

# POSTPROVERBIALS AT WORK

The Context of Radical  
Proverb-Making in Nigerian  
Languages

Aderemi Raji-Oyelade (ed.)

# PROVERBIUM



Online Supplement 4: 2024

UNIVERSITY OF IBADAN LIBRARY

Online Supplement Series  
of  
Proverbium  
Yearbook of International Proverb Scholarship

Edited by  
Melita Aleksa Varga and Hrisztalina Hrisztova-Gotthardt

Volume 4 (2024)

Reviewers:

Prof. Dr. Olutoyin Bimpe Jegede  
Prof. Dr. Anna T. Litovkina

Cover Design:  
Krešendo, Osijek

ISBN 978-953-314-217-3

Published by the Faculty of Humanities and Social Sciences,  
Josip Juraj Strossmayer University of Osijek  
Copyright (c) 2024 Proverbium and authors

# **POSTPROVERBIALS AT WORK**

**The Context of Radical  
Proverb-Making in Nigerian Languages**

Aderemi Raji-Oyelade (ed.)



**FACULTY OF HUMANITIES  
AND SOCIAL SCIENCES**

JOSIP JURAJ STROSSMAYER UNIVERSITY OF OSIJEK



## Table of Contents

<b>Preface</b> .....	7
 Toyin Falola <i>Òwè Ìgbàlódé: Interrogation of Post-Proverbial Interpretations in Contemporary Scholarship</i> .....	11
 Adeshina Afolayan <i>Proverbs, Postproverbials and the African Mythological Imaginary</i> .....	41
 Adaobi Muo <i>Recasting Traditional Adages in the Light of Christianity: An Examination of Selected Igbo Postproverbial Expressions</i> .....	63
 Chiamaka Ngozi Oyeka - Chigozie Bright Nnabuihe <i>Postproverbials in Igbo: An Anthro-po-Linguistic Overview</i> .....	89
 Damola Adeyefa <i>Towards A Methodology for Translating African Postproverbials</i> .....	119
 Chinyere T. Ojiakor <i>Igbo Postproverbials: The Dynamic Act of the Cultural Deviant</i> .....	153
 Adeola Seleem Olaniyan - Adeola Mercy Ajayi <i>A Comic Wisdom: Taking a Philosophical Interrogation of Baba Suwe's Postproverbials</i> .....	177
 Hauwa Mohammed Sani <i>Stylo-Semantic Analyses of Humorous Political Postproverbials in Hausa Speech Communities in Northern Nigeria</i> .....	203
 Uche Oboko - Timothy Ekeledirichukwu Onyejelem <i>Identity Constructions, Social Correction and Representational Dynamics of Reconstructing Igbo Proverbs among Digital Natives: A Socio-Pragmemic Analysis</i> .....	229
 Kikelomo Olusola Adeniyi - Olatunde Adeyemi Ojerinde <i>Nigerian Pidgin Postproverbials: A Sociolinguistic Analysis of Social Realities in Selected NP Postproverbials</i> .....	263

Olayombo Raji-Oyelade

*Textile is the Horse of Beauty and Identity: Reading Yoruba*

*Fashion Proverbs and Postproverbials* ..... 289

Peace Sorochi Longdet

*Representation of Gender in Mwaghavul Postproverbials* ..... 301

Charles Tolulope Akinsete

*Postproverbial Irony In Contemporary African Cultural Expressions* ..... 319

UNIVERSITY OF IBADAN LIBRARY

## Preface

Over two centuries of the study of African proverbs as cultural materials expressing worldviews and philosophy drawn from the logic and experiences of people, its scholarship takes more interesting turn with focus on the structure of change, the dynamism inherent in new creations as well as the reflection of new values in relatively new creations of the proverb form. In search of a terminology to define and describe this phenomenon of dynamism and change, the term “postproverbials” emerged in the late 1990s to engage with proverbial re-creations and transformations which themselves demanded further scrutiny and categorisations.

By definition, “postproverbials” are twisted and hybrid speech acts, re-creations of the traditional and conventional proverb medium; they are transgressive sayings both in sense and in structure when compared to traditional proverbs. A major significance for the study of *postproverbials* is that they reflect the urban imagination of Africa, appearing in fictional and non-fictional genres including literature, music, film, social media and other cultural spaces.

The term “postproverbials” first came into the lexicon of African literary scholarship in 1999 (*Research in African Literatures*), with fuller explication in the book entitled *Postproverbials as Archetypes of Modernity in Yoruba Culture* (Raji-Oyelade, 2012; 2022). After its emergence, more explications, extensions and reactions to the cultural theory have inspired the need for a network that will bring scholars to further interactions and collaborations. The postproverbial impulse has become a major means of interpreting and unpacking alternate, transgressive and transformational acts in humanistic discourses. Notable works have been published in this area of transgressive paremiology by other scholars including Taiwo Olorunfoba-Oju, Olutoyin Jegede, Noah Balogun, Adeyemi Ademowo, Helen Yitah, Oladele Balogun, Shumirai Nyota, Ahmad Kipacha, Olayinka Oyeleye, Zaynab Ango, Chinyere Ojiakor, Uche Oboko, and Charles Akinsete

among others. The special issue of *Matatu*, volume 51, number 2 (2019) – “The Postproverbial Agency: Texts, Media and Mediation in African Cultures” - contains some of the major essays on the subject to date.

In the wake of such studies of change and transformations of the African proverb, it is expected that a range of diverse perspectives, methodologies, interpretations and neoteric terminologies will be brought upon the discourse to engage the theory depending on the critical strategy and discipline of particular scholars.

The essays contained in this supplement of *Proverbium* are part of the panel presentations at the second international conference of postproverbial studies which held in November 2022 at the University of Ibadan, Ibadan, Nigeria. The objective of the conference was to encourage the interrogation of postproverbial interpretations and the understanding of how postproverbial thought has become ingrained as a significant reference of radical theorising and practice in inter- and multidisciplinary scholarships in the humanities and the social sciences. Together, the selected essays are a validation of the continual commitment by scholars across various disciplines in the humanities and the social sciences to explore the possibilities of the inherent dynamism of linguistic expressions and social interactions with language as a defining factor of human civilization and consciousness.

With the exception of Charles Akinsete’s essay which provides a few examples from other African languages (Luo, Kiswahili, Shona and Luganda), all the contributions in this book are focused on the practice of postproverbiality in five Nigerian languages including Hausa, Igbo, Maghwavul, Nigerian Pidgin, and Yoruba. However, the richness of this publication, especially for a new entrant into postproverbial studies, inheres in the diversity of the theoretical and hermeneutic engagements with the subject across the language panels. From linguistic and critical discourse analyses, from philosophical reflections, to historic narrativization, and the aesthetic interpretation of the verbal performance, as well as the postcolonial justifica-



tion of the practice, the critique of postproverbial imagination in Nigerian languages prove that more studies of the transgressive corpus is required and necessary.

