

KIU Journal of Education (KJED)

Volume 1 Issue 1: Page 58-70

ISSN: 2790-4172

September-December 2021

<https://www.kjed.kiu.ac.ug>

Exploring the Connect between Language and Literature: A Stylistic Analysis of Ademola Omobewaji Dasylva's GOLOBA

¹FALOYE Yemisi Folasade

Department of English, Obafemi Awolowo University, Ile-Ife, Nigeria

²AKINKUROLERE Susan Olajoke

Department of Educational Foundations, Kampala International University, Uganda.

Corresponding email: olujoke2126@yahoo.com

Abstract

It is noted that scholars of linguistics have argued and proved that stylistics is a two-faced sub-linguistic field. In essence, stylistics is relevant in the study of both linguistic and literary texts which serves as the basis for distinguishing linguistic stylistics from literary stylistics. Literary texts are usually analysed to bring to fore the essence of focusing on the language of literature but to also demonstrate the concerns of literary-stylisticians as they set definite boundaries in analysing literary texts. In this paper, a poem titled "Goloba" by Ademola Dasylva is analysed to justify the claim that linguistic stylistics is a veritable approach for analysing and interpreting literary texts, by looking into the graphological features, phonological features, lexico-syntactic features and lexico-semantic features inherent in the poem. These linguistic features are distinctive in interpreting literary texts and the distinctions between linguistic stylistics and literary stylistics have been highlighted. Thus, the paper concludes that literary texts are not only the subject of literary critics but stylisticians.

Key words: Poetry, language, stylistics, linguistics, style.

1. Introduction

Stylistics is a significant field within the scope of linguistics since the 1960s, which has continued to attract intellectual attention of varying degrees, hence different definitions. Some see stylistics as a branch of linguistics that deals with the study of varieties of language, its properties, principles behind a choice, dialogue, accent, length and register, while others insist that it attempts to establish principles capable of explaining the particular (style) choices used by individuals and social groups in their use of

language (Bradford, 1997). Leech and Short (1981) cited in Ayeomoni (2006) opined that stylistics is the linguistic study of style. Therefore, stylistics has to do with how language is used. Also, Farinde and Ogunsiji (2010) stated that stylistics was born of a reaction to the subjectivity and impression of literary studies. It tries to describe and later goes on to the interpretation that will give a good degree of objectivity.

From the definitions above, style is central to the study of stylistics which is elusive in nature as it cuts across several disciplines. Style to a layman is

how things are done. In relation to language, it is the study of how language is used. Therefore, style does not occur in a vacuum as it has meaning when language is used for proper activation. According to Crystal and Davy, style is the effectiveness of a mode of expression.

Stylistics, therefore, is the study of style. Lucas (1995) cited in Ayeomoni (2006) posited that style and stylistics are concerned with the evaluation and description of the use of language in any given context. The context could be verbal or non-verbal, and literary or non-literary text. Therefore, stylistics is the study of how language is patterned, organized and arranged in literary and non-literary text.

In the words of Crystal and Davy (1969), “the aim of stylistics is to analyse language habits with the main purpose of identifying, from the general mass of linguistic features common to English 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 to classify these features into categories based upon a view of their function in the social context.” Also, critical judgements which are based on veritable data are usually objective, are made. Hence, stylistics can help to reveal a good style from a bad one.

Stylistics can be looked at from other angles or using some approaches which are majorly literary stylistics and linguistic stylistics. Literary stylistics focuses exclusively on literary texts. In its application to literary texts, it focuses on the meaning and value attached to literary texts (Farinde and Ogunsiji, 2010). Linguistic stylistics focuses on the description of the formal pattern in a text using a linguistic basis which can help in objectifying stylistic analysis and enabling the

interpretants to discipline their intuitive responses to texts (Farinde and Ogunsiji, 2010).

Some studies have been conducted through linguistics stylistics approach. These include the work of Akinkurolere and Abiodun-Daniel (2019) on a Linguistic-Stylistic Analysis of Post Appeal Court Victory Speech of Selected State Governors in Nigeria. Also, Akinkurolere (2014) analysed the stylistic effects of Chinua Achebe’s *Arrow of God* that are created through its pragmatic features. Udeze, Udeze and Orji (2017) employed the linguistic-stylistic approach to the study of poems by exploring the language of Wole Soyinka’s ‘Night’ and ‘Death in the Dawn’ in order to provide a linguistic description of the linguistic deviant features of Soyinka’s poems and certain effects are created through deviance.

