



## The Virtuosity of Traditional Africa and the Plasticity of Its Affects: The Cross-Cultural Fertilization of “Yela” in the Western Sahel and Savannah

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### Abstract

Throughout the poetic image and imaginative construction of the self, the Yela embodies a protrusive source of vindication within the intellectual and creative process of understanding become an object of perception. From an ingenuous beget to a more compound whole of a convention of representation and the association of experience, the Yela inside the Puular language becomes a structural material. Thus, the constituent of conservative imagery and the colonialist dynamic influences frame an innovative eccentric variety that appraises the formation of reality, memory, and symbol. Therefore, the domain of Yela through its cultural and artistic body, and within its existing essentiality of Gaandal and Demngal overtakes the principles of basic linguistics and the colonialist conventional perception of productivity. In effect, the Yela art through the all-encompassing relation of the Puular language with the whole performance of time and space, emphasizes on a cosmopolitan wholesome recombination, settlement and re-appropriation of material imagination and objective reality of intellection. The foundation of intellectual and artistic image, and imaginative expression, the corresponding inventiveness of the Yela art, and the musical nationalism arrange move beyond comatose understanding. Therefore, the commitment of this article underlines the question of the effective temperature of the Yela indigenous value of imagination, and its transformative experience as regard language, sociolinguistic and ecological reflectivity, and then its emphasis on its contemporary stylistic compass of performance.

## Introduction

The whole mysterious, hitherto perceptible hereditary patrimony of the African oral literature underlines the effectiveness, and the essential regime of the diverse literary genres regarding social structuration, and intellectual stimulation. Therefore, it becomes obvious that within the respect of ethnic diversity, verbal text embodies an African transcending reality inside a collection of spoken material throughout literary corpus of moral tales, legend and songs. In effect, the hierarchization of the collectivity and the performance of arts and crafts, develop progressively, then expressly the frame of intellection and imagination from simple to a more composite whole, therein collective memory evolves into references and organic compounds, which derive their significance from successive organic evolution and self-own determination to re-join to the stresses of their background. Correspondingly, through the physical structuration and substance of the Western Sahel and Savannah evolution, it appears an accumulative consequence of hereditary intellection and creativity of affecting methods around a cosmic mature.

This dynamic correspondingly, unveils the quality of being of the Yela in the essential modus ponens of the Peul. Be there from the Massina, the Djallon or the Toro, the Fulbe ethnic group,

through the specificities of their narratives, understructures their verbal *recherché* with the poetic quality of image. Subsequently, the Yela with its binary rhythm and third beat on calabash, Riiti (violin) and xalam, stresses its magnanimity toward the frame of assonance, enclosing rhyme, and linguistic performance. Hence, the genetic engineering, the sound effect program within the organizational structure of the Fulbe narrative and poetic continuum, evolves steadily and naturally the Yela into a determinative style and as a major genre as the Daarol, the Wango, the Fantang and the Lele.

Therefore through its relying audible and imperceptible impulses, the Yela through its internal innuendoes and *genius loci* can activate a stylistic trans-differentiation within which the realm of laconism is respectively utilized to texturize and exteriorize the high-sounding and arrangement of a collective experience. It is in this respect, the main line of this paper seeks to understand the scale of endo-perception and ethnic imaginary construction inside the Fulbe social memoir and the intelligibility of the Sahel and Savannah Yela. In the subsequent section, I discuss the ideology of ascending scale of sensitivity and the physiological research and positioning of sound, rhythm and verbal specific application. In the forthcoming segment, I deal with the architectural procedures of extemporization and the doctrinally free-thought and data exchanging of the Yela.

### **The Effectiveness of Word and the Virulence of Criticism**

With the Islamo-Soufism influences, the genesis of the Yela is a gathering of body art technics and an organizational and representative voice utilized for practical purpose of praise. Through the ancient Ghana empire to the new order of the Deniankobe, the atmosphere of social diversification, and societal division and specialization foster a connection of activities, images and traditional oral texts, which the awlube in a legitimate way, and in innovative procedures sustain the concrete reality of the consequences of their cultural trials. Therefore through the continuing and deriving political function of the African oral art, and particularly the Yela, the spoken word epitomizes that legal competence and memoir faculty to congregate the sensitivity and the conception of a multi-ethnic and multifactorial civilizations, which shared and contained a miniature equivalent of every anthropological structure.

