

Creative Vulgarism, Oral Hawking and Entrepreneurship Discourse: A Radical Deconstructionist Approach

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Abstract

Advertising discourses as forms of business communication strategies are used in entrepreneurial businesses to attract potential buyers to advertised goods and services. However, there exists an academic gulf that need to be bridged in the aspect of musical entertainment in advertisements that accommodate vulgarized exuberance for entrepreneurial purposes, especially in the aspect of local street hawking. This study, therefore, vigorously explores discursive elements in ‘gutter language’ as potential business stratagem if appropriately exploited in projecting, promoting and propagating some specific locally-produced wares in street hawking in Nigerian metropolitan cities. The study adopts eclectic theoretical approach including Postmodernism to complement a deconstructive reading of advertising talk-texts of oral street hawking enterprise, and provide for the overlap of opposites, where high art and advertising mix with such notions as documentary, history and theory to deny parochial ideas and perspectives of art. Narratology is deployed to disclose features of the narrative discourse contained in the vulgarized dramatic lyrics. The data, derived from an audio-visual recording was painstakingly transcribed, carefully sorted and converted to analysable units of sample-speech for qualitative content analysis. Findings reveal series of shaping of meaning of text-formation in the vulgarized dramatic lyrics by other texts to explicate myriads of discourse issues with the means of elements like vulgarized simile, symbolic representations and metaphors of sex and sexuality. Vehicular linguistic and discursive elements such as pluralized pronominal references, identity question, morphological processing of hyper-functional conversion, most of which are evidence of Nigerian castratorship of the enslaving medium – English, are narratologically deployed to drive persuasive messages of revolutionary and decolonization processes in the context of non-conventional advertisement such as street hawking. Language thus productively provides the “search engines” for detecting functional and interpersonal pragmatics whose inherent semantic

information for effective entrepreneurship discourse are meant to manipulate, maximize and monopolize the market space for capitalist ends.

Keywords: Advertising talks, vulgarized dramatic lyrics, metaphors of sex and sexuality, interpersonal pragmatics, effective business communication

Introduction

Marketing or business studies is increasingly embracing the “linguistic turn” that constitute a fundamentally important core of sociolinguistic studies. Such turns are exemplified in the context of advertisement where entrepreneurial processes construct manifest some sort of promotional language-use deployed to describe, project or promote novel organizations, products, and initiatives that entrepreneurs create (Clarke and Cornelissen, 2014). This means that language of advertisement, like all other entrepreneurs’ language, from Roundy’s (2016) perspective, influences the processes of attention, identity construction, legitimation, and sense making, which, in turn, shape entrepreneurs’ performance.

Tolling the line of Okpaleke (1992) presented in Abegude (2019), we thus seek to scrutinize the qualities that provide insight for advertising talk as a form of business communication. A closer look at the following gives the analyst the proper understanding of the qualities of advertising talk of all forms especially street hawking enterprise. The language of advertising must be:

- (i) Informative: Advertisements are to conceive and disseminate information about the product on sale to people in a competitive market.
- (ii) instructive,
- (iii) distinctive,
- (iv) alluring
- (v) persuasive: it is business communication form that is meant to convince the audience
- (vi) simple: There is no room for unnecessary verbosity; it is also brief and concise.

These are further expatiation of the four basic values put forward by Leech in about four decades earlier, describing the peculiar form of the structure of language in advertisement:

- (i) Attention value: This refers to the unorthodox use of language to provoke the consumer’s attention and curiosity by presenting something surprising and unexpected.
- (ii) Readability: The advertisement must be easy to grasp and assimilate.
- (iii) Memorability: An advertisement gains nothing unless the name of the product is remembered. In fact, it is desirable that part of the stylistic message should memorised. This includes brand names, slogans, key phrases, snatches of songs, etc.

Selling power: One of the most striking features of the language of advertising is an

extreme infrequency of imperative clauses aimed at attracting potential buyers to goods and services being advertised (Leech, 1966, p. 25).