2. Linguistic Stylistics

Linguistics is the scientific study of language. Linguistic stylistics, therefore, is the application of linguistics to the language of literature. Ayeomoni (2006) submitted that the field of study, linguistics, is not meant to be studied on its own but to be used as a tool for studying styles of texts of all kinds. Therefore, linguistic stylistics is the scientific study of style. Linguistic stylistics points out those linguistic choices which a writer or speaker has made as well as the effects of the choices (Farinde and Ogunsiji, 2010). This implies that Linguistic stylistics is primarily concerned with the use of language and its effects in a text. Linguistic stylistics explores the linguistic features of a text which are based on the levels of language description.

A linguistic stylistic analyst describes the form and function of language in a text by paying attention to certain curiosities that may be accounted for in linguistic terms. It is also necessary to say that linguistic stylistics does not ignore the meanings which a poem conveys. In

fact, the meaning is the focal point that cannot be excluded in the analysis of a text.

Furthermore, Linguistics being “the academic discipline which studies language scientifically” (Crystal and Davy, 1969) has everything to do with language usage and its applicability. Ayeomoni (2003) also posits that like any scientific discipline, the linguistic study of texts is precise and definite as it employs objective and verifiable methods of analysis and interpretation of texts. Therefore linguistics stylistics serves as a complementary approach to literary criticism.

Furthermore, linguistic stylistics studies the devices in languages (such as rhetorical figures and syntactical patterns etc.) that are considered to produce an expressive or literary style. It is different from literary criticism in that while literary criticism rests solely on the subjective interpretation of texts, linguistic stylistics concentrates on the linguistic frameworks operative in the text (Ayeomoni, 2003). This gives the analyst a guide or pattern to follow; what to look out for in a text; and consequently his standpoint may be verified statistically. Via this, the writer’s style and purpose of writing are revealed. For example, the use of elevated language by Wole Soyinka in his works, and the use of Proverbs by Chinua Achebe in his works define their style.

However, Hassan (1985) cited in Ayeomoni (2003) noted that linguistic stylistics acknowledges the fact that it is not just enough to study the language of literary texts, since there are two aspects to literature: the verbal and the artistic. This implies that linguistic stylistics has its major purpose, which is to relate language use in literary texts to its artistic function. So when the language used in the text is studied, it is not studied in isolation of the artistic function, it is

studied in order to ascertain how the writer has used language to express his message.

From the foregoing, linguistics stylistics does not deny the fact that intuition plays a major role in textual interpretation, nor does it prevent an analyst from expressing his intuition in the analysis. All it claims is just that the process of arriving at the intuition must be made explicit and be backed up with the necessary linguistic basis. In order to achieve this goal, linguistics stylistics looks into many linguistic features in a text which is explicated through the levels of language description which are such as graphological level, phonological level, syntactic level and lexico-semantic level which shall be discussed explicitly below.

2.1 Graphological Level

Graphology means the arrangement of words based on their meanings. Ayeomoni (2006) posits that it is a linguistic level of analysis and description that anchors on the general or overall physical outlook of a text. Therefore, it is concerned with the mode or manner of structuring and organizing the writing of a piece of work. According to Osundare, (2003), it is not always realized that graphological patterns often play very crucial roles in conveying the message of an English poem. Graphological signs can be as effective as or even more effective than grammatical, lexical, or, semantic signposts in the process of unravelling the message of English poetic text.’

Linguistic stylistician, therefore, reasonably explores and gives descriptions of the physical appearance of a literary text. Such features include the use of punctuation marks, spacing, paragraphing, use of pictures etc. to create stylistic effects that are significant. Another important feature here is foregrounding. To Halliday (1994), foregrounding is the prominence

that is motivated which also relates to the meaning of the text. This is exhibited when certain words are foregrounded or brought to the fore to give them prominence through the use of italics, capital letters, underlining and so on. Therefore, any aspect of a text that is foregrounded is made conspicuous to attract the reader's attention. It is also necessary to say that the concept of foregrounding is achievable in other levels of language description.

2.2 Phonological Level

Phonology refers to how sound is organized for the purpose of meaning. Sound patterning functions linguistically in poetry to project a poet's purpose or concern in a work (Farinde and Ogunsiji, 2010). Poetry has fashions and different forms of sound patterning.

