THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

Conversational Analysis of Conflict-based Arguments in Tunde Kelani's Campus Queen

Dr. Febisola Olowolayemo Bright
Lecturer, Department of English, Aminu Saleh College of Education Azare, Nigeria

Abstract:
Emerging researches on conflict studies in different areas of human communication have shown that diverse forms of verbal conversations involving conflicts are aspects of social interaction worthwhile to be studied. Previous studies on Tunde Kelani's films and on linguistic studies have not focused on a Conversational Analysis of conflict-based arguments in Nigerian films. Based on this premise, this study conducts a Conversational Analysis of conflict-based arguments in Tunde Kelani's Campus Queen with a view to discovering different conversational patterns inherent in selected conflict-based arguments in the film. Sacks, Schegl off and Jefferson's Conversational Analysis was the adopted framework. Three (3) conflict-based arguments were selected for analysis from Tunde Kelani's Campus Queen. Findings from the study reveal that conflict-based arguments have basic features of Conversational Analysis such as turn taking, sequence organisation, adjacency pairs, and insertion sequence. The analysis also reveals that opening, conflict stimulation, conflict sustenance, conflict aversion and closing are five phases that characterise the overall structure of the selected conflict-based arguments. This study presents conflict-based arguments as orderly and valid forms of interaction despite their peculiar patterns. The study will assist future researchers interested in the field of Conversational Analysis and conflict studies understand the nature of conflict-based arguments.

Keywords: *Conversational analysis, conflict-based arguments, campus queen*

1. Introduction

In any institutionalised setting, conversation is a medium of exchanging ideas and opinions among individuals. It has proved to be a form of interactive natural communication between two or more individuals who follow rules of good manners and individuals' ways of showing interest, happiness, or annoyance in any context. It is a type of benchmark against which formal or non-formal types of interaction are recognised and experienced. As a result of this, many researchers have shown that diverse forms of conversations are aspects of social interaction worthwhile to be scrutinised. In this vein, the researcher's observation has shown that a conflict-based argument is a form of verbal conflict in interpersonal relationships and an activity that can occur during conversation at any point in time. This makes it unavoidable among mature and enlightened individuals whenever they do not agree with the other participant's opinion during a conversation. This led to the understanding that conflict-based arguments are characterised with pressure, resistance, rivalry, distrust or power struggles in which one of the interlocutors during conversation may feel that the other person is not doing the right thing at that point in time. Relating this discovery to an established setting, it is observed that a conflict-based argument is considered a sensitive affair that should be discreetly interfered in by a third party. Whenever a third party has the opportunity to witness a conflict-based argument, the urge to record the conversation is not usually there. Rather, there is a need to prevent a conflict escalation. Because of these factors, much attention has not been given to a Conversational Analysis of conflict-based arguments in interpersonal relationships or Nigerian films in linguistic studies. Rather, most research works on Nigerian films have focused on sociolinguistic studies, the nature and policies of the Nolly wood industry together with a portrayal or reflection of societal beliefs. These factors bore the need to undertake a conversational analysis of conflict-based arguments in Tunde Kelani's Campus Queen with the aim of giving insights on the conversational patterns of conflict-based arguments in the selected film.

1.1. Statement of Research Problem

Previous studies carried out on Tunde Kelani's films such as Haynes (2006), Perneczky (2014), Akinmameji (2016), Onikoyi (2016), Lawal (2017), Macaulay (2018); and on Conversational Analysis such as Onadeko (1999), Olateju (2004), Bloome, Carter, Christian, Otto and Faris (2005), Tannen (2005), Kendall and Gordon (2007), Burns and Radford (2008), Tannen, Webb (2009), Haude (2011), Odebunmi (2003, 2011), and Oyeleye and Olutayo (2012) among others have not focused on a Conversational Analysis of conflict-based arguments in Nigerian films or on interpersonal relationships. One of the reasons for this is most individuals' idea that conflict is a negative occurrence that is always associated with violence without taking cognizance of the fact that conflict could be verbal in some cases. As a result of this, this study fills this gap by conducting a Conversational Analysis of conflict-based arguments in Tunde Kelani's Campus Queen with a view to gain deep insight into the nature of conflict-based arguments in interpersonal relationships.