Statement of the problem

Studies have actually extended tentacles to different aspects of descriptive linguistics and how discourse is constructed in social interaction with some gulf existing in the aspect of musical entertainment in advertisements that serve entrepreneurial purposes especially in the aspect of local street hawking. The use of vulgar language in musical entertainment for advertising largely remains a virgin research soil. In pursuit of novel ideas of mystic of meaning in interaction with necessary consideration for a deconstructionist approach, we contemplate an examination of vulgarism, an otherwise debased language form used to amuse for the express purpose of sales promotion. Such language use is a common feature of metropolitan cities which Lagos largely and uniquely represents in the Nigerian social context. The current study, therefore, seeks to explore how the discursive elements housed in 'gutter language' are productively exploited in projecting, promoting and propagating some specific locally manufactured wares in street hawking in Nigeria's major cities using Lagos metropolis as example.

Aim and objectives

This study aims at full grasp of rich symbolic use of elemental discourse like music based vulgarism, narratives and entertainment (that is, *lyrical poem*) in the understanding of theme-level language presented in oral hawking advertising texts. Achieving such important aim requires the following objectives:

- (i) to identify the vulgarization processing in advertising talk texts used in street hawking enterprise;
- (ii) to explicate the textual and interpersonal functions of vulgarism in advertising talk texts of street hawking enterprise; and
- (iii) to analyse the discourse and the deconstructionist creative thoughts in advertising talk texts of street hawking enterprise.

Such objectives as are stated above are capable of foregrounding the interpersonal and textual functions of advertising talk-texts inherent in narratological elements of advertorial use of language in the vulgarized *lyrical poem* exemplifying entrepreneurship discourse.

Theoretical framework

Achieving such intention as stated above, therefore, necessitates theoretical perspectives that provide an adequate revelation of persuasive entrepreneurial prowess contained in Yoruba *lyrical poem* as a form of oral street hawking instrument.

Deconstruction

The main engagement here is the projection of the conflicting forces within our sample-text that serve to dissipate the seeming definiteness of its structure and meanings into an indefinite array of incompatible undecidable possibilities. Doing this requires a deconstructive reading of our advertising talk-texts of oral street

hawking enterprise, Deconstruction relates that meaning is produced within the complex play of relationships in which the final closure of meaning upon a point of certainty is endlessly deferred (Burgin 1986, 33-34). Text is regarded as an open plurality of discourse where all priorities of discovering a central meaning disappears into a free play of signs.

Text is a 'differential' network of referring endlessly to something other than itself in a chain of differential traces in which one text 'reads' another or one text loves another (Norris 1984, 74) Jacques Derrida in *Of Grammatology* (1976) explains that meaning of any text is not inscribed or embedded in the sign (the signified) but everything is text and that meaning and representation are how we interpret it. Hendricks (2016) opens a discussion in which he views deconstruction as a system of discourse that seeks to subvert 'sign' as seen and explained by Ferdinand de Saussure in Structuralism, in order to open privileges of dialogue and discourse and to dislodge the fixation on the constructed 'Other' that represents 'the false consciousness construction of the text by the West. In deconstruction we have a conflation of the ideas of Friedrich Nietzsche and Jacques Derrida which espouses a critical practice that leaves no room for a regimented straight forward meaning derived from or imposed on text, instead both interrogate the concept of meaning and truths or reality as 'bottomless relativity that use irony, paradox and plurality of styles' in discourse (Norris 1982, 67). Related to the idea of Jacques Derrida in deconstruction is that of Mikhail Bakhtin whose theory on discourse is hinged on the perspective that text is a system of open ended connections that does not see issues in isolation. Based on this principle, every text is constantly in dialogue with everything in the world because things do not exist alone but in their relations with other entities. Bakhtin explicates further his idea that the world is a system where discourse contains many voices and different perspectives and plurality of consciousness. He explains that his idea is an aesthetic field that 'recognises multiplicity of perspectives and voices' (Andrew Robinson 2011). So, interpretation and meaning is a socially derivable discourse activity where nobody monopolises the meaning supposedly inscribed on a text. This idea of Bakhtin is known as dialogism and polyphony.