Fromkin, Nina and Rodman (2003) argued that the most active theatre of artistic and aesthetic activity is the language level of phonology. In this level, it can be discussed at two levels; segmental level and suprasegmental level. The segmental units of English consist of twenty vowel sounds and twenty-four consonant sounds. The twenty vowels consist of twelve pure vowels and eight diphthongs, also the twenty-four consonants consist of fifteen voiced and nine voiceless consonants. The relevance of this is that writers especially poets can exploit the sounds and their structures to achieve special effects through the use of alliteration, assonance etc. The suprasegmental features are the units that are larger than the segmental features. These include stress, intonation, metre, rhythm etc. Writers especially poets utilize these to achieve some effects in their writing. Therefore, this is the level of sounds and sound combination.

2.3 Lexico-Syntactic Level

This deals with how sentences are structured. This has to do with the arrangement of grammatical units. These units include morpheme, word, groups/phrases, clauses and sentences. One can, therefore, begin to look at the way the sentences are; how the verbals and nominals are used, also the types of clauses as well as groups in the sentence are evaluated. It is also important to look into the structural and functional classification of sentences in a given text. Another important concept in this level is the notion of rankshifting and voice which are paramount in syntactic analysis of the text.

However, the focus of syntactic analysis at this level is the identification of the effects created by the various sentence types in a text. Such aspects as ellipses, parataxis, hypotaxis, right and left-branching sentences are considered significant. For instance, dislocation in syntax is occasionally used to demonstrate the dislocation in human thoughts (stream of consciousness) (Fromkin, Nina and Rodman, 2003). For example "It flew away". The pattern of the sentence is SPA (S – Subject, P = Predicator, A – Adjunct). A poet can violate the order of the above sentence in the form below:

"Away it flew" (This has ASP pattern). The item "away" occurs in the initial position of the sentence to foreground it. This is a deviation for a specific effect. Therefore, the syntactic level relates to the way words combine grammatically to make sentences.

2.4 Lexico-Semantic Level

Semantics deals with meaning. At the lexico-semantic level, we look at the lexical choices made by a writer or speaker. Here, words can be chosen for their denotative, connotative and

other dimensions of meanings (Fromkin, Nina and Rodman, 2003). This implies that the stylistic use of words here may produce denotative, connotative, collocative, affective, thematic, or stylistic meanings based on the speaker's or writer's intention.

Other important concepts in linguistic stylistics are context, cohesion, collocation and deviation. The context deals with culture and it encompasses social context, age group context, racial context, ideological context etc. For example, a rigorous Marxist will argue differently from an unrepentant and non-apologetic capitalist. It may also be dialectal (Farinde and Ogunsiji, 2010). For example, a word may also be meaningful to some culture while it may not to another. The context in which a text is produced is of great importance in the analysis of a text. Therefore, in order to ensure appropriate interpretation of a text, the context of a situation is also important.

Cohesion, according to Halliday and Hassan (1976), is the study of how texts hang together into a meaningful unit. This can be inter or intra-sentential. Cohesion is a term in functional grammar that relates to how texts (words and sentences) are held together lexically and grammatically as a whole. A text that lacks cohesion will be fragmented and disjointed (Osisanwo, 2003). Methods of achieving cohesion include referential cohesion, conjunctive cohesion, elliptical cohesion, substitutive cohesion and lexical cohesion.

Collocation is the tendency of words to occur in regular or consistent association within a text. How the ideas in the text collocate are accounted for. For example, in this sentence, 'Colourless green ideas sleep furiously, 'ideas' did not collocate with 'sleep' because 'ideas' is inanimate.

The deviation is realized when an idea is presented in a way that is different from the expected way, and then we say such a manner of carrying it out, has deviated from the norm. Deviation in stylistics is concerned with the use of different styles from the expected norm of language use in a given genre of writing. Language deviation refers to an intentional selection or choice of language use outside of the range of normal language. The types of deviation include lexical deviation, grammatical deviation, graphological deviation, dialectal deviation etc.

Also, a linguistic model can also be chosen to analyse a text. The model may be Traditional Grammar, Transformative Generative Grammar or Systemic Functional Grammar. Each of these models has its own peculiar principles used in the analysis of a text which is reflected in the above-discussed levels of language description of a text.