As new critiques emerge, with the anxiety and possibility of new terminologies, it is to the greater value of African and global studies for us to encounter more scholars explore and interrogate the presence and activity of postproverbial studies in diverse disciplines in the humanities, the social sciences and other disciplines.

Aderemi Raji-Oyelade  
Department of English  
University of Ibadan  
Ibadan, Nigeria.

*Berlin*  
10/12/2023

UNIVERSITY OF IBADAN LIBRARY



CHARLES TOLULOPE AKINSETE

## POSTPROVERBIAL IRONY IN CONTEMPORARY AFRICAN CULTURAL EXPRESSIONS

**Abstract:** Irony is one of the most common literary techniques applied to the study of world literature, right from Classical times to the present day. Having reflected on proverbial irony as a literary concept, this research argues for the need to construe and critique the phenomenon of postproverbial irony, being featured in contemporary African cultural expressions but yet to be critically engaged. This paper, therefore, attempts to examine the theoretical perception of postproverbial irony as a literary phenomenon, particularly in some African languages such as Yoruba, Shona, Luganda, Kiswahili, and Luo, with applicable tenets of transgression and subversions as postproverbial theoretical model. The aim is to justify the literary presence of postproverbials as a complex but highly advanced cultural expression in postcolonial African societies. Against the backdrop of a lopsided view of only conditioning postproverbials as sheer blasphemous verbal/speech acts, part of the objectives of this paper is to showcase the irrefutable literary strength and depth of postproverbials as a viable literary concept as well as underscore its potential as part of critical research point in contemporary African cultural space.

**Keywords:** Postproverbial Irony, Transgressive paremiology, Alternate Proverbs and Subversion, African languages, neo-cultural expressions, African Literature

### *1. The Condition of Irony and Postproverbial*

Language forms the basis of human intellect and interpretations of life experiences, be it in oral form, written, verbal & non-verbal, and electronic (Raji-Oyelade and Oyeleye 2019: 229). Irony, as a form of human communication, practically transgresses the use of languages in deriving layer(s) of meaning, mostly suggestive of an opposite connotation from the literal meaning. From Classical beginnings to present modern climes, the use of irony, particularly in relation to

fictional and non-fictional works, has continued to generate literary excitements, innovations and possibilities (Wilson & Sperber 2012). What this means is that irony brings out the unforeseen, given that Literature in itself, as Tavadze (2019: 4) rightly asserts, requires the unexpected. Irony, depicted as one of the most common and perhaps controversial literary techniques, resonates with displacement of meaning, resulting in various interpretations of human experiences, quite several of which have been chronicled in canonical texts across time and space. For instance, the conception and significance of irony play a critical role in the plot structure of Sophocle's *Oedipus Rex* which has remained a classic ever since. Down that history lane of Literature, William Shakespeare's usage of irony in his notable plays during the English Renaissance literary period remains dominant and, perhaps, influenced other significant writers decades and centuries after. Up to the twenty-first century, extensive literary interpretations have been culled out from the extraordinary trajectory of irony, thus foregrounding its significance and import as a global phenomenon in Literature.

The aesthetic value and import of irony cannot be restricted to literary texts alone. As part of divergent human forms of oral expressions, irony can be argued to most likely precede writing, as established in previous scholarly studies detailing the nature of orality and writing (Ong, 1984; van Woerkum, 2007). An attempt at tracing the exact source or beginning of irony is, first unrelated to the core of this study and second, practically an impossible task, given the perception that figurative devices transcend earliest form of human alphabetic writing and most likely date back to primeval times. Perhaps drawn from its innate pristine orality, it is not categorical but quite expedient to allude to verbal irony as one of the earliest forms of irony. On the other hand, the use of irony, as well as its significance, has been succinctly captured in literary texts as situational or dramatic irony. One might as well add that irony remains a vital ingredient in film/movie industry, alluding two a few of such classics, namely *Harry Potter series* and Disney movie, *The Lion King*. However,

what has not been critically appraised is the interface between irony and postproverbials? In the first instance, is (are) there any point(s) of convergence? Does the former share similar or alternate features and characteristics with the latter? Can the theoretical pattern of postproverbials synchronise effectively with the usage of irony? Are there ironical features in postproverbial expressions? If so, can they be appropriately categorized and critically interpreted? Hence, the focal point of the research is an attempt at bridging the uncharted gap between irony, vis-à-vis its significance, and the postproverbial.

To begin with, the condition of both irony and postproverbiality is that the duo draws heavily on human communication. Irony and postproverbials share common ancestry of verbal expression, characterized by the agency of playful transgressiveness and contradictions. Out of several definitions of irony, Glicksberg's (1968: 3) appears fundamental to this discussion. In his essay, entitled "The Ironic Vision in Modern Literature," he states that, "irony announces itself by the explosive laughter of the rebellious hero who laughs at everything the world regards as sacred". With reference to the words 'laughter', 'rebellious', 'sacred', the connotation interpretation of this definition hinges on radical, transgressive, and playful nature of irony in articulating contradiction of an existing phenomenon or utterance that is hitherto considered true or sacred. Similarly, Booth (1974: 36-37) states that irony "undermines clarity and directness". Kittani & Haibi (2015: 199) opines further that irony causes "discord and incongruity". These concepts equally drive the notion of transgression in postproverbials. Hence, the condition of irony appears to run parallel with the subversive nature of postproverbials, construed by Raji-Oyelade (2012: 4) as transgressive paremiology – critical study of alternate proverbs. It can be safe to argue that both irony and postproverbial reveal distinct layers of altercate creations in the (re)generation / (re)interpretation of meaning. The validation of this assertion will be presented later on in this paper.

The final condition that significantly bridges the gap between irony and postproverbiality is the proverb, adorned as the grand narra-

tive of paremiology. Diverse scholars have critiqued different usages, implications and interpretations of irony in proverbs across different languages, particularly in Africa (Don Hauptman, 2003; Imen Noamen, 2016; Ngabire, Joan, 2020). Since postproverbials are alternate creations derived from proverbs, this paper attempts to construe, examine and critique the phenomenon of postproverbial irony, being featured in contemporary African cultural expressions but yet to be critically engaged. In furtherance, this study aims at highlighting the irrefutable literary strength and depth of postproverbials as a viable literary concept, with the view to underscoring its potential as critical research point in contemporary African cultural space. Before attempting a critique of irony and postproverbials, an attempt will first be made to engage the interconnectivity between proverbs and irony, which would eventually serve as a template in the discourse of postproverbial irony.

