| **RESEARCH ARTICLE**

Linguistic Stylistic Analysis of Wole Soyinka's *The Lion and the Jewel*

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| **ABSTRACT**

This study seeks to investigate linguistic, stylistic devices in Wole Soyinka's *The Lion* and *the Jewel*. It aims at describing and interpreting lexical categories and figures of speech used to convey meanings. A mixed-method has been used to carry out this work. Thus, the quantitative method has helped collect the stylistic devices from the whole play, and their proportion has been discussed and interpreted on the basis of the qualitative method. As a result, the frequency distribution of the lexical categories is established as follows: verbs 37.07%, nouns 25.84 %, adjectives 22.47%, adverbs 14.6%. The proportions of figures of speech are as follows: smile 20%, metaphor 18.33%, personification 18.33%, repetitions 13.33%, parallelism 11.66%, alliteration 11.66% and irony 6.66%. The high proportion of verbs indicates the fundamental importance of the issues of tradition and modernity in societies. The massive use of Yoruba nouns suggests the triumph of tradition over modernity. Basically, adjectives are used to depict beauty and power for the purpose of highlighting the positive aspects of African cultural values and, more specifically, Yoruba culture and tradition. Lexical schemes have been used to denounce the influence of western civilization on African culture and tradition. Phonological schemes, namely alliteration, are used to create rhythmic speech sounds that stress the rhetorical structure of the play to attract readers' attention to the deep messages being conveyed.

| **KEYWORDS**

Alliteration, metaphor, parallelism, personification, stylistic devices.

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1. Introduction

Language is a vital means of human communication consisting of structured arrangements of words into sentences and sentences into paragraphs following cohesive and coherent principles. In this respect, messages may be conveyed through speaking, writing and gesture. Depending on the context, humans make choices from sets of available options to fulfil communicative purposes following their personal style. Thus, stylistics is viewed as the study and interpretation of texts in regard to their linguistic and tonal style. It is a discipline that links literary criticism to linguistics. Stylistics does not function as an autonomous domain on its own, but it can be applied to an understanding of literature, journalism, and linguistics. Corpus that serve as a basis for the stylistic study include literary works, popular texts, advertising, news, non-fiction, and political and religious discourses.

It is important to note that stylistics aims not only to describe the formal features of texts but also to show their functional significance for the interpretation of texts in order to relate literary effects to linguistics. In this sense, Syal & Jindal (2010) contend that stylistics is that branch of linguistics that takes the language of literary texts as its object of study. It is relevant to note that each literary text represents an individual's use of language, which reflects the speaker's unique personality, thoughts and style. Thus, stylistics helps explore the unique language use of speakers and attempts to identify and interpret how and why a text has deviated.

In addition, establishing principles capable of explaining particular choices made by individuals and social groups in their use of language contributes to the understanding of the deep message(s) conveyed. In this perspective, this study seeks to investigate stylistic devices in Wole Soyinka's *The Lion* and *the Jewel*. It aims at describing and interpreting lexical categories and figures of speech used by the author to convey meanings. The compelling reason that motivates the choice of Wole Soyinka's play is related

to his language style typically rooted in African culture and tradition.

2. Literature Review and Theoretical Framework
2.1 Literature Review
Leech & Short (2007) view style as the way in which language is used in a given context to portray a particular idea. Therefore, style is the basic thing that gives uniqueness to every writer. The language of poetry is different from the language of other literary genres. Style is involved in both spoken and written literary and nonliterary types of language, but it is particularly associated with the written form of the literary texts. The basic reasons that underpin an author's style are related to the idea he/she has in mind, the language context and the purpose. This is achieved through a selection of specific words, phrases and sentences.

In other words, style is the process of selection and combination involved in writing a fictional work. This means that style denotes the writer's choice of words (diction) and the way such choices are arranged in sentences and longer units of discourse. An author chooses a particular way of writing a text because of certain ideas in mind that he/she intends to convey to readers. Thus, it can be contended that every style in writing/speaking creates an effect on readers/listeners. As for Wales (1989), style refers to the perceived distinct manner of expression in writing or speaking, just as there is a perceived manner of doing things, no two people will have the same style in writing; style is frequently used in literary criticism and especially in stylistics. He further views style as the set or sum of linguistic features that seem to be characteristics whether of register, genre or period (Wales, 1989:433-434).

