosters the development of realism apart from language and setting as components

that birth characterisation; the early realist created identity and individuality for their character. This new form of writing was employed through the naming of character using realistic names instead of symbolic or referential names. Òjò (2005:78) acknowledges the importance of characterisation in the literary works. She reiterates that it is the pillar on which a successful story rests. Òjò asserts that Akínlàdé, through his characters, interacts freely between Yorùbá and English languages for linguistic and aesthetic purposes.

From the foregoing, none of the scholars whose works are examined above has taken characterisation from the perspective of language that the author places in the mouths of characters in literary works. Whereas, language use of the author determines the background, the levels, the class, age and the context in which they appear. So, authors, both novelists and playwrights are always careful not to linguistically misrepresent the characters. By so doing, the fitting language will be heard from each character. This is what we wish to investigate in Adéyemí's *Ìṣẹ̀lú Onírèkè Ògè*.

2.0 Theoretical Framework: New Historicism

New historicism propagates the need to view literary works from the angle of social institutional and contextual milieu. This implies that literature is a product of society, the judgement of art must be laid on the social institutions and contexts because literature is not produced in isolation. Lyu (2021) lends to this view that; ‘The New Historicism conceives that the literary text is situated within the institutions, social practice and discourse that constitutes overall culture of a particular time and space.’

New historicism is a theoretical perspective that evaluates the work base on the institutional history and culture. The theory emphasises the literature as a product of culture and history. The proponents of this theory opine that, although there seems to be element of creativity in literary works, there evidently traces of cultural and contextual backgrounds. This is in two categories, there literary works that have traditional prose works such as folktales, legends, myths, riddles, memorates among others, as the background but another set are the ones that have places in the mind and factual historical account of people. Stephen Gay Greenbelt together with others popularised

this theory in 1982s. It was made popular around this time when Williams Shakespeare's works were being analysed and evaluated based on historical antecedent and established literature. It was assimilated from diverse post cultural theories to capture some of the strings of narratives that were yet uncaptured. Adéyemí (2016) exposes that:

The theory of new Historicism is influenced by post structuralist theory and it seeks to reconnect a work with the time period in which it was provided and with cultural and political movements of the time. New historicism assumes that every work is a product of the historic moment that created it.

This theory has a connection with structuralism that dwells mostly on language. But more importantly, it seeks to connect the literary elements in the work with culture, context, time space, background and situation. The societal norms, language and principles are embedded in

literature and must be so treated because they are products of the society.

While we admit that new historicism is majorly confined to historical literariness, it is pertinent to relate the contextual and cultural relatedness of the literary elements proclaimed by the proponents of this theory to the background study of the language use of the authors from the characters to the contexts and situations in which proverbs are used in *Ìṣẹ̀lú Onírèké Ògè* because Giddens (1986) opines that to interpret literary works, social, cultural and political setting of the characters and author must be grasped; literature is a mimetics that does not reflect only the imaginary world but also real world from where such art emanates. Collette (2012) corroborates this stand that New Histocricism concerns with how events, language, places and cultures within society affect a written work. In this light, it is questionable logical to say that the theory, new historicism that enquiry into the suitability of literary elements to the culture, context, and situation in the work is relevant to this study.

3.0 Synopsis of *Ìṣèlú Onírèké Ògè*

Ìṣèlú Onírèké Ògè is a caricature of the political satire in Nigeria. The drama text is written to capture the different anomalies, vices and maladministration that characterise political scene of the symbolic country of Bórípé. There are three political parties in the state. Kòyókòyó party is the ruling party where Chief Igúnṣẹ̀yí is the president and a presidential candidate seeking re-election after his woeful four years in charge of nosedived economy in his first term in office. His maladministration and underdevelopment prompts the masses to detest and reject him. But because of the financial buoyancy and backing of political bigwigs like Chief Òkéké, Party Chairman, Dẹ̀bì and deployment of political hooligans, he is rest assured of another term in office; hence, he holds nothing back in attacking his critics and opposition.

The second party is *Ìṣòkan* party manned by Dádi, whose eye for good government and welfare appeal to the concerned individuals, groups among the masses. This is why group like ‘Èyin-ní-di-àkùkò, though, an activist group initially vows to do everything within their reach to bring to an end the politics of prejudice run by Igúnṣẹ̀yí.

