

# An Assessment of Communicative and Stylistic Relevance of New Idioms in Yoruba Home Video Productions

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**REZUMAT: O evaluare a relevanței comunicative și stilistice a noilor expresii idiomatice în filmele Yoruba**

Noile expresii idiomatice, care sunt expresii moderne generice din punct de vedere structural și lexical, au reprezentat piedici comunicative în discursurile obișnuite din limba Yoruba din cauza complexității lor semantice și a naturii lor deviante. Studiile apărute până acum s-au concentrat pe muzica Yoruba, dar abia dacă au cercetat semnificativ și alte domenii de interes, mai exact filmele Yoruba. Această lucrare își propune deci identificarea/descrierea strategiilor lingvistice implicate în crearea lor, cu scopul de a stabili relevanța lor comunicativă și stilistică.

Studiul a adoptat teoria Limbajului Standard propusă de Jan Mukařovský, datorită capacității ei de a explica distincția dintre limbajul cotidian și cel al literaturii. Câteva producții video Yoruba au fost alese, vizionate și extrase în funcție de suficiența lor utilizare a noilor expresii idiomatice – *Turaya Lomo* (copilul e unul sofisticat), *Sofa* (adică: un bătrân bârfitor) și *Sule Bolo* (adică: o persoană stupidă). Aceste noi expresii sunt departe de a fi un limbaj cotidian, fiind disponibile ori de câte ori oamenii nu au la îndemână cuvintele necesare pentru a descrie idei proaspete. La nivel stilistic, ele sunt folosite în scopuri estetice/de divertisment – *to sibe* (urinează acolo, adică: a face sex). Strategiile lingvistice folosite sunt (i) împrumutul – *kari go* (poartă și mergi, adică: pleacă de aici/dispari), (ii) compunerea – *Olubunmi aya* (pieptul cadou de la Dumnezeu, adică: o femeie voluptuoasă) și (iii) nominalizarea – *ori e fonka sibe* (capul tău împrăștiat pe acolo, adică: ești un om influent). Noile expresii idiomatice sunt valoroase pentru comunicare și estetică, aceasta fiind o cale către risipirea tensiunii sociale și academice. Vorbitorii acestei limbi ar trebui să fie mai interesați de ele.

**CUVINTE-CHEIE:** *idiomuri, Yoruba, producții video, stilistică, strategii, lingvistică*



**ABSTRACT**

New Idioms, which are modernity - influenced structurally and lexically stock expressions have constituted communicative clogs in Yoruba routine discourses because of their semantic complexity and deviant nature. Existing studies on them were on the Yoruba music but have hardly carried out any significant research in other areas of endeavours specifically Yoruba Home Video Production. This paper, therefore, aims at identification/description and linguistic strategies involved in their formation with a view to establishing their Communicative and Stylistic relevance. The paper adopted the theory of Standard Language propounded by Jan Mukařovský because of its ability to explain the distinction between language of everyday usage and language of literature. Few Yoruba Home Video productions were purposively selected, viewed and extracted based on their sufficient usage of new idioms - *Turaya Lomo* (the child is a sophisticated child), *Sofa* (for: a gossipy old man), and *Sule Bolo* (for: a stupid person). New Idioms are far from being the language of ordinary usage; they are available whenever people are short of words to capture fresh ideas. At the stylistic level, they are used for aesthetic/entertainment - *to sibe* (urinate there, for: have sex). Linguistic strategies employed are (i) Borrowing - *kari go* (carry go, for: move on/go away), (ii) Compounding - *Olubunmi aya* (God's gift chest, for: a busty woman) and (iii) Nominalization - *ori e fonka sibe* (your head scattered over there, for: you are influential). New Idioms are good for Communication and aesthetic which is an avenue for the relief of social and academic tension. Speakers of the language should develop more interest in them.