It is important to note that there are two categories of stylistics: literary stylistics and linguistic stylistics. The former is done for the purpose of commenting on the quality of a text and assists in understanding the meaning of a text, whereas the latter deals with the identification of language patterns in written and spoken texts. Stylistics is the study of devices in the language (such as rhetorical figures and syntactical patterns) that are considered to produce an expressive or literary style. The stylistic tools employed are morphology, graphology, syntax and lexico-semantics.

Finch (2000), in his research on stylistics, observes that stylistics is concerned with using linguistic methods to study the concept of style in a language. For him, every time we use language, we necessarily adopt a style of some sort: we make a selection from a range of syntactic and lexical possibilities according to the purpose of the communication. He also observes that the study of style has traditionally been the preserve of literary criticism, but since the rise of linguistics, there has been a more systematic attempt to provide a 'linguistic' foundation for literary effects. This means that the study of style has always been restricted to the literary aspects, but with the evolution of time, style can be studied through a linguistic perspective. He concludes that it aims at establishing principles that can explain the particular choices made by individual and social groups in their use of languages, such as socialization, the production or reception of meaning, literary criticism and critical discourse analysis.

For Wales (1989), the goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects or themes to linguistic 'triggers' where to avoid vague and impressionistic judgments about the way formal features are manipulated. He contends that one of the objectives is to see how language contributes to the literariness of a text.

Lawal (2003) states that stylistic is mainly concerned with the analysis and description of the linguistic features of a text in relation to the meaning. A good way to know a work of art is successful is to look at the choice of words and the meaning it conveys since all actions are backed up by reasons.

As for Crystal (2008), stylistics is a bridge (link) discipline between linguistics and literature. 'It is a branch of linguistics that studies the features of situationally distinctive uses (varieties) of language and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language. Stylistics aims to account for how texts project meaning, how readers construct meaning and why readers respond to texts the way that they do. It studies how individuals make language choices in different situations for different purposes. It is applied to reveal the style of words, clauses or sentences within the advertisements. He concludes that stylistic tries to point out the rules guiding such choices made by individuals and describes them.

2.2 Theoretical Framework
This section deals with the definitions of the key concepts and expressions which have been used in this study. As mentioned above, stylistics is the study and interpretation of texts from literary and linguistic perspectives. Thus, the theoretical framework of this study basically focuses on lexical categories and figures of speech.

2.2.1 Lexical Categories
Leech and Short (2007) divide the checklist of the lexical categories into five points: general, nouns, adjectives, verbs and adverbs.

- General: is the vocabulary simple or complex; formal or colloquial; descriptive or evaluative; particular or specific.
- Nouns**:** a noun is a member of a syntactic class that includes words that refer to people, places, things, ideas, phenomenon, substance or concepts, whose members may act as any of the following: subjects of the verb, objects of the verb, indirect object of the verb, or object of a preposition (or postposition), and most of whose members have inherently determined grammatical gender (in languages which inflect for gender). A noun can be abstract (e.g., noun referring to events, perceptions, processes, moral qualities, social qualities); concrete, proper or collectives.
- Adjectives**:** an adjective is a word that belongs to a class whose members modify nouns. An adjective specifies the properties or attributes of a noun referent.
- Verbs**:** a verb is a member of the syntactic class of words that typically indicates an event, an action, or state constitute singly or in a phrase, a minimal predicate in a clause, govern the number and types of other constituents which may occur in the clause. It carries an important part of the meaning.
- Adverbs**:** an adverb is a word that modifies a verb, adjective, other adverbs, or various other types of words, phrases, or clauses. It is a word belonging to a class of words that modify verbs for such categories as time, manner, place or direction.

2.2.2 Grammatical Categories

Grammatical categories include nine key elements as follows: sentence type, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes and general.

