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Stylistico-semantic Study of Eyo Etim's Virtual Chants

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Abstract:

Scholars have made several studies to unravel how some playwrights and literary artists deploy language with their stylistic techniques to pass an intended message to their audience. However, none to my knowledge has examined the Stylistico-Semantic analysis of the use of language and literary aesthetics of 'Virtual Chants': a collection of poems by Eyo Etim. This study is an attempt to fill this gap. It uses pragmatylistics as a theoretical model, and eleven (11) poems were purposively selected, serving as data for the study. The researcher took cognizance of how the poet satisfactorily combines elements of both language and literature in his interpretations of the corpus. This work attests to how the literary artist or poet deploys those elements with the aid of certain linguistic devices to communicate effectively. The paper further affirms that authors who are style imbued intentionally borrow or deviate from the conventional way of writing in order to capture the main thrust or hidden message intended.

Keywords: Literary elements, social malaise, Fbterature, virtual chants, literary aesthetics

1. Introduction

In today's world, nearly everything done is pegged with uniqueness and overall peculiarity, which surmounts style. In a clear, logical term, style refers to how someone does something in speaking, writing, dressing, playing, cooking, etcetera. Jacques (1997, p.1) sees style as: 'style is the man himself' or 'style as the man'.

This definition exudes confidence, attitude, and overall strength. So naturally, the perception of the concept of style has changed recently since we find the contemporary definition of style as the man. According to Buffon, style is the man, the proverbial saying in the early 20th century, meaning that one's chosen style reflects one's essential characteristics adding that style is the man himself. (<https://www.encyclopedia.com>).

The idea that style makes the man has set human individualism as one of the most important things in determining an individual's position among social circles.

With this, it is definite that style distinguishes each person from the other, especially in dialogue and self-expression. Treaties devoted to the study of style can be found as early as Demetrius *on style* (C.E. 100).

Modern stylistics draws much of its analytical power from linguistics's analytical methods and descriptive intentions, adding to it the interpretative goals of modern literary criticism. The root of modern stylistics can be uncovered in the works of Charles Balley (1865-1