

**The Contextual Philosophical Text and its Moral Educational Values in Two Yoruba Arts Music: An Analytical Perspective of David Bolaji's Creativity**

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**ABSTRACT**

Nigerian art music has stood out as a veritable genre with which the norms, culture, religion, sociocultural and educational value systems are promoted globally. Investigations have shown that different scholarly studies and music performances in other genres have been used to portray these value systems. These values and learned in both formal and non-formal learning education. The philosophical context of moral educative values be seen and understood within the musicality framework of Nigerian art music. Therefore, this study examines the contextual philosophical text via the creative musical continuum used by David Bolaji to reveal the moral educative values in his selected compositions. The study hinges on the theory of critical discourse analysis presented by Fairclough [1]. The referenced compositional works include *Orisa* (gods) and *Amebo* (gossip). Findings show that the study, not Bolaji explores philosophical texts as an educative lens to educate and inculcate virtues in students. The study frowns upon uncultured behaviour among students in society. Finally, the study serves as a paradigm for composers to pattern different philosophical compositions to promote educative moral values.

**Keywords:** *Philosophical Text, Moral Educational Value, and Analytical Perspective*

**INTRODUCTION**

The use of philosophical text by musicians in different musical genres is a means to teach, echo and re-echo ideology, rebuke, and critique identified erring behaviour(s). The application of this text, musically, reveals the ethos, norms, morals, and educational value systems that guide families, institutions, societies, etc. The perspective of using philosophical text is an important linguistic, musical medium of performative arts. The approach to the subject matter within in popular art and sacred music is evident in a few artworks. Furthermore, the philosophical text has been a principal tool for the construction and deconstruction of the ideological notion behind the theme being passed across by a musician. Additionally, the expression of this text in different literary works through the constructive, creative use of diverse coded or fecund texts is mainly to address a situation. In other context, the interjectory of proverbial expressions, aphoristic expressions, rooted in a performative presentation of any musical performance, requires in-depth attention in listening to understand and uncover the thematic thrust of the message. Speaking of proverbial context in literary works, Odebunmi [2], Fashina [3] and Raji-Oyelade [4] opine that the perspective of proverbs could be best determined in meaning from the contextual use of such proverbs and their application. Similarly, Ehineni [5] states that the language of proverbs generally makes it a phenomenon used by speakers/authors to achieve many objectives. Taking Nigeria as a reference point, Okigbo [6] opines that the critique of the inhumanity of colonial activities in Nigeria and are effect on the Black's social awareness of the 1960s was approached not just with the musicality act of Fela Anikulapo but with the use of his philosophical text. This means that the philosophical text utilises irony weapon that cautioned against the ills of the colonial rule in Africa. Thus, the text remains a medium of expression in different musical landscapes. Similarly, Samuel and Adekola [7] state that the philosophical shades of *agidigbo* music enhances an understanding of the different intellectual and educational value systems needed in the stages of human development. This implies that specific musicians' performative uses of philosophical text in a diverse genres have proven to be an intentional and purposive act to achieve set goals and avoid a confrontational approach. Furthermore, the perspective of such a text characterizes the musical nuances of other genres in many cultures. Viewing the musical landscape of the Yoruba of the Western part of Nigeria, we emphasise that the context of philosophical text stands as the predominant text for specific genres. Some of these genres function within the scenery of popular and sacred music.

The notion and influence of a *pala* music, afro-beats, and Juju music stand as part of the sociocultural musical genres that predominantly use philosophical text in the performative strata by their musicians. The application of this constructive text creates a particular corpus of thoughtful gems that unravel in-depth rethinking for positive change(s) on issues raised via the text in the music. Therefore, one can say that the philosophical songs transmitted through the thematic expression can turn an individual's cognitive thinking into repentance. This also links the listeners' thought

process in the society to the cultural, socio-cultural, religious, and educational values that should be promoted for the sake of unifying society. It is crucial at this juncture to note that the application of different contextual philosophical texts within the realm of musical performance by a musician, unravels the musical prowess of such musicians. Thus, musicians' application of the text and musical dynamics is necessary for achieving their musical gospel and its expected result. The implicative framework relies on the fact that the denotative message of the philosophical text used in a musical performance would be unravelled from the interpretative beat of the message that culminates as the thrust of the music. Consequently, the practical application of philosophical text in Nigerian musical art creativity aims at passing, imbibing, and inculcating educational and moral values that should be sustained in all spheres of life. The implication of this notion is the causality of using the deliberate constructive linguistic medium in the creative delivery of art music within the academic milieu.