**KEYWORDS:** *Idioms, Yorubá, Home Video, Stylistics, Strategies, Linguistics*



**RÉSUMÉ : Une évaluation de la pertinence communicative et stylistique des nouvelles expressions idiomatiques dans les films Yoruba**

Les nouvelles expressions idiomatiques qui sont des expressions génériques de termes structurels et lexicaux modernes, représentaient des obstacles de communication dans le discours habituel dans la langue Yoruba en raison de leur complexité sémantique et de leur nature déviante. Les études publiées jusqu'à ce jour ont porté sur la musique Yoruba, mais à peine ont considérablement étudié d'autres domaines d'intérêt, à savoir les films Yoruba. Ce document vise donc à identifier/décrire les stratégies linguistiques impliquées dans leur création, afin de déterminer leur pertinence et leur style communicatif. L'étude a adopté la théorie de la langue standard proposée par Jan Mukařovský en raison de sa capacité à expliquer la distinction entre le langage courant et la littérature. Quelques productions Yoruba ont été choisies, vues en fonction de l'utilisation de ces nouvelles expressions idiomatiques - *Turaya Lomo* (l'enfant est sophistiqué), *Sofa* (i.e. : un vieux médisant) et *Sule bolo* (une

personne stupide). Ces nouvelles expressions sont loin d'être un langage courant, étant disponibles à chaque fois que les gens n'ont pas à portée de main les mots nécessaires pour décrire de nouvelles idées. Au niveau stylistique, elles sont utilisées à des fins esthétiques/de divertissement – *to sibe* (uriner là, c'est-à-dire faire du sexe). Les stratégies linguistiques utilisées sont (i) le prêt – *kari go* (porte et va-t'en, à savoir : sors d'ici/va-t'en), (ii) la composition – *Olubunmi aya* (la poitrine cadeau de Dieu, c'est-à-dire une femme voluptueuse) et (iii) la nominalisation – *ori e fonka sibe* (votre tête elle est dispersée, à savoir : vous êtes un homme d'influence). Les nouvelles expressions idiomatiques sont précieuses pour la communication et l'esthétique, ce qui représente un moyen pour dissiper la tension social et scolaire. Les locuteurs de cette langue devraient en être intéressés par ces expressions.

**MOTS-CLÉS :** *expressions idiomatiques, Yoruba, productions vidéo, stylistique, stratégies, linguistique*



## Introduction



**IDIOMS IN YORUBA** HAVE been described by scholars as words or expressions whose meanings cannot be predicted or determined from the individual elements in them (BABALOLA 1972; BAMGBOSE 1972; OWOLABI 1976; AWOBULUYI 1992, and OLABODE 1996). Although, the comprehensiveness and breadth of the studies have not directly dealt with some issues raised in this paper because of their nature (new) which invariably distinguishes them from the existing (old/traditional) idioms, they serve as the springboard on which this paper takes up. Also in Yorùbá studies, and outside the borders of what is called “standard language”, spoken and written by the educated classes, there are other forms of expression in existence about us - there are special jargons of various trades, sports and occupations; there are also the rich vocabularies of ribaldry, of imprecation of slang and of new idioms which is the subject matter of this paper, all full of vitality and interest. New idioms are modernity-influenced structurally and lexically stock expressions which have constituted communicative clogs in Yoruba sometimes to some groups and communicative flexibility to others because of their complexity and deviant nature. As a matter of fact, they straddle idioms, metaphors and euphemism and also serve as replication of the established Yoruba idioms both in form and meaning.

This paper is motivated by our observation of the actors and actresses in Yoruba Home Video Productions who in the process of acting, want to express ideas, information and messages based on the nature of their

scripts/story-line using new words and expressions that are not only peculiar, distinct and strange but also in contrast to the standard language. This paper therefore investigates the nature and form of new idioms used by the film/theatre practitioners, their uses and interpretation. The objective is to highlight the stylistic (if any) and communicative relevance of new idioms in Yoruba. The theory of Standard Language propounded by MUKAROVSKY (1970), complemented with other necessary information is adopted for our analysis to enable us to know the ingenious and deviant nature of new idioms as well as knowing whether such expressions are Standard Language (SL) or Literary Language (LL).

### Literature Review

Apart from OLATÉJÚ (2005), the first scholar to have referred to this subject matter as new idioms and who is of the view that new idiom is difficult to explain because of the overlapping tendencies of its semantic realizations and AKANMU (2014), no one has been able to build on his work with the exception of ADEOYE (2004) who gives a nomenclature that oscillates between new expression and slang of any class, always colloquial, short in life span language with words and usages not accepted for formal use. His position does not address new idioms and idiomatic expressions that are more or less become permanent to the point of being accepted into standard language.

The foregoing summarily expressed 'informality,' 'group identification,' and short life span of new idioms; however, we may add that the development of these expressions are a sense of intimacy and solidarity as expressed by innovative and jocular language conveying a sense of liberation from a rigid observation of rules and the formal standard form of Yorùbá in order to create a relaxed social atmosphere for free peer interaction.

