



KALAM

Journal of English and Literary Studies



A publication of the Department of English and Literary Studies, Federal University of Kashere, Gombe State



**Journal of English and
Literary Studies**

Volume 1, No. 2, March, 2026

www.fukashere.edu.ng



KALAM

Journal of English and Literary Studies

*Published by the Department of English and Literary Studies, Federal
University of Kashere*

ISSN: 3092-9954

Printed by:
Almudeef Printing & Publication Company LTD

08030553349

Culture and Lexical Choices in African Literature in the New Age of Global Inter-culture

ADEBAYO, Abidemi Olufemi, PhD,

Department of English, Redeemer's University, Nigeria

femishakespeare@yahoo.com adebayofemi@run.edu.ng

08033687396 08078225096

BABALOLA Olaide Morolayo, MA

Department of English and Literary Studies

Bamidele Olumilua University of Education Science and Technology, Ikere
Ekiti

adeosunolaide@bouest.edu.ng

AMURE Victoria, MA

Westland University, Iwo, Osun State

victoriaamure@gmail.com

Abstract

The paper examines the infusion of local languages and other cultural elements as aesthetic resources in African literary compositions. Globalization, marked in the context of this paper by the advent of social media, has engendered a modification in both the affective tastes of literary readers in Africa. Therefore, literary aesthetics in Africa has changed. It is no longer hinged on the infusion of indigenous languages to a massive extent. This study is guided by Immanuel Kant's Non-relativity Theory in the conception of hedonism, and employed the qualitative method and rationalist interrogation approach. The decline in the massive infusion of local words as aesthetic style is informed by the advent of digital revolution and demographical distribution index of African population. This is because the age range of the people who resist the sensation of social media and still relate nostalgically to indigenous languages and other cultural phenomena in Africa is minimal. There is concentration of those who still appreciate traditional cultural resources in the old category. This leaves a majority of the populace in the modern category

driven by Westernization.³ Therefore, if African literature would continue to be relevant among the contending sources of popular entertainment and enlightenment, especially social media, it needs to yield to the language sensibilities of the African younger generation who are driven by globalization and Western sensibilities.

Key words: African literature, African culture, Globalization, inter-culture, African languages

Introduction

African writers' mostly characteristic creative strategies of the infusion of local languages and other cultural elements as aesthetic tools in the age of globalization and multiculturalism has generated cause for interrogation. This is to assess the appropriateness of local language infusion in African literary works primarily rendered in English. Some African writers (quite a significant number) especially in Nigeria have been injecting elements of the local culture such as language (code mixing) in their works. Significant instances include Chinua Achebe in *Things Fall Apart*, Femi Osofisan in *Midnight Hotel*, and Niyi Osundare in his poetry especially in *The World is an Egg*. And from Malawi, East Africa, come David Rubadiri's, instance in the poem 'Stanley Meets Mutesa'. Instances are copious when attention is on cultural features in African Literature. Such a cultural feature mounts significantly in code mixing or switching, primordial lineage accomplishment, and communal heroism. Code mixing has been described as the deployment of more than one language in a discourse or text. It has been observed that mixing of codes occurs mostly in bilingual communities. Speakers of more than one language are known for their ability to code mix or switch with their languages during their communication' (Seckin, 2016). This indicates that mixing of codes or switching from code to code is a demonstration of an individual's linguistic prowess in the languages that the individual is capable of speaking. Seckin opines that there are specific reasons why a language user, either by the oral mode or the written form, switches or mixes codes, or he gives a number of reasons why users of languages do switch or mix codes. Some of these reasons include the mood of the language user, the intention of the user to clarify grey areas, to portray their identities, phatic intentions or as meta-language. Of all these suggested reasons for the deployment of code mixing of greater significance is identity expression. A flicker of this is perceived in the assertion that "Every writer inscribes self and

immerses his individual poetic talent within the larger tradition of Yoruba performance poetry" (Fasan and Sesan, 2017: 118).