Wọlé, Àrẹmú and Ìbídùn who just graduated join Ìṣòkan political party after their graduation from school. Dẹ̀bì, one of their erstwhile members, having fallen out with Wọlé during their school time in their secret cult joins Kòyókòyó political party. The activities of the third party Orí-adé is relatively silent in the electioneering campaign and manipulations.

Wọlé, Àrẹmú, Kọ́lá and Ìbídùn do everything to foil the corrupt movement of Kòyókòyó party. These include, extermination of their biggest political thug, silencing through blackmail, the activities of Ọkẹkẹ, and cunning seizure of the money entrusted to their party chairman before the election. They ensure that all the movements of Kòyókòyó party are burst before the election including the plot of the Kòyókòyó party with corrupt election officer.

Their actions would have been difficult but for corporation of the police and who confront the ballot snatchers during the election. The hooligans at the side of Kòyókòyó party, employed and positioned by Dẹ̀bì in Kòyókòyó meet their Waterloo during the election. The hooligans such as Ẹ̀rẹ̀, Àlùwó, Àpàtì, Ọ̀jó, Ọ̀hun, Olójú-oró lose their lives while on the mission of electoral frauds. Even Chief Ọkẹkẹ and

Débì who escape are caught at Ìdí-ìròkò on their way to Cotonou. They are nailed on the charges of election fraud, murder of DPO (Divisional Police Officer) and other crimes. There is massive turn out of people in other part of the country in voting except chief Ọkèkẹ's constituency. Ten polling units poll are cancelled in this region because of election malpractices and Dádì of Ìṣòkan political party is declared the winner of presidential election held in Bórípẹ. He revamps almost all the sectors of economy in the country: free education from primary to secondary school, free health facilities, prejudice becomes things of the past, and police reform is on the right path. All these enthuse and excite the masses because there is fairness, justice and equitable distribution of wealth. Even the rate of unemployment drastically reduced all to the detriment of saboteurs whose source of income and corrupt practices are hampered and blocked in the country. Their grievances are based on the holistic steering of governance by Dádì and notably, Wọlé, his ally, who is now the minister of justice in the country. In their attempt to stop the government from the right path that denies them of their selfish benefits, Wọlé's wife, Ìbídùn is kidnapped. They

demand for #50,000,000 (fifty million naira) ransoms or he resigns his post as a minister of justice.

Wolé refuses to consent to their demands, and he orchestrates mobilisation of police to search nook and cranny of the region for his wife. While police are on the parade, they are shot at first by the politicians turned-kidnappers headed by Olóyèkú, this gives them the direction to the kidnappers den. They are properly nabbed by police and almost all of them lost their lives except the dying Olóyèkú who shoots at already rescued Ibídùn and eventually himself. Ibídùn dies and people mourn her greatly, yet, good governance prevails in Republic of Bórípé.

4.0. Language Use and Proverbs

Language use is one of the backbones of Yorùbá literary works just like other works of art globally. Language use of an author steers the direction the work is going and indicates whether the author is dexterous or otherwise. Language uses includes all the Yorùbá oral material, as well as figurative languages that the author employs in the work. This is what Òpádòtun (2003:58) has in mind when he says:

Gégé bí a ẹ̀ mọ̀ pé èdè
jé ọ̀kan lára àwọn
nńkan tí àwọn ọ̀nkàwé
ń gbádùn nínú ìwé
kíkọ alátinúdà, irú èdè
tí ọ̀nkòwé yóò lò
gbòdò yàtò sí èdè
ojoojúmọ̀. Ó gbòdò jé
èyí tí àwọn ọ̀wé
oríṣiríṣi àkànlò-èdè
ayàwòrán dùn
gbóngbón.

As we all know that
language is one of the
elements that reader
enjoy in the written
creative works, the
brand of language that
the author uses must be
quite different from
everyday's language.
It must be poetic
language that is
characterised by
proverbs, idiomatic
expressions.

Going by this, language contributes immensely towards
the aesthetic and thematic undertones in any literary
work. It is one of those things that the readers as the
audience enjoy most in literary works. Besides, the

literary language is quite different from the language we often encounter in our day-to-day conversation, though not quite too varied because they may not be the brand of the same but there are close connection between them (Jacobson, 1960). To buttress what Òpádòtun (2003) says, one leads to other and what flows in oral literature also surfaces in written literature. Therefore, language use is part of the yardstick for measuring the literary capability of an artist; an essential tool for critical analysis of literary works.