1.2. Significance of the Study

This study focused on an exploration of conflict-based argument as a form of interaction that can be studied using the theoretical framework of Conversational Analysis. It also serves a good number of applied purposes. One of them is that it can aid future researchers interested in the field understand the nature of conflict-based arguments, identify its conversational patterns and identify how such conflicts are resolved among others. This study will help conversational analysts a great deal in conducting more research work on conflict studies. Finally, this study will establish the fact that during episodes of conflict-based arguments, interactions taking place are relevant to that context as numerous face threatening acts are observable.

1.3. Review of Relevant Literature

Numerous researches have been carried out on conflict studies, but not much of them are related to Conversational Analysis. An example is Ajewole (2006). The study focuses on observable argumentative patterns in the speeches of Obafemi Awolowo. Her work analyses Awolowo's use of argumentative patterns such as causal relation, signs motivation, generalisation, analogy, authority and parallel case. Findings from the study reveal that Awolowo often uses argument from authority as a strategy for persuading the audience to accept the validity of his argument. Another study on arguments by Ikeda (2006) discusses the conversational study of argument by describing it as an activity that involves inter-activities such as making claims, disagreeing with claims and countering disagreements. According to him, the terms "disagreement" and "agreement" are very closely related as components that shape an argument. He classifies the political debate and TV interviews as examples of externally shaped argument due to the fact that they are some of the occasions that welcome arguments in recent time. He explains this with special focus on the political debate. In a related study, Thornborrow (2007) examines the function of narrative discourse in the development of arguments in television talk shows. He based his analysis on an episode of the former UK TV talk show called Kilroy. In the study, he presents how arguments are sequentially emergent from lay participants' narratives together with how these narratives function to structure the production of opposing opinions and stances. His findings reveal that argument is one of the most salient organisational features of talk show interaction as a form of public participation broadcasting.

In an extensive study of cinematic dialogue in a variety of film genres in Italian melodrama, Piazza (2006) focuses on confrontational talk in Italian melodramas from early 1960s to the 2006. As observed by him, conflict in such films is to an extent, comparable to the cooperative sequential rebuttal of speakers' turns that typically occurs in comedies. According to him, arguments indicate a verbally expressed clash or opposition and an instance of interpersonal conflict as discourse which can be accompanied or emphasised by non-verbal behaviour between two or more interlocutors. He observes that an argument exchange need not extend over a number of oppositional turns, structurally marked repetition, substitution, intonational contours, interruptions or turn overlaps.

Onikoyi (2016) examines various cultural/traditional tropes, and how they are employed to perform subversive functions in three of Tunde Kelani's political films namely Saworoide, Agogo Ewo and Arugba. He describes the concept of Irreducible Africanness, and show the manner each of the film's constituent elements function. Onkoyi argues that Auteur theory is only able to find apt expression and illustration through the cinematographer's filmic oeuvre built upon a Yorùbá/African aesthetic matrix, and an authentic Yorùbá/African aesthetic practice. In another study, Lawal (2017) examines aesthetics from an African perspective, with a concentration on selected films of Tunde Kelani, and the argument that African aesthetics in these films remain the cherished artistic ingredients that make Nigerian video films also known as Nollywood acceptable and appreciated at home and abroad. The study argues that there are many African cultural elements which spread across Nigerian video films of English expression, and that these elements serve to generate what African culture represents. The study concludes that African cultural elements in the films go a long way to sustain African cultural heritage which many African scholars' clamour for.

With the aid of Norman Fairclough's model of Critical Discourse Analysis, Akinmameji (2016) attempts a lexical and sentential analysis of feminist ideology of two Nollywood movies (Arugba and Maami produced by Tunde Kelani). The study explains the manner linguistic is used to instantiate feminist ideology in the selected movies. The study argues that though some movies merely project women as witches and sex slaves, these two movies stand out among those that project the strengths of womanhood. The study observes that these movies attempt to correct the bad impression about women. The study in addition examines linguistic features such as the lexical indices and mood system; and larger scale features such as allusion and simile. The study suggests that despite the rot in the value system of the present-day Nigeria, there are still women who pass for the ideal. This study recommends that movie stakeholders should give responsible roles to women and that women should be sensitive and alive to their responsibilities as regulators of the social political Nigerian entity.