The above signifies the identification of an author with the culture of such a writer and this corroborates Seckin's submission that writers do infuse their languages in English or other main language (language of rendition of a work in this context) with the purpose of identifying with the culture of their origin. This is in the sense that the thoughts that are conceived and nursed are best expressed in the mother tongue. Or that certain thoughts and ideas are best expressed (or can only be expressed) in the mother tongue. We can opine that the African writer is of the view that there is a cultural sensation and excitement (culminating in euphoria) when thoughts are conveyed, the local or indigenous language. The intent of cultural identification and exciting thought expression is mega and massive when a work of art which is rendered, for instance, in English is titled in a phrase in the local language. We note this in Wole Soyinka's play *Alapata Apata* which is a Yoruba nominal phrase which means (the butcher of Apata significant for the morphological semblance of the words as well as the running melody of assonance and alliteration contained therein). There could be a combination of English lexicons and those of the local language in casting the title of a literary work as exemplified in *The Songs of Odamolugbe* a collection of poems by Ademola Dasyva. In this title, we see a combination of 'The Songs of' (English) and 'Odamolugbe' (Yoruba). To this extent, mixture of codes in literary circles in Africa is a common feature and the primary essence is cultural identification. **Theoretical Framework**

The paper is anchored on Immanuel Kant's Non-relativistic conception of hedonism which emphasizes the dynamism of pleasure appreciation of humans. This theory is applicable to the research in the context that the central point of this paper is on the change in what used to constitute aesthetic language use in African literature in the past and what constitutes it nowadays. Such a change itself has been as a result of the change in the African demography.

Methodological Approach

For this research, the writer has employed the qualitative method which emphasizes the justification approach in establishing the acceptability of claim and viability of a research position. This approach contravenes the principles of data-collection approach. To this end, the non-numerical method has been used in the research and this has been considered applicable in view of the fact that

this research is centered on rational explanation and analysis. In addition to this non-numeric perspective to the research, the researcher has also used the tenets of interdisciplinary analysis which focuses on filling the possible gaps between diverse fields of human thoughts. In this context, it is the inter-art analysis between culture, and language in Nigeria with the primary objective of highlighting the crucial significance of culture to other areas of scholarship, especially in Nigeria.

Code-mixing in African Literature as Legacy of Nationalism

The mixture of languages which has been a professional writing practice of some African writers is indeed or could be linked to the colonial experience of the continent. It could be maintained that the infusion of mother tongues through copious linguistic resources from local languages or cultural aesthetics of the local languages during the colonial administration was to create the awareness to the colonialists that the continent was endowed with local intellect. This can only account for the copious proverbs, allusion, analogies or anecdote contained in *Things Fall Apart* by Chinua Achebe. Therefore, the practice of fusing local languages with English by some literary writers during the colonial era was done with jingoistic intent. Probably, this was occasioned by the disregard for the languages of the colonies. After colonialism, however, up till the current moment (the current moment being the Age that portrays the principle of the millennium whose key agent is globalization) the intent of the code mixer in African literature could be the externalization of the local tongue. This could, however, be an offshoot of or addendum to the individual code mixer's intentions. In that sense, it is opined that code mixing in African literature has the potential to reflect the globalization agenda of the African indigenous language promoters. But then, this radiant objective of *selling* the local language is self-defeating in that the externalization (or globalization agenda) can but only be accomplished (or possible) if the rest of the Global Village could access the local languages which given authors have infused into the primary languages of rendition. Since, in this case, the West, even the rest of Africa (and worse still, in the case of Nigeria, the rest of Nigeria) cannot or do not understand such local languages, then, there is nothing to *sell* to the rest of the world. The language goes back to the user of it. The only people in the reading audience who understand the languages outside the shore of the country are the nationals/indigenes of the regions where the languages are spoken originally, who are in the Diaspora. The scenario is pathetic because the Africans in the

Diaspora identify with the West or the East, more than they identify with Africa. It is only in nationalist rhetoric that they identify with African causes. Therefore, the languages that have been mixed circulate within the indigenous circle. There is, therefore, the dimensional involvement of the temporal and the spatial factors in the consideration of the globalization of the linguistic agents from Africa. Globalization agents such as the internet/ technology could have taken the language outside of its primary speaking concentration, crossing terra firma border and oceans, yet what has been is only the externalization of the language, definitely, not the globalization of it. Mixing of codes by some African writers could be traced to the Nationalist consciousness as an attempt at counter-colonialism in the pre-colonial age in Africa. If aesthetics borders on the beauty of an entity especially of the arts and 'literature falls within the purview of aesthetics' (Lamarque, 2008), then there is the need for consideration of the sensibility of the appreciators of the African Literary aesthetic contents as a whole.