One of the prominent language uses in Yorùbá drama text and prose works is proverbs. Proverbs are the store houses of Yorùbá worldviews, cosmology, and values. Proverbs are derived from day-to-day's Yorùbá observation, beliefs and outlooks about life and their immediate and distant environment. Proverbs harbour deep thought, philosophy and ideas that we come across in everyday's endeavours but the use of proverbs by a speaker determines their level of exposure to Yorùbá worldviews, level of language competence and background of the speakers. Proverbs are conceptions about humans, events, natural occurrence and

other phenomena. These observations are then woven in language succinctly that the addresser and addressees relate to them based on the dictate of the context or situation at hand.

No one can be said to have done an all-encompassing and exhaustive work on Yorùbá proverbs because they are multitude in number. The scholars who have done considerable works on proverbs include Ọlátúnjí (1984), Sheba (2006), Adéjùmò (2009), Adéyẹmí (2009), Ajíbádé (2009), Òjó (2013, 2020) among others.

Proverbs are wise saying and expression borne out of deep thought and observation of Yorùbá. They are tacit, witty and terse expressions that harbour people's worldviews and conception about a certain phenomenon. Ọlátúnjí (1984:169) has this stance about proverbs; 'Proverbs occur informally in day-to-day verbal communication, their reference being a person or a situation known to both the audience and the user before they are uttered.' They are witty, succinct, terse and laconic remnant of old philosophies and general belief system of certain race or tribe. Ajíbádé (2009:19) describes proverbs as thus:

Proverbs are expression of wisdom acquired through reflection, experience, observation and general knowledge and they are closely interconnected with the culture of a given society. In order to have a deeper knowledge and understanding of realities of life, customs, social value and tradition of a society...

The popular opinion Yorùbá have about proverbs is emphasised here in Ajíbádé's subscription. Proverbs are expressions that put forwards Yorùbá thought and wise sayings about any phenomenon in life. It is not uncommon to see new expressions that are equivalent to proverbs these days. It indicates that wise sayings, observation and culture are continual. They are perpetuated in a culture and as a culture progresses in a new ecosystem, proverbs are also being developed. So, proverbs sustain and maintain our cultural values, and tradition.

Òjó (2013) argues that:

Though the use of proverbs may differ from one society to another, their common

feature is that they touch on a wide array of human experiences, and concerns. Generally, proverbs are highly regarded as repositories of a people's collective social, religious, political and cultural wisdom.

To Òjó (2013), proverbs are seen as the store-house of people's communal and general social values and cultural wisdom. Anyone who is conversant with the usage of proverbs is considered a wise person because of great measure of values embedded in proverbs. This bring about the saying that 'amòrán mòwe ní làjà ọ̀ràn'. (Anyone who is wise and versed in proverbs is a genius indeed (Ọlátúnjí, 1984; Ajíkòbí, 2014))

As proverbs permeate Yorùbá discourse and daily conversation, they are also found fragmentally across Yorùbá written works. It is now safe to say the authors are always careful not to misrepresent the character portrayal through the language use, hence right proverbs are put in the mouth of each character. It is therefore not surprising that *Ìṣẹ̀lú Oníreké Ọ̀gè* is full of proverbs. Hardly will the

author (Lérè Adéyemí) makes three sentences in the work of art without a proverb or two to buttress what he has as intent in that context. But the suspicion as to whether the proverbs suit the characters employed raises an argument, in that, the background of the characters contravenes their expressions and agglutination of proverbs employed. This is what we try to explore in this study.

5.0. Discussion and Illustrations

This section of work is designed to address the dexterity of the author in proverbs used in *Ìṣẹ̀lú Onírèké Ògè*. The usage of the proverbs portrays the author as an actively competent author linguistically, in that, the proverbs used along other tropes like figurative language and Yorùbá traditional oral materials are used contextually and as at when due. It is not an overstatement to even say that, *Ìṣẹ̀lú Onírèké Ògè* is an encyclopedia of Yorùbá proverbs because, the patterns of proverbs used are all encompassing and very exclusive. The observable patterns of proverbs discernible in *Ìṣẹ̀lú Onírèké Ògè* are: agglutinative, modified, complete/full, partial and modern

proverbs. These patterns of proverb as observed in the text are discussed here:

5.1 Agglutinative Proverbs

Proverbs are said to be agglutinated when they are serially used in the same context and discourse. When such happens more than two proverbs will be used one after the other in the speech of one character in such a way that their presence will not be there merely to improve the volumes of the text but also to buttress the subject-matter being discussed in the context. Instances of such proverbs are seen below in *Ìṣẹ̀lú Oníréké Ògè*:

Dẹ̀bì: Kí lojú ò rí rí? Eṣin ta ta ta, ó kú, ènìyàn rìn rìn rìn, ó rìn sonù, a gbé adélébò níyàwó, ó kúkú yege. Kúrò nílé iwé ni, kì í ẹ́ kúrò nílé baba mi. Kúrò ní kílààsì ni kì í ẹ́ kúrò láyé. Bí a bá jàkàrà tán nígbò irókò, onílé a relé, ... (p. 5).

(Debi: What have we not seen? Horse strikes till it dies, human walks

till he is lost, a
housewife is married
out and she is deem
successful. Leave the
school, does not
amount to leave my
father's house. Leave
the class does not
mean leave the earth.
Once we are done
eating beancake in the
ìrókò forest, everyone
goes home...)

Wọlé: Ayé n yí lóòótọ, sùgbón
àgbàlagbà kì í wà lójà, kórí
omo tuntun wó. A kì í sì
mò ón rìn kórí má jì, sùgbón bí
orí ayé ba wa n yí kóíkóí bí
adiyẹ oníkóólú... (p.5)

(Wọlé: World is definitely
changing, yet, elders
cannot be at the market
and allow a child's head
to be defective. No one
can be so perfect to
prevent his/her head from
shaking while moving...)

Dẹbì: Ìyẹn láyé àtijọ. Bí ẹyẹlé
bá rí orí òrùlé tó tura bá lè, ó le

pé kí ó tó sí lọ lódò
 afúnnijẹ rẹ, sùgbón tó bá ẹ orí igi ni ẹyẹ
 bà lé, tí igi bá dá, ẹyẹ á fò
lọ... À n rójú jẹko òbùn, òbùn tún
ń pón èko rẹ kéré, bí mo
 bá sọ pé n ọ ẹ se mó, mo tó bẹẹ. O sì
 tó bẹẹ. Látí ìgbà tí a tí jọ ń
 sọrẹ, tí a ń rìn pò lógbà, kí ní èrè
 rẹ? Oore wo ni ipá ẹ fábé?
Ànfààní wo ni gègè se fòrùn, tí
yòò raso rẹ lótò, kí ni roré
se fójú tí a ó máa fí gírìsì pa á. Bí
eégún eni bá jóore, orí a máa yá
atókùn... (p. 7).

(Dẹbì): That was in the olden
 days. If pigeon gets a
 better roof, it may not
 desire to leave the
 benefactor but... We only
manage to eat corn meal
of a dirty person and she
is even making it small. If
 I say I am no longer
 interested, it is enough.
 Since we have been
 friends and accomplices
 in this school, what have
 I gained from you? What
benefit has hernia given
to the testicle? What
benefits has goitre done
to neck that will make the

carrier to buy a special
cloth for it, of what
benefit is boil to the face
that one will be applying
cream? If one's
masquerade dances very
well, the custodian will
be happy.)

The underlined proverbs here are agglutinated and arranged serially to buttress whatever the intent of the character is in the context discussed above. When agglutinated proverbs are used, the speaker is considered a classic and actively competent in Yorùbá society. This implies that whoever is fond of using several proverbs fittingly in such context does not muster few from the oral tradition but the culture from where the language comes is part and parcel of the speaker. The same thing could be said of Léré Adéyemí in *Ìṣẹ̀lú Onírèké Ògè*. The characterised speakers exhibit great deal of competence in the language use, demonstrated through the agglutinated proverbs above.