3. Data Analysis

For a thorough explication of the approach, linguistics stylistic, it is expedient its principles are applied to the study and analysis of a text for proper understanding. It is on this basis that 'Goloba' by Ademola Omobewaji Dasylyva is selected and studied here through the method, procedure and principles of linguistic stylistics discussed above. The selection of this poem hinges basically on the form of the poem which manifests a high degree of stylistic influence and intricacies.

Ademola Omobewaji Dasylyva is a professor of English in University of Ibadan. He is a poet and biographer, literary theorist and critic. He has written several books such as 'Songs of Odamolugbe', 'Dapo Adelugba on Theatre Practice in Nigeria amongst others. The poem 'Goloba' was written in year 2000 in Drum voices, Poetic Voices of Contemporary Urban Cultures.

Goloba

Many many years into my morning,

Mother bought me a hen

My hen had many eggs, reared

Many chicks, a delight to feed:

Beautiful, careless, the pretty birds had
pecked
Jero, baba, agbado from the hollows of
my timid palms

A chick among was 'gressive and
greedy... ..
Ate more often than others,

All over me he'd pecked,

Stole often from
others' shares,
Grew up bigger
and stronger than others;

For his size, we called him Goloba

He was forcy and foxy, forcing

Other fowls to scurry;

Was fond of raping his sisters

Then, one morning, at breakfast,
his mother... ..
In the glare of all eyes, eewo,
agbedo

Several cycles of identical chicks,

Golobalized new-breed
politricksters!

Ademola Dasylva

The language of the poem like other language of African poetry is simple. The poet used some agricultural terms which relate to animal to describe the characteristics of the 'Chick'. The poem is divided into six stanzas with different lines. The first stanza has four lines, the second and the last stanza has two lines each, the third stanza has five lines, and the fourth and the fifth stanza have three lines each.

In the first stanza and second stanza, the poet described the birth of the hen with other hens and how they are fed. In the third stanza, the qualities of the 'Chick' is also described as been "aggressive, greedy, bigger and stronger." In the fourth and the fifth stanza, the poet describes the actions and character of the 'Chick'. In the sixth stanza the poet describes the likes of 'Chick' as 'identical chicks.' The poem further reflects the effect of 'golobalization' and 'politricksters' on the society at large. These effects, which are negative effects are; oppression, exploitation, corruption, immorality and greediness. The aforementioned are the major themes in the poem which shall aid the linguist stylistic analysis of the poem.

At the deep structural level of Transformational Generative Grammar (TGG) and the level of context in Systemic Functional Grammar (SFG), there is more to the interpretation of the poem beyond the surface structure which is an exhibition of agricultural phenomenon of hen, which shall be discussed in line with the levels of language description below.

In relation to context of situation and social context which goes beyond the poem on paper, the poem relates to the African society since

poetry is a genre of literature, and literature is the mirror of life. Therefore the poem depicts the realities in African society. The use of words such as “jero, baba, agbado” (what the hens are fed), and “eewo, agbedo” (something forbidden) also relates to the Buffon’s definition of style as style as man. Here, the poet used those words to reflect his cultural background and belief as well as his personality and experience. Therefore, the author is able to portray his ideas and experience in his society through code mixing.

Having given the synopsis of the poem, the poem is analysed using the levels of language description below.

3.1 Graphological Level

The poem is divided into six stanzas as discussed above. The poem has nineteen (19) lines in all. The analysis under this level goes thus;

Punctuations

- There is predominant use of comma (,) in the poem as it could be seen in lines 1, 3, 5, 6, 8, 9, 10, 12, 13, 16, 17 and 18.

The implication of the use of this punctuation mark is to show the rate of speed the poem could be and also to show clarity. Also stylistically, in relation to context of situation, the predominant use of comma implies the high rate of negative effect globalization has on the nature of man.

- There is also the use of ellipsis in lines 7 and 16.

A chick among was 'gressive and greedy... ..

Then, one morning, at breakfast, his mother... ..

This implies that there are other negative traits and immoral acts which are exhibited by ‘Chick’ which are not mentioned and it also implies

continuity in the character which cannot be ended easily. In relation to context here, this implies that the negative effect of globalization (globalization) and politics (politricksters) is something that will linger or continue and may not be ended easily.

- The use of colon (;) colon at the end of stanzas 3 and 4.

This shows an agreement between the messages in the two stanzas, 3 and 4, which extend to stanza 5.

- The use of colon (:) in line 4.