Literary Linguistic Aesthetics in the Contemporary African Milieus

It needs be asserted right from the outset of this segment of the study that the linguistic orientation and habits of the younger (or new) generation of Africans are dictating and so witnessing a redirection. The dialectics and other language-related phenomena are being eroded currently in the world (Mechlin, 2006). This finds basis in the overriding dominance of the Western languages and cultures even prevalently on the continent of Africa – a phenomenon that makes Africans exhibit pro-West cultural orientations in their daily endeavours. This further emphasizes the code mixing practices by some African literary writers as mere academic promotion of the black identity which *resides* only within the university – on-shore or off-shore. Certain unavoidable hermeneutical circumstances have made the current situation (the erosion of linguistic dialectics) rather certain. Such includes but is not limited to the remarkable improvement in human development, culture change and submersion, the heterogeneous nature of the contemporary world.

When we consider the social experience of the contemporary African youth, the dramatic but remarkable improvement in human development has made it impossible for what the academic literary linguists claim to be aesthetic accessible to the millennial African youth. Let us examine the recourse some literary writers have made to folkloric songs in a bid to reflect the traditional or

cultural linguistic aesthetics of Africa, in their works, citing the Yoruba folkloric poetic rhyme:

L'abe igi orombo	Under the orange tree
L'ibe l'a gbe n sere wa	There we play our game
Inu wa dun, ara wa ya	We are happy and excited
L'abe igi orombo	Under the orange tree
Orombo orombo	orange orange
Orombo orombo	orange orange

A usual possible interpretation of this Yoruba folk poetic rendition is as represented in the rendition above. However, there is a marked difference between the two versions of the folk poem as above. A writer who is rendering his/her work in English but features some folk lines like these or interjects (or better still) infuses a local (in our context, Yoruba) expression with a view to promoting the local culture may not be convincing after all. This is because of two central factors. The first is the factor in focus – the new generation of African youths in the age of globalization. And this has conditioned the second factor – loss of linguistic richness in translation. In the first instance, the oral poem above may not be understood by many of the young people in Yorubaland (Africa) because the African society has inevitably succumbed to the Global Super-culture. To this end, since language is a cultural element, and the Global Super-culture has permeated the African linguistic sphere, the youth may not appreciate the linguistic richness ingrained in the oral poem when it was conceived and composed as motivated by the-then-popular mode of entertainment. The situation is compounded by the evaporation of linguistic richness or beauty (aesthetics) in the translation process. Such richness is contained in the last couplet of the rhyme. This couplet, as privileged native experience and linguistic learnedness have indicated, is sustained on the morphological sameness of the four same words 'orombo' in the couplet. There is at the same time, variations in the four words as seen in the prosodic output and the articulation processes of the couplet as determined by the Yoruba native musicological system which affects the individual syllables in the words. For example, the first alternate 'orombo' are expected to be articulated with high speed on the three syllables with smooth blend in the syllables such that the calculated slowness in the next two 'orombo' in the alternate form makes the