- Sentence type: It involves the use of statements that can be declaratives, questions, commands, exclamations, or minor sentence types (such as sentences with no verb). There are four types of sentences: simple, compound, complex, and compound-complex. Each sentence is defined by the use of independent and dependent clauses, conjunctions, and subordinators.
- Sentence complexity: A complex sentence contains at least one independent clause and one dependent clause. The clauses in a complex sentence are combined with conjunctions and subordinators that help the dependent clauses relate to the independent clause.
- Clause types: Like a phrase, a clause is a group of related words, but unlike a phrase, a clause has a subject and verb. There are several different types of clauses that can be used to develop sentences: relative, noun, and adverbial. An independent clause, along with having a subject and verb, expresses a complete thought and can stand alone as a coherent sentence. In contrast, a subordinate or dependent clause does not express a complete thought and therefore is not a sentence. A subordinate clause standing alone is a common error known as a sentence fragment.
- Clause structure: it is the most widely-studied phenomenon within the syntactic theory because it refers to how words and phrases are embedded within a sentence their relationships to each other within a sentence.
- **Noun phrases:** it is a phrase that has a noun (or indefinite pronoun) as its head or performs the same grammatical function as a noun. They may function as verbs, subjects, and objects, as predicate expressions and as complements of prepositions.
- **Verb phrases**: are verbs with another word or words indicating tense, mood, or person. It is a part of a clause or sentence comprising a verb and, at the same time, describes more information about the subject. It is also a phrase that acts as an adverb or adjective and comprises a verb and its complements which may be either modifiers or objects.
- Other phrase types: There are other phrase types such as prepositional phrases, adverb phrases, adjective phrases. A prepositional phrase is a group of words consisting of a preposition. An adverb phrase is a group of words that function as an adverb in a sentence. An adjective phrase is a group of words that describe a noun or pronoun in a sentence.

2.2.3 Figures of Speech

They are features that are foregrounded in some way from general norms of communication by means of the language code. Such features are traditionally categorized following their schemes and tropes below:

- Grammatical and lexical schemes: they include parts of grammar, parts of speech, clauses and phrases used in writing. It helps us find out subtleties of time, place, and what is done, what is going to be, and what was in the past. We can know the author's intended meanings through grammatical analysis of texts and foreshadowing meanings and events. Lexical schemes are the total amount of vocabulary items and the use of words in a piece of text. It includes the study of individual words and idioms in different linguistic contexts. It involves the study of semantics, word formation and morphology.

- Phonological schemes: it focuses on analyzing sound patterns, the utterance of different words and forming systemic use of sound in the language in order to know about the meaning, ideas, focuses and idiosyncratic behaviours in a text. The phonological devices are alliteration, repetition, consonance, assonance etc.

- Tropes**:** it refers to any type of figure of speech, theme, image, character, or plot element that is used many times. Such deviations often constitute the clue to special interpretations associated with traditional figures of speech such as metaphor, metonymy, synecdoche, paradox, irony.

2.2.4 Cohesion
Cohesion is the ties and connections within a text. It is a term in linguistics that refers to how the structure and content of a sentence or text are linked together to create meaning. It needs to be achieved in a sentence, within a paragraph and across paragraphs for a text to make sense. It means that writing is well structured with linked ideas that follow a logical pattern.

2.2.5 Context
Context is a term in linguistics that refers to text in which a word or passage appears and which helps ascertain its meaning. It is words that surround others words and impacts their meaning or the setting in which something occurs.

3. Methodology
This research work attempts to investigate linguistic, stylistic devices in *The Lion* and *the Jewel*, a playthrough in which the Nigerian writer Wole Soyinka depicts African culture and tradition as well as the influences of western civilization on Africa. A mixed-method (quantitative and qualitative methods) has been used to carry out this work. Indeed, the quantitative method has helped collect the stylistic devices from the whole play. Thus, the devices such as lexical categories, grammatical and lexical schemes, phonological schemes and tropes have been identified, and their frequency distribution has been determined. Illustrative instances of each linguistic, stylistic device have been provided. In addition, the implication of the proportion of each linguistic, stylistic device has been discussed and interpreted on the basis of the qualitative method.