Many chicks, a delight to feed:

This is foregrounded because it is the only instance of colon usage in the poem. This can be said to be deliberately done by the poet in order to introduce the reader to the next stanza which is also foregrounded. Another notable feature in this level is the imbalance in the number of lines in each stanza. This implies imbalance of life which reflected in the poem through the effect of globalization which are exploitation, corruption, greediness, oppression etc.

Also, stanza 2 is foregrounded through its size of lettering. This implies lack of confidence demonstrated by some of the chicks been fed which resulted in ‘A Chick ... forcing other fowls to scurry.’

3.2 Phonological Level

There are some phonological features in the poem which facilitate the musicality in it.

- The use of alliteration in lines 1 and 13. Alliteration is the repetition of a particular consonant sound on a line in a stanza.

Many many years into my morning ,

He was forcyc and foxy, forcing

In the lines above there is the repetition of /m/, /n/ and /f/, /s/ sounds respectively.

- The use of assonance in line 13. Assonance is the repetition of a particular vowel sound on a line in a stanza.

He was forcy and foxy, forcing

In the lines above there is the repetition of /ɔ:/ sound. This assists in placing emphasis on the negative character.

A conspicuous musicality is the use of metrical pattern, which is pentameter, in lines 7 and 11 unlike other lines other lines in the stanza (stanza 3). Also, the omission of 'ag' in aggressive in line 7 ('gressive), is done deliberately by the poet, in order to realize pentameter. The use of this metrical pattern in the poem is to attract the attention of the reader/hearer to the message which the poet is trying to get across. In the stanza, the major attribute of 'Goloba' is been described as a result of how it is been fed in stanza 2 which is clearly exhibited in lines 7 and 11.

3.3 Lexico-Syntactic Level

The sentence type predominant in this poem is declarative sentence. And under the transitivity system the predominant processes are material process, and relational process. The use of these sentences and processes harmonizes with the tone and mood of the poet. The declarative sentences and processes include the following among others;

Mother bought me a hen (line 2) (declarative sentence and material process)

My hen had many eggs, reared (line 3) (declarative sentence and material process)

A chick among was 'ggressive and greedy (line 5) (relational process)

He was forcy and foxy, forcing (13) (relational process)

The declarative sentence in the sentence is used in order to affirm the effect of 'Goloba' on other chicks. Also, the use of material process is explicit in lines 8, 9, and 10, is used to depict the actions of Goloba which are of negative effect to other chicks.

Contextually, the actions are 'what goings on' (Bloor and Bloor, 2004), which depicts what is going on the poets society which includes social stratification, oppression, corruption, exploitation, immorality and greediness.

Ate more often than others,
(material process)
All over me he'd
pecked, (material process)
Stole
often from others' shares, (material process)

Relational process, on the other hand, refers to things that are stated to exist in relation to others. This is obtainable through the use of copular verb to link the subject with an adjective or noun phrase or clause. This is realized in line 7 which results in the mental process in line 11.

A chick among was 'ggressive and greedy... ...
(line 7, relational process)
Grew up bigger and stronger than others;
(line 11, mental process)

Line 11 is therefore foregrounded since it is the only mental process in the poem.

Another occurrence of relational process is line 13

He was forcy and foxy, forcing
All this relational processes show the attribute of 'Goloba' which are greediness, oppressive and corrupted.

Having talked about this processes which also relate to the verbal group in the sentence, the structural type of sentence in the poem is also crucial. The predominant structural type of sentence in the poem is simple and compound sentence. The implication of the use of simple sentence is to create emphasis and the implication of the use of compound sentence is to balance the ideas inherent in the poem which are germane issues in the society and to show cause and effect as reflected in line 7 among others.

A chick among was 'ggressive and greedy... ..

Also at the group level, there is the predominant use of modifiers which are mostly adjectives and articles, and headword which are mostly nouns. The modifiers include a, his, identical, other, etc and the headwords include morning, chick, sisters, mother etc. Also there is predominant use of adjectives such as greedy, stronger, bigger, forcy, foxy etc. These are used in order to portray the effect of Goloba or extent of the pain inflicted by Goloba which is exhibited stanza 5.

Was fond of raping his sisters

Then, one morning, at breakfast, his mother... ..

In the glare of all eyes, eewo, agbedo

This is reflected in his action of raping his sister and even his mother before all without shame. This effect includes incest and it is not limited there, it also extends to his mother. The use of ellipsis in this stanza implies that it still goes on and on without any limit. Contextually, this implies that the effect of globalization on the society, particularly in the technological age, is something that will linger on without limit.

