

Ramonu Sanusi and Femi Ojo-Orality Ade's Markers in a Selection of Their Novels

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Abstract

Due to stylistic reasons and the necessity to emphasise particular messages and elements of texts, the element of orality from oral literature has made its way into written literature. Over the years, critics have focused more on the thematic and stylistic analysis of Ojo-Les Ade's paradis terrestres (Paradis) and Les rêves d'une fille (Rêves), Sanusi's Le bistouri des larmes (Bistouri), and Un nègre a violé une blonde à Dallas (Nègre), and less on the oral nature texts. As a result, this study examines orality markers in the chosen novels by Femi Ojo-Ade and Ramonu Sanusi using close reading as a method of data collecting and Arnold's theory of foregrounding as a tool for addressing problems about literary motifs and how they come to be prominent in texts. The chosen works contain orality markers such as exclamatory remarks in sentential forms, repeats through reiteration, and syntactic parallelism, which contribute musicality and aesthetic appeal to the texts while highlighting the novelists' thematic concerns. The study comes to the conclusion that orality markers in literary texts serve stylistic and aesthetic purposes before readers engage with the texts, lessening how graphically harsh realities in sociolinguistic, sociopolitical, socioeconomic, and sociocultural contexts are received in contemporary francophone committed literatures of the twenty-first century.

Keywords: Verbal cues, exclamatory statements, repetitions, sanusi ojo-ade

Introduction

In literary studies, language has been divided into written and spoken forms over the years (Saphir, 1921). Recent works have seen the infiltration of oral forms of expression in written works, especially in creative writings under the heading of stylistics. This is because culture is communicated and transmitted through written works (Uzochukwu, 2002). As oral literature, proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances, and more, musicality is underlined with some of these features in transmitting knowledge, cultural values, and social values as well as collective memory. Repetition and parallelism in literary texts exhibit the same musicality as that found in oral literary forms.

African literatures written in French can be seen to have incorporated the aforementioned oral literary sources. This claim is summarised and supported by Mustapha (2015), who writes that "African writers employing European languages frequently resort to the usage of folklore elements and indigenous storytelling techniques." The exclamation mark is frequently used in written text as part of writing mechanics to emphasise important themes in the African oral tradition that entail emotions and feelings. Exclamation marks are used after an emphatic interjection used after a sentence that is genuinely exclamatory, according to Olajuyigbe & Ojo's explanation of punctuation as a mechanic of writing (Ojo, 2011).

The exclamatory sentences and repetitions used by the novelists to depict socio-cultural, socio-political, and socio-economic realities in their texts can be found in Ramonu

Sanusi's Le bistouri des larmes (Bistouri), Femi Ojo-Les Ade's paradis terrestres (Paradis), and Les rêves d'une fille, as well as Femi Ojo-and Ade's Femi Ojo.

Exclamatory Speech in Selected Texts by Ojo-Ade and Sanusi

The use of exclamatory phrase in Ojo-Paradis Ade's emphasises the theme of racial segregation. When Ayo meets Mr. Grominsky for his application to gain a permanent residence in Concorde, the narrator says, "-Tais-toi, Richard!", indicating that the baby's expression of confusion at the black race at the embassy is a mother correcting her child. Let there be peace! You are fully aware that he is evil and is not from our home (Paradis, p.19) Richard, stop talking! Let him be alone! You are well aware that he is black and that he is not a native of our nation.

These exclamatory comments reflect oral family communication between parents and children, which is mostly employed by Africans. The author highlights the superior and inferior relationship that exists in transmitting feelings expressed by the clausal term "...il n'est pas de chez nous" [he is not from our nation] by addressing the child by the mother in the French imperative "Tais-toi." The mother's subsequent forceful exclamatory words against the youngster have the same emotional fervour as traditional speech exchanges based on racial distinctions.

In contrast to Ojo-Paradis, Ade's which attributes oral emotional outpouring to racial segregation, the narrator's parents' talk in Rêves links emotional eruption to the character's religious inclination when the mother says, "Papa de Tee! I should have known it! You want to elevate religion

above politics and other trivialities, according to Rêves (p. 107). Father of Tee! I would have anticipated it! You want to bring religion down to the same level as politics and other trivialities. The mother emphasises her fire and love for her religious inclination by using an exclamation when speaking to the father. The person who is prepared to go to such lengths to protect religion in front of her husband views it as sacred.