4. Data Analysis
This section deals with practical linguistic, stylistic analysis of *The Lion and the Jewel* to describe and interpret lexical categories and figures of speech that Soyinka has used to convey meanings.

4.1 Lexical Categories
The frequency distribution of lexical categories identified in the selected play are recapitulated in Table 1 below:

Table 1: Frequency Distribution of Lexical Categories

Lexical categories	Frequency	Percentage
Verb	33	37.07
Noun	23	25.84
Adjective	20	22.47
Adverb	13	14.6
Total	89	100

(Source: Dadjo, 2022)

The table above shows that 33 verbs representing 37.07% have been identified in the play. They are followed by nouns (23) as they represent 25.84 %, and adjectives (20) representing 22.47%, and adverbs (13) representing 14.6%.

4.1.1 Nouns**:**
The different types of nouns identified in the selected play are displayed below:

- Concrete Noun: English suit, tennis shoes, book, camera, pail, window, machine, slippers, ear.
- Abstract Noun: love, culture, tradition, heart, business
- Proper Noun: Sidi, Baroka, Lakunle, Sadiku, Ailatu, Ilujinle, Badagry, Lagos, Bale.

The writer has used proper nouns mainly to refer to the main characters (Sidi, Baroka, Lakunle, Sadiku) because the story is mainly set around these four characters due to their relationship (Sidi with Lakunle and Sidi with Baroka and Sadiku). Also, proper nouns of countries, mainly Badagry and Lagos and Ilujinle, are mentioned. It must be noted that collective nouns are completely non-existent.

4.1.2 Adjectives
Adjectives are the third most used grammatical word class from the play's three parts. Most of the adjectives describe an object or a person as follows: long, beautiful, powerful, vain, miserly, jealous, favourite, shameless, lawful, stubborn, frail, insincere, masculine, unhealthy, remarkable, energetic, lustful, unpalatable, soulful, foolish.

4.1.3 Verbs
The verbs carry an important part of the meaning, mainly showing actions instead of states. Two types of verbs have been identified: dynamic and cognitive verbs.

- Dynamic / action verbs: take, makes, opens, tell, ask, stand, run, help, keep, talk, treat, buy, eat, kisses, stops, sprinkled, goes, begin, say
- Cognitive verbs: like, want, worry, look, take care, treat, feel, hear, mean, wishes, forget.

4.1.4 Adverbs
Adverbs are the least used in the grammatical word classification. The types of adverbs identified in the play are displayed as follows:
- **Manner:** right, back, over, softly, closely, suddenly, slowly, partially, quickly
- **Time:** before, since, eventually, never

4.2 Figures of Speech
The frequency distribution of figures of speech identified in the selected play are recapitulated in Table 2 below:

Table 2: Frequency Distribution of Figures of Speech

Figures of speech	Frequency	Percentage
Simile	12	20
Metaphor	11	18.33
Personification	11	18.33
Repetition	8	13.33
Parallelism	7	11.66
Alliteration	7	11.66
Irony	4	6.66
Total	60	100

(Source: Dadjo, 2022)

The results show a predominance of smiles representing 20%, followed by metaphor and personification, representing 18.33%. Repetitions are relatively important as they represent 13.33%. Parallelism and alliteration are relatively low as they represent each 11.66%, whereas irony is low with 6.66%.

4.2.1 Grammatical and lexical Schemes
The schemes identified in the selected play concern repetitions and parallelism that the writer uses to foreground some ideas. Repetitions are used in the three parts of the selected play. In the illustrations below, repetitions are highlighted in bold:

(1) 'And **look at that! Look, look at that**' (p.2)
(2) '**No, no**. I have fallen for that trick before.' (p.4)
(3) '**Now, now,** Sidi…' (p.4)
(4) '**Nonsense? Nonsense**? Do you hear?' (p.6)
(5) '**Wasted! Wasted**! Sidi, my heart bursts into flowers with my love' (p.6)
(6) **'Bush-girl you are, bush-girl** you'll always be; Uncivilized and primitive

girl bush!' (p.9)

(7) '**You** are dressed like **him. You** look like **him. You** speak his tongue. **You**

think like **him. You**'re just as clumsy in your Lagos ways. **You**'ll do for **him**!" (p.14)

The lexical scheme 'Look at that' has been used repeatedly to denounce Western culture's influence on African traditional culture. In the same sense, the lexical schemes 'You…..him' have been used repeatedly to depict modernity as clumsy.