Another notable feature is the syntactic arrangement of the clausal elements which are subject (S), predicator (P), Complement (C) and

Adjunct (A), of the sentences in the poem, particularly in stanza 3, 4 and 5.

A chick among was 'ggressive and greedy... ..

Ate more often than others,

All over me he'd pecked,

Stole often from others' shares,

Grew up bigger and stronger than others;

For his size, we called him Goloba

He was forcy and foxy, forcing

Other fowls to scurry;

(he) Was fond of raping his sisters

Then, one morning, at breakfast, his mother... ..

In the glare of all eyes, eewo, agbedo

In the emboldened lines above, the first clausal element is predicator (P). The author deliberately brings this element to the fore (foregrounded), because it contains the main actions of Goloba. In the italicized lines, the 'complements' are adjectives, giving more information about 'Chick'.

Also, the clausal structure of the poem is not equal. This implies inequality in relation to the society. Even at surface structure of the poem, there is inequality which is explicit in lines 7, 11 and 14.

chick among (other chicks) was 'ggressive and greedy... .. (line 7)

Grew up bigger and stronger than others; (line 11) Other fowls to scurry; (line 14)

The underlined items significantly and explicitly explain inequality. In line 7, the bracketed lexemes are ellipped in the poem to show that

that they are inferior. In line 11, 'bigger and stronger than other' implies that, there are some chicks that are smaller and weaker which relates to 'other fowls'. This shows that the chick is superior and powerful while other fowls are inferior and powerless. So, it is in the society, where there are some that are powerful while others are powerless. Another notable feature that buttresses this point of inequality is the voice of the poem. The author used both active and passive voice in the poem which significantly implies that chick is active others are passive.

3.4 Lexico-Semantics Level

Also, there is predominant use of pronoun such as he, his, and him which are elements of referential cohesion, to refer to Chick which is an animal. At the surface level, the collocational rule has been broken, because 'it' is the appropriate pronoun to be used for it. This thereby shows that there is more to it than eye can see on the surface level. At the deep structure and semantically, it refers to the society which is exhibited in stanzas 1 and 2.

Many many years into my morning ,

Mother bought me a hen

My hen had many eggs, reared

Many chicks, a delight to feed:

Beautiful, careless, the pretty birds had pecked

Jero, baba, agbado from the hollows of my timid palms

In stanza 1, the use hen refers to the country while the many chicks refer to the people in the country. '... a delight to feed' implies to how the chicks (people) struggle to achieve. In stanza 2, how they are being fed with the same feed is exhibited, but in stanza 3, 'A chick' was singled out, out of many chicks, which is the same chick the pronouns "he, his, and him" are used for. This

implies that it is now a superordinate being to other chicks, thereby, all other chicks are referred to as 'fowls' in line 14, stanza 4. Consequently, social stratification is inevitable. Also communalism is exhibited in stanza 1 and 2 which is bridged in stanza 3, because what 'many chicks' is to eat is that which 'Goloba' alone ate which made him to be '...bigger and stronger than others'. Consequently, it was referred to as Goloba because of 'his size'. Contextually, in relation to the society, what is meant for all is that which certain people eat alone which brings about social stratification in the society; the rich and the poor etc. The stylistic effect of this is imbalance of idea and collocational clash which results in diversification of ideas and thought. Therefore, making 'his, he and him' which are elements of referential cohesion to go with 'Chick', creates some effect at this level which is that of superiority to 'other fowls.'

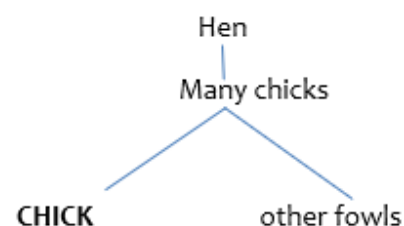
Another notable feature here is elliptical cohesion in line 7

A chick among was 'gressive and greedy... ..

It can simply be;

A chick among (other fowls) was 'gressive and greedy... ..

I will the give the explanation of the stylistic effect of this type of cohesion with the diagram below.



The diagram shows that hen had many chicks. The chicks are fed with the same feed but there is a particular one which is aggressive and greedy that eats more than others, terrorizes and

exploits others. The poet chose the words, 'ate, stole and pecked' and forcy, forxy, forcing, in order to reflect this effects which are terrorization and exploitation in stanzas 2 and 3 respectively.