ʌO – – ROM – – BO as responses to the lead in the initial two O-ʌROMBO. Again, as the arrows on the significant syllables of the words show, there is tone variation in the articulation of the syllables. In the first lead-alternate 'orombo', the tone must rise, while, it falls in the last two alternates. If these prosodic recommendations are observed (and they are always observed) there is a consequent frenzy in the couplet signifying the whole essence of the oral poem for the kids. These constituent requirements are overridden and lost in the designation of the 'orombo' as 'orange' in translation. Aesthetics is, therefore, lost. This situation has, however, prompted a consideration for in-depth deliberation on what constitutes linguistic aesthetics in African literature since there has been a '... radical shift in global patterns of cultural consumption? (Power and Scott, 2004: 1). That is what people used to consider as cultural values, in the strict sense no longer constitutes cultural elements of aesthetics in the present worldview, the age of globalization and inter-culture. In the present day, because times are changing (and have changed) African literature has to be liberal and accommodating. This is because culture-induced language as could be manifesting in any of the linguistic areas such as phonology, semantics, rhetoric (style, pragmatics or discourse analysis) or even syntax; including dialect (or any other language variation) may not excite the younger generation especially, the Millennial generation, in Africa. For instance, words of an indigenous language which do not refer to current social realities but past phenomena certainly would not provoke such emotional effects as nostalgia, humour, or hysteria/euphoria in the younger generation in Africa. A person (the youth) who did not witness the gallantry demonstrated by Lisabi (a great warrior – generalissimo – among the Egba people among the Yoruba) at many war fronts would not be regaled by the nostalgic reminiscence inherent in honorific nomenclature *agbongboakala*. Though a few who are intuitively aboriginal among the Egba people in Abeokuta, South-West of Nigeria whom the warrior fought for and who have read literature about the gallant centurion might be lulled and regaled. However, such people are few and are essentially among the university academics and the intellectuals and in the geriatric category. The same argument applies to the Ashanti phrase 'Due Due barima Due Due' which could be translated as 'sorry sorry man sorry sorry' (Lisa 2010). However, Lisa also reports that 'there are conflicting reports about what this song means'. That is, respondents to the request for accurate translation of the song offered conflicting interpretation. Therefore, because this oral-tradition folk song is not a result of the contemporary Ashanti socio-cultural realities, it is getting, in fact, it

has got removed, so distant, from the psyche of the people, hence, the variations in the translation in the form of translations and counter-translations. If one of the translations as cited herein, that is, 'sorry sorry man sorry sorry' is taken as a working translation, there is a manifestation of loss of aesthetic value in the translation process. It would be noted that in the original Ashanti phrase "Due Due, barima Due Due", the repetition of 'Due' is prosodic. The melody is enhanced in the blend of alliteration, a term applicable to consonant sound recurrence at the beginning of words or stressed syllables within words (Abrams, 2006) and assonance which is the constant feature of a given vowel sound in a phrase. Such melody becomes inherent and ingrained when it is noticed that such agents of prosody (aesthetics) is repeated after 'barima'. This melody, it needs be stressed, is native aesthetics. This is however lost in such a translation as 'sorry sorry barima' sorry sorry'. There are two conundrums we face at this juncture – the first is that the natives of Ashanti who appreciate the native aesthetics in terms of its epistemological significance are not as many as may be erroneously conceived. Secondly, the aesthetics itself is lost in the process of translating the lullaby. In the wake of this, since it may be considered acceptable that pleasure or excitement is a major force for literature (Ighile, 2012), therefore, if a circumstance occasioned by social vicissitude expunges such pleasure or excitement, both of which are end products of aesthetics, the infusing such local culture-oriented contents in a literary work for the purposes of aesthetics is defeated.

Other Cultural Instances

Many other cultural features of the African worldview are no longer compatible resources to be infused in literary works in the contemporary times in Africa as induced by globalization and inter-culture. An instance of such is the native panegyrics or the lineage chant. This is common among the Yoruba. The Yoruba call it *oriki*. It is a rendition that valorizes an individual by recounting the strength or accomplishment of the forefather (the sire) of a lineage. Often times, *oriki* is rich in dense hyperbole, and it is the richness or the abundance of exaggeration that evokes, usually, a false sense of self worth. What accompanies this larger-than-life personality is euphoria and excitement in the person being thus eulogised. And pride follows this covertly. Ologundudu (2008) observes that:

Oriki are words and phrases that make people feel happy and strong about themselves. Oriki wakes

people up and reminds them of their past accomplishments. It makes people want to do more and better. It also reminds people of their own history and the history of their lineage (46).