Malheur of maladjustments! The evil that put Yétoundé in jail, humiliated her in front of the entire populace, prevented her from having children, and caused her to divorce her husband so that Binta might benefit. This is the worst of all mistakes; this is the mistake that gave rise to all other mistakes. When the General didn't respond, Massoudi was imprisoned in a crime equal to other Nigara crimes. 188 in Bistouri

Oh, the misery of miseries! Yetoundé had a series of misfortunes, including those that sent her to prison, turned her into a laughingstock, prevented her from having children, and caused her to lose her husband to Binta. It is the disaster of misfortunes: one misfortune gave rise to another. Misery in comparison to other Nigara misfortune when the General, who does not laugh, imprisoned Massoudi.

The play on words like Malheurs (Misfortunes) emphasises and makes clear to the reader the overall impact of the text's depiction of the barbarous, phallogocentric cultural practise of female genital mutilation. Through the constant use of repetition, which highlights the oral aspect of language and gives the piece a distinct artistic outlook, musicality is accomplished. The rapid succession of the repeated phrases also illustrates the narrator's criticism of this harmful activity, which has no good implications for sociocultural, economic, marital, or health benefits.

Repetition of oral tradition in selected texts by Ojo-Ade and Sanusi

In the chosen texts, repetitions take many different forms, from individual language units in the form of reiteration to phrasal and clausal structures as syntactical parallel assertions in creating pun and melody while foregrounding particular thematic themes as orality is underlined. The use of the adjectives nègre and noir repeatedly and interchangeably to denounce racism in Ojo-Paradis Ade's establishes and emphasises the tone of postcoloniality.

While white represents the goddess of victory and opens the door to happiness, black is always a portent of misfortune.

One acts like a nefarious person by working like one.

Everything is black; there are black people; and there are black people. The terms "black pot," "black series," and "black misère" are used. The same idea that inspires the jargon of other European languages is the basis for all of these expressions: ignorance, misfortune, morbid spirit, despondent embrouillement, bad luck, dishonesty, and inferiority. 48

Paradis, p.

White represents what is pure, good luck, while black always denotes bad luck. One works and behaves like a black person.

Do everything in black; we crush and obtain blacks. We talk about the gloom, the black series, and the black agony.

Behind every one of these expressions is the idea that inspires jargon in other European languages: stupidity, wickedness,

dullness of intellect, utter confusion, bad luck, filth, and inferiority.

Nine times in the passage above is the word noir. Its frequent repetitions operate as unifying components that highlight the thematic issue while highlighting the melody of the pun action and highlighting the oral aspect of the expression, which adds aesthetics to the text and makes the reader happy. Similar to how he plays with the term "journal" in both its singular and plural versions in Rêves, Ojo-creative Ade's talent is also on display there.

How the times have changed! Look at this notebook, it's very empty and expensive! If it weren't for habit, I would stop buying these current affairs items. Our journals have developed well: They have been transformed from informational documents into propaganda tools. They are full of nonsense. Absolute and total menswear, without exception! And the talk is all about freedom and the truth. Mama de Tee, do you remember the good old days? Journals offered us genuine new information. There was a burning want to read nonstop. What else is there to read in his journals? You know very well that there is no longer anything useful down there. Rêves, p.18-19

Changing times indeed! Look at this useless, overpriced newspaper for me! I would not have continued to purchase this garbage on a daily basis if not for habit. Our publications have changed with time, going from being sources of information to propaganda. They are full of fabrications. Absolute and total lies in every instance! And we talk about truth and freedom all the time. Mama Tee, do you have any memories of the earlier times? We were reading accurate news in the newspapers. We were burning with the need to read, to read nonstop, to find out what was written in this newspaper. You are well aware that nothing within is helpful.

Conclusion

Exclamatory sentences and repetitions in the form of reiteration have been detected and thoroughly explored in this study as indicators of orality in the chosen books by Ojo-Ade and Sanusi, respectively. These strategies are used by the writers' emotions and perceptions when they incorporate the characters' emotional experiences into their works. In Rêves, exclamatory words bring attention to religious inclination and values, while in Paradis, the novelist emphasises a filial tie while revisiting the reality of racism towards Africans in the West. In Nègre, social vices are portrayed, whereas in Bistouri distaste for harmful African traditional practises like female genital mutilation is brought to the forefront orally through exclamatory statements. Regarding repeats, Ojo-Ade embraces reiteration as an orality marker to add musicality and aesthetics to his text as he highlights the challenges with identification that Africans in Europe face in Paradis and the demise of media integrity in contemporary Africa in Rêves. Sanusi uses syntactic parallel patterns to emphasise his thematic concerns on socio-cultural, socio-economic, and socio-political themes, whereas Ojo-Ade repetitions are primarily at the singular linguistic unit level in the form of reiteration.

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