### **Theoretical Framework**

The theory that this study hinges on is that credited Fairclough [1], in approaching the philosophical context of literal work via the applicative use of critical discourse analysis (CDA). The view that critical discourse analysis is mainly to unravel the bedrock of an ideological context in connection to the control culminated in the narrative stands of a text. Consequently, the proponent's submission that the theory behind the philosophical context of words are not and should not be taken as neutral. But it should be seen and taken as a phenomenon representing the composer's specific thematic, ideological value(s) that needs to be considered. Hence, the rationale behind the narrative expression used via a philosophical text stands as the intrinsic notion behind the composer's perception and the thrust of the message being passed across. Most significantly, it is the idea the composers use in expressing their identity, creative continuum, values, belief, and interest in a specific manner. We maintain that the theory of critical discourse analysis reflect in two dimensions: the analytical context of power, which cannot be an explicit top-down relationship phenomenon in the interpretative view of the context of philosophical text. Speaking of the second segment of critical discourse analysis, we observe that its relevance within the contextual content of Fairclough's postulation hinges on discourse practices and the alignment of it within the ambiance of a framework. This aspect of discourse practice defines the verbal and gesticulating principles that seem to govern the affairs of individual reflective cognitive expression in different aspects of life. However, the theory argues that a person's proper interpretation of text can only be determined based on their background, knowledge, and preview of the position of power. Thus, Fairclough [1], Wodak, and Ludwig [8] critically warn that the "accurate interpretation of a text does not exist". The implication is that a thorough understanding of the context of any discourse we help. Nevertheless, adopting this theory in this study affirms that the critical discourse analysis of the philosophical text used in the understudied compositions should only be viewed within the context of the educative moral and sociocultural values it teaches.

### **Pragmatism Educative Stance of Philosophical Text in Art Music**

The constructive use of philosophical text in any vocal genre plays a significant role beyond the expressive medium for communication that it can represent. This phenomenon, from the viewpoint of music, is an essential mass media capable of disseminating sociocultural values and cultural identity within and beyond the cultural landscape. Additionally, the application of logical text in art forms because the ironical expressive pattern used with an undertone thrust to teach, correct, critique, and appraise the behavioural attributes of a society, or a particular system of governance. This means composing a creative work via a stipulated music expression combined with the linguistic medium of using philosophical text is a reliable of achieving a specifically identified notion. Fundamentally, the application of such text in the linguistic formation of vocal musical performance serves as an outcry for a reformative pattern of living or a system. Fromkin, Rodman, and Hyam [9] submit that the contextual view of pragmatics contracts hinges on the undertone clarification of the specific linguistic expression used in the performative form and its correct interpretative meaning within its context. The implicative strands of this focus on the expressive mode that entails in the context of the use of logical text. The situational scenery from the perspective of the context majored on the knowledge of the actual text, and it is intrinsic in Yoruba culture. This means that the states of pragmatism within the context of the philosophical text in art composition stand to uncover the actual spoken words and their relativity in the socio-cultural context.