5.2 Modified proverbs

Modified Proverbs are the ones that have undergone the significant level of manipulation due to the creativity or

the dictate of the context where the proverbs are being used. In this kind of Proverb, the speaker has no intention of modifying the meaning of the proverb but to alter to suit what he is discussing. Instance of such are here discussed:

Dẹ̀bì: O tún dé pẹ̀lú ihàlẹ̀ rẹ.
Ihàlẹ̀ àgbẹ̀, tó fẹ́
bóbìnrin sùn tó n tutó
sówó. Gbọ ná. Kí ló n
 ẹ ẹ, tó wá n gbọn pẹ̀pẹ̀
 nítorí ọkùnrin ẹgbẹ̀ rẹ?
Àparò kan ò ga jùkan
lọ, ká sòdodo, àfí èyí tó
bá gun orí ebè. Èyí tó
bá sì gun orí ebè ni ọjù
ode kókó tó. Yàtò sí
 èyí àrùn tí n sòbo ò
según, orí nigún ti pá,
ìdí lòbo ò ti hurun...
 (p.7)

(Dẹ̀bì: You have come again
 with your boast. A
boasful farmer that
want to copulate with a
woman and spit on his
palm. Wait, what
 comes over you that
 make you shivers
 because of a man like
 you? A bushfowl is not
taller than another one,

to be factual, except
the one that climbs the
ridge. And anyone that
climbs the ridge will
be easily captured by
the hunter. Besides,
illness of monkey is
not the same as
vulture's, vulture is
bald in its head,
monkey lack hair at its
buttock... p.7)

Ayòdélé: Hun un. Ẹ ẹyẹn lo ẹ fẹ
pa á dǎnù? Ẹ orí bíbẹ
ní òògùn iná orí?
Lóòótó, àwa lòdì sí kí
ọkúnrin máa gbá
obínrin létí láìṣaṣo òfí,
síbẹsíbẹ, a kì í fí orí
bíbẹ se fǎàrí.... (p.11)

(Ayòdélé: Hun-un! Is that the
reason why you want
to kill him? Is
beheading the solution
to head lice? Truly we
disagree with a man
slapping a woman,
when she is not a cloth,
yet, no one shows
popularity by

beheading another...
p.11)

Túndé: Dẹ̀bì, iwọ náà
rábàbà kí o kúnlẹ́ kí o tọ̀rọ̀
àforíjì lówọ̀
Wọlé. Bí ó ti wù kí èyìn
olóko ẹ̀ gànàkù tó, oun
lògá lébìrà ...
(p.12.)

(Túndé: Debi, you too should try
to beg him by kneeling
down to Wọlé.
No matter how haggard
the farm owner looks, he
is the boss of the
labourer... p.12)

Ayòdélé: Wọlé, ó yẹ́ kí o mò pé
Dẹ̀bì kéré sí nọ́nbà wa
àfí tí a bá ń sàwàdà lo
ku. Ojú tó ti rí yèrèyèrè
iná, tó rí ràkòràkò
oòrùn, ojú òhún kò le
wo yindinyindin ide kó
dérùbà á. Gbàgbé e,
àjàjà tí Olórùn tí kó wa
yọ́ nínú èyí. Omodé tí
kò gbàgbé òrò ànà kì í
rénì bá ẹ̀rẹ́... (p.12.)

(Ayọdélé: Wole, you ought to know that Debi is quite inferior to us unless we are joking. The eyes that have seen ray of light, the eyes that have seen shinning of sun, such eyes cannot see brightness of brass and be afraid. Forget about it, now that God had saved us from this. If a child does not forget yesterday's issue, he will not have playmates p.12...)

Ìbídùn: Ìwọ náà rí i báýìí, pé a jura wa lo, tìjàkadi kó. Elédè le gùn lè n se lààlé, àwọn kan n be lóri esin; esin le gùn lè n se lààlé, àwọn kan n be lóri okò ayókélé, okò ayókélé le gùn lè n se lààlé, àwọn kan n fókò òfurufú se fàájì. Àjùlọ kò pin sódò ẹnikan.... (p.13)

(Ìbídùn: You have seen now, that we are superior to one another is not determined by

wrestling. You ride on
a pig you are boastful,
some are riding a
horse. You are riding
on a horse and you are
boastful, what about
those that ride cars?
You are driving a car
and being boastful,
what about those that
board aeroplane for
pleasure... Superiority
is not limited to one
person... p.13)