1.4. Theoretical Framework: Conversational Analysis

This study adopts Sacks, Schegloff and Jefferson's Conversational Analysis as its theoretical framework. Conversational Analysis henceforth abbreviated as (CA) has been described as the study of talk-in-interaction, another approach to discourse analysis and an outcome of an ethnomethodo logical tradition. Cook (2011) defines it as a branch of ethnomethodology that is determinedly and uncompromisingly emic (that is it takes the participants' perspective) rather than etic (which takes the outsider's/theorists' perspective). Mazur (2007) asserts that the central purpose of CA is to investigate the norms and conventions that speakers use in interaction in order to establish communicative understandings. He acknowledges that seminal work by Sacks, Schegloff, and Jefferson (1978) articulates three basic facts about conversation. They are: (a) turn-taking occurs, (b) one speaker tends to speak at a time, and (c) turns are taken with

as little overlap between them as possible as the speakers coordinate their interactions as much as possible to avoid overlap. According to him, these basic tenets presume a continuity of time and space in face-to-face conversations. He adds that interaction takes many forms which include turn-taking in conversation, agreeing and disagreeing, questioning and answering, opening and closing conversation, preparing to engage in and enter conversation, developing persona in conversation, saving face, attacking, defending and persuading or explaining.

Drew (2005) refers to these features as basic concepts that underpin CA's explorations of the patterns, structures, and practices that are found in conversations. According to him, these concepts are turns at talk, turn taking, turn design, social action and sequence organisation. Wilkinson and Kitzinger (2011) refer to these concepts as technical specifications of key structural features of talk-in interaction with the addition of action formation, repair, word selection and the overall structural organisation of talk. According to them, all these features should be identified by an analyst while doing a conversational analysis of any text.

2. Methodology

The data used for the study were collected from Tunde Kelani's Campus Queen. The data consist of three (3) purposively selected conflict-based arguments from the film. These conflict-based arguments were selected from ten (10) conflict-based arguments noticed in the film. In order to have an in-depth exploration of the conversational patterns of conflict-based arguments, the three selected conflict-based arguments were transcribed with the aid of the transcription system developed by Jefferson for Conversational Analytic research. The selected data were analysed with Sacks, Schegloff and Jefferson's Conversational Analysis.

2.1. Synopsis of Tunde Kelani's Campus Queen

The film is about beautiful Banke who is caught in the battle for university supremacy between two students' clubs - the Heavy Weights Club and the Silver Lines Movement. She initially belongs to the Heavy Weights club headed by Toks. Toks persuades her to collect a free-will donation for the club in preparation for their party. She is almost raped in the process. As a result, she confronts Toks about this, destroys the cheque given to her, quits the Heavy weights club and joins the Silver Lines Movement. In retaliation, Toks reports Banke to other members of the Heavy Weights club and it was resolved that she should be dealt with. To achieve this, Olu Ala a member of the Heavy Weights club is ask to burn Banke's cloth as her first punishment. Olu Ala is caught in the process by Banke and other members of the Silver Lines Movement and he is tortured to state the motive behind his act.

Banke manages to escape these intrigues. During her association with the Silver Lines Movement, she gains the attention of the local military governor, who is completely dazed by her stunning looks and keen wit. In collaboration with the Silver Lines Movement, Banke plans to expose the corrupt acts of the military governor. To achieve this, she has to spend a lot of time with the military governor and be generous to Kehinde his cook. The military governor makes an attempt to kill Banke when he discovers she is in possession of some documents meant to implicate him. Kehinde gets this information and he reveals this to Oladele and other members of the Silver Lines Movement. This gives them the opportunity to save Banke's life. At the end of the film, she and other members of the Silver Lines Movement were able to punish the military governor for his corrupt acts and she is nominated as the "Campus Queen" in her school. Scenes of conflict-based arguments selected for this study are:

- Banke's conversation with her mother after the discovery that she (Banke) now stays in the military governor's house.
- Banke's annoyance with Toks for sending her to collect a free-will donation that almost got her raped.
- Toks' father annoyance with him as a result of his reckless spending on campus.

2.2. Data Presentation

This section is included in order to have an in-depth exploration of the selected Conflict-based arguments. The conflict-based arguments are labelled as CBA 1, 2 and 3. Each of the turns is numbered for convenience and clarity. References are made to them when necessary. Meanings of the transcription notations used are included at the end of the paper.

2.2.1. CBA 1

Banke is just coming from the Colonel's house as part of the Silver Lines plan to expose the corrupt administration of colonel but she gets to her room to meet her mother who is very furious with her for not sleeping in the room the previous night.