### *1.1. Of Irony and Proverbs: A Critical Appraisal*

The study of paremiology has essentially been an open space for scholars across spanning time and space within regions, languages, and cultures of the world. Scholarly writings have thronged this field of literary endeavour, ranging from the study and collections of proverbs to the critical investigation of their numerous forms. There is also the aspect of translation, given the multiplicity and dynamism of cultures and languages. Also inclusive in the discourse of proverbs is critical analysis and exploration of the proverbs across different interpretations and counter-interpretations. Among renowned scholars on proverbs include Wolfgang Mieder, Alan Dundes, William Bascom, Melville J. Herskovits, Ruth Finnegan, Samuel Ajayi, Crowther, Ayo Bamgbose, Isaac Delano, R. S. Ladipo, to mention a few. Raji-Oyelade (2012) catalogues quite a number of their significant and innovative works in his book, *Playful Blasphemies: Proverbials as Archetypes of Modernity in Yoruba Culture*. For emphasis, two of these must be mentioned: Crowther's (1852) "A Vocabulary of the Yoruba Languages" arguably illustrates the first compendium of

Yoruba proverbs, while Bascom's (1964) "Stylistic Features of Proverbs, a Comment" remains one of the earliest critical appraisals of Yoruba proverbs.

In addition, various criticisms have reflected facets of interpretations and counter-interpretations of proverbs, particularly on African proverbs (Raji-Oyelade, 2012). For instance, Gibbs, Strom, and Spivey-Knowlton, (1997) explored the metaphorical nature of proverbs and their significance on mental images of proverbs in people's minds. Odebunmi (2008) and Ayeni (2011) focused on the pragmatic function of proverbs in specific instances of literature from different cultures. There is now an extension on the study of the alternate proverb, which is now referred to as postproverbials. Raji-Oyelade (1999), in his article, "Postproverbials in Yoruba Culture: A Playful Blasphemy," opens the discursive narrative on postproverbials, which was further enunciated by Jegede (2008) in her article, entitled, "Reconstructing Social and Cultural Reality: Proverbs and Postproverbials in Selected Nigerian Literary Works." Akinsete (2019), in his essay, "The Postmodern Pulse of Postproverbials in African Cultural Space," explored the theoretical significance of postmodernism as a compelling forte of postproverbials, thus articulating the postmodern presence in contemporary African literary space.

Despite all these scholarly writings, articles and books available as necessary insights into the study of proverbs, new gaps are being discovered and rediscovered. Therefore, as far as the field of paremiology is concerned, the end is never in sight due to the fact that new discoveries are still being unearthed as a result of discoveries of oral expressions, inundated by modern African cultural expressions. Raji-Oyelade (2012: 1), while quoting Mieder (1997: 3) avers:

Paremiographers have studied the history of the numerous collections which range from small, popular books for the mass market to serious historical, comparative, and annotated compendia. Yet as valuable as this scholarly preoccupation with proverb collections is, other paremiological concerns also continue to occupy proverb scholars.

What this implies is that as long as human communication continues, there are still endless possibilities of the study of proverbs, particularly enhanced by other medium of expressions. With the presence and establishment of new imagination in speech acts in postcolonial African space, new possibilities are yet to be explored. Hussein (2005:18) stresses the argument made, stating that “Africa is a continent known for its rich oral arts and that proverbs are the most widely used in the continent.” He posits that “proverbs do not play any aesthetic role; they serve as the acceptable means of passing or transmitting knowledge and conversation from generation to generation (Hussein, 2005: 19).

One way in which meanings are disseminated in proverbs is through the use of irony. Tavadze (2019:4) buttress on the use of irony as a stylistic endeavour to create a variety of possibilities about the reality of human perception. He argues that, “utterances containing the ironic expression may draw the world indirectly, giving implicit assertions about the reality,” In other words, through the use of irony, there is a creation of a different layer of meaning, enshrouded in enthusiasm and curiosity. Hauptman’s (2003) essay, entitled, “Strike While the Irony is Hot, Humorous Proverbs,” draws attention to other functional ways through which proverbs are (re)interpreted or represented. He references the connection between proverbs and irony, and goes further to register irony as a distinct feature of a humorous proverb, while highlighting other inherent features: Hauptman (2003:163) states:

Proverbs are usually didactic, or at least serious in tone. A humorous proverb or epigram is equally profound, succinct and catchy, but possesses the additional virtues of wit and bite. Its ingredients may include satire, cynicism, irony or paradox.

Hauptman’s (2003) classification may be complex given the argument that humorous proverbs may quite well be used interchangeably with ironical proverbs. More problematic however is that not all instances of humour could be interpreted as irony. Nonetheless, the



argument here is that proverbs and irony have direct relationships in paremiological studies. Ngabire's (2020) scholarly work entitled, "Effects of Irony in Ganda proverbs" showcases continuous research on the relationship between proverbs and irony. Using selected proverbs drawn from Ganda language in Uganda, this scholar's research focused on the examination and critical appraisal of the effectiveness of irony in proverbs with close reference to a few selected Ganda proverbs. Similarly, Nayasiga's (2021) research, "Irony in selected Runtakole proverbs" investigated some selected Ugandan proverbs, while focusing on how irony enriches meaning in these proverbs. From these works, it is evident that nuggets of linguistic features are injected into proverbs through the stylistic use of irony, which alters, defers or transforms meaning. Here are some examples of Kooki proverbs embedded with the use of irony from Uganda:

**Example 1:**

Ababi okulya, abalungi emilimo. (Kooki proverb)

A crowd is bad for eating, but good for work. (English translation)

**Example 2:**

Akanyonyi kazoza byo oya birara okuzimba ekisu kyaako. (Kooki proverb)

When a bird builds its nest, it uses the feathers of other birds. (English translation)

The first example articulates the notion of situational irony with contextual applicability. Here we see both the value and the problem associated with crowd, depending on the context of relationship. In the first part of the proverb, having crowd in a situation whereby benefits are few and far between can be disastrous to one's finance. In the second however, there is a satirical twist, whereby a crowd's usefulness comes in handy when it comes to the dissipation of duty or work. The interpretation given to the lexical structure of a single word 'crowd' in this proverb assumed the structuralist notion of binary opposition. The second example of Kooki proverb also lends

credence to situational irony, in which there is a striking contrast. The building of the nest by a bird signifies the advent of life; the ironical twist, exposing a bitter and harsh reality, resonates again in the second part of the proverb whereby the death of other birds serves as the necessary cushion to birth life. Although far from being humorous, this example can be classified under the paremiological umbrella of proverbial irony. It is also pertinent to note the disparity in different nomenclatures that describe the interface between irony and proverbs. Phrases such as “ironical proverbs” confer a systematic classification strictly under paremiology, with reference to the Kooki proverbs illustrated earlier. However, the term “proverbial irony”, while quite domiciled in paremiology, extends beyond the study of proverbs, spreading its malleable tentacles into the domain of other literary fields.