All of these valiant capabilities and attributes are indeed lofty. However, times have changed. The number of the people who still feel elated at the rendition of a chant or panegyric is minimal in the today's orientation. This is not a question of imbibing the Western culture. It is rather a question of the temporal factor. The sire of a lineage that did a great thing or a thing considered great at the time, has been far gone and the succeeding generations cannot relate with him or do not see what is being celebrated as achievement any longer. Most people live in heterogeneous cosmopolitan cities today and local languages are not of compelling relevance to learn. In that case, the English language or French is of more social utilitarian significance to the indigenous users of the local languages. How then should a literary writer infuse such a cultural content in his/her literary works especially abundantly or conspicuously in the name of aesthetics? Let us examine the Ologundudu's record of the Ibadan panegyric in this line 'Ibadan omo a j'oro sun'. That is, the one that eats *oro* as super'. *Oro* is a fruit but so rare these days that many people do not see it commonly. Even, people may wonder why one would eat such a bitter fruit as super. Ologundudu further records that the Ilesa people are referred to as 'Omo eleni ewele' (47). It is doubtful if many people among the new generation of the Yoruba people or specifically, the Ijesa still know the mat known as the *ewele* mat and its significance, especially in the age of globalization. In any case, the position being advanced is that aboriginal panegyrics in Africa, particularly among the Yoruba were constructed on phenomena such as uncommon socio-cultural mores that are now removed from the contemporary generation. Therefore, if a writer infuses the panegyric of a people in a work of art with the ultimate objective of attaining aesthetics from such a cultural material, the objective may be defeated in the ultimate analysis.

The cultural experience that would ordinarily excite the typical native African (or in the case of the examples cited above) the typical native Yoruba has out-lived its relevance. It has been lost to the temporal void. The social events that gave rice to the lineage chants occurred in mostly homogenous communities, that is, within a people or between two ethnic groups of contiguous affinity. Today, cultures do intermingle and consequently are

interwoven. Intercultural marriages are almost equivalent to the mono-cultural marriages these days, in the age of globalization. If a child were to learn the panegyrics, such a child would learn the patriarchal and maternal ones on the child's paternal side and both on the maternal side. Having learnt all these at the expense of quite important routines, what use can the child put the lineage chants to? This has accounted for the decimation of the relevance of the panegyrics over the ages. It is even more difficult for locally sensitive episteme to survive because of the efforts at the centre of the world attention to unify all episteme, as noted in globalization.

Again, the practice of deriving thematic resources for literary texts from the mythology of African societies may not be fashionable any longer. Citing these divinities in literary texts or centering the preoccupation of the literary text on a divinity may be, in the same fit, anachronistic and counterproductive. The fetishistic nature of the processes of the worship rites of the divinities and the vagaries of the characters of the custodians as human beings of the powers of the divinities scare many. In the same vein, references to ancestors (since ancestors do metamorphose into divinities over the time) in literary texts with the intention of making the references substances for the reader to regale may not engender the aesthetic experience that the author desires. A valorization of these divinities by a writer such as Wole Soyinka does for *Ogun*.

However, the deity would refuse to bow to any fallible mortal in respect of his preferences. This is a fervent bond between Soyinka and *Ogun* facilitated (motivated) by personal conviction. This conviction or angst, however, is not general and should not be taken as the unanimous disposition to the divinity among the Yoruba. In North Africa, Nawal el Saadawi also personalizes Isis, goddess of fertility in Egypt, when she calls herself a daughter of the goddess (2000). These instances are predicated on personal conviction and these individuals who express the personal conviction in the cosmic agents are octogenarians. To this end, it could be established that such conviction was conceived in a different social milieu of Africa as such has been conceived when the octogenarian icons of literature in Africa were young. This state of affairs is pointing to the fact that affinity with mythological space in Africa as a resource of literary and cultural aesthetics has been done for. The universality of the presence of *Esu*, the Yoruba aboriginal god of utilitarianism is not a confirmation of its viability as a source of cultural aesthetics. Though *Esu* has successfully crossed to other lands and places to serve as part of the religious complex often