Parallelism is known as a device common in rhetoric that depends on the principle of equivalence or on the repetition of the same structural pattern. (Wales, 1989: 335). In the illustrations below, parallelisms are highlighted in bold:

(1) 'If the snail **finds splinters** in his shell, he **changes house**.' (p.6)
(2) '**A savage custom**, **barbaric, out-dated, Rejected, denounced, accursed, Excommunicated, archaic, degrading. Humiliating. Unspeakable, redundant. Retrogressive, remarkable, unpalatable**.' (p.7)
(3) "Sidi, I do not seek a wife **to fetch and carry, to cook and scrub, to bring forth children by the gross**…' (pp.7, 8)
(4) 'Beauty **beyond the dreams** of a goddess' (p.10)
(5) 'They **marked the route** with stakes, **ate through the jungle and began the tracks'** (p.24)
(6) 'No Bale, but words are beetles **boring at my ears**, and my **head becomes a jumping bean**. Perhaps after all, as the school teacher tells me often, I have a simple mind.' (p.53)
(7) 'The proof of wisdom is the wish to learn even from children. And the haste of youth **must learn its temper from the gloss of ancient leather**, from a strength **knit close along the grain**. The school teacher and I must learn one from the other. Is this not right?' (p.54)

From the above examples, parallelisms are used to stress equivalences in the use of specific expressions.

4.2.2 Phonological Schemes

The most noticeable and frequent phonological scheme identified in the play is alliteration. According to (Wales 1989), alliteration is the repetition of the initial consonant in two or more words (Wales, 1989: 18). In the following instances, alliterations are highlighted in bold for illustration:

(1) '**Well**, go there. Go to these places **where women will** understand you' (p.5)

The speech sound /w/ appearing in **well, where, women** and **will**

(2) 'If the **snail** finds **splinters** in his shell, he **changes house'** (p.6)

The speech sound /s/ appearing in **snail, splinters, changes** and **house**

(3) 'An ignoble **custom, infamous, ignominious shaming** our heritage before the world." (p.7)

The speech sound /m/ appearing in **custom, infamous, ignominious** and **shaming**

(4) '**With** the **lowest** of the **low**. **With** the dug-out village latrine!' (p12)

The speech sound /w/ appearing in **with, lowest** and **low**

(5) '**Yes, yes…it is **five full** months since last. I took a **wife…five full** months…" (p.18)

The speech sound /f/ appearing in **five, full** and **wife**

(6) '**Him**? Pay no more **heed** to that than you would a eunuch' (p.19)

The speech sound /h/ appearing in **him** and **heed**

(7) 'Have you *no* shame that at your age, You **neither read nor write nor** think? You spend your days as **a senior** wife, Collecting **brides** for Baroka' (p.37)

The speech sound /n/ appearing in **no, nor, neither** and **senior**; and the speech sound /r/ appearing in **nor, read, write, brides**

The above examples share some phonological features that are highlighted in italics. Such features are known as alliteration. Phonological schemes, namely alliteration, are used to create rhythmic speech sounds that stress the rhetorical structure of the play for the purpose of attracting readers' attention to the deep messages being conveyed.

4.2.3 Tropes

They are figures of speech that twist words away from their usual meaning or collocations: what Leech (1969) describes as a foregrounded irregularity of context (Wales, 1989: 468). Here, language is used figuratively, giving extra meaning, known as figures of speech. Basically, the figures of speech identified in the selected play are irony, metaphors, personification and smile.

- The irony is a figure of speech or trope that dissimulates meaning. It is found when words actually used appear to mean quite the opposite of the sense actually required in the context and presumably intended by the speaker (Wales, 1989: 263). The following instances illustrate irony highlighted in bold.

(1)   '**You won**. **You won**!' (p.''44)

The writer uses irony to show us that Sidi does not seem to know at that point that Baroka will throw her and win her hand for marriage.