Postmodernism

In eclectic term, and for a full grasp of certain elements that parallel the normative social structure, "discoursing" vulgarism in lyrical poems with a postmodern binocular is necessarily rewarding. This is a consequence of the fact that the musical vulgarism that constitutes our data prominently aims at shocking the sensibilities of the conventional audience or audience to challenge the norms and pieties of the dominant culture. This is so as the text is categorized as typical of the literature of the *absurd* traceable to postmodernist authors like Samuel Beckett. It is aimed at subverting the foundations of accepted modes and experience so as to reveal the meaningless of existence. Postmodernism rejects the purism and the certainty of Modernism. It propagates pluralism in art, criticism and philosophy. The concept of plurality refers to complex plural styles, indeterminate techniques and plural ways

of thinking about art, and the dissolution of boundaries between high and popular culture that makes the field of culture volatile and diverse. The culture of postmodernism is “dynamic and decentred” being the “appropriation, misappropriation, collage, hybridization and general mix up” of many systems, values and ideas (Hutcheon 1989 118; Suleiman 1991, 118). Postmodernism allows the overlap of opposites, where high art, advertising, film, documentary history and theory mix to deny parochial ideas and perspectives of art. In *The Postmodern Condition* (1984) Jean-Francois Lyotard declares that Western metanarratives are founded on faulty premise of being universal in their claims of knowledge that does not apply in other parts of the world, but only relevant within the society in which they are produced. These narratives only helped in spreading the influence of imperialism but without universal validity. In order to counter the hegemonic conviction of Modernism it espouses unusual fusion of genres like thriller, detective story, myth, paranormal, horror and the realist psychological narratives. This is the basis of one of the major critical practices of postmodernism that encourages intertextual ideas like parody, allusion, pastiche and paradox that relate remarkable reference between one text and another.

Narratology

Again, seeing that our data is such whose implicit narrative elements typify those of a *lyrical poem*, a complimentary narratology theory is also adopted to elaborate upon certain features of the narrative discourse. Such theory as this assists our scrutiny to keep the foci of dealing with:

- (i) the type of narrator
- (ii) the identification of structural elements and their diverse modes of combination
- (iii) the recurrent narrative devices and the analysis of the kind of discourse by which the narrative gets told
- (iv) the explicit and, or implied audience to whom the narrative is addressed.

Narratology essentially studies the narrative structure of any narrative being a branch of structuralism (Schmitz 2002, 43). As explained earlier, narratology examines the narrative mode of a story or a piece of poetry or epic to consider its approach to the discourse it bears, whether diegetic or mimetic. Another critical concern of narratology is the interrogation of the point of view that examines what the character or poet persona say, does, thinks and feels. This aspect is known as narrative focalisation. At another aesthetic pedestal, it discusses the personality of the speaker from the angle of his or her material relationship with the text and context. It is imperative at this level to relate the gender, social class and heterodiegetic positioning of the narrator in the text chosen for analysis. Heterodiegetic means the narrator is not part of the action and activities being narrated in the text. The multi-dimensional approach of narratology applies some other terms to explain key aspects of narrative like the concept of time, the frame of the narrative and the representation of speech and thought of the narrator. The adoption of Gerard Genette model of narratology is effected in this study because

its aesthetic and critical relevance to this study which has equally deconstruction and postmodernism as other critical tools of analysis.

Academic considerations on entrepreneurship discourse

In considering academic submissions on entrepreneurship discourse especially with respect to linguistic aspect of advertisement, *Journal of entrepreneurship management and innovation* (www.jemi.edu.pl) presents a myriads of scholarly impressions that are indexes of increasing focus on linguistic issues in other social science disciplines, and spurring organizational researchers to consider the role of language in business contexts. Chatman (1980), for instance, finds that language can manifest in organizations in any form that discourse can take, including direct interpersonal interactions or written texts. This social scientists' kind of growing interest in language is motivated, in part, by the linguistic modeling in philosophy, which laid the foundations for studying the influence of language on human cognition (Wittgenstein, 1922; cf. Lycan, 2012).

A conceptual patterning as this perhaps serves as motivating platform for Abegunde (2019) who embarks on a critical stylistic investigation to prove the point that the Nigerian newspaper advertising language has been far from socially neutral. It is rather found to possess the conceptual structure which generates certain innovations that serve regulatory function by which the text consumers are designed in the texts with the use of socio-cognitive resources of shared knowledge. The study establishes that the Nigerian newspaper advertisers have been credited as "good custodians" of institutional strategic discourse who use language to shape socio-economic ideas that form the bedrock of a deep seated capitalist ideological stereotypes. It is, however, necessary to attempt similar analysis that accounts for entrepreneurial significance, capturing rich representations of higher-level discourse constructs in the understanding of theme-level language presented in advertising texts with implications for disciplines such as marketing, business, human resources all within entrepreneurship discourse. Besides, considering non-"institutional strategic discourse" made available in vulgarised lyrical poems that used in oral street hawking also begs for scholarly examination.