### **Structural Contextual Analysis of the Philosophical Text of Orisa**

The existentiality of humanity has been expressed in its belief system and relationship with the supernatural realms. This means that the sustainability of the physical world depends on the fact that the metaphysical world controls the physical world. Nonetheless, as a human holds the physical world, the spiritual world is ruled by unseen beings. Humans' pragmatic homage to unseen beings revolves around inbuilt trust and dependence on diverse supreme beings governing their affairs. The spiritual world's constituent governing men's affairs are being carried out through religion. That is to say, religion is phenomenon in which spiritual relationships are established with a supernatural entity classified as a god. Barber [10] states that the intertwining co-existing relationship between humans and the gods is determined by the pragmatic belief and propagation of the faith that governs the unseen beings of different religions. It is essential to mention that numerous circumstances constitute the existence of a god in a culture, which could be similar to or different from that of another culture. This implies that other accounts conceived the origin, belief system, and worship of the gods as a sacred interphase between the spiritual and physical in diverse cultures have certain similarities. Similarly, the existential means of the gods, the statutory religious practices of the worshipers to the gods, and the connected channel of

expression in religion form the co-existence of the worshipers and the gods' relationships. The discourse of the gods in the indigenous context of Yoruba culture from the perspective of the religion identifies with the existence of a supreme being known as the *Orisa* (gods). Nevertheless, it is essential to note that *Orisa*, within the Yoruba culture, serves as gods. The contextual affirmative of *Orisa* as gods could be the gods of the different phenomena in the spheres of the existence of the Yoruba people. This suggests that the belief system of the Yoruba culture hinges on the faith that the gods (*Orisa*) supervise the affair of different phenomena of men. Though Bolaji's ideological stands are in line with the view that the human throat is classified as a god. This is because the food that passes through the human throat on a daily basis affirms its position to that of the gods. On this premise, this study presents the *Orisa-ofun* (the gods of the throat) as the god being cross-examined. Sacrifices are indeed being made to appeal to the gods. This act comes by paying significant and continual homage to this god in the light of the lyric of the composition, *Orisa*. The composer's philosophical expression unravel the ideological stance of the thrust of composition. This is because he classifies the attributive roles which the throat plays in the sustainability of the human body, as the position of a god. This implies that every human moves about not knowing that the human throat is a god within the body system. Thus, the entire well-being of man, as regard the act of eating and drinking is inevitable. Additionally, the philosophical view of the composer situates the context of eating in this study as intentional acts that must be carried out with reverence, to the body. Likewise, the demonstration in this study of ensuring that what goes into the body through the mouth is befitting to the body is the purposive behavioral act that every worshiper will carry out whenever they want to pay homage to the gods of the throat. As the situation also applies when appealing to the gods of the land with worthy scarifies, it is essentially every person who needs to consider the of sacrifices i.e 'food' that must be offered to the gods of the throat, *Orisa-Ofun*.

### Structural Text of Orisa

Orisa/8x

Orisa a

Orisa nla

Orisa ara

Orisa nla

Orisa ye o

Orisa toju Orisa lo ni/2x

Ojojumo/8x

Gbegiri gbigbona pelu amala gbigbona lon je Orisa ofun/2x

Isapa o Isapa egusi o amala ewedu o

Gbogbo e lonje Orisa-ofun/2x

A Orisa Orisa

A Orisa Orisa

A Orisa ye o

Orisa toju Orisa loni

It is essential to note in the text above that the composer uses specific figurative expressions to capture the intrinsic meaning of his message. With the composer's creativity, he established that the underlying thrust of his message hinges on the fact that every human on earth is a true and faithful worshiper of the gods of the throat (*Orisa-Ofun*), regardless of their religion. In this perspective, Bolaji stated that the issue of paying homage to the gods of the throat, "*Orisa-ofun*," as used in his composition, shows the god of the throat as the only god to whom everybody pays homage daily. Bolaji, in the context of his composition, establishes that the god of the throat is the god that every human, regardless their belief system and cultural background, worship and pay due homage. By implication, the composer establishes that all humans are idol worshipers since paying homage to gods of the throat must be carried out. The philosophical text used by Bolaji in classifying the human throat as god establishes that every human pays their homage at one point or the other based on the best time that suits them. In light of the above, the systemic breaking down of the first phrase in the introduction of the composition establishes the affirmative stance that *Orisa* is the thrust of the composition. The first preponderant compositional technique used in the introductory section of the *Orisa-Ofun* is termed affirmative repetitive compositional technique. This compositional technique re-emphasizes the word *Orisa*, using the additional compositional techniques known as arpeggiated technique, which occurs in a sequential succession between the Soprano, Alto, Tenor, and Bass (SATB) in descending pattern. Both the affirmative repetitive and arpeggiated compositional techniques used by the composer from measures 1-5 move from the chord progression of chord 1 to V<sup>7</sup>.