- Banke: Hi girls↑ ((Seeing her mother)) Good afternoon Mummy=
- Banke's Mother: GOOD AFTERNOON ↑WHERE ARE YOU COMING FROM↑
- Banke: [Lectures ma] ((Kneels down))
- Banke's Mother: AND WHERE DID YOU SLEEP LAST NIGHT?
- Banke: [In my room ma]
- Banke's Mother: [WHERE IS YOUR ROOM BANKE WHERE IS YOUR ROOM ((She hits Banke and Banke she kneels to beg her)) WHERE IS YOUR ROOM↑
- Banke's friends: [Mummy please, mummy please]
- Banke's Mother: WHAT IS IT? IF YOUR FATHER SHOULD HEAR THIS NOW, I WILL BEAR THE BRUNT OF HIS ANGER (.) OKAY STAND UP AND PACK YOUR BAG

- Banke's: [Mummy, please no, I can't. I have to return some important document to where I picked them from please ma ((Banke's friend signal to her to follow her mother home))
- Banke's Mother: [You must be joking
- Banke: ((To her friends)) I have to return the documents ((To her mother)) Mummy I have to return the documents
- Banke's Mother: [YOU ARE JOKING BANKE
- Banke's friends: [Mummy please ma, let her come tomorrow morning, exams are near
- Banke's Mother: [IF SHE CANNOT FOLLOW ME NOW, I MUST SEE HER FIRST THING TOMORROW MORNING]
- Banke's friends: [Thank you ma]
- Banke's Mother: Banke, you have disappointed me. I now know what to do for you. ((Fade out))

2.2.2. CBA 2

Banke quarrels with Toks for sending her to one of the patrons for the collection of a free-will donation that almost got her raped.

- Toks: Hi Banke! What is this I hear about your ( ) =((Banke grasps Toks' shirt and tie in annoyance))
- Toks: WHAT HAS COME OVER YOU, WHAT IS WRONG WITH YOU↑ ARE YOU CRAZY? LEAVE MY TIE =
- Banke: SHAME ON YOU! =
- Toks: ((Slaps Banke)) LEAVE MY TIE ALONE (.) ((Banke tries to slap Toks in retaliation but Oladele and Bisi prevents her from doing so)) = YOU HAVE RUINED MY SLEEK SHIRT AND TIE=
- Oladele: > < Why do you have to slap her↑=
- Banke: YOU WILL PAY FOR THIS DIRTY DEAL; YOU WILL PAY FOR IT (.)
- Oladele: > < What is the real problem here↑ (0.1)
- Banke: YOU SEE, THIS IS THE PRESIDENT OF HEAVY WEIGHTS CLUB WHOSE DUTY IS TO PROCURE UNIVERSITY GIRLS FOR HIS PATRONS IN LAGOS=
- Toks: WHAT RUBBISH IS SHE TALKING ABOUT↑= IS IT A CRIME TO SEND GIRLS TO COLLECT DONATIONS FOR THE CLUB↑ IF YOU HAVE A PROBLEM DEALING WITH MEN, GO AND SEE YOUR PSYCHIATRIST =
- Banke: ((Points at Tok's direction in annoyance)) YOU ARE THE SICK ONE. YOU WHO HAVE DIRTY BUSINESS RUNNING IN YOUR FAMILY=
- Toks: DID YOU HEAR THAT↑YOU DARE INSULT MY FAMILY. NO ONE DOES THAT AND GETS AWAY WITH IT. I WILL DEAL WITH YOU, I PROMISE=
- Banke: YOU JUST GOT YOUR FINGERS BURNT=
- Oladele: TAKE IT EASY BOTH OF YOU OKAY↑ (.)
- Toks: SHUT UP! YOU TOOK THE MONEY, DIDN'T YOU↑=
- Banke: THE MONEY IS RIGHT HERE AND THE BANK DRAFT TOO=
- Toks: GIVE IT TO ME NOW=
- Banke: NOT IN YOUR LIFE. NO ONE CAN BENEFIT FROM MY OWN HUMILIATION=
- Toks: BISI TOLD ME JUST HOW MUCH YOU COLLECTED. HAND THEM OVER TO ME NOW↑=
- Banke: NO, I AM GOING TO DESTROY IT=
- Toks: YOU SEE, THAT IS DOUBLE DEALING. YOU ARE CONVERTING CLUB MONEY FOR YOUR OWN PRIVATE USE. YOU WON'T GET AWAY WITH THIS, I SWEAR=
- Banke: YOU CAN GO TO HELL ((Fade out))

2.2.3. CBA 3

An argument that ensued between Toks and his father as a result of his reckless spending on campus.))