### Methodology

The data used in this paper are recorded, viewed and extracted expressions obtained from the *actors/actresses* who uses new idioms in some selected Yoruba Home Video productions. Words or expressions that constitute the data for this study are collected from *GSM lomo* and *Kosorogun* by Atlantic Pictures under the business name Latunde Films Productions, *Elebolo* and *Turaya lomo* by Standard Motion Production, *Baba sofo* and *Igba* by Prime Pictures. The forgoing are chosen in order to strike a balance and also because of the huge concentration or heavy presence of new idioms in them. Data were subjected to stylistic analysis.

## Standard Language

According to MUKAROVSKY (1970), Standard Language (SL) is the language of everyday conversation. Its purpose is effective communication between the speaker and the audience. It involves certain linguistic norms which must be strictly adhered to for a meaningful communication. He believes that language must be properly used and should be in conformity with the entire linguistic norms. When this is fairly done, meaning will not be hidden to listeners because of the regularity in its usage. Concept or term crucial to the theory of Standard Language is *backgrounding/automatization*.

### - Backgrounding/Automatization

The term 'backgrounding/automatization' is what FABB (1997; 13) and Crystal (1997; 21) called 'unmarked form' which simply means the form of the surroundings that is relatively unnoticed. It is non-aesthetic because of its ever familiarity as a result of constant usage in everyday communication. In backgrounding/automatization, the linguistic elements are automatized and do not attract attention. Language is not aesthetically explored; rather, the norms of the language are strictly adhered to. The excerpts below from Babatunde Omidina, a.k.a. Baba Suwe is extracted from the home video *Turaya lomo* (the child is Turaya) as an example of backgrounding/automatization:

...Ounje omo naa buaya  
(...the child's food is superb)

(Standard Motion Pictures, 2001)

It is clear from the excerpts that no single element needs additional explanation as regards meaning especially when it is used in example as the above; every other words serves as its background. Expression of this nature is not difficult to notice because of its constant usage by the nursing mothers. Meanwhile, the same expression is used by the character called Baba Suwe to mean *woman's breasts* and also used freely by the youths for comic effect to refer to a *bursty lady*.

## Literary Language

According to HAVRANEK & MUKAROVSKY (1970: 32), Literary Language (LL) is the language of literature and it is remarkably different from Standard

Language (SL). OLÁTÉJÚ (1989) avers that LL is the stylistic variant of SL. Its priority is aesthetics. It is believed that Literary Language is differently ordered or arranged in such a way that it produces effects that ordinary language does not produce. This, he said is possible with the introduction of unusual departure and elements of surprise, which are achieved through *foregrounding/de-automatization* and *deviation*.

- *Foregrounding/de-automatization*

CRYSTAL & DEREK (1969: 32), MUKAROVSKY (1970:27), FABB (1997: 19) define foregrounding/de-automatization as a technique for 'making strange' or a method of 'defamiliarization' in textual composition. It is the use of devices of language in a way to attract attention and is perceived as uncommon. Another name for foregrounding is *de-automatization*; it is the opposite of automatization. Automatization schematizes and it is a feature of SL whereas, de-automatization is the violation of the scheme. Foregrounding/ de-automatization is a feature of LL or poetic language. Its use is deliberate and aims at achieving both stylistic and semantic effects. Foregrounding/ de-automatization is also a form of textual patterning which is motivated specifically for literary aesthetics. Typically, it involves a stylistic distortion of some sort, either through an aspect of the text which deviates from the linguistic norm or, alternatively, where an aspect of the text is brought to the fore through repetition. Consider the excerpt below from a film entitled Igba where a Celestial pastor, Joshua instructed his members during service to pronounce the expressions below after him:

...ti n ba ti ni *jeun soke*,  
 e o so pe *jeun sapo*  
 (...if i say eat into the upper stomach, you will say eat into the pocket)

From the above, there is no expression like *jeun soke'* (eat-into-the-upper-stomach) and *jeun sapo* (eat-into-the-pocket) but *jeun síkùn'* (eat into the stomach) in the Yorùbá language. *Jeun síkùn* is the automatized version and the background from which *jeun soke* and *jeun sápò'* as foregrounded version are created. Deviant though, *jeun soke* and '*Jeun sápò'* are new idioms used in the above context to mean *move on* and *make money*. Used in other contexts, it could mean bribe/embezzlement, but basically it connotes an idea of *making a financial progress*.