### *1.2. Nature and Significance of Proverbial Irony*

Proverbial irony is indeed an essential aspect of proverbs, with satirical cum humorous distinction that contrastively influences the understanding of human experiences. The irony in these proverbs attests to the power of literary stylistic in interpreting human communication. It deconstructs meaning at a denotative level, rather implying a registered notion of plurality; as far as meaning and interpretations as concerned, irony remains a focal part of speech acts, particularly proverbs. Imen Noamen (2016) further addresses the interface between irony and proverbs in his essay entitled, “The Social Functions of Verbal Irony: The Ironic Tone in Arabic Proverbs,” with focus on Arabic proverbs in Tunisia. He opines that Arabic proverbs are permeated with explicit and implicit irony markers which is subjected to their level of contradiction. More pertinent to his research is the functionality of proverbial ironies in relation to their contextual setting. Noamen interrogates the social functions of thirty ironic proverbs in the Tunisian cultural context. He concludes that ironic proverbs (or proverbial ironies) are multifunctional.

Furthermore, proverbial ironies are socially constructive. No-aman equally establishes the functionality of verbal ironies in Arabic Proverbs. They play a significant role by presenting a systematic syntactic disorder (chaos), with the view to replicate some level of cognitive understanding towards the establishment of order (peace). Like in the examples above, particularly the second illustration, for the bird to create or gain life, ironically loss or death must first be savoured. Or put in another perspective, the loss of one is the ultimate gain of another. Ngabire (2020) alludes the efficiency and effectiveness of proverbial irony, insisting that irony is impressively effective in deriving meaning from Ganda proverbs. In summary, despite the high level of incongruity, evasiveness and chaos that proverbial irony presents, the ultimate objective is to solve a problem or unravel some form of contests; proverbial irony never fails to engage the practice of creating an inherent equilibrium between divergent or opposite meanings.

## *2. Theoretical Conceptualisation and Methodology*

The paper adopts Raji-Oyelade's Transgressive Paremiology, which is the phenomenon of radical proverbial utterances, as theoretical lens through which the selected textual representations of postproverbials will be critiqued. We must recall that postproverbials are material evidences of the imaginative speech acts occasioned by the new sensibilities of modern African cultural space. An important tenet of this theory is the nature of oppositions, sometimes, parallel subversions to given traditional proverbs. Ironically speaking, this is somewhat the nature of irony as a critical concept. Hence, there is a synergy of dual opposition expected in the interpretation of a given postproverbial irony. The constant subversion of meaning in postproverbial theory is obvious and imperative, with the objective of creating multiplicity of interpretations. In his explanation of the theoretical premise of the postproverbial, Raji-Oyelade (2012: 16) states:

It has been my critical intention to construct the grammar of 'postproverbials' as Transgressive alter-Native Intelligence

(TNI). In formulating a paradigm to describe and categorize the phenomenon of Yoruba deconstructed proverb, I will assume that the typical proverbial text is better signified as the semiotic act or evidence of an African modernity with its indexical hybridism, as well as the material evidence of the acclaimed playfulness of the Yoruba language.

It must be stressed again that the study or critical engagements of postproverbials does not articulate the study/translation of proverbs. Akinsete (2019: 249) corroborates Raji-Oyelade's assertion on this, underscoring the salient point that, "the postproverbial theoretical assumption entails systematic structural formations that describe the nature of transformation which begins with the parent proverb and leading to the birth of its postproverbial". Therefore, postproverbial theoretical assumption is premised on critical evaluation/interpretation of the structural transformations, which emanates from standard or conventional proverbs. It is the study of the syntactic changes due to the agency of neo-postcolonial realities, mostly enforced by a state of colonial consciousness. While Raji-Oyelade (2012: 37) foregrounds the condition of postproverbiality as "awareness of new times which required new sensibilities", Akinsete (2019: 242) opines that postproverbial is "the outcome is a cultural variation which has now generated discourses and critical altercations about the presence/absence of novel cultural/literary acts and new stylistic and literary inventions." Part of this stylistic invention is the attempted definition and description of postproverbial irony as a compelling outcome of the inherent dynamism of postproverbials.

For the purpose of this study, the selection of postproverbials, inundated with irony, is purposive. While one of the example is drawn from another source, most of these selected postproverbials are culled from the postproverbial online database, [https:// postproverbial.com](https://postproverbial.com), which is an initiative of the Postproverbial in African Cultural Expressions (PACE) in collaboration with the Alexander von Humboldt Foundation. These selected postproverbials are rooted in number of African cultures/language such as Luo (Kenya), Shona

(Zimbabwe), Yoruba (Nigeria), Luganda (Uganda) and Kiswahili (East Africa).

### 3. *What is Postproverbial Irony?*

The research into interface/connection between irony and proverbs establishes ironical reflections in proverbs, which has been critiqued by scholars, with enough room for further research opportunities. The nomenclature, proverbial irony, is suggestive of another example or dimension of irony. Postproverbials, as alternate proverbs, draws synergy from the mother proverb; hence there appears to be a steady growth of a new postproverbial speech act, which I refer to as 'postproverbial irony,' yet to be critically engaged. Postproverbial irony can be described as a twisted expression that has gone through satirical subversion of the intended meaning of the mother proverb, signifying the deployment of sarcasm or humour to deconstruct the initial interpretation/meaning of the mother/traditional proverb. Invariably, this form inherently utilised theoretical assumptions of both irony (as a stylistic device) and the postproverbial. Postproverbial ironies are humorous (playful), practical, sarcastic and didactic. Like the proverbial irony (or ironical proverbs), they are equally socially (de)constructive, as explained below in the analysis.

#### 3.1. *Postproverbial Irony: Re-examining Structural Formation of Postproverbials*

Given that this study investigates postproverbial irony in selected African languages, it is essential to re-conceptualise the structural formation of postproverbials in general for proper theoretical contextualisation of postproverbial irony. Two theoretical presuppositions of the postproverbial must be reiterated: one, the postproverbial theoretical assumptions must necessitate systematic structural formations, which is required to understand the nature of postproverbial transformations. The structure should "contain two proverbemes or clauses; the first proverbeme is the main/signal clause, while the sec-

ond is the completing clause... Transformation usually takes place in the completing clause” (Raji-Oyelade, 2012: 36-37). This is the basic structure, understood to be Category I of the four major types of postproverbials proposed by Raji-Oyelade; it is equally assumed to be the most common, as at this time of conducting this research. This study will attempt to utilise the first category, because quite a number of the examples for this study structurally aligns with this category, with few exceptions.

Secondly, postproverbials are not just mere proverbial variants. Like their mother proverbs, they are purposeful, imaginative and socially constructive. Akinsete (2019: 253) in furtherance argues that the functionality of postproverbials transcend their sheer categorical classification as blasphemous and/or heretical oral expressions. He argues that beyond the external exposé of postproverbials being troublesomely transgressive and disruptive lies structural transformations embedded with constructive “philosophical interpretations” of human experiences; these experiences are primarily influenced or adulterated by neo-postcolonial African cultural experience. In the words of Mieder, proverbs should encompass “a good dose of common-sense experience, wisdom, and above all, truth.” Going by this philosophy, the research attempts to justify the constructive role and functionality of postproverbial irony within the contextual presumptions accorded to proverbs.