In the first underlined example, the modified proverb is *Ìhàlẹ̀ àgbẹ̀, tó fẹ́ bóbìnrin sùn tó ń tutọ́ sọwọ́*. This proverb has been obviously modified because *ìhàlẹ̀ àgbẹ̀ tó ń ru odó iyán wọ́lú* (A farmer that is full of show off carries mortal across the town) or *ìhàlẹ̀ àgbẹ̀ tó ń gbọ́n odò tó ń tutọ́ sí ọwọ́*. (It is only bragging to put spit at hand because one wants to dry the water of the stream). The first proverb is the conglomeration of the two proverbs here. This makes it a modified proverb because it has gone through stages of manipulations. In the second proverb, Ṣé orí bíbé nì òògùn iná orí? (Is beheading the solution to

head lice?) It is possible the proverb is modified or the proverb is taken from original lexicon of the language. It is often heard that Se orí bíbé ni òògùn orí fífó? (Is beheading the solution to headache?)

However, the proverb, Bí ó ti wù kí èyìn olóko se gannàkù tó, òun lògá lébìrà, (No matter how haggard the farm owner looks, he is the boss of the labourer). The lébìrà (labourer) should be alágbàse (labourer) in the linguistic lexicon, though the same thing but the former is loaned from English to substitute the later.

Similarly in the fourth speech from the above, Ojú tó ti rí yèrèyèrè iná, tó rí ràkòràkò oòrùn, ojú òhún kò le wo yindinyindin ide kí èrù bà á (The eyes that have seen ray of light, the eyes that have seen shining of sun, such eyes cannot see brightness of brass and be afraid) is derived from the manipulation of the proverb *Bí ojú ò bá rí yèrèyèrè bíná, tí kò rí ràkòràkò oòrùn, ojú òhún ò lè má rí bí iyùn bí ide.* (the eyes that has suffer from ray of light, the eye that has suffered from ray of sun, such eye must be able to enjoy the beauty of brass). Though almost all the lexical elements are applied; it has been modified to suit what the subject of discussion is. This is evidently a case

of creativity of the author, put to play in the composition. Consequently, the manipulation is a show of playwright's active linguistic competence in the context.

The same thing can be said of the fifth speech too, the proverbs Elédè lẹ gùn lẹ ñ se lààlé, àwọn kan ñ be lóri esin; esin lẹ gùn lẹ ñ se lààlé, àwọn kan ñ be lóri okò ayókélé, okò ayókélé lẹ gùn lẹ ñ se lààlé, àwọn kan ñ fòkò òfurufú se fàájì. (You ride on a pig you are boastful, some are riding a horse. You are riding on a horse and you are boastful, what about those that ride cars? You are driving a car and being boastful, what about those that board aeroplane for pleasure?) is a proverb culled from the proverb *Eni tí a gbé gun orí elédè kó yò mọ níba, eni tó gun orí esin kò jinnà sílẹ.* (Whoever that ride on pig should not be too boastful, even those on the horse back are not far from the ground). Linguistically, the lexical elements are not employed from the later to create the former, it is in language lexicon that idea flows from the later to former going by the Yorùbá culture. This further buttresses the fact that the author plays not only with words but also with ideas to show dexterity in the language.

5.3 Complete/Full proverbs

When a proverb is considered a full one, it is expected that the speaker renders it completely the way it ought to be traditionally. It is usually a tradition to render proverbs with the part of it, usually the second or third clause, left out. So, if this is not done, what we have is a complete proverb. This does not mean that there could not be fragment of changes in lexical arrangement, because language is quite creative. The change has to do with length of a proverb in tandem with the equivalent in the lexicon of the language. Such examples are explicated in the discourses below:

Dẹ̀bì: (O pòsé sààràsà) O ò sa fi
mí sílẹ̀ ní tẹ̀mì. Ohun tí n
ṣe mí má jù ọ̀rọ̀ àwàdà lọ.
Ohun tó ń ṣe Lẹ́mbájẹ̀ kò
somo rẹ̀. Lẹ́mbájẹ̀ ń
sunkún owó, ọmọ rẹ̀ ń
sunkún ọkọ. Ifẹ̀ ọ̀hún dà?
Kó bàjẹ̀ fún ifẹ̀ tí kò lówó
lówó! À ń sòrò eni tó
léyìn, tí a ó fomo fún
abuké ń yojú, gànnàkù
orùn ló pè é ni. (p.3-4)