- *Deviation*

MUKAROVSKY (1970: 51) defines Deviation as the violation of rules and conventions, by which a poet transcends the normal communicative resources

of the language and awakens the reader, by freeing him from the grooves of cliché expression, to a new perceptivity. For instance, consider the excerpt below:

*Ya işu* (tear yam)

The above is a clear example of deviation because, it has violated the norms of the standard Yorùbá language in such a way that it produces stylistic/aesthetic effect which ordinary language cannot produce grammatically and in terms of meaning. Grammatically, it is absurd to use the verb *ya* (tear) for yam instead, *ge'* (cut) or (slice) is more appropriate. Literally speaking, the excerpt gives the impression of tearing yam as if it is a paper whereas; the underlying meaning is *spray money/spends generously*.

### **Linguistic Strategies Involved in the Formation of New idioms**

As far as the new idioms used by the practitioners in the Yoruba Home Video is concerned, its creation and usage exhibit the creative propensity of the users (*Actors/actresses*), who in the process of acting use new words to express particular thoughts. Here, discussion on how they are generated is presented thus:

#### **Neologism (Coinages)**

Neologism or coinages could be better described as technique for following regular patterns (phonological and derivational) of language to produce a unique string of naturally arranged phonemes (BÁMGBÓŞÉ, 1984: 53). The major linguistic methods involved in coinages or lexical creation includes the following: compounding, nominalization, borrowing, and other linguistic manipulations.

#### **Compounding**

According to AWÓBULÚYÌ (1992), compounding entails the combination of two or more independent words to form another word with an entirely different meaning. In other words, two separate words are joined together to produce a single form.

The structure of words or expression formed through compounding could be in form of:  $N_1 + N_2$  (where  $N_2$  is usually a noun, numeral or another noun functioning as qualifier). For instance, consider the use of the expressions below from Saidi Balogun in *Kosorogun* who referred to his girl friend as:

Olubunmi aya (God's gift chest)

(Atlantic pictures 2008)

From the above, *Olubunmi* is N<sub>1</sub> while '*aya*' (*chest*), is N<sub>2</sub>. It is a combination of two words (nouns) joined together as one word which can be interpreted to mean *a bursty woman*.

### Nominalization

OLÁTÉJÚ (2005) describes nominalization as a linguistic process where a noun phrase is derived from a matrix sentence by means of transformational rules. It may be a process in which a noun is formed from another noun class or some other lexical category such as adjectives and verbs, by means of nominalization morphs e.g.

*Olòṣekòṣe*                      *Oní+òṣe+kí+òṣe*  
 (Owner/User-of-bad-soap): a nominal use to refer  
 to someone who is considered ill-fated or who goes  
 with ill-luck. It is derived from *òṣe àwúre* (soap for goodluck).

### Borrowing

Borrowing can be described as the taking over (absorbing) of new words from other languages (BÁMGBÓṢÉ 1984: 31). Sometimes borrowing takes place when a particular language comes in contact with another but the first one lacks the necessary vocabulary to express some concepts that are present in the latter. For instance, *yàwúyàwúú* (*yahoo-yahoo*), in Yorùbá is borrowed from the English expression *yahoo* to express the idea *internet fraud*. Consider also the examples below from *Baba sofo* who considered his daughter in-law to be useless but after buying fried chicken for him, he remarks:

*Kari go*                      (carry go)

loaned English/pidgin '*carry go*' pronounced and written in Yorùbá to mean *stay/continue/i am enjoying you respectively*.

### Factor Involved in the Interpretation of New idioms used in Yoruba Home Video Productions

New idioms used by the actors/actresses in Yoruba Home Video Productions are sometimes elevated to a greater literary height thereby making



them go beyond the established possibilities in the Yorùbá language. This invariably makes them unique, unfamiliar and highly specialized forms of expression. In order to interpret these unique forms of expression, one requires more than linguistic knowledge because of their idiomatic and metaphoric traits. Factor such as context of usage is considered for interpretation. Also at the level of interpretation, socio-semantic classification of communicative events is considered. The communicative events were categorized into the following ideas:

- *concentration*

1. *Soju nu/da a nu* Literal meaning: *throw the eyes away/throw it away*  
Underlying meaning: *forget it/concentrate*

The above is used in *Elebolo* to console Kola, Elebolo's husband whose wife abandoned him for another man for his inability to meet up with her financial demands. The expressions whose meanings cannot be determined ordinarily based on the individual elements in them can be interpreted to mean *concentrate/be focus don't be distracted/move on with your life* respectively.