Akinbode (2012) submits that the main motive of advertisements is to achieve a link between the sender and the receiver and by so doing; the language must be well designed to appeal to man's emotions. The success of such reliance on rhetoric is however limited without a blend of ideological tilts that shows advertising as a trend that presents the product as part of larger social purposes and progresses.

Based on the poetic nature of our data which present a shoal of interdiscursive materials, dwelling on the concept of intertextuality would be an exercise of invaluable immensity in knowing the knitty-gritty of lyrical advert-texts. The notion of intertextuality offers a perspective of both reading and writing texts as a way of looking at a text's interactions with prior texts, writers, readers, and convention. The issue is that "all texts, spoken and written, are constructed and have the meanings

which text-users assign to them in and through their relations with other texts in some social formation". In Bakhtin's (1986) expression, every text (or utterance) is dialogical, in the sense that it gains its meaning in relation to other texts. In other words, a given text is a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another (Kristeva 1981). Such intersection could be on horizontal axis connecting the author and reader of a text, and vertical axis which connect the text to other texts (Kristeva 1981:69; Oyeleye and Oduola, 2016).

Such intertextual analysis will allow us to see the bigger picture of a sermon text in terms of what its meanings are and how they relate to other meanings held in the society as framing a particular text. In this way, it can be seen to be putting on display socially established patterns of meaning that are held against the larger background of the potential of all the meanings that could be held. This makes Lemke's view that the study of intertextuality is concerned with the recurrent discourse and activity patterns of the community and how they are constituted by, instanced in, and interconnected or disjointed through particular text (Lemke, 1992:86). That is, intertextuality offers a bridge or interface between the context of culture and the text.

Our interest, in this research engagement is, unarguably, to establish the fact that entrepreneurship discourse can be influenced by 'language games' that

- (i) construct alternative realities and devices that generate perceptible meanings from the non-obvious into the perceptible meanings, and
- (ii) language as a form of action that generates radiating chains of connotations while undermining its own assumptions and assertions."

The current study thus attempts to grant the request for more detailed explication that would offer a more solid platform for a stronger linguistic analysis in which 'language in action' thoroughly conveys social meanings in entrepreneurial discourse with example from Yoruba lyrical poem used in street hawking.

Methodology

Audio-visual recording of vulgarized musical presentation originally performed by Múkáílà Ọlọṣẹ (a street hawker) and officially released by Small Doctor (a Nigerian hip-hop artiste) was selected for analysis because of its validity, objectivity, preciseness and economics. The advert was selected purposely because the study is specifically interested in identifying and analyzing the devices and styles to generalize for all Yoruba lyrical poems of herbal products advertisements.

For research design, we adopt the steps that will make it possible for us to answer some salient questions that have to do with the procedural plans. Therefore, to sufficiently exploit the offer of an advantage of a Qualitative Content Analytical (QCA) approach, the raw data was painstakingly transcribed, carefully sorted and converted to analysable units of sample-speech

Consequently, lexical items, catch- phrases, images and all kinds of symbols

sourced from the selected Yoruba lyrical poem to show how entrepreneurship language used in market contexts produces the motifs/ideologies that refresh the consumer's minds for patronage, and shows products as part of social processes. This way, a greater understanding of the themes of advertisement will represent a contribution to business communication or entrepreneurship discourse constructed, interpreted and understood as forms of social interaction.