o - ri - sa to - ju o - ri - sa lo ni

o - ri - sa to - ju o - ri - sa lo ni

o - ri - sa \_\_\_\_\_

o - ri - sa \_\_\_\_\_ n - la

It is essential to reiterate that the setting and presentation of the gods of the throat as higher gods is not, nor is it within the classification of her spiritual ability and power over the activities of the physical realm or above other gods of the land. Instead, it is used as a symbolic expression to inform her implication of receiving cross-cultural sacrifices (food). Within this framework, the composer presents the uniqueness of this god as the god that negates the abomination (taboo) of sacrifice within a socio-cultural setting. This implies that the gods of the throat are taken and seen as the gods that accept different socio-cultural sacrifices outside the existing culture of the worshipper's milieu. Similarly, Bolaji adopts the unique process of paying homage to *Orisa-Ofun* by introducing a re-circling text compositional technique through the applicative mode indirect imitation technique. The adoptive text established by the bass part from B<sup>b2</sup> was re-circled in the same pattern without any alteration by the tenor and alto parts. The re-circling text technique was done via the applicative ascending sequential approach. The introductory point of the text by the bass part in B<sup>b2</sup> proceeds into C3, which is the last bass note. At the same time, the final note of the tenor D5 stands as the entry point of the alto part. But, the soprano part assumed its principal leading melodic part role through its entrance on the F5 note that proceeds and ends on the E<sup>b5</sup> note. Specifically, the entry point of the soprano part also serves as a tutti section introduced by the composer for all the voice parts (S.A.T.B). The implicative of this section brought in the affirmative re-echoing of text (*Ojo-jumo*) every day, which the bass, tenor, and alto parts initially took. In the same vein, the interjectory of a duet section from measures 21 to 24 is the additional compositional technique used to unravel the disposition of sacrifices worthy of *Orisa-Ofun*, the gods of the throat. The intrinsic pattern of adopting the intervallic distance of a parallel 3rd movement between the Soprano and alto parts was used to establish the structural rhythmic contour between the two voice parts.

The specific presentation of a particular sacrifice used in the context of this study is drawn from the Yoruba cultural milieu, which is the composer's cultural background. The notion behind this is to amplify the thrust of the message and to potently drive home the contextual message of the *Orisa-Ofun* as the gods that accept the great symbolic sacrifice of food. This is peculiar, and it cuts across the socio-cultural setting of the Yoruba. Measures 25 to 28 undo the application call-and-response compositional technique. This is done as an alteration to avoid a monotonous pattern in the rendition of the food typology sacrifice used by the composer in the study. The identification of the particular indigenous food used in the study by the composer as a worthy sacrifice to the gods of the throat sustains the unification trans-cultural application of sacrifice that negates the cultural limitation. The call-and-response technique attests to the fact that the philosophical stance of communal living is part of Africa. To a large extent, the justification of this notion presents the act of a sense of belongings that negates the isolated lifestyle of the African indigenous communities. Also, the states and use of this compositional technique were used to announce the applicative stance of different sacrifices that the gods of throat, *Orisa-Ofun*, accommodates. Speaking of the diverse compositional techniques used by the composer, the makes sure that the context and pattern of applying a re-circling compositional technique were presented in measures 29 and 30. This technique was first introduced in measures 21 and 24. Additionally, it aligns the alto part as a subsidiary part and with the soprano part in making an affirmative call that contains and describes the contents of sacrifices of the gods of the throat. This provides a unique aesthetic blend to the sectionalized body that portrays African communal living via the concurring and unified agreement on the sacrifice in the composition. Similarly, the composer captured the predominant stance of homophonic harmonic structure from measures 33 to 48. This last section reiterates the thrust of the study, which hinges on *Orisa-Ofun*. The assertive and interjectory part given to the bass part re-echoes the composition's underlying content to be on the god. The re-amplification phrase of *Orisa* by the bass voice part occurs in measures 32,

34, 42, and 44, respectively. Specifically, these sections stand as the significant encoded area that eventually unfolded the typology specification and the identity of the revered *Orisa*. Emphatically, measure 48, the last measure, unravels the identity of the unlinking god of the throat.