A chick among was 'gressive and greedy... ..

Ate more often than others,

All over me he'd pecked,

Stole often from others' shares,

Grew up bigger and stronger than others;

For his size, we called him *Goloba*

He was forcy and foxy, forcing

Other fowls to scurry;

Therefore, other chicks which are now referred to 'others fowls' are ellipted. The use of elliptical cohesion stylistically implies that, 'other fowls' are 'less important' while Chick is 'more important', thereby bringing about division among the 'many chicks', which also brings about the act immorality, because of its 'size' (line 1, stanza 4), which is an image of bully, and he could not be cautioned. Contextually, this results in divisions in the society into the rich and the poor, the employer and the employee etc.

The author used words such as aggressive, greedy, stole, pecked, ate, grew, bigger, stronger, size, forcy, foxy, forcing, rape, and *Goloba* (a derogatory compliment for the Chick in line 12), which are adjectives and verb, cohesively and coherently, to portray the deeds of chick. The stylistic effect of this is that the effects are closely related as one cannot exist without another. There cannot be corruption without, oppression or exploitation and so on.

Furthermore, the author chose certain adjectives in order to be able to portray his idea

appropriately and coherently, such as 'foxy, forcy etc. Foxy is derived from the word fox which is a cunning animal. Stylistically, this implies deception. Forcy, on the other hand, derived from the word force which denotatively means the ability to attack, control or constrain which is reflected on his action of raping his mother and sisters, 'even in the glare of all eyes' and there is nothing anyone can do about. Also, the choice of the word 'fond', an adjective in line 15, which implies something habitual, gives more meaning to this. Contextually, this relates to the author's society the capitalist oppress the poor physically, and there is nothing anyone can do about it, because it has been attributed to normal way of life.

Another notable feature is neologism. The poet coined *Goloba* from *Global*, *forcy* from *force*, *golobalized* from *globalized* and *politricksters* from two words which are *politics* and *trick*. The word 'trick' also connotes with 'foxy' in line 13, which signifies that chick is cunning. This is explicit in line 19.

Golobalized new-breed politricksters!

This implies that politic tricksters are built through globalization. Stylistically, the author chose to coin these words in order for him to show the effects of globalization on the society which include oppression, deception, etc as reflected in the poem. Also, this is used by the author to suit his purpose of writing the poem which has figurative meaning.

Finally, another notable element is code mixing. The author used certain words such as "baba", "jero", "agbado", "eewo", and "agbedo", to show his cultural background. This can also be attributed to be the style of the author, as this feature also reflects in his works, such as 'Song of Odamolugbe'.

Having critically examined the poem above, the ideas and the experiences of the poet in his social world of experience are represented in the poem.

It can also be deduced from the poem that there are elements of cause and effect in the poem. The cause of Goloba's attributes is as result of his aggressiveness, which results in the effect such as exploitation, deception, corruption, greediness, immorality, and oppression. This can be likened to the African politics, particularly Nigeria, the moment power is invested on someone, he/she may exhibit the aforementioned attributes.

Therefore, the poem is a good example of imagery and symbolism. 'Goloba' symbolizes the capitalist and 'other fowls' symbolizes the poor. Moreover, the poet achieved his aim of using the poem to portray the realities in his real world of experience. Hence, the poem is descriptive in nature and the poet used the description of the qualities and act of a chick to depict the happenings in the society.

4. Conclusion

On the whole, Ademola Dasylva's poem, Goloba, deploys rich poetic devices to a number of explaining, illustrating, revealing, and clarifying. Furthermore, in the process of applying linguistic stylistic tools or principles to the study of the poem, the nature of stylistics is explicit. With reference to the above poem, linguistic stylistics has served a complementary approach to literary criticism in the interpretation of the poem. Also, poetry is unique as it stems directly from man's experience of his world of his consciousness (Dasylva and Jegede, 2005), which is explicit in the poem. Furthermore, through this analytical approach the important aspect and element of the poem is exposed. Therefore, it is obvious from the submission that linguistic stylistic is a veritable approach to analyse a text and it also aids or enhances the better understanding of a literary or non-literary text.