Data presentation

Like John Donne's "Canonisation" and William Wordsworth's "Tintern Abbey" (Abrams, 2009: 179), the following *dramatic lyric* is a short presentation with poetic flavour, a solo narrative uttered to express some psycho-social process of perception, thought and feelings for advertising talks and business communication:

1. *Mo dáràn mo rógo -* I have committed an infraction, I am in trouble
2. *Áwá ñ korin wón sì ñ càmèrà orin wa* As I sing, people get enthralled to recording my song
3. *Kòní dáa fèèbó tó se kosté.* It shall not be well with the Whiteman-inventor of *coste bra*
4. */Béèbó bá kúúre kòní sùn n re/* If the inventor dies well, such will not sleep in peace
5. */E è sàmín?/* Won't you say Amen?
6. *Eléríbú èèbó yí ní ñ bayé jé,* It is these miserable white people that are corrupting the world,
7. *Bàbá o...* Abba Father...
8. *Èèbó ni ò jẹ á m'adélébò s'ólómogé* The white brought the confusion and contradiction to womanhood
9. *Bí wón bá ti r'ówó ro ñ rọbà à bó nirin wá gbogbo wọn* Once they can afford either plastic or iron frame corset
10. *Won a sì ferí mééjèjì kora won* And clasps snugly the two cups of corset
11. *Áwa òkùnrin o wá máa ranjú* We men then become crazily infatuated at mere sight of this
12. *A ò ní mọ p'ẹkọ tó ti rọ ná ñ tún pónlé* Not discerning that the capsule of palp that is wrapped is rotten
13. *À ní k'Ọlórún kó sàánú èyàn ni* May God have mercy on mankind...
14. *Gbogbo yín, e wòó, osù yí náà lẹ ní chàncè mọ* All of you, take note, this month is your last chance
15. *Rájí Fásholá ti tún s'òfin tuntun.* The government of Raji Fashola has enacted a new edict
16. *Ó ní tó bá di January 27, won ò gbọdọ kó kosté wọlẹ yí mọ* He declared January 27, ban-date for bra-importation
17. *Ká padà sí kómú alápò ti 'jọsí* We should revert to the olden days baggy pocketed corset

18. *Ìsìn yí laá wá m'oyàn to wà pá n gboro* This is the time when good breasts will be distinguished in town
19. *Gbogbo wèrè tí wón n fì róbà gbé dúró* From all sorts of silly things (breasts) branzen with mere plastics
20. (Comical interlude) *Ó tún bu ti é wò...* See that one weighing “hers” in her hand (self-palpation)
21. *Ó ti tó, ẹ má record mi pa,* Enough of recording my performance without a break;
22. *À fi k'Ọlórún ó sàánú èyàn ni* May God have mercy on mankind
23. *Irú isẹ Ràşìdì yí,* Consider this task of Rasheed's,
24. *Işẹ rẹ kò şe ẹ jẹ ní weekend rárá;* His task can never be eaten on a weekend;
25. *Ìròlé ọjó àlámìsì ni ẹ fi sí* It's better be fixed for Thursday evening
26. *Ìgbà yẹn l'àwọn òkú tó ti kú n wá'lé* That is the time the spirit beings visit human abode
27. *Àmọ tó o bá fẹ jògídígbò walombo* In case you want to administer ‘ogidigbo walombo’
28. (Interruption)....*Ìwo náà lò n tàà....* (Interruption).... Aren't you the seller....!
29. *Ìwọ lè máa f'ọjú Drogba w'ọmọge,* You may underrate the babe and perceive her as Drogba
30. *K'ó d'ábé okó tán* Right under the Penile cover
31. *K'ó s'ọra ẹ di Ronaldo mọ o l'ówó* Only to shock you by mutating to Ronaldo in action
32. *L'a sení k'íwọ gan an wà l'ẹkùún k'ó tó dé* Hence the advice you are loaded before she arrives
33. *B'ó şe wàyí, tó o bá wá n şe fàájì fun;* As she is, you, having nice time of sexual entertainment for her
34. *T'ó s'ókó di kááròtì tí n kan jẹ* and she relishes the turgid penis as she does carrot, as if it were a delicacy.
35. *Ringing tone Àyìnlá Ọmọ-Wúrà ló n mú wá pé '...àánú rẹ ló şe mí ó ó ó...'*
The song she releases as a ringing tone is one of the tracks of Ayinla Omo-Wura... *àánú rẹ ló şe mí ó ó ó....*