Speaking of the philosophical strands in *Amebo* (Gossip), the composer employs irony to portray the destructive act of people that indulge in such activities. The contextual text of the piece echoes a strong warning about the illicit acts of serving as the fifth column in any family, society, organization, or community. Part of the composer's major thrust and its clarion call is the necessitating act of self-regeneration for every *Amebo* in society. Through this creative work, the composer reveals a subtler form of mind of a person that indulges in the act of *Amebo*. He affirmed that this act is unacceptable within and outside the jurisdiction of any Yoruba society. The fundamental factors that see any uncultured behaviour in an indigenous Yoruba tradition sees that unacceptable character are detrimental to the unity of the community.

#### **AMEBO**

Daleru daleru o losora  
Daleru daleru o losora o  
Daleru daleru o ha losora  
Ake o ake o esan ake o  
Ewenu/7x  
Ewenu/4x a Olofofo  
Abateni je  
Olofofo  
Onye echiri  
Olofofo  
Mai guluma  
Olofofo

The intentional infusion compositional techniques used in the under-study piece of *Amebo* are purposive applicative techniques by the composer. Bolaji uses the composition to depict the wrong behavioural of people indulging in such character in any society. This means a straightforward life devoid destructive lifestyle is expected of an individual in any organization/society. By implication, the issue of demonstrating a lifestyle free of gossip must not be overlooked. Through the intensive applicative approach, the composer affirms that a reflective lifestyle that dislodges any act of a gossip should be free of modernity influences, which means that modernity should not have any negative behavioral impact on people. The transcending and developing modernity in Africa should never be a punctuated acts by defenders of traditional indigenous beliefs should hold against modernism. Instead, cultured and acceptable behaviour should be seen as a norm that has no connection to the influence of modernism. Through this approach, the distinctive philosophical text and the correct interpretive notion of its meaning are unveiled via the identity of specific features unique to the composition. The foregrounded compositional techniques in this creative work are discussed against the backdrop of indigenous belief system. Adetuyi and Olatayo [11] buttress the submission that for evaluating creative work, the contextual, analytical context is an essential aspect often used to glimpse the aesthetics in any literary work. The implication of this stance is that the philosophical text of the piece of music, *Amebo*, is unravelled via constructive criticism to present all the educative values used by the composer.

The composer introduces the homophonic technique for the piece *Amebo*. The soprano part stance serves as the principal voice part while the alto, tenor, and bass parts accompany the progressive structural movement established by the soprano. He also employs different approaches for the applicative of the philosophical text. For the appreciative analytical context of this study, the new classification of applicative techniques used for the text of the music is, at this point, propounded based on each phraseological section in the music. The analytical criticism of the contextual text found in measures 8 to 12 are now classified as textual dualism text technique. The idea of using a dualism text technique within the same structural phraseology and its musical nuances stand evidence in measures. The applicative stands of the composer in using this classified text technique stand purposive.

AMEBO

S  
Da-le-ru da-le-ru o lo- so-ra da-le-ru da-le-ru o lo- so- ra o

A  
Da-le-ru da-le-ru o lo- so-ra da-le-ru da-le-ru o lo- so- ra o

T  
Ha ----- lo-so-ra da- le- ru da-le-ru o ha - ----- ha -----

B  
Ha ----- o - ni ro o - re ha -----o -re ha -----

The deliberate use of dualist text for the questioning and answering phrases by the composer is a technique for achieving the notion of obeying the tonal inflection of the indigenous Yoruba language used for the piece. The parallel application of this technique constitutes the word formation used for the soprano and alto parts. In contrast, single-syllabic words and alphabet are used for the tenor and bass parts within the exact musical phrases from measures 4 to 8. Although the composer alternates this by interjecting some words used for the soprano and alto alongside those of the tenor and bass parts, the intrinsic application of these similar words brought a sense of unification of message and meaning from the entire voice parts. However, apart from the above mentioned techniques employed in the text, the composer applies the ascending sequence compositional technique. Taking a cue from the first note of the soprano part, A4, the rhythmic movement of this particular first part is established as ascending stance to other notes built on through different note variables.