2. Air-conditioned vehicle

. *Oyé'* Literal meaning: *harmattan*  
Underlying meaning: *air conditioning system in a vehicle/house*

This is also an example of an expression that is metaphorically used as new idiom in Yoruba Home Video especially in *GSM lomo* and *Elebolo* where Babatunde Omidina (Baba Suwe) and Muyiwa Authentic are showing admiration for the air-conditioner inside the newly purchased cars in different contexts as: *Bawo ni oye inu e se ri? How is its air conditioning? and oye inu eyi tun ko siso (the air conditioning in this one is inexplicable*. Naturally, and literally speaking, '*oyé'*' is the Yorùbá word for '*harmattan*'. However, as new idiom, '*oyé'*' is used to refer to the *air conditioner in a vehicle* or a house especially when it is highly effective or cool; one often hears expressions as above. As reiterated earlier, contextual situations are very crucial to the interpretation of new idioms. New idioms do not have meanings on their own; they only have meanings when they are used in context. In other words, they can be understood not in isolation but only in context. Consider other categories of communicative event below:

### 3. Obscenity

*To sibe/fo omo* Literal meaning: *she is pregnant and she backs a baby*

Underlying meaning: *slow down/be patient*

The above expressions are used by Dele Odule (Baba sofo), in a video entitled *Baba Sofo* produced by the Prime Pictures and Saheed Balogun in another video entitled *Kosorogun* by the Atlantic Pictures where the former narrated how he peeped through the window to see his son's neighbor and her man friend having sex thus: *se lo bere si ni to sibe fun un* (he started having sex with her/he started ejaculating). Meanwhile, the latter on his own part expressed his gratitude to Diran his friend, for introducing Ajoke to him; he remarks:

*...O se, mo gbadun omo yen, mo fo o, mo tun to sibe.*

(Thank you, I enjoyed the child, I washed her and I also ejaculated)

Here, the expressions *to sibe* (urinate there) and *fo o* (wash it) are foregrounded and also used as euphemism for having sex. Grammatically, it is absurd to use the verb *fo* (wash), which can be interpreted to mean *have sex* for human being; it can only be appropriate for items such as cloth, plates etc. They are used for comic effect

### 4. Watch

. *So'gba e!* Literal meaning: watch your calabash

Underlying meaning: *check if I can cross over*

The above is a short phrase that is deliberately ellipted to create communicative effect especially when what is intended is to *mind one's business and stopped poking into other people's privacies*. The expression is used to curb Dele Odule's (Baba sofo) excesses whenever he tries to intrude into someone's privacy in a film entitled *Baba Sofo*, produced by Prime Pictures. Whenever the driver is trapped in the traffic or on the high speed trying to change to the other lane.

### 5. Abuse

. *Mugun* Literal meaning: *take and climb*

Underlying meaning: *stupid/idiotic person*

*Mugun* is used in a film entitled *Igba* where Pastor Joshua admonishes his church members thus:

...ninu ile Olorun e o gbodo yode, e o si gbodo ya mugun  
(...in the church of God you must not be stupid and you must not be a fool)

Grammatically, the above is a splitting verb *mu* (take) and *gun* (climb), used as noun *mugun* which can be interpreted as *stupid/foolish/idiotic person*. Expression of this nature is derogatory and abusive. It is also used for comic effects. Expression of this nature is an interrogative one used by the bus conductors to warn someone (other road user) of the danger of his or her use of the road. It is abusive and derogatory to other road user especially car owners whereas, it can be interpreted to mean be careful/drive carefully.

## 6. Inducement

. Ègúnje     Literal meaning: *that which is pounded and eaten*  
                  Idiomatic: *bribe*

This is a typical example of new idiom used by the actors and actresses in Yoruba Home Video. For instance, in *Igba*, by Prime Pictures, Pastor Michael demanded for *egunje* from Pastor Joshua so that he would not divulge the latter's secret affairs with a church member to others. In *Turaya lomo*, a film produced by Standard Motion, Baba Suwe caught his boss engaging in infidelity and vowed to inform her husband if she refused to give him *egunje*. Also in *GSM lomo* produced by the Atlantic Pictures, Saheed Balogun induced Oladeinde Lucas, the manager of a company with *egunje* to get an undeserved contract from the company. From the foregoing, the use of 'ègúnje' can be interpreted to mean 'settlement' or 'bribe'. The characters involved are expected to pay certain sum of money at to their victims to avoid being disappointed or exposed. 'Ègúnje' is a corrupt coinage from the Yorùbá word 'Àgúnmu' (that which is pounded and drunk/ a traditional powder medicine). 'Ègúnje' is one of the few expressions in Yorùbá that has almost been absorbed into the lexicon of the Yorùbá language. This is because; it is frequently used by members of the larger society in context different from acting business even, in place of the standard form. As much as corruption is still very much endemic in the Nigerian system our feeling is that, the word ègúnje is likely to remain in the Yorùbá lexicography.