Analysis and discussion

To fix the important dialogic rhetoric with both the remote and immediate audience, the narration begins with an alarmist abusive preamble rendered in vocative case for poetic invocation. Line 4, /*Béèbó bá kúúre kòní sùn n re*/, made of alpha-beta clause that carries a subjunctive mood, is used to establish a common ground for the discourse-narrative. We thus have a gambit with an array of declaratives that perform various interpersonal pragmatic functions of *making statement*, *describing* and *explaining* in the street-hawking advertisement communication context as can

be seen in such text as *Kòní d́áa fèèbò tó ñ ̀ se kosté, Elériùbù èèbò yí ní ñ b'aye jé, Èèbò ni ò jé á m'adélébò s'ólòmoge*. The interrogative in line 5 /È è s'ámín?/ meaning “won't you say Amen?”, however, performs a *directive* speech act, issuing an order that further strengthens the “common ground” so established with serious perlocutionary force.

Having examined the opening that trades blames for the contractions in the world of womanhood and consequently presents the down-side of Western civilisation or technology with all its corrupting influence, let us consider some mote expressions in the text under analysis which foreground the concept of “dialogical intertextuality” that relate key issues in our discussion. It is apparent in the text that the focus of the narrator is to advertise a kind of local aphrodisiac which makes him to adopt the entertaining strategy of multi-referential discourse.

Àwá ñ kọ'rin wón sì ñ cámèrà orin wa *As we sing, people get enthralled, recording our song*

Here, deliberate pluralisation of pronominal references [*Àwa* and *wa*] for self-identity and self-adulations that often characterise Yoruba/Nigerian musical genre (most especially, Fuji) typifies such strategy. This is indicative of typical Nigerian English deployed along with morphological processing of hyper-functional conversion as in *camera* in place of *recording*. The multiple contexts and actions that are related in a remarkable free play of related lexical items are thereby rendered.

In lines eleven (11) and twelve (12) of the text, the speech pattern exhibit plethora of imagery, illustrations, narrated speech to create strong metaphor. The Yoruba expression “*p'èkọ tó ti rọ*” translated as “*capsule of palp that is wrapped is rotten*” illustrates the intertextual relationship configured between physical food and *coital satisfaction* both activities are also connected to sight, feeling and carnal gratification. Similarly, the concept intertextuality reveals the master-stroke of traditional linguistic castratorship in the narratological presentation of the herbal product named as the potent panacea for sexual dysfunction in which Drogba and Ronaldo are deployed as metaphors of middle-level and high-level sexual performance. This is unique intertextual and illustrative deployment of sporting activities for sex and sexuality as found in lines 27 - 31:

Àmọ tó o bá fẹ̀ jògidìgbò walombo **In case you want to administer**
'ogidigbo walombo'

(Interruption)....Iwo naa lo n taa.... **(Interruption).... Aren't you the seller....!**

Ìwọ̀ lè má a f'ojú Drogba w'omoge, **You may underrate the babe and perceive her as**
Drogba

K'ó d ábẹ̀ okó tan **Right under the Penile cover**
K'ó s'ọ̀ra è di Ronaldo mọ̀ ọ̀ lẹ̀wó **Only to shock you by mutating to Ronaldo in action**

La sení k'iwọ̀ gan an wà lẹ̀kùún kó tó dé **Hence the advice you are loaded before she arrives**

We shall return to this shortly but it must be cleared out that the foregoing is also a lampoon on human choices that are driven mainly by emotions, affectations and not

values which have implicit abiding verities. The word “rotten” gives the hint of other words like “rancid”, “addle”, “sour” or “bland” or “sweet” which are comparable in lexico-semantic relationship or order they bear with one another:

<i>Bí wọn báti r’ówó ro ñ róbà à bó nirin wá gbogbo won</i>	Once they can afford either plastic or iron frame corset
<i>Wọn a sì ferí mééjèjì kora won</i>	And clasps snugly the two cups of corset
<i>Àwa ọkùnrin ó wá má a ranjú</i>	We men then become crazily infatuated at mere sight of this
<i>A ò ní mọ p’ẹkọ tó ti rẹ ná ñ tún pónle</i>	Not discerning that the capsule of palp that is wrapped is rotten