Thus, the Yela by moving beyond the monolithic imagined social structuration, establishes a transcendental imaginary within domestic ethnogenesis architecture, and vernacular literature exhibit the particularism and the ethnic imaginary of the Fulbe. Correspondingly, the power of concentration that defines the line of the Fulbe artistic productions determines exactly the frame of Haala, Wiide, Wowlude and Kongole as the right mechanism of oral and thought production throughout acoustic and phonetic articulated and structured organism. Thereby, by structuring the domain of word as a connection between production and the whole humane means and techniques of creation, the Fulbe throughout the Sahel and the Savannah and with the virtuosi performance of the Yela, design the logomachy imagery as a verbal overshadowing, effectively conveying thought and feeling and a quality system of communication. This fact is well illustrated when Eric Charry argues that:

*The accompaniment type of playing embodies African aesthetics of polyrhythm where two or more parts combines into a polyphonic whole. The solo lines integrate African aesthetics of melody-descending terracing movement-with the highly ornamented melodic turns unique to the Moslem western Sahel and savannah ( Charry, 1994).*

In effect, within the frame of linguistic, genetic and pedagogic material, the convergence lines of the word inside the run of the Fulbe verbal art, and the organic and symbolic essence of the Yela, appears as a physiological operative and magnetizing epicenter within which manifold acquaintances stand as a cursor to the stream collective equilibrium. Indeed, in the respect of

the paradigmatic emphasis on the cognitive structure of meaning, word meaning and word relation, the Yela embodies a logical aspect of meaning, which in effect, within its arranged lexical items and communication network reveals the quantitative structured method of perception, and then the collective qualitative psycho-determinism comprehension of the environment of the Peul spoken communities.

Therefore, beyond the sphere of fiction, proverbs and epic adventures, social lyricism, the image, the art of language we grasp inside the Yela, bases its soul epitome on the effective resistance of acoustic and musical syntactical composition. Thereby, the prosodic analysis of the Puular brings into forth the aspect likewise the essence of the framework of repetition within the dynamic of the Yela that convivially and explicitly frames and exteriorizes the stabilized interaction principle of rhythm. It is in this line of ideas, we observe that inside the run of the social factors and language relations of the Haal- Pular, the lexical semantic inevitably evolves itself naturally from a complex network channel and derivational system than on a combinatorial stand-alone equipment. It is in this dynamic we understand Isidore Okpewho observation concerning his main character psycho-affective immersion in his African ancestral tradition. He writes:

*The procedure is this. I would chant a line of text, and he would follow with a line of drumming, which is essentially a drum reading of the same line. Now, at the end of each line of text and music, I would look up at him with a silent question: I could sense some divergence between my sounds and his, and wondered if there wasn't something wrong somewhere... You must understand that African music is different from European or American music in quite a few respect, but especially in their approach to melody. The African musician, he said always tries to adopt a glancing or indirect approach to the tune he has before... (Okpewho, 2004).*

Nevertheless, with the imagery and the order of idea of ethnic imagery and identity permanent construction, the somewhat adaptable dialectical forms inside the Puular install procedures, which emphasis on related technics, influences, and interferences of the rudiments of the art of Yela. This originally simple balance brings in the respect of the Puular philology a systematic arrangement relating to the relations between the parts of a complex whole, therein, the conception, functioning and the structuration of verbal value moves beyond the nominal idiosyncratic significance. By this way, the performance and the interpretation of the Puular and the composition and profusion of the Yela determine ordering volume values within definite subjects and unambiguous experiences are grounded on structural expressivity. Correspondingly, through the imagery symbols of the Yela, and the architectural sensitivities of the Puular, the conceptual art dimension and subtle peculiarity define the weights and measures, which demarcate and structurally determine the immediate ultimate constituent of the realm of word and meaning. In this respect, the Yela by characterizing and embodying the distinctive nature of human artistic and intellectual activity, the effectiveness of word inside the Puular constitutes a completed model object that through its representational mechanism exhibits the substance, the quality and the practical operative details of production and effect of the Yela. By this means, the particular mode in which the framework of Kongole, Haala, Wiide, Wowlude is experimented and even exists, determines the representational quality and corresponding reality of the sphere of spoken word; and in the same run, characterizing the intelligence and swiftness of Yela regarding its necessary controlling system and its performances inside the rhythmical and narrative discourse. This realm remains illustrated when Ngugui Wa Thiong'o declares that:

There were good and bad story-tellers. A good one could tell the same story over and over again, and it would always be fresh to us, the listeners. He or she could tell a story told by

someone else and make it more alive and dramatic. The difference really were in the use of words and images and the inflexion of voices to effect different tones. We therefore learnt to value words for their meaning and nuances. Language was not a mere string of words. It had a suggestive power well beyond the immediate and lexical meaning. Our appreciation of the suggestive magical power of language was reinforced by the games we played with words through riddles, proverbs, transpositions of syllables, or through nonsensical but musically arranged words (Wa Thiong'o, 1986).

The Fulbe language throughout its generalization and techniques, impels a gathering of ideas, emotion and necessarily a self-responsibility concerning the prompt exponentiation of discourse, and the direct effect to its self-own representativeness. Definitely, it becomes clear that the sphere of the word and the essence issue of argument absorb a multiplatform compendium; therefore, the involvement of the Yela in this consequence unveils the genuineness, the legitimacy of the essential assessment and substance of the purpose of word. Further, this drive of the word coincides with the major exhibition of the reality and the memoir of the fundamental subjective reliability of the focus of the word. By this means, throughout the spaces and intervals of the Sahel and the Savannah within develop the Fulbe imagery identity and poetic imagery, the word, inside the art of the Yela becomes an effective and affective intentional appropriateness as regard the reality of the environment, the object of the discourse, and the objective pertinence of the word. Therefore the symbols and the architectural imagery, the topographical identity and intellectual expansion of the Fulbe of the Western Sahel and Savannah are immensely bounded through time and space, history, language and cultural group.

### **The Exuberances of Imagination and the Recreation of Creativeness**

With the scholastic realm of Gaandal and Demngal inside the Fulbe imaginary civilization, and the artistic associationism, the Yela becomes a creative and a transformational genre of music, concerning the specific dimension of the being and the object. Indeed, through the specific parameters of consciousness and the object of direct experience, the body and the verb of the Yela, which might be considered as the Gaandal and the Demngal make a thorough transformation in form, from issue formally and simply bring into effect toward a genetic variation of morphological traits in language and then diving into a particular characterized reference in the perspective to derive a new position of word relation and word meaning.

Within this respect, the obsessive imagination and the modulation of creativity and sensitivity inside the body Gaandal of the Yela underlines a type of composition in three forms that range from elaboration, exhibition, and restatement therein the active energy of sound and the determinative psycholinguistic elements of the Fulbe verbal text inserts propulsive force of grand narrative text triangulated at regular occurring intervals with sempiternal ritornello frame. It within this realm we explicitly grasp Ebi Yeibo' statement:

*... discourse is basically concerned with linguistic structures that are larger than the boundaries of a sentence or utterance (i.e. conversation and narratives), and can be presented in two basic forms spoken and written, both of which have definable communicative function. This further implies that it involves the use of language in society as an interactive too, which involves the speaker and listener, on one hand, and the writer and reader, on the other. The fundamental point is that, in both instances, we can only decode the meaning intended by the communicant from a vast range of variable sentences (Yeibo, 2011).*

By this way, through the three beat rhythm and the Demngal that is the verb of the Yela, the frame of creativity moves beyond the dynamic of unnecessary and tiresome affective technics

and affective disorder. In effect, within the respect of collective performance the psycho-affective procedure of repetition becomes substantially converted into a media circus within the individual convenience of performance parallelly draws up in order of priority a photo-interpretation and sophisticated improvisation. Correspondingly, from the comfort of this free improvisation, the Gawlo, the Bambado, and the Niamakalodio adopt an extraordinary flexible style within which their artistic pursuit and knowledge in works of art interweave with their immediate faculty of achievement and sensitivity.