Dẹ̀bì: (She hisses) just leave
me alone. What I have in
mind right now is more
serious than jokes. What

concern Lémbáje is not the same as her daughter. Lémbájé is crying for money while her daughter is crying for husband (suitor). Where is love? To hell with love, that brings no money! One is searching for a right suitor with good back and hunchback shows up, is it his big hunch one is talking about? P.3-4)

Wọlé: Irọ lo pa, a kì í kó sódò tán, kí á máa kígbé otútù. Ojú agbami la wà yí, àfọmọ tó bá fẹ bomi lọ, ló lè jámi sílẹ báyii nínú otútù. Mo mò pé Kólá ló fẹ lọ bá. Erù tí àjànàkú bá rù lárùtì, kì í se egbé ìgala ni yóò rù ú là. Sẹ o mò yẹn? (p. 6.)

(Wọlé: You lied, no one dabble into the water and start lamenting about the cold. This is the middle of the ocean, it is only someone that is drown that will leave me in this cold. I

know you are going to
meet Kólá. The load an
elephant cannot carry, it
is not an antelope that
will carry it and survive.
Do you know that?)

While some speakers of the language prefer to leave out some element of proverbs while talking, Adéyemí in *Ìrèké Onírèké Ògè* through his characters employs many proverbs and render them fully, as seen in the underlined proverbs above. The full proverbs used make it much easier for people to see not only the peripheral aspect of the proverbs but also the deep rooted inherent and embedded philosophy in the adoption of full proverbs. The author does not leave out the rest elements of the proverbs because he is a critic whose expertise in the language steer him to render the proverbs in its entirety.

5.4. Partial proverbs

Partial proverbs occur when certain elements of the proverbs has been clipped out of the full proverbs. The element retained in the said proverbs is either the only one that suits the context, hence, the speaker is not interested

in the rest or the speaker does not know it in full. This is what we referred to as partial proverbs in this study. Such proverbs are illustrated with the proverbs below:

Wọlé: Mo ẹ àkíyèsí pé ịsesí
Dẹbì lódi sí òfin ẹgbé
wa. Irúnú àti ibínú kò
yẹ ẹnì tó fẹ maa jà fún
ará ilú....òdájú le fọmọ
rẹ gọsẹ nítorí owó, ó lè
pa òrẹ dànù nítorí àtilà.
Òdájú ló bówó! (p.13)

(Wọlé: I admit that Debi's
reaction contradicts
the ethics of our group.
Excessive anger does
not befit anyone
intends to be activist. ..
It is obvious she can
use her child for ritual
because of money; she
can kill her friend to be
rich. In-human action
gives birth to money!
p.13)

While we admit that usage of complete proverbs is in line with author's inclination to language competence, few usages of partial proverbs also signify author's awareness that proverbs can be shortened or have part of their elements truncated or clipped. In the last proverbs

underlined in the speech above, *Ọdájú ló bówó* (in-human action gives birth to money) should be completed with *òmùgò ló bí gbèsè* (foolishness gives birth to debt.) This explains the attitude of Dẹbì who shoots Wólé after he has slapped him when they have face-off.

5.5 Modern Proverbs

As earlier said, language is part of culture and culture obviously changes as culture evolves with time and share contact with other cultures. It is not surprising that a number of proverbs surface in the modern linguistic ecosystem. If it is possible to render such proverbs to the elders who are not in the current linguistic domain, they might not be able to interpret them because they are distinctly products of modern society. Instance of this are found in *Ìṣẹ̀lú Onírèké Ògè* as thus:

Dẹbì: Ká tilẹ̀ pa tàwàdà
 tì. Kí ló dé? Kí ló
 ń bò látòrun wá
 tílẹ̀ ọ̀ lẹ̀ gbà? Kí nì
 ànfààní náírà tí kò
 lẹ̀ kóra ẹ̀ síta fún
 níná. Jíjẹ là á jẹ̀pà,
 rírún là á rún rẹ̀ké,
 àbùku kan owó tì

Dẹ̀bì:

n ẹ̀ lápò ahun.
p.4.

Jokes aside, what
is really
happening? What
is coming
downward from
the sky that
cannot be
accommodated on
the land? What is
the essence of
naira that cannot
announce itself to
be spent?
Groundnuts are
meant to be eaten,
while sugarcane
are meant to be
chewed. To hell
with the money
that is redundant
in the pocket of a
miser.