called indigenous traditions...' (Falola, 2013:16), yet the deistic renown though traverse lands yet among only the esoteric class. This esoteric class definitely recognizes and appreciates the references to the deities as they evoke reminiscences and nostalgia about the knowledge of their demiurges, when they encounter such in a literary text. Again it is not many young people in Africa today would be consumed by the epic, spatial altercation between the centurions of Ijesha, Ogedengbe and those of Ibadan such as Ogunmola and Ogboriefon such that war heroism is iconized. There are many socio-economic issues and realities which make the contemporary times complex such that the carnage committed in the past--removed past – is not of peculiar (if any nuances at all) concern to them. Therefore, such a revelation thus:

Ogedengbe's military genius needs no mention. We recall the famous incident when he lured the Ibadan army into a forest called Igbo Alawun and defeated them (ibid 388). The Ibadan spent a lot of time and energy trying to catch this intelligent general that combined military skill with humility, simplicity of heart, love of home and family and compassion (Olubunmi, 2006: 33).

Obviously, there are certain attributes which Olubunmi underscores. These include gallantry, simplicity and so on. These are capable of making him take a fancy for this indigenous general. However, it is not many people today who nurse such inclination.

The Novel Linguistic/Aesthetic Signifieds in the Philosophy of Globalization and Inter-culture

The transformation in the social system in Africa manifesting in the modification in both the philosophy and epistemological system on the continent has re-defined what constitutes aesthetic agents in the contemporary African Literature. Since what constitutes aesthetics is determined (should be) by the reader, then it is important to take cognizance of the change in the psyche of the reader in the contemporary times in Africa. This is borne out of the reality that art is nothing without communication (and the reader is at the center, therefore), and that art is communication and 'came into being through man's quest to communicate' (Osundare, 2008: 5). In this regard, the author must communicate with his/her readers in his/her aesthetic intentions, and to achieve

this, there must be particular focus on the reader. There is a new value-system both in the linguistic and epistemological orientations of the reader. African Literature needs to respond to this modified receptive disposition and aesthetic taste. The practitioner of contemporary African Literature needs to be sensitive to the diction of communication of the active age(s) in Africa and infuse such in the language of the reading public. The language may be informal but if it excites the readers in their daily conversations, the excitement is rejuvenated when such linguistic items are met in texts. The prominent grey area that arises by default is the language difference between the generations that constitute the new readership. For example Soyinka and Saadawi have been categorized as octogenarians, and their sensibilities have also been identified as the old ethos. This means that the interface between the circle of the super-centenarians and septuagenarians (as a generational bloc) and vicenarians (as an approximate end of the old aesthetic order) is aesthetically different from what may excite the denarians who are predominantly the millennial *kids*. Such novel lexicons such as *ja* or *ja si* which means being sophisticated in orientation and is aware of current happenings; or *mo gbe, mo ku, mo da'ran* which literally means *Alas!*, or *O sha prapra* a term for the social mavericks can make a work of art meaningful to denarians in terms of its aesthetic signification. These terms and many more across Africa, appear informal are certain means through which the millennials can relate with literature as a means of popular entertainment. They, therefore in the process, bring literature from the corner of the university where it has been restricted to in the society.

Also, epochal incidents in the society such as heroic achievements or conquests which were attained in the African past could be replaced with the epochal attainments of today, the contemporary times which the people of today can relate to. Since the times and worldview of Shaka Zulu, Mzilikaz of Amandebele and Maqoma of Xhosa in Southern Africa are removed, since the days of Ogedengbe in Nigeria is falling into oblivion, and the nomadic conquest of the Maasai people of Kenya is now of age then there is need for epochal attainments of the contemporary times which literary readers can relate to. If African literary writers necessarily have to make recourse to the African circumstances, in a bid to regale the richness of the experience and hermeneutical pride, then, African accomplishments are appropriate alternatives. The active population can relate with the heroism of Anthony Joshua, for instance. To this extent, any feat of pride intended to be cited in an