Henceforward, within the poetic convention of the Yela and through its vibrating melopoeia, it is inside the initiative and individual real performance, we unexpectedly experience a further and a quantitatively awareness of verbal manifestation and commitment. In effect, through the Demngal of the Fulbe from the Sahel and Savannah and within the basic traditional rules of the Yela, it emerges an enthusiastic connection and a pure engagement regarding the frame of alliteration, internal rhyme, language intonation and stress. It is within this respect we acknowledge Gerard Genette perception when he writes that:

*...the aesthetic aspect. There is indeed a more or less universal though often forgotten consensus according to which literature is, among other things, an art, and there is no less widespread evidence that the raw material specific to this art is "language"...literature is the art of language. A work is literary only if it uses the linguistic medium exclusively or essentially. But this necessary condition is obviously not sufficient. Of all the raw materials that humanity can use to artistic ends among others, language is perhaps the least specific, the least narrowly reserved for such a purpose, and thus the one whose use least suffices to designate as artistic the activity that utilizes it (Genette, 1991).*

Thus, throughout the manipulation of these sound effects, and the mastering of the perceptually distinct units of sound in the intrinsic specificities of the Fulbe Demngal, a new model tenet, and a real and positive identity technics emphasize the structural organizational of the poetic environment; consequently, exhibiting the meta-cognition of the Puular language and the meta-narrative of the Yela. Simultaneously, the obliquely specific refraction of the Yela through the Puular medium density involves a certain chromatographic method that moves beyond the frame of formal semantic, and then, determining the isochronal aspect of literary allusion and the post-and-beam of ellipse inside the major and minor poetic genres of the Puular spoken civilization. By this way, the Fulbe folk through its ethnic identity imagery, and in the dynamic of its psychoacoustic and psycho-affective imaginative concern, demonstrates its exactitude and rigorous meta-data to transcend the disciplinary institutional rigidity that understructures the cognitive structures of meaning, in the run to equilibrate the realm of Puular and Yela art within the sphere of Gaandal and Demngal. This fact is well exemplified through Chukwuma Azuonye statement:

*Broadly speaking, the principle of functionality stresses the various ethnohistorical and sociopsychological functions that epics are expected to fulfill in a heroic society. Among these are inspiration, enlightenment, historical documentation, awakening of patriotism, and, generally, the perpetuation of the heroic spirit. The closely related principle of authenticity insists that the inspiring and enlightening voice of the tradition must also be the voice of "truth" (eziokwu) and "reality" (ife mee eme). But, for the Igbo oral traditional critic, "truth" and "reality" are defined not in terms of the presentation of the hard facts of experience or in terms of anything approximating a photographic reproduction of reality. Far more important are, first and foremost, the consistency of the bard's message with the widely held beliefs and customs of the community, and second, the authoritativeness of the bard, measured in terms of his*

*popularity and acceptability as a person knowledgeable in tradition and capable of paying balanced homage to the key patrilinear and matrilinear formations in the double-descent Ohafia society and their apical heroes and ancestors (Azuonye, 1994).*

It is within this respect, by emphasizing on the centralized vernacular nationalism, on the Islamic objective reality, and on the musical nationalism package of the post independent epoch, the Yela renews its nourishing sap by absorbing the construction of a modern imaginary identity, within which Western intellection and musical influences and instruments define a new creative stereospecific configuration. Therefore, the cardinal female voice singing, the singing of the nation of shepherd, the spiritual Fulbe singing become a three-dimensionality in reference to the ability to perceive the being, object choice and cultural materiality. Thereby, in the respect of conceptual revolution and distinction, the introduction of acoustic and electric guitar inside the dynamic of the Yela transposes the rustic stylistic and linguistic setting into a perceiving, represented wide scale of mental concepts, a whole range of possibilities of origins that translate the diversiform figures of contain and quality. Hence, this course, in the respect of Austin Emielu approach, becomes more unequivocal. He writes:

*Although there are over 700 language groups in Africa, as Nketia (1975, p. 4) has rightly observed, African music, like its language, is ethnic bound. However, it is my thesis that this cultural/ethnic diversity does not detract from the fact that there are similarities and centrally binding phenomena which circumscribe the musical expressions of the African people on both sides of the Sahara. Collins (2004b, p. 1) has also noted that artistic syncretism was going on in Africa before European contact. This was mainly through trade, wars, migrations and other agents of acculturation and cultural diffusion between Saharan and sub-Saharan Africa (Emielu, 2011).*