(2)   '**The haste of youth** must learn its **temper from the gloss of ancient leather**, from a strength knit close along the grain. **The school teacher and I must learn one from the other**.' (p.54)

- A metaphor is a figure of speech through which one field of reference is carried over or transferred to another (Wales, 1989: 295). In the examples below, metaphors are highlighted in bold for illustration

(1)   'Lakunle whines to Sidi; **my heart** bursts into **flowers with my love**. But you, you and the dead of this village trample it with feet of ignorance' (p. 6)

The writer uses the metaphor of the **flower of his love** but then depicts that flower being trampled into oblivion by the callous village. This metaphor illustrates Lakunle's hyperbolic tendencies. He describes his heart as being delicate and fragile, which ironically is not the case: as he intends to marry Sidi, the putative love of his life, he thinks it is too scary and too soon. Then, he forgets her almost immediately by chasing after another village girl.

(2)   '**Sidi** will not make herself a **cheap bowl** for the village spit' (p.7)

The author uses this metaphor to stress Sidi's opinion about the bride-price.

(3)   '**You'd** be **my chattel**, **my mere property'** (p.8)

A modern wedding appears to be better than paying a dowry through this metaphor.

(4)   '**Romance** is the **sweetening of the soul'** (p.10)

Here, Lakunle is trying to convince Sidi.

(5)   '**The jewel** of Ilujinle' (p.21)

Here, Sidi is trying to compliment herself.

(6)   '**I** am **the twinkle of a jewel**. But he is the **hind-quarters of a lion'** (p.23)

Sidi does not seem to realize that a lion remains an animal of power till its death.

- Personification is a figure of speech or trope in which an inanimate object, animate non-human or abstract quality is given human attributes (Wales, 1989: 349). In the following instances, personified entities are highlighted in bold for illustration.

(1) 'Sidi, my **love** will open your mind.' (p.6)
(2) 'Can **the stones** bear to listen to this?' (p.6)
(3) '**The village** is on holiday, you fool.' (p.14)
(4)   'And **my images** have taught me all the rest.' (p.21)
(5) 'I thought **the world** was mad.' (p.28)
(6) '**My armpit** still weeps blood.' (p.39)
(7) '**My beard** tells me you have been a pupil.' (p.47)
(8) '**Our thoughts** fly crisply through the air.' (p.53)

The above examples illustrate how some entities have been used as humans, especially non-human or abstract nouns or inanimate entities. In other words, some non-human entities have been personified for the purpose of depicting African beauty on the one hand and the importance of love in human societies on the other hand.

- A simile is a figure of speech whereby two concepts are imaginatively and descriptively compared (Wales, 1989: 421). In the following instances, smiles are highlighted in bold for illustration.

(1) 'But you are as **stubborn** as **an illiterate goat'** (p.2)
(2) 'My **love** will open your mind like **the chaste lead in the morning**, **when the sun first touches it'** (p.6)
(3) 'And **you must chirrup** like **a cockatoo'** (p.7)
(4) 'And **her hair** is stretched like **a magazine photo'** (p.9)
(5) '**The thought itself** would knock you down as **sure as wine'** (p.13)
(6) 'He seeks to have **me** as **his property'** (p.21)

Lakunle intends to impress Sidi with flowery words, but she is merely annoyed and tells him that he tires her. In his comparison of love to a 'chaste flower', Lakunle is also indicating his degree of love for Sidi. On her part, Sidi contrasts him with herself as a light, lovely, sparkling creature whose fame is beginning to rise.

(7) '**Like a snake**, he came at me, **like a rag** he went back' (p.32)

The above examples illustrate how the author uses similes to describe an entity by comparing it to another but unrelated one.