There are three proverbs in this speech by Dẹ̀bì, but the second underlined one, *Kí ní ànǹfàaní náírà tí kò le kóra ẹ̀ síta fún níná.* is a modern proverb. This might be as a result of people's usages in the society or as a result of author's observation and outlook of life. This is why he takes

proverb out of naira, (Nigeria currency) and act of spending money.

Wọlé: Mo ni kí o má
wọ̀rì, òná kan ò
mà wọ̀jà. Ibi tí
òjògbón wá bá
mò, kó gbà yọ! Se
báwo se n lù lawo
se n jó. O ò rí ìran
wò láì dé Àbújá.
(p.5)

(Wọlé: I said that you
should not bother
yourself; only one
entrance does not
lead to the market
square.
Whichever way
the Professor
knows, he should
use it! As the
initiate is beating
the drum so the
initiate is dancing.
You will be full of
surprises without
being to Abuja.
p.5)

O ó ríran wò láìdé Àbújá can be termed a modern proverb derivable from modern allusion of the beauty in Abuja.

Abuja is the capital city of Nigeria, and is beautiful in the sense that the city centre is a planned city. This shows author's deep thought and observation of his environment and the society.

Wolé:

Àdònkíá! Ohun tó
wu ẹlenu ló lè
fenu rẹ sọ. Bí mo
bá ní kó o tẹlé mi
lọ ságbo ijó tí o
yarí, tí o fàáké
kòrí, àwòdì tí ń re
ìbàrà tẹlètẹlẹ, tí
ẹfufu sèsè wá ta
nídíí. Isẹ kúkú yá
nìyẹn, pátápinrá
rẹ, kó sọ pé o ò sẹ
mọ. Ó tán n bó
kù? Àwọn ọmọ kí
lò ń tà kún ìgboro
tí a lè máa yọ lò,
kí a máa gbéra wa
jáde bó ti wù wá.,
àmọ rántí o, ẹyelé
kì í bónílé je kó
bónílé mu, kó wá
dojó kan ijàngbòn
kó dojó kan
ìpónjù kéyelé ó
padà léyìn
afúnnije, bí a bá

tìtorí igi gbòdì,
dandan ni kó suna
fún ni yá, ó pé tí a
tí ń bá ara wa bò.
Àìtò omodé ràn
ńísé là fí n so pé
bá mi ra gààrí wá
kí n fún ẹ lómi rẹ
mu. (p.7).

(Wọlé:

I dont care!
Anyone can say
whatever pleases
him/her. If I say
that you should
follow me to the
dancing hall and
you refuse,
bluntly, it is just
like an eagle that
is set to go to
Ìbarà and wind
lifts its wing, it is
indeed a
facilitator for the
work. At worst,
you may say that
you are no longer
interested in the
affair. Is it more
than that? The call
girls are out there
that I can move

with freely, we
 will be dating as it
 pleases us. But
 just remember,
that a pigeon does
not eat with the
benefactor, and
dine with
benefactor but
absconds from
him during
affliction. If one
struggles to fetch
wood in the bush,
it should be able
to provide desired
heat for one. It has
 been long we
 started this affair.
Someone who is
incapable to send
a child on an
errand that says
‘go and buy gaàri
for me, I would
give you its water
to drink’.)

The underlined proverbs here are evidently traditional proverbs but the element of author’s exposure to modern society dictates some level of modification arising from the

influence of modern society. This prompts the categorisation into modern proverbs.

6. Findings and Conclusion

Having studied and observed the author's depiction of character in language use, we discover that the author use wide range of proverbs patterns ranging from agglutinative proverbs, modified, complete/full, partial and modern proverbs. These patterns of proverbs and the way the author use them depict author as an actively competent artist. But the language and characterisation contravene the background of the speakers; the characters such as Wọlé, Kólá, Túndé, Dẹbì, Ìbídùn and Ayòdélé who are students. The choice of words by the author for these characters goes beyond their social backgrounds in the society. Students are known mostly for few usages of proverbs, if at all any, and much of code-switching and code-mixing; this is not to deny the fact that we seldom see some that are deep in proverbs, especially among the secret cults, yet, their proverbs usage does not reflect what they tend to stand for in the society. They thereby speak of author's idea rather than true representation of society, hence, realism on the part of language and characterisation is eluded. We

conclude that, the author is more of a critic than a creative writer who intentionally inserts that language used to teach language rather than mere corroboration of messages in the text.

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