There are also examples of new idioms used by the actors and actresses in the Yoruba Home Video Productions and by extension the larger society. These expressions are concealed in metaphor, idiom and euphemism; they are used in context like:

*Mo je dódó e* (I eat your plantain: for 'I love you'),

*Oṣòdì òkè* (an area: for breast)  
*Gbeborun* (carrier of neck, for: a gossipy person)  
*Suesue* (gently),  
*Tuálè* (with respect)

And those that are used to denote the Nigerian currencies - *Kálà`* (five naira), *Fáìbà`* (ten naira), *Shandy/green* (twenty naira), *Wazo/white* (fifty naira), *Hundi/A'wo`* (one hundred naira).

As can be seen from our discussion so far, it is obvious that identification of newly invented expressions by the film/theater practitioners are difficult because words and expressions constituting them are far from being the language of ordinary discourse (Standard Language); they are foregrounded in a way that they instantly call attention to themselves and as a result of this, all the linguistic elements written are elevated. Consider the expressions *oju' elégbà* (eyes/face with cane marks: for a rustic/uncivilized person). Expressions like this is not easy to identify because it is foregrounded. 'For *Ojuélégbà*, a very popular area in Lagos, it is a case of semantic transfer where the use of the existing words in Yorùbá language is used to convey other meaning. Situation such as this sometimes, make identification and comprehension of new idioms and idiomatic expressions difficult.

It can be deduced also that new idioms endangering the Yorùbá language is based on the puritanical views of some linguistic moderates who believe that some of the expressions, especially those that are used for obscenity are dangerous to the moral values of society. In this regards, we agree with this view to some extent as there are many of such expressions collected as data which we considered not dignified enough for analysis and our consumption. However, we are also of the view that some of these expressions undergo sifting processes. Expressions of this nature, being aesthetically created, are not to define a thing but to say something funny about it, keep as a rule their idiomatic attitude, while those among the standard terms which are genuine and useful lose little by little their vulgar association; e.g. *gbé sùn* and *je dódò` e, tosibe and fomo*. Therefore, the idea of explicit obscenity expressed with the use of new idioms by the theater practitioners in Yoruba Home Video Productions as evident in this paper may only serve as reinforcement to carry people along.

The extent to which the lexicon of the Yorùbá language is actually enriched by new idioms is also addressed. Although, some of the new idioms analysed in this study are frequently 'expressed in the business of acting, some of them have influence on the language use of the larger society and this is reflected in the way meanings are expanded in the semantic field of lexical items. Expression like *ègúnje, múngùn*, and *je dodo e*, are now freely

used by other members of the larger society in talks, familiar letters, news and even other forms of literature thereby gradually gaining entrance into the lexicon of the Yorùbá language. Meanwhile, some of the new idioms and idiomatic expressions are not intelligible enough because they are not situated in their social contexts; they remain largely ungrammatical and socially unacceptable to the public. Therefore, they do not qualify to enter the lexicon. For instance, expressions like 'suesue' (gently), 'goòbe' (chaos), 'tuále' (your Excellency), and several others are not intelligible to the public, and so, they could not find an easy entry into the vocabulary of informal discussion.

## Conclusion

New idioms in Yoruba Home Video Productions replicates the uses of new idioms as discussed by OLÁTÉJÚ (2005). The expressions are used primarily for communication and aesthetic purposes especially when they (actors/actresses) are out to entertain their audience. Sometimes, its use is not totally stylistic which is for aesthetic but to some extent, pseudo-stylistic because it is creative. It is used to induce intimacy and also to identify with membership of a certain group, trade or profession.

Finally, the paper of the has been able to emphasize the idiosyncratic and peculiar nature of new idioms with a view to describe and highlight its stylistic and communicative relevance. It is hoped that the paper will definitely open up other challenges in the quest to demystify the mystery of language and its use in the society. It is also hoped that this paper will spur more interests in new idioms and idiomatic expressions as a medium of communication in some other Nigeria indigenous languages.

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