5. Discussion of the Findings
Tables 1 and 2 recapitulate the frequency distribution of the different stylistic devices identified in the selected play. The high proportion of verbs with 37.07% in lexical categories indicates the fundamental importance of actions described by the author. Indeed, verbs play fundamental roles in sentences as any type of action, may it be verbal, tangible, cognitive or physiological, are centred on verbs. Thus, this indicates that the issues of tradition and modernity depicted by Soyinka constitute fundamental values that characterize a society. As a matter of fact, in *The Lion and the Jewel*, Soyinka depicts the Yoruba village of Ilujinle in Nigeria, where Baroka, the elderly chief of Ilujinle, symbolizes the lion defends tradition against modernity which is represented by Lakunle, a young man of 23. Lakunle is attracted by modern technological innovation and lifestyle and represents the younger generation. Sidi, a very beautiful young woman, symbolizes the jewel. Her beauty attracts both Baroka and Lakunle and leads thus to a confrontation between the older and younger generations. The confrontation ends up with Baroka's victory in marrying Sidi, indicating thus the triumph of the older generation over the younger generation, the tradition over modernity.

Another stylistic device that requires scrutiny is a noun. In the selected play, nouns represent 25.84% and consist mainly of concrete, abstract and proper nouns. It has been noticed that all the proper nouns identified in the selected play take root in Yoruba culture as illustrated through the following instances: Sidi, Baroka, Lakunle, Sadiku, Ailatu, Ilujinle, Badagry, Bale. This massive use of Yoruba nouns confirms once more the triumph of tradition over modernity.

As for adjectives, they have been used to modify nouns. Basically, they denote beauty and power. This suggests that they have been used for the purpose of highlighting the positive aspects of African cultural values and, more specifically, Yoruba culture and tradition.

As far as figures of Speech are concerned, it has been noticed that grammatical and lexical schemes such as repetition and parallelism have been used to emphasize Yoruba culture and tradition against modernity. Indeed, the lexical scheme 'Look at that' has been used repeatedly to denounce Western civilisation's influence on African culture and tradition. In the same sense, the lexical schemes (You.....him' have been used repeatedly to depict modernity as clumsy.

Phonological schemes, namely alliteration, are used to create rhythmic speech sounds that stress the rhetorical structure of the play for the purpose of attracting readers' attention to the deep messages being conveyed.

Tropes mainly consist of irony, metaphor, personification, and smiles have been used for specific purposes. As a matter of fact, Lakunle uses the metaphor of flower to describe his heart as fragile for the purpose of convincing Sidi: 'You'd be my chattel, my mere property' (p.8). A modern wedding appears to be better than paying a dowry through this metaphor.

Through personification, some non-human entities such as love, stones, village, and images, thought to mention just a few, have been personified to depict the African beauty on the one hand and the importance of love in humans societies on the other hand.

An important proportion of smiles has been used in the selected play. They depict love and beauty as the sun that enlightens men's minds.

6. Conclusion
This research work has attempted to analyze linguistic stylistic devices in Wole Soyinka's *The Lion and the Jewel*. The results show a predominance of verbs, 37.07%, followed by nouns, 25.84 %, adjectives, 22.47%, and adverbs, 14.6%. The study also reveals a predominance of smiles representing 20%, followed by metaphor and personification, which represent each 18.33%. Repetitions are relatively important as they represent 13.33%. Parallelism and alliteration are relatively low as they represent each 11.66%,

whereas irony is low with 6.66%. The high proportion of verbs with 37.07% in lexical categories indicates the fundamental importance of the issues of tradition and modernity described by the author.

It has been noticed that all the proper nouns identified in the selected play take root in Yoruba culture. This massive use of Yoruba nouns confirms once more the triumph of tradition over modernity. Basically, adjectives used in the play denote beauty and power, suggesting that they have been used for the purpose of highlighting the positive aspects of African cultural values and, more specifically, Yoruba culture and tradition. Lexical schemes have been used repeatedly for the purpose of denouncing the influence of western culture on African traditional culture. Phonological schemes, namely alliteration, are used to create rhythmic speech sounds that stress the rhetorical structure of the play for the purpose of attracting readers' attention to the deep messages being conveyed. Through personification, some non-human entities such as love, stones, village, and images, thought to mention just a few, have been personified to depict the African beauty on the one hand and the importance of love in humans societies on the other hand. An important proportion of smiles has been used in the selected play. They depict love and beauty as the sun that enlightens men's minds.

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