References

- Ayeomoni, M. (2003). "The role of stylistics in literary studies". In Oyeleye, L. & Olateju, M.(Eds.). Readings in Language and Literature. Ile-Ife: Obafemi Awolowo University Press.
- Ayeomoni, M. (2006) "On Style and Stylistics". In An Encyclopaedia of The Arts. Vol4(6): 545-559
- Akinkurolere S. O. (2014) 'A Pragmastylistic Analysis of Chinua Achebe's Arrow of God' Humanities and Social Sciences Review. 03(03), 363-370.
- Akinkurolere S. O. and Abiodun-Daniel A. A. (2019) 'A Linguistic-Stylistic Analysis of Post Appeal Court Victory Speech of Selected State Governors in Nigeria'. The International Journal of Language Learning and Applied Linguistics World (IJLLALW).20(1):1-12.
- Bradford, R. (1997) Stylistics. London: Routledge.
- Bloor, T. & Bloor, M. (1995) The Functional Analysis of English: A Hallidayan Approach. London: Arnold.
- Crystal, D. & Davy, D. (1969) Investigating English Style. London: Longman.
- Dasylva, A.O. (2000) 'Goloba' in DRUMVOICES Poetic Voices of Contemporary Urban Cultures Nos 1&2 (Fall) pp. 225 (USA).
- Dasylva, A. & Jegede O. (2005). Studies in Poetry. Nigeria: Stirling-Horden Publishers (Nig.) Ltd.
- Farinde, R.O. & Ogunsiji, Y. (2010) Analytical Linguistics. Ago Iwoye: Olabisi Onabanjo University.
- Fromkin, V. Nina, J. and Rodman, R. (eds) (2003) An Introduction to Language (7th edition) Massachusetts: Wadsworth.
- Halliday, M.A.K. & Hassan, R. (1976). Cohesion in English. London: Longman.
- Leech, G. & Short, M. (1981). Style in Fiction: A Linguistic Introduction to English Fictional Prose. New York: Longman

- Lucas, F. L. (1995). *Style*. London: Cassell and Coy.
- Udeze, N., Udeze, C. & Orji, D. (2017) A Linguistic Stylistic Study of Wole Soyinka's Night and Death in the Dawn. *Unizik Journal of Arts and Humanities*. Volume 18(3): 112-131. <http://dx.doi.org/10.4314/ujah.v18i3.6>
- Osisanwo, W. (2003). *Introduction to Discourse Analysis and Pragmatics*. Lagos: Femolous-Fetop Publishers.
- Osundare, N. (2003). Cautious Paths through the Bramble: A Critical Classification of Style Theories and Concepts. Ibadan: Hope Publications.
- the Education Sector. *Sustainability* 2021, Vol. 13, Page 4121, 13(8), 4121. <https://doi.org/10.3390/SU13084121>
- Khader, N. (2016). The Effectiveness of Blended Learning in Improving Students' Achievement in Third Grade's Science in Bani Kenana. *ERIC*, 7(35). <https://eric.ed.gov/?id=EJ1126508>
- Lachner, A., Backfisch, I., & Stürmer, K. (2019). A test-based approach of Modeling and Measuring Technological Pedagogical Knowledge. *Computers and Education*, 142. <https://doi.org/10.1016/J.COMPEDU.2019.103645>
- Lawrence, K. C., & Fakuade, O. V. (2021). Parental Involvement, Learning Participation and Online Learning Commitment of Adolescent Learners during the COVID-19 Lockdown. *Research in Learning Technology*, 29, 2021. <https://doi.org/10.25304/rlt.v29.2544>
- Radha, R. (2019). Swami Vivekananda's Mission on Man Making Education. - *International Journal of Emerging Technology*. https://www.researchgate.net/profile/Dr-radha-2/publication/334811326_SWAMI_VIVEKANANDA'S_MISSION_ON_MAN_MAKING_EDUCATION/links/5d41d1ce299bf1995b5b68co/SWAMI-VIVEKANANDAS-MISSION-ON-MAN-MAKING-EDUCATION.pdf
- Stiftung. B., ed. (2018). *Lehramtsstudium in Der*

Digitalen... - Google Scholar. Retrieved February 14, 2022, from https://scholar.google.com/scholar?hl=en&as_sdt=0%2C5&scioq=OPerception+of+Stakeholders+on+the+use+of+Social+Networking+Tools+for+Classroom+Instruction+in+School+Environment.+In+L.+Oliveira+and+A.+L.+R.+Melro.+%28Eds.%29.+Open+and+Social+Learning+&q=Stift