The expression is therefore a subtle hint on the purpose of giving attention to quality and value instead of being motivated by physical attractiveness. Thus, setting up womanhood as his “satirical butt”, the lyrical poet, makes a *synedochic deployment of the eyes for anatomical disabling, using the part for the whole* to register a “misogynistic” ideological use of female anatomy

We encounter another angle of intertextuality in lines fourteen to seventeen (14-17) where the *narratologist* intimates us with the ultimatum issued by the government of Lagos lead by the former governor Rájí Fáşólá. At this level, it is imperative to submit that the use of “Fáşólá” presents a metonymic appropriation (apparently with a synedochic flavour) of the occupier of an office as law and order in Lagos state, not forgetting that there are arms of government that are responsible for decisions and making of edicts. Lexical proximity, arrangement and collocation are cleverly juggled to present a compressed metanarrative.

The speaker presents a vista of the interconnectivity of politics, law making, law and order, economy, public health, cultural and value awareness, moral rectitude and fidelity. All these are reflected in Governor Fáşólá’s revolutionary action bearing an **illocutionary act** of ‘**threat**’ which is a decolonization instrument and an expression of deconstructionist thought:

<i>Gbogbo yín, ẹ wòó, oşù yí náà ẹ ní chance mọ</i>	All of you, take note, this month is your last chance
<i>Rájí Fáşólá ti tún s’òfin tuntun.</i>	The government of Rájí Fáşólá has enacted a new edict
<i>Ó ní tó bá di January 27, wọn ò gbọdọ kó kósté wọlẹ yí mọ</i>	He declared January 27, ban-date for bra-importation
<i>Ká padà sí kọmú alápò ti ‘jọsí</i>	We should revert to the olden days baggy pocketed corset
<i>Ìsìn yí la á wá m’oyàn tó wà pa ñ gboro</i>	This is the time when good breasts will be distinguished in town

The foregoing analysis reveals the fact that one of the fundamental ideas of deconstruction is that “things” do not have “self-existence” rather they exist in relation to other things. Language, according to Jacques Derrida, is a system of differences which makes words to exist in relationship to other similar signifiers

from which it is a bit different. It is pertinent to add that our *narratologist* is working towards any point of final closure in his submission but commenting on a process that is subsumed in a discourse that is meant to achieve a purpose, that is, “advertise and win” customers. Guided by this point, we should remind ourselves of the perspective of deconstruction on closure, which is deferred interminably but meaning, as it were, is produced within a complex place of relationships (Burgin 1986). This is the basis of the connectivity of disparate but related ideas expressed by the narrator in line fourteen to seventeen.

Between lines twenty-nine (29) and line thirty-one (31), there is what Mey (2000: 176) refers to as “voice clashing” as the narration of the advert-discourse shifts to the sphere of sports:

Ìwọ̀ lẹ̀ máa f'ojú Drogba w'omoge,

kó d'ábé oko tán

kó sọ'ra è di Ronaldo mọ́ ọ́ lówó

The texts displayed above, intertextually illustrative of sporting activities for sex and sexuality presents Drogba and Ronaldo as metaphors of middle-level and high-level sexual performance.

You may underrate the babe and perceive her as Drogba

Getting right under the Penile cover

Only to shock you by mutating to Ronaldo in action

Here, mastery of oral delivery is deployed to compare two iconic international football players: one is from Africa, Cote'divoire, by the name Didier Drogba, and the other player from Europe, Portugal, called Christian Ronaldo, and fondly called CR7 by football fans of all the clubs he has ever laced his boots to play for. For these skillful players, football field is their laboratory and office where they test and display their skills to the admiration of audiences globally. Comparing the footballing dexterity of the two players may not be comfortable because they share some common physical and athletic characteristics as distinguished football players. Both are fast, prolific scorers, possess prodigious ball control skills, charismatic and football laurel winners. On the hand, Drogba is not a master of leg over, Ronald is the king of leg over, Ronaldo is a terrific dribbler while Drogba is not; Drogba won African player of the Year on two occasions, 2006 and 2009, became the fourth highest goal scorer for Chelsea Football Club in England and recorded two hundred and seventy-five career goals (275) in over five hundred career appearances. Christian Ronaldo dos Santos is a five-time winner of FIFA Balloons d' or, which is the award for the World Best Footballer. He has won five UEFA Champions League title five times, two UEFA European Champions cup, four-time winner of European golden shoes and scored over seven hundred career goals in over one thousand career appearances. Coital action is compare to a high level energy activity that also goes with cognitive skills to record optimum performance as required of the athlete whose field of play is mattress and the competing players are those involved in the act of intercourse. Drogba is a good player but by the facts of record presented, Ronaldo is a better player. The concepts of potency, stamina, sexual pleasure are transposed into the context of athletic competition to relate the level of physical fitness energy required for optimum performance.