### *3.2. Analysis of Postproverbial Irony in Selected African Languages*

For the purpose of this research, p1 stands for the traditional/mother proverb in its fixed state, while p2 registers as the postproverbial form/variant. The mother proverb and the postproverbial variant will be translated, followed by critical analysis and the development of connotative interpretations.

#### *3.2.1. Postproverbial Irony in Yoruba*

(Note: EFCC is acronym for Economic and Financial Crimes Commission. It is a Nigerian law enforcement agency charged with

the responsibility of investigating financial crimes in Nigeria such as money laundering and other corruption charges. It usually targets alleged corrupt individuals who appear to be living above their means.)

*p1: Àwon kan kórò jo, won ò mo eni tí ó ma na. – [Mother proverb]*

Translation: (Some people disproportionately heap up riches to themselves, not knowing who would take/spend them.)

*p2: Àwon kan silè kórò jo, kí EFCC ko. – [Postproverbial Irony]*

Translation: (Some [other] people heap up riches, only for EFCC to abruptly seize them.)

This Yoruba postproverbial proverb is ascribed to a political figure in Nigeria during the recent and ongoing general elections in 2023. The politician, the Governor of Ondo State, Mr Oluwarotimi Odunayo Akeredolu (SAN), is seen on TV, addressing the people on political issues in his state. And by mere stroke of chance, I heard his articulation of a new postproverbial, which elicited a round of applause from his attentive listeners. It must be registered that the proverbial twist created new forms of meaning, which the audience found both amusing, constructive and so say the least, ironical.

P1 is the mother proverb, which establishes the foolishness in being too greedy. It challenges the notion of individualism, which is antithetical to the pristine philosophy of African communal ways of living, whereby sharing is seen as a virtue. The proverb, which may have metamorphosed from the biblical axiom in Psalm 39:6, is a warning to greedy individuals who disproportionately and ceaselessly gather wealth, without due consideration that human life is transient. P2 is the postproverbial irony. First, let us establish the syntactic and semantic twist before alluding to its use of irony. This postproverbial signals Category II in Raji-Oyelade's typology of postproverbials; it has a significant rupture in the main clause, which causes further alteration of meaning. Following the postproverbial

theoretical acts of ‘disassemblage’ and ‘reassemblage’, the word ‘silè’ is thrust into the main clause, as an ironical anchor, in identifying a specific or particularly type of people (politicians), who are prone to financial greed and mismanagement. Ironically speaking, the irony extends to the preoccupation of the speaker himself who is in fact a politician. The completing clause, where the total twist/subversion takes places, finalizes the opposite meaning that the postproverbial irony establishes.

The speaker indirectly satirizes or make a mockery of brazen politicians who amass unimaginable wealth so that they can effectively gain power from unsuspecting masses during the electioneering period. Again, context helps breed meaning as far as postproverbiality is concerned. Without these contexts, a postproverbial may erroneously be interpreted only as transgressive and blasphemous. In summary, this postproverbial irony subverts the mother proverb with the practicality of engaging new reflections in the political dispensation of neo-postcolonial Nigerian space.

### 3.2.2. *Postproverbial Irony in Luo*

p1: Rieko chando jorieko.

Translation (Wisdom disturbs the wise.) - [*Mother Proverb*]

p2: Rieko chando ngama ofuwo.

Translation (Wisdom disturbs the stupid) - [*Postproverbial Irony*]

The above excerpt, which is from Luo language in Kenya, is another example of postproverbial irony. The mother proverb (p1) is a traditional proverb that illustrates the importance of wisdom in the affairs of humans. Wisdom, which signals the apt application of knowledge, is personified and presented as the overall composition of a wise man. In this instance, the word ‘disturbance’ may not necessarily articulate a negative connotation. Meaning is constantly deferred such that a plausible interpretation of the word ‘disturb’ could be ‘overwhelmed,’ ‘condensed,’ or ‘saturated.’ Here, the wise man could be said to be ‘drenched’ or ‘immersed’ in wisdom such that his actions,



words, and general dispositions are never far from it. In the end, the wise is expected to always epitomize wisdom in all matters.

However, the subversion of meaning is immediately seen in the completing clause. Please note that the syntactic structure of this postproverbial falls under the popular Category I, in which the signal or main clause remains consistent in both mother proverb and its postproverbial version, while the completing clause is totally subverted. The interjection of the word “stupid” radically changes the meaning of the entire proverbial structure. What establishes the balancing act of playfulness in p2 is the unruly distortion of fixed meaning in P1 which has societal bearing and implications. But again, can we rule out the irony, (inherent semblance of sarcasm and perhaps humour) in p2? Furthermore, wisdom is personalised as a discomfiture to those who refuses or, for one reason or the other, are not able to align with its methods and values.

At a metaphorical level of interpretation, the application and significance of wisdom in the postproverbial variant is not limited only to the wise. The irony in this context pontificates to the transcendence and superiority of wisdom in establishing its relevance in equal measure to the stupid. Hence, in its personified and empyrean state, it truly disturbs and intrudes in the way of the ill-advised. In the end, an extra meaning is generated from the transgression of the mother proverb, which invariably becomes societally constructive and relevant. It simply registers that wisdom is a practical step that all must take, irrespective of the cognitive level or perceptual ability.

### 3.2.3. *Postproverbial Irony in Kiswahili*

p1: Mtaka yote hupata japo moja.

Translation: (One who wants all will get at least one.) – [*Mother Proverb*]

p2: Mtaka yote hukosa yote.

Translation: (One who wants all loses all.) – [*Postproverbial Irony*]

The following excerpt is drawn from Kiswahili, a predominant language in Eastern part of Africa. There are substantial representations of postproverbials in Kiswahili, but little is known of its postproverbial irony. The social reflections in P1 is inundated with societal qualities such as hard work, bravery, consistency and determination. The mother proverb clearly illustrates these virtues in which a high level of intensity and drive is expected to yield some level of result. In summation, the interpretation of the proverb justifies the impetus of hard work, which always yields some level of dividends or gain.

But the p2, which is the postproverbial version, does not contest the values, ethics and mores that the mother proverb foregrounds in relation to meaning. But there is a complete subversion of meaning/interpretation at both the level of main/signal clauses as well as its completing clause. It can further be argued that there is perhaps little or no indication of blasphemy/ or transgressiveness. No pun or playfulness is intended. But the subversion/twist of the completing clause is ground-breaking, altering the semantic representations of the main/signal clause without interfering with its syntactic structure. This is made possible with the intrusion of irony.

The phrase 'one who wants all' indicates two different meanings at the proverbial and postproverbial levels. At the proverbial level, the personality of the proposed individual remains positive and is commendable based on societal standards. The person stands as a hero worth emulating who should benefit from the practice of consistency and motivation. But all the postproverbial level, the personality of the individual is tarnished due to the meaning and interpretation that the completing clause reveals. By losing all, the character is seen as avaricious and selfish, an exact antithesis of the English wise saying, which states, "a bird in hand is worth two in the bush." It is therefore perceived that the individual's lack of contentment results into total forfeiture of initial possession. Through the import of irony, meaning in this postproverbial is transmuted and translates into a different interpretation devoid of frivolity and irreverence but still foregrounds societal mores and values that usually accompany the practice of traditional proverbs.