- Toks' father: > < What do you want↑ (0.2)
- Toks: I want some money=
- Toks' father: Will you stand up now and speak out↑ (0.3) ((Toks reluctantly stands up))
- Toks: I need some money =
- Toks' father: > <You n:::eed money indeed. I gave you a cheque of five hundred thousand naira. My hope was that you would sit down, work seriously and complete your degree. You are using your fourth car on campus within five years. You have refused to change your lifestyle. I will no longer support indiscipline with my hard-earned money, good day= ((Fade out))

3. Data Analysis

This section discusses the conversational patterns inherent in the selected conflict-based arguments from Tunde Kelani's Campus Queen.

3.1. Conflict Sustenance

Conflict is sustained in the selected conflict-based arguments when no attempt is made to resolve a conflict or when an attempt made to resolve it is prevented. It also occurs whenever more than one conflict stimulating act or utterance is present in a conflict-based argument. In CBA 1, Banke's utterances and insistence not to follow her mother home immediately due to the fact that she has to return some important documents from where she took them helps in

sustaining conflict in this CBA. Instances of conflict sustenance are also observed in turns 2 to 4, 6 to 12 and 15 to 19 of CBA 2 when Banke grasps Toks' shirt and tie in annoyance, and when Toks and Banke utter abusive and insulting statements to each other.

3.2. Conflict Aversion

Conflict aversion is observed in the selected data whenever one of the interlocutors tries to prevent further conflict in a conflict-based argument. In most cases, conflict aversion is in the form of blaming the conflict initiator, giving advice or comments that will calm the speaker affected most by the conflict-based argument, avoidance or through interrogation depending on the nature and intensity of the conflict-based argument. In the selected conflict-based arguments, attempts to avert conflicts are not always successful as a result of the conflicting parties' non-willingness to relinquish the conversation floor or the presentation of issues that brings in fresh rounds of conflict. Attempts to avert conflict were noticed in CBA 1 and 2. This is observed in CBA 1 when Banke lies about her whereabouts to her mother. In this scene, her friends try to calm her mother down by pleading with her to forgive Banke and allow her come home the next day (turns 7, 13 and 15) instead of immediately. Banke's interruption in turn 3 of CBA 1 is a conflict averting one made to reduce her mother's anger over her discovery that she did not sleep in her room the previous night and her "wayward acts". Banke's friends' interruption in turns 7 and 13 are meant to avert further conflict between Banke and her mother. Turns 14 and 15 of CBA 1 are indications that the previous utterances of Banke's friends has helped in reducing the anger of Banke's mother due to her acceptance that Banke should report home the next day instead of immediately. Also, the interruption in turn 15 is an indication that Banke's friends had helped in averting further conflict. In CBA 2, conflict aversion is observed in turn 4 when Oladele and Bisi prevent Toks and Banke from having a physical combat. Conflict aversion is also noticed in turns 5 of CBA 2 when Oladele queries Toks for slapping Banke and in turn 7 when he questions Banke and Toks for their unreasonable fight.

3.3. Conflict Stimulating Acts and Utterances

Conflict stimulating acts and utterances are other patterns of conflict-based arguments observed in Tunde Kelani's Campus Queen. As observed in the film, these acts and utterances help in sustaining a conflict-based argument. These conflict stimulating acts and utterances are face threatening due to the fact that they infringe on the hearers' need to maintain his/her self-esteem and respect. These conflict stimulating acts and utterances also initiate conflict. They are in the form of unfavourable comments as observed in turns 9, 11, 14 and 20 of CBA 2 when Toks tries to defend his decision of sending Banke to collect money from the club's patron and his unsolicited advice and rude comment that Banke should see a psychiatrist. This is also noticed in turn 10 when Banke makes an unfavourable comment about Tok's family and in turns 15, 17, 19 and 21 where she indicates her non-readiness to hand over the money collected from the club's patron to Toks. In CBA 3, conflict stimulating utterances is observed in turn 5 as Toks' father bitterly criticises Toks' reckless lifestyle on campus. In turn 8 of CBA 1 a conflict stimulating utterance is noticed in the speech of Banke's Mum when she blames Banke if her father gets angry with her as a result of her actions. CBA 1 has a reasonable number of conflicts stimulating acts. Turn 2 is a conflict stimulating act as it reflects Banke's mother anger due to the loudness observed in her voice. The interruption in turn 9 is an instance of conflict stimulating act. It shows Banke's non-readiness to obey her mother's instruction due to genuine and important reasons. The interruptions in turns 10 and 12 are also instances of conflict stimulating acts. They show Banke's mother non-readiness to allow Banke disobey her command.