Apart from the direct vulgarized simile of symbolic representation for turgidity of penile erection turned to tantalizing delicacy of carrot as in:

tó s'okó di kááròtì tí ń kan jẹ and she relishes the turgid penis as she does carrot, as if it were a delicacy.

Our lyrical poetic exponent displays further his enormous knowledge and admiration for entertainment registers and communication cues in discourse analysis as he describes the moaning or screaming that emanates at the peak of sexual pleasure as a sort of “ringing tone” which is synonymous globally with that found in the field of GSM (Global System of Mobile) telecommunications:

Ringling tone Àyínlá Ọmọwúrà ló mú wá pé o ò...àánú rẹ ló se mí o o o... The song she releases as a ringing

tone is one of the tracks of Àyínlá Ọmọwúrà...àánú rẹ ló se mí o o o....

This way, ‘cotext’ which, in actual fact, is a ‘pretext’, that is, excerpt from one of late Àyínlá Ọmọwúrà’s popular album, comes as third leg of the tripod as our analysis has presented a shrewd exhibition of the knowledge of *context*, *intertext* and *cotext*.

Summary of findings and conclusion

The text under review presents a narrative mode that relate the diegetic attitude of the narrator who spices up his story with sumptuous references, allusions and sociopolitical details to establish the veracity of his narrative in his bid not only to fascinate, but also to catch attentions, persuade, appeal and contribute towards public awareness and satisfaction. This study has, therefore, narratologically considered the deconstructionist appropriation of “gutter language” for the express purpose of entrepreneurship discourse with postmodernist flavour.

This study identifies an intertwine of various discourse issues, features and topics like vulgarized simile, symbolic representation, *context*, *intertext*, *cotext*, metaphors of sex and sexuality, speech act of revolutionary action, pluralized pronominal references, identity question, morphological processing of hyper-functional conversion and a host of others, and examines how language is used to convey messages in the context of non-conventional advertisement such as street hawking to manipulate, maximize and monopolize the market space. These discourse resources and how they are conventionally put together in a lyrical poetic narration have been captured within a playful but highly creative “gutter-language” as the analysis reveals a master-stroke of linguistic, textual and contextual adaptations used in projecting, promoting and propagating the excellent nature of the product - ‘ògídígbò walombo’

The triadic nature of our theoretical eclectics notwithstanding, brief incursions are made into other ‘theories of context’ such as SFG and Speech Act to locate accurate “search engines” for detected functional and interpersonal pragmatics whose

inherent semantic information for effective communication are explainable only with socially significant linguistic devices.

Conclusion

It is very evident from the findings of this study, that advertising language as an example of entrepreneurship discourse is far from being socially neutral. Our idea of creative vulgarism thus proves the point that the so-called “debased forms” of language use can be so productively engaged as they possess the conceptual structure which generates certain innovations that serve regulatory function by which the text consumers are designed in the texts with the use of socio cognitive resources of shared knowledge. Our narratological presentations of deconstructionists scrutiny thus become very significant as the force that tugs different linguistic and, or discourse resources with lyrical entertainment, poking playfully and persuasively into the consumer-world. Language, exemplified in “vulgarised muse”, therefore, becomes a value-laden icons and symbols carefully deployed to move the merchandise.

Consequently, our creative vulgarism fixes language as identity-marker establishing interpersonal pragmatics that frame the advertiser as *intruder*. The overriding economic interest notwithstanding, it is, however, crystallised that the deployed linguistic features in the performance of most street hawking advert-texts are accounted for as the means of ‘doing things’ and can play vital roles in the understanding of language use in other related fields, “situational public speaking” pedagogy of local and global contextualization, for instance, giving bearing to more research channels, and thereby expanding the frontier of knowledge.

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