### 3.2.4. *Postproverbial Irony in Shona*

Shona is one of the popular languages in Southern part of Africa. Belonging to the family of Bantu languages, it is the official language in Zimbabwe and also a minority language in Mozambique. An example of a postproverbial irony is illustrated below:

p1: Akupa zanhi ndewako.

He who gives you advice is a friend. – [Mother Proverb]

p2: Kupa \$ ndewako.

He who gives you USD notes is a friend. – [Postproverbial Irony]

The trajectory of irony in this postproverbial expression is established with humour. Raji-Oyelade's description of postproverbials as playful blasphemy resonates high in this excerpt. The proverbial structure here is slightly different from those analysed above. There is application of Category II of Type IIb, in which there is variation or alteration in the main/signal clause, as supposed to the usual changes in the completing clause (Akinsete, 2019:252, quoting Raji-Oyelade, 2012: 57).

Meaning is ironically deferred through the motif of change. In fact, it is more ironic that this change, implicitly retrogressive, is instituted by the advent of a neo-postcolonial culture, of which the result is hyper reality of an intensely materialistic Zimbabwean society. This neo-cultural identity is only later proven by the articulation of this postproverbial irony, captured in new speech acts of contemporary Shona society. Two expressions categorise the notion of change in both mother proverb and its postproverbial variant: 'advice' and 'USD notes'. These are binary concepts that are proofs of a fast-changing Zimbabwean (African) society, whose pristine ideology is being eroded by the effects of Western civilisation. In a nutshell, money (particularly the US dollars) is now viewed as standard practice of admiration and affection. Traditionally, one of the beautiful advantages of friendship is good advice. This, in fact, is what the postproverbial irony has shown to have been transgressed under the weight of Western capitalism.

The deployment of irony in this postproverbial, complemented by distinct taste of humour, undermines the reality of a failing and overtly encumbered African system, which repudiates its old norms and values. As portrayed through the lens of this postproverbial irony, this deviation could indeed be interpreted as transgressive and blasphemous in the real sense of Africa's conflicting neo-cultural ideology.

### 3.2.5. *Postproverbial Irony in Luganda*

Our last excerpt is drawn from Luganda, which is one of the major languages in Uganda. It is used in the African Great Lakes region. While irony has been portrayed as an effective device in Luganda proverbs, there is an attempt to examine if and how it is deployed in the postproverbial. Listed below is an excerpt:

p1: Abasoma bayita.

Translation: (He who reads excels.) – [Mother Proverb]

p2: Nabasoma bagwa.

Translation: (Even those who read fail.) – [Postproverbial Irony]

This satirical import of this postproverbial is extensive and reflective of a highly complex and competitive African society, whose affiliation with and dependence on Western practices becomes corrosively inimical. The mother proverb can be described as a modern type of proverb which evolved from the rise and prominence of Western education in Africa, more or less as a result of globalisation. Having established the importance of academic scholarship, the postproverbial variant mocks and ridicules the fast-paced conflicting African society, whereby scholarship does not necessitate progress and success. Meaning here is also divergent, in which there is also a presupposition that hard work does not guarantee victory in any given endeavour.

Perhaps the major clue to interpreting this postproverbial irony lies in the syntactic structure, which displays a slight rupture in the main clause, and a significance one in the completing clause, therefore activating the alteration of meaning. The depiction of irony in

this case showcases a weakening, dwindling and declining contemporary African society whose value system is constantly truncated, leading to both personal and collective disillusionment.

#### 4. Conclusion

This study critically engages theoretical perception of postproverbial irony as a literary phenomenon in paremiological studies, drawing inferences from selected African languages such as Yoruba, Shona, Luganda, Kiswahili and Luo, with applicable tenets of transgression and subversions as postproverbial theoretical model. With critical reflections on the concept of postproverbial irony, the study further foregrounds literary presence of postproverbials as a complex but highly advanced cultural expressions in postcolonial African societies. Findings further reveal that postproverbial irony engages new reflections in socio-political dispensations of neo-postcolonial African societies, as reflected in speech act of different communities. While attesting to its blasphemous and sacrilegious peculiarities, the study nonetheless justifies the constructive role and functionality of postproverbial irony, which serves a credible lens in showcasing mutating societal values, recorded in the speech acts of selected African languages. Against the backdrop of a lopsided view of only conditioning postproverbials as sheer blasphemous verbal/speech act, the analysis highlights the irrefutable literary strength and depth of postproverbials as a viable literary concept. It underscores the potential of paremiology as part of a critical research point in contemporary African cultural space.

#### References

- Akinsete, Charles. "The Postmodern Pulse of Postproverbials in African Cultural Space." *Matatu: Journal for African Culture and Society*, vol. 51, no. 2, 2019, pp. 241-253.
- Bascom, William Russell. "Stylistic Features of Proverbs, a Comment." *Journal of American Folklore*, 78, 1965, p. 69.

- Booth, Wayne, C. *A Rhetoric of Irony*. London: The University of Chicago Press, 1974.
- Crowther, Ajayi, A *Vocabulary of the Yoruba Language*. London: Seeley's, 1852.
- Deirdre Wilson and Dan Sperber. *Meaning and Relevance*. Cambridge: Cambridge University Press, 2012.
- Glicksberg, Charles I. "The Ironic Vision in Modern Literature." *The Ironic Vision in Modern Literature*. Dordrecht: Springer, 1969, pp. 3-24. [https://doi.org/10.1007/978-94-015-0977-0\\_1](https://doi.org/10.1007/978-94-015-0977-0_1), retrieved on 21 February, 2023.
- Ishiabwe, Atemu. "A Collection of 100 Kooki (Uganda) Proverbs and Wise Sayings." Africa Proverb Working Group, Nairobi, 2019. [https://afriprov.tangaza.ac.ke/wp-content/uploads/2008/11/ganda\\_2019.pdf](https://afriprov.tangaza.ac.ke/wp-content/uploads/2008/11/ganda_2019.pdf), retrieved on 26 February, 2023.
- Jegede, Olutoyin B. "Reconstruction Social and Cultural Reality: Proverbs and Postproverbials in Selected Nigerian Literary Works." *Proverbium*, vol. 25, 2008, pp. 179-198.
- Hauptman, Don. "Strike While the Iron is Hot: Humorous Proverbs." New York: 2003, pp.163-164. <https://digitalcommons.butler.edu/cgi/view-content.cgi?article=4781&context=wordways>, retrieved on 14 January, 2023.
- Hussein, J.W. "The Social and Ethno-cultural Construction of Masculinity and Femininity in African Proverbs." *African Study Monographs*, vol. 26,, no. 2, 2005, pp. 59-87.
- Mieder, Wolfgang. "Popular Views of the Proverb." *Proverbium*, vol. 2, 1985, pp. 109-143.
- Nayesiga, Jonah. "Irony in Selected Runyankole Proverbs." Undergraduate Dissertations, College of Education and External Studies (CEES), 2021. <http://hdl.handle.net/20.500.12281/10625>, retrieved on 26 February, 2023.
- Ngabire, Joan. "Effect of Irony in Ganda Proverbs." Undergraduate Dissertations. College of Education and External Studies (CEES), 2020, <http://hdl.handle.net/20.500.12281/10453>, retrieved on 26 February, 2023.
- Noamen, Imen. "The Social Functions of Verbal Irony: The Ironic Tone in Arabic Proverbs." *International Journal of Humanities and Social Sciences*, vol. 3, 2016, pp. 1350-1366.