Obviously, ascending sequence is a second compositional technique the composer applies within the circumference of measures 4 to 8. The sequencing technique was approached with a step above the first note, A4. The intervallic distance of this step contains an interval of a major second. A unification technique known as unison within Western art music was applied and subsequently emerged as the follow-up technique after the sequence. Starting on B4, from measures 13 to 16, the restatement of the attribute of Amebo was re-echoed by the parts in unison. Specifically, the ironical text given to all the parts regarding the reference made to the physical mouth of a gossip is an indirect reflective reference. The connotative meaning of such reference is on the personality characteristics of Amebo. The physical reference to the mouth of an Amebo connotes the inseparable concept that exists between the idea of identity and ideology in the circumference and analytical realm of sociolinguistics. That is to say, Bolaji uses this concept to portray the identity feature that could be seen in an *Amebo*, while the trend of his ideology captures and refers to the fundamental attribute of the personality of Amebo. Measures 17 to 20 re-announce the same rhythmic structure established in the previous phrase. But the harmonic structure of these measures differs in rendition. It is important to note that the repetitive rhythmic structure of measures 17 to 20 is the same as measures 13 to 16. The contrast between the two is that measures 17 to 20 come in homophonic movement aside from the melodic, rhythmic structure that stands as the repetition of measures 13 to 16. The intrinsic elongation of revealing the actual identity of the personality of *Amebo* is a reflection of measures 21 to 24. In this section, the composer uses the three major indigenous Nigerian languages, the Yoruba, Igbo, and House, to unravel the continuous deeds of Amebo. The composer uses the call-and-response compositional technique in presenting and affirming the suspended revelation of the personality behind Amebo.

6  
20  
AMEBO

S  
O-lo-fo-fo a-ba-te-ni je o-lo-fo-fo a-ba-te-ni je o-lo-fo-fo Onye-e-chi - ri o-lo-fo-fo Mai-gu-luma

A  
O-lo-fo-fo o-lo-fo-fo - - o-lo-fo-fo o-lo-fo-fo

T  
o-lo-fo-fo o-lo-fo-fo - - o-lo-fo-fo o-lo-fo-fo

B  
o-lo-fo-fo - - o-lo-fo-fo o-lo-fo-fo o-lo-fo-fo

The essence of using the three major Nigerian indigenous languages in the sectionalisation of the last phrase is an intentional pattern. The initiative is to drive home the educative teaching and learning of the thrust of the composition to the students and society. The main aim is to discourse gossip. Secondly, to avoid monotonous retention in the piece.

## CONCLUSION

This study justifies using philosophical texts as an educative tool for moral and educational values. Two indigenous art musical compositions are examined via the contextual analysis of text by the composers. The study cross-examines the musical parlance used by the composers in *Orisa* and *Amebo*. Western musical principles are paradigms used to investigate the intrinsic educative values embedded in the pieces through a contextual analysis of the text. The nexus between the philosophical text and the compositional techniques used in the works were brought to the educative platform. The compositional techniques employed by Bolaji stand as an impulse revelatory to the nighty-gritty framework of the musical work. It is essential to note that the philosophical text used in the musical piece *Orisa* affirms the reality and notion that all humans are faithful worshipers of the gods of the throat. This is a result of the daily feeding of the body through the throat. At the same time, the perspective use of *Amebo* teaches us that it is not healthy for students or any human to indulge in gossiping. The outcome will destroy not just the relationship but the unity and communal living in any relationship.

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