3.4. Automatic Turn Taking

In turn 1 of CBA 1, Banke's greeting automatically selects her mother as the next speaker despite the fact that she greets her friends initially due to the fact that she did not notice her mother's presence initially. In CBA 3, Tok's father automatically selects Toks as the next speaker in turn 2. In turn 4, he also selects Toks as the next speaker by ordering Toks to stand up while talking to him. In almost all the turns in CBA 2, Toks and Banke select themselves as the next speaker through constant interruptions, short time lapses and verbal/nonverbal acts that escalates their conflict-based arguments.

3.5. Adjacency Pairs

In the selected conflict-based arguments, adjacency pairs function as sequences of two related utterances given by two different speakers such that the second utterance is always a response to the first. In CBA 1, this sequence is observed in turns 1 and 2 when Banke greets her friends and mother even though Banke's friends were unable to give a response to her greeting due to the respect they have for her mother and the need to prevent a conflict escalation. Other adjacency pairs found in Campus Queen are questions/answers in turns 2 and 3, 4 and 5 of CBA 1 and turns 2, 4 and 5 of CBA 3.

3.6. Insertion Sequences

This is another type of sequence found in the selected conflict-based argument. Insertion sequence is a kind of delay whereby the expected result is not given but rather a different and related response. In most cases, they occur with other adjacency pairs. Instances of insertion sequences were found in CBA 1. In turn 7 of CBA 1, Banke's friends did not allow her give a direct response to her mother's interrogation. They rather make a plea to her mother's utterance in turn 6. The aim of this act is to majorly avert further conflict between Banke and her mother.

3.7. Overall Structural Organisation

The overall structural organisation observed in the selected data consist of five phases, they are opening, conflict stimulation, conflict sustenance, conflict aversion and closing. Each phase contains series of activities. The greetings or enquiries in the opening phase are optional due to the fact that conflict might be initiated directly in a conflict-based argument without greetings or enquiries. The second phase which is conflict stimulation include activities or acts that results into a conflict-based argument while the third phase (conflict sustenance) contains more than one conflict stimulating utterances or acts. Conflict aversion occurs in some cases but is not always effective as a result of the non-readiness of the speakers to relinquish the conversation floor for each other easily. The fifth phase consists of conflict resolution and non-resolution of conflict. Only one of these is possible in a conflict-based argument. Conflict resolution occurs when attempt(s) to avert conflict is successful while a non-resolution occurs whenever conflict cannot be averted or resolved. In most cases, there is a modification of the arrangement of these phases depending on the nature, intensity and content of the conflict-based argument. Conflict aversion is optional and either a conflict resolution or non-resolution of conflict and not the two is allowed in the closing phase as mentioned earlier. The general overall structural organisation of CBA 1 is opening (the normal greetings) which were responded to aggressively by Banke's mother due to her annoyance. In CBA 1, conflict is stimulated in the form of constant interrogation by Banke's mother as a result of her discovery that Banke now stays at the Colonel's lodge instead of her hostel in school. Banke's friends' palliative measures form the conflict aversion in this CBA. In CBA 2, the overall structural arrangement is conflict stimulation, conflict sustenance, conflict aversion and closing. In CBA 3, the overall structural arrangement is conflict stimulation, conflict sustenance and closing.

4. Conclusion

This study did a Conversational Analysis of three conflict-based arguments selected from Tunde Kelani's Campus Queen. The study focused on the peculiar conversational patterns of conflict-based arguments using Sacks, Schegl off and Jefferson's Conversational Analysis as its theoretical framework. The study reveals that the conversational patterns of the selected conflict-based arguments are conflict sustenance, conflict aversion, conflict stimulating acts and utterances, automatic turn taking, adjacency pairs and insertion sequences. Five phases characterise the overall structural organisation. They include opening, conflict stimulation, conflict sustenance, conflict aversion and closing. This study has shown in its analysis and findings that conflict-based arguments are orderly and valid forms of conversation despite their peculiar patterns. It is believed that the findings of this study will of great relevance to conversational/discourse analysts interested in conflict studies.

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