- Odebunmi, Akin. "Pragmatic Functions of Crisis-Motivated Proverbs in Ola Rotimi's *The Gods are not to blame*." *Linguistik Online*, vol. 331, no. 1, 2008. <https://bop.unibe.ch/linguistik-online/article/view/530>.
- Ong, Walter. *Orality and Literacy: The Technologizing of the Word*. New York: Methuen, 1982.
- Raji-Oyelade, Aderemi. "Postproverbials in Yoruba Culture: A Playful Blasphemy." *Research in African Literatures* vol. 30, no. 1, 1999, pp. 74-82.
- Raji-Oyelade, Aderemi. *Playful Blasphemies: Postproverbials as Archetypes of Modernity in Yoruba Culture*. Trier. Wissenschaftlicher Verlag, 2012.
- Raji-Oyelade, Aderemi and Olayinka Oyeleye. "Introduction -The Postproverbial Agency: Texts, Media and Mediation in African Cultures." *Matatu: Journal for African Culture and Society*, vol. 51, no. 2, 2019, pp. 229-240.
- Sophocles. *Three Theban Plays: Antigone; Oedipus the King; Oedipus at Colonus*. Translated by Robert Fagles, London: Penguin Books, 1984.
- Tavazde, Lali. "The Role of Irony in Text Interpretation." *International Journal of Management and Applied Science*, vol. 5, no.12, 2019, pp. 4-7.
- van Woerkum, Cees. M. J. "Orality and the Process of Writing." *Journal of Technical Writing and Communication*, vol. 37, no. 2, 2007, pp. 183-201. <https://doi.org/10.2190/J181-TW15-7215-6271>, retrieved on 31 January, 2023.
- Kittani, Yaseen and Fayyad Haibi. "Satire and Irony in Emily Naşralla's Novel *Flight Against Time*." *International Journal of Language and Literature*, vol. 3, no. 1, 2015, pp. 198-207. doi: 10.15640/ijll.v3n1a25, retrieved on 17 February, 2023.







## List of Contributors

**Kikelomo ADENIYI** <adeniyiko@lasued.edu.ng>

Dr. Kikelomo Adeniyi is an Associate Professor at the Department of English, Lagos State University of Education, Lagos, Nigeria. She has authored and co-authored children literature texts and materials in journals with both national and international coverage in areas of Sociolinguistics and Applied English Linguistics. Dr Adeniyi delights in attending academic events such as workshops and conferences that have taken her to different areas of Nigeria, parts of Africa, America, the United Kingdom and United Arab Emirates. She is a teacher and teacher trainer of more than three decades and a contributor to the British Council, Teaching English Africa platform.

**Damola ADEYEFA** <adeyefadamola2@gmail.com>

Dr. Damola Adeyefa teaches French and Translation Studies at the Department of European Studies, University of Ibadan, Nigeria. He was a beneficiary of the University of Ibadan Postgraduate College Teaching and Research Assistant Scholarship Award from 2015 to 2017 for his doctoral work in Translation Studies. He won The British Academy Grant for African Translation and Interpreting Studies Writing Workshop held at Stellenbosch University, South Africa, 2019. He is a member of the Association of Translation Studies in Africa (ATSA) and the Secretary to the Editorial Board of the *Journal of Translation Studies in Nigeria* (JTSN).

**Adeshina AFOLAYAN** <adeshinaafolayan@gmail.com>

Adeshina Afolayan teaches philosophy at the University of Ibadan, Nigeria. He is a Founder's Fellow at the National Humanities Center, North Carolina. His areas of specialization include cultural studies, African political philosophy and philosophy of modernity. He is the author of *Philosophy and National Development in Nigeria* (2018), edi-

tor of *Auteuring Nollywood* (2014), and *Identities, Histories and Values in Postcolonial Nigeria* (2021), the coeditor of *The Palgrave Handbook of African Philosophy* (2017), *Pentecostalism and Politics in Africa* (2018), *Indigenous Knowledge Systems and Development in Africa* (2020), *Pathways to Alternative Epistemologies in Africa* (2021), and *Global Health, Humanity and the COVID-19 Pandemic* (2023).

**Adeola Mercy AJAYI** <mercyadeolaajayi@gmail.com>

Adeola Mercy Ajayi-Adeyeba obtained her Bachelor's degree in Comparative Religious Studies at the University of Ilorin, Nigeria, where she later worked as a research assistant for three years. She bagged her Master's degree in Philosophy from the University of Ibadan, Nigeria. She is currently a prospective PhD Student at the University of Lagos, Nigeria, where she aims at researching on Bioethics.

**Charles Tolulope AKINSETE** <tolu304@gmail.com>

Dr Charles Akinsete teaches Literature at the Department of English, University of Ibadan. In 2015, he was Facilitator at the Association of Nigerian Authors (ANA) Creative Writing Workshop. He is a fellow of the African Humanities Program (AHP), an initiative of the American Council of Learned Society (ACLS) and two-time recipient of the Alexander Humboldt Talent Travel Award, Humboldt University, in 2015 and 2019. He graduated with a First Class degree and won the prizes for Best Graduating Student. His collections of poetry are *Do Not Preach to Me* and *Dance of a Savage Kingdom*.

**Toyin FALOLA** <toyinfalola@austin.utexas.edu>

Toyin Falola is a renowned scholar, historian, and professor of African Studies. He holds the Jacob and Frances Sanger Mossiker Chair in the Humanities and is a University Distinguished Teaching Professor at the University of Texas at Austin. Falola is a Fellow of the Historical Society of Nigeria and the Nigerian Academy of Letters, and

he has served as the president of the African Studies Association. Falola is a recipient of numerous awards, including the Distinguished Africanist Award from the African Studies Association, the Ibadan Foundation Award for Professional Excellence in Scholarship, and the Cheikh Anta Diop Award for Excellence in African Studies. He is also a member of the Carnegie African Diaspora Fellows Programme and the International Committee of the Thabo Mbeki African Leadership Institute at UNISA.