attempt to illustrate the circumstances of the present day in Africa, needs be effected by citing the contemporary equivalents. For example, in term of riches, analogical references should no longer be made to the past icons of riches like Da Rochas because not many alive today can relate to him as an epitome of riches. It is only through learning, or accidental discoveries that people know about him as an iconic rich man. Those who learn and consequently know him as an individual of tremendous wealth are minimal. Rather, analogy of riches should be made to MKO Abiola or Aliko Dangote. This is more vivid, more realistic than a personality in oblivion. In fact, that readers are aware of the immensity of the wealth of these individuals makes the imagery from the analogy rich, efficient and as such impactful on the reader. That then enables the language user achieve the purpose of peculiar language use more productively. In term of gallantry, reference could be made to Hicham El Guerrouj of Morocco, Wilson Kipsan of Kenya or Anthony Joshua of Nigeria. The active population in Africa today have seen these individuals and witnessed their astounding and superlative feat. **Conclusion**

To this end, the practice in African literature of referring to the cultural past and infusion of local language are at variance with obtainable realities on the continent and globally. This cannot produce the aesthetic intention of the writers who are engaged in the practice at least not as efficiently as the writers intended the aesthetic practice in their literary compositions. In addition to this, the practice hampers or at best limits the globalization of the African creative output in that the local languages that are characteristically infused in a literary creative productivity typically rendered in English or French because of aesthetic objective command limited speakership even among Africans themselves, let alone in the global arena. The same holds true of the references to African ancestral deeds in flaunting the African might. Not quite many among the current Africans can relate to such past feat, particularly that what was heroic then is considered infinitesimal today. Therefore, is there need for language mixture in African literary creativity? And is African past of such positive magnitude that it can attract relevance, and should still determine the continent's present? This cannot be asserted. To this end, infusion of local languages in literary compositions should be moderate especially in this age of multiculturalism.

References

- Abrams, M. H. 2005. *A Glossary of Literary Terms*. Boston: Thomson Wadworth.
- Falola, T. 2013. 'Esu: The God without Boundaries'. *Esu Yoruba God, Power and The Imaginative Frontiers*. Toyin Falola (ed) 3-37. Durham: Carolina Academic Press.
- Fasan, R and Sesan, A. 2017. 'The Word as Divining Medium in Okinba Launko's *Dream Seeker on Divining Chain*'. *Ife Student in English Language*. Moji Olateju (ed.) 114-130. Ife: Department of English Obafemi Awolowo University, Ile-Ife.
- Ighile, M. 2012. 'Literary Appreciation and Criticism' *Use of English & Communication Skills for Tertiary Education*. Charles Ibitoye and Adebola Adebileje (eds.) 115-125. CRM Press: Mowe.
- Lamarque, P. 2008. 'Aesthetics and Literature: A Problematic Relation?' 2008. Accessed February 26, 2018. www.semanticscholar.org/a510/.
- Lisa, M. 2010. "Can Anyone Help with the Song 'Tue Tue' from Ghana?" 2010. Accessed March 8, 2018 www.mamalisa.com/?/=es&p=3174.web.
- Mechilin, E. 2006. *Dialectics for the Stage*. New York: Routledge, 2006.
- Ologundudu, D. 2008. *The Cradle of Yoruba Culture*. United States of America: US Library of congress Tracking, 2008.
- Olubunmi, A 2009. *On Ijesa Racial Purity*. Ife: The 199 Publishing Palace.
- Osundare, N. 2008. *Style and Literary Communication in African Prose Fiction in English*. Ibadan: Hope Publications Ltd.
- Power, D and Scott A 2004. *Cultural Industries and the Production of Culture*. Abingdon: Routledge.
- Saadawi, E. N. 2000. *A Daughter of Isis*. Melbourne: Spinifex Press.
- Seckin, E. 2016. 'Code Switching: Definition, Types and Examples', 2016. Accessed February 23, 2018. www.owlcation.com/.../code-switching...
- Soyinka, W. 2006. *You must Set Forth at Dawn*. Ibadan: Book craft.

KALAM: Journal of English and Literary Studies

Volume 1, No. 2, March, 2026



KALAM: Journal of English and Literary Studies

ISSN: 3092-9954