Thus, the relationship between cause and effect in the run of Puular and the performance of Yela become a reality inside the voice, the musical instruments, and production of the Dandelenol incarnated by Baba Maal. Across the orbit of the grand poets, and awlube of the Fulbe socio-politic construction, Baba Maal, Mansour Seck, Kanel Diop, Boudy Coumba Thiedel Seck, inside the respect of oral sources, and within traditionalist standing, dive the Yela into a process of familiarizing the art to contemporary requirements, and then, revitalizing the Puular language into a sociopolitical institution overwhelmingly inspired from the objective realities of Islam and on the official requirements of the state-nation perspectives. It is in this dynamic, the reinforced interpretative intellectualism finds all paradigmatic essence regarding the redefinition of relation inside the magistral storyline of Taara, Maasina Toro, Loodo, Demngalam.

### **The Appropriation of Thought and Imaginative Expression**

In the run of the natural varieties of ethnics and languages, it happens the experience and the existence of the grand narrative of epic genre, chronical play, cosmogonic and authority substance myth. Thus, within the respect of this logical and artistic systematic taxonomy, the material structure of life-form of the verbal text throughout the diversiform languages, involves the ability and the sense of orientation of rhythm, and the practical quality to imagine the extent of intelligence and the multidisciplinary frame of African traditional dynamic patrimony. In this substance, within the innermost parts of the African civilizations, intellectual production and the preservation of history and oratory arts entail the griot as a necessary consequence. Beyond their perception of sound and its physiological magnitudes, these instructors of language exploit the frame of self-consciousness, individual value, and collective cultural identity, in the respect to rationalize the sense of significance and collectivity. Therefore, the counter-cultural reality and the truth of the Yela involves the edge of thought and the

imaginative signifier into a spiracle of fictional narrative, which aesthetically and practically establishes a further developed effects on the individual relation to time and space. Thereby, Hauke Dorsch holds the idea that:

*... all cultural forms of expression, they are learned – and particularly in the sphere of music there is a pronounced craving for new, hitherto unknown forms of expression that transcend boundaries. In this context, theories on the dialectic of the global and the local have shown how global forms can nevertheless be used for specific local ways of expression (Dorsch, 2010).*

Thus, with the Puular language and the Yela narrative in culture, the continuum of imagination and the innovative design of signifier develop regularly and exclusively from the ingenuous scale of time in relation to the more composite arrangement of substantial structure of the Fulbe life form. In effect, the strata of ideas around time in the analysis of the fundamental nature of intellection, representativeness and reality designs the Yela within a whole self-determining amounts, and within an operational elastic system, which obliquely reveals the otherwise essential scheduling for the psychoanalysis of the involving interactions between material moral and building structures and the representationism of time and art. Within this respect, the expressional interaction, the rich variety of instruments, and the imaginative and image processing of the Yela become an intentional system of ideas intended to detail the general principles of culture through the realm of Gaandal and Demngal. Correspondingly, these basic principles release the apexes action of materializing new images, and concepts of external substances, therefore, establishing a circumstance relevant to a quantified feeling of absorption and reaction. It is within this standpoint we grasp Paul Simpson argumentation:

*The presentation of speech and thought is not straightforward. There is an array of techniques for reporting speech and thought, so it makes sense as stylisticians to be aware of and to have at our disposal a suitable model that in the first instance enables us to identify the modes used, and in the second, enables us to assess the effects in the ways these modes are used. The first step towards the development of this model is taken in the next sub-unit which provides a brief outline of the principal categories of speech and thought presentation (Simpson, 2002).*

By this means, the art of Yela throughout its political, ideological and stylistic refinement deliberately, moves beyond temporal structures perspective, and cultural history dynamic. Indeed, it underlines its essentiality and hypersensitive imaginative expression on the hyperactive and disruptive relational databases of fictionalization, and the cumulative organic evolution of idea, image and the dominant unifying of verb. In this respect, this dimension characterizes the transformative consequences of understanding and the responding environment within it dives its modern imagery, and its gradual effect and relation to the constant evolution of time. Harmoniously, in terms of composition and content, the performance of the art of Yela adheres excessively to the framework of form, techniques, and symbolism. Therein, through a global and coherent organization of the object of knowledge, experimental narrative figures and parameters appear, as a content system within thought and expression become a combination of imagery, a particular body of words issued from a methodical directional undertaking, at a particular time and space, then determining the circumstance of intellection on a subject. Thus, this progress remain well illustrated when Hans-Peter Mai writes:

*At last, literary studies seemed to be able to attain a degree of objective knowledge which had been hitherto reserved for the shall see, the text is not without reference; the task of reading, interpretation, will be precisely to fulfil the reference" (148). Yet it is a*

*special kind of reference: as the reference to real objects is suspended in a text, the reference to other texts gains importance, as only the latter ensures the text's comprehensibility. Yet the meaning thus accruing to the text is much more flexible than the meaning of speech in everyday communication ( Mai, 1991).*

By this way, the realm of temporal logic of thinking and the nature of time through the sphere of imaginative expression inside the run of the guiding principles of the Yela, install a structural alteration regarding the domain of philosophy, linguistics and psychology. Subsequently, the imaginative practice and techniques to create image, and vertical arrangement of figures and words, comprehensively and successively manifest the art, and the expressive facts of the Yela in a curriculum within which form, structure and language organize the set attached parts and the complex complete of the content discourse. By this way Elizabeth A. Odhiambo argues:

*Orature, history and culture are inextricably intertwined. A people's culture and history are interwoven in their oral literary material. As a result, a people's narratives, songs, proverbs and riddles always embody a people's philosophical world view, their religious orientation while at the same time recording moments in and aspects of their history (Odhiambo, 2013).*

Consequently, these elements implicitly accentuate the threadlike structure of the Yela communication through a functioning interface allusion of continuing sequences and contiguous components of time and space. In this dynamic, we observe that the whole signifying exchanges between the Yela carrier of sounds, verb and images and the receiving individual, structures its being around the question of formal properties and intervening substances through which perception and sense are conveyed to act on object. Then, thought and imaginative expression stand as an active invisible discourse that disassociates themselves from the linguistic ornamental overlapping of classifications with phenomenal realities.

## Conclusion

The African oral art remains a very excessive degree, and a characteristic of knowledge that in the run of its relative properties, and particular contains and forms, researches and associates positively language and socio-linguistics schema. Respectively, proliferative sub-assemblies are brought into effect, and particularly enhanced by stylistic methods of discourse and sociocultural and ecological perspective. Therefore, the performance, and the quantitative scholarship and the quantity of interactions between the art of the Yela and the Fulbe of the Sahel and Savanah, obviously unveils a specific linguistic profiling within cognitive psychology, stylistic methods and discourse analysis embody enlightening facts, which instructionally ensure the extensive resources system of the Puular language. Through the genetics basis of social behavior, and the sociocultural evolution of the Fulbe language, imaginative techniques and aesthetic matter-of-fact of expression experience a particular superiority abode inside the Puulo representative identity and representational art. Therein, the Yela, through its genetic information and pshycho-affective attitude generates a sequence of items, linguistic inputs and a technicality of performance, which their comprehensive sources become valid inside the creativity and the invention of the Fulbe Language.

Correspondingly, inside the essentiality and the influence of the Puular language, it appears that the archbishopric of place of the Yela is ascribed to its method of verbal text interpretation, behavior patterns, and its actual tendency that typically ascertain the imaginative and linguistic structuration of the effective representing system of the activity of the oral text. By this means, through the Fulbe cultural materiality , objective reality and modern identity imagery formation, the Yela becomes a practical purpose, which artistically defines a new significance



and a developing significant digit, which elaborate a realistic functionalism within interpretation and performance embody the sphere of verbal text meaning.

At this level, the Yela underscores and propels a faculty of reasoning and understanding, practically and aesthetically the domain of existence and experience. Hence, the traditional correlation between oral text and the art of Yela, discloses valuable and legal competence of creativity and innovation appropriation. Thus, the expertise in performing establishes a fairly representation of imagination and underlines, in the same manner, the quality and imaginative volume that characteristically form the value and the amount of an idea to move beyond the authoritative realm of linguistic. Then, the mode of expression inside the Yela becomes a specified source within abysmal perceptive understanding overtakes the canonical order and structure of linguistic; thus, traditional ideas of aesthetic, synchronization and amplification, remain mostly the method and object to express affectivity.

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