**Peace Sorochi LONGDET** <peacelongdet2011@gmail.com>

Dr Peace Longdet is a lecturer at the Department of English, Federal College of Education, Pankshin (in affiliation with the University of Jos), Plateau State. She obtained her doctorate from the Department of English, University of Jos, Jos, Nigeria. Her areas of research interest are computational folkloristics, African literature, and gender studies. She has participated in national and international conferences and also published articles in journals. In 2017, she won a Fellowship for the documentation of Mwaghavul oral literature by Firebird Foundation for Anthropological Research Fellowship, USA.

**Adaobi MUO** <deskola2011@gmail.com>

Adaobi Muo is a LUCAS/LAHRI Research Fellow (2023). She holds a PhD. in English (Literature) from the University of Lagos and is a Lecturer I in the Department of Foreign Languages, National Institute for Nigerian Languages (NINLAN), Aba, Abia State, Nigeria. Dr. Muo specializes in African and African Diasporic fiction and is primarily interested in the cultural connection between African and African diasporic societies and the impact of cultural plurality on contemporary black societies of the world. Muo is also interested in gender and African ecology. She has published in her research area in reputable journals.

**C.B. NNABUIHE** <nnagoziem2005@yahoo.com>

Professor C. B. Nnabuihe is Head of the Department of Linguistics, African and Asian Studies, University of Lagos, Nigeria. His research interests are in Igbo Language Studies with specialties in Igbo Literature and Culture where he has published several books and journal articles. He is a member of Igbo Studies Association and Linguistics Association of Nigeria.

**Uche OBOKO** <oboko.gloria@dou.edu.ng>

Uche Oboko is an Associate Professor at the Department of English and Literary Studies, Dennis Osadebay University, Asaba, Delta State, Nigeria, and currently, the Sub-Dean of Faculty of Arts. She is a member of many Academic Associations which includes International Association of Teachers of English as a Foreign Language (IATEFL), Pragmatics Association of Nigeria (PRAN) and English Language Teachers Association of Nigeria (ELTAN) to mention but a few. She has numerous national and international journal publications, books, co-authored books and book chapters to her credit. Her research interests include Linguistic Politeness, Pragmatics, Sociolinguistics, Applied Linguistics and Language Studies.

**Olatunji OJERINDE** <olatundeoje4@gmail.com>

Olatunde Ojerinde teaches English in the School of Education, Sikiru Adetona College of Education, Science and Technology, Omu-Ajose, Ogun State. He is at present a doctoral student at the University of Ibadan with interest in Pragmatics, Discourse Analysis, Language and Communication, and Gender in Language Education. He has taught across all levels of education in Nigeria and has attended and presented papers at conferences in Nigeria and Ghana. He contributes to the British Council's Teaching English Africa platforms as a Master Trainer, Seminar facilitator and researcher. Olatunde Ojerinde is also a playwright with the title *Museum of Dreams* (Kraft, Ibadan).

**Chinyere Theodora OJIAKOR** <tcorjiakor@gmail.com>

Chinyere T. Ojiakor is an Associate Professor of Literature and a one-time Associate Dean of Students' Affairs at Madonna University, Nigeria. She holds Bachelor of Arts and Master of Arts degrees in English from Nnamdi Azikiwe University, Awka. She also holds a Postgraduate Diploma in Education (PGDE) from Imo State University, Owerri and has obtained a Doctor of Philosophy (PhD) in English and Literary Studies from the University of Nigeria, Nsukka. Ojiakor is the current the Head of the Department of English, Madonna University, Nigeria.

**Adeola Seleem OLANIYAN** <olaniyanadeolaseleem140@gmail.com>

Adeola Seleem Olaniyan is an Islamic scholar, Arabic poet, theologian, environmentalist, Sufism scholar and African traditional cultural practices researcher. After he graduated from Daru Dahwa wal-Irshad Institute of Arabic and Islamic Studies, Isolo, Lagos in 2012, he proceeded to the University of Ibadan, where he bagged his Bachelor's and Master's degrees in Philosophy in the year 2018 and 2023 respectively. His published papers include "Theocentrism is not Anthropocentric: An Enlightened Environmentalist Reading of the Holy Qur'an" and "Environmentalness is Godliness: A Critique of Anthropocentric Reading of the Bible."

**Timothy Ekeledirichukwu ONYEJELEM** <timothyeo@fuotuo.ke.edu.ng>

Dr. Timothy Ekeledirichukwu Onyejelem is a lecturer in the Department of Journalism and Media Studies, Federal University Otuoke, Bayelsa State, Nigeria. He holds a PhD., M.Sc. and B.Sc. in Mass Communication. He also holds a Professional Diploma in Advertising (PDA) from the Advertising Regulatory Council of Nigeria (ARCON) and a Postgraduate Diploma in Education (PGDE). Timothy is a photojournalist, Nollywood film editor and cinematographer. He is a member of over ten professional and regulatory bodies including

International Communication Association (ICA), African Council for Communication Education (ACCE), Advertising Regulatory Council of Nigeria (ARCON), Nigerian Institute of Public Relations (NIPR), among others.

**Chiamaka Ngozi OYEKA** <chiamaka.oyeka@yahoo.com>

Dr. Chiamaka Ngozi Oyeka is a Senior Lecturer in the Department of Linguistics, African and Asian Studies, University of Lagos, Nigeria. Her research focus is in Igbo Language Studies with particular interest in Sociolinguistics, Language and Gender Studies, Onomastics and Paremiology. She has several publications to her credit. Dr. Oyeka is an associate editor of *Igede: Journal of Igbo Studies*. She is a member of Igbo Studies Association, Gender and African Studies Group and Linguistics Association of Nigeria.

**Olayombo RAJI-OYELADE** <olayombo.raji@utexas.edu>

Olayombo Raji-Oyelade is a doctoral student in the Department of African & African Diaspora Studies at the University of Texas at Austin, TX. Her research focuses on the ways African and African immigrants navigate themselves as racial bodies in the world through fashion, technology, Black aesthetics and performances. Raji-Oyelade's essays have appeared in *Journal of Feminist Research in Religion* and *The International Journal of Communication*.

**Hauwa Mohammed SANI** <hauwamohammedsanim@gmail.com>

Hauwa Mohammed Sani holds a PhD in English Language and she is a Senior Lecturer in the Department of English and Literary Studies at Ahmadu Bello University Zaria, Nigeria. Her research focus is transdisciplinary. She is a recipient of the following awards and fellowships: the Association of Commonwealth Universities (ACU) Early Career Academic Grant (2016), the American Council of the Learned Society (ACLS) African Humanities Program (AHP) Disser-

tation Completion Fellowship (2016/2017), the Carnegie Corporation of New York Scholar Award (2021& 2023), the African Peacebuilding Network (APN) Individual Research Fellowship (2021), and the University of Pretoria's Future Africa Leadership Fellowship (FAR-LeaF) 2022/24.

UNIVERSITY OF IBADAN LIBRARY

UNIVERSITY OF IBADAN LIBRARY

ISBN 978-953-314-217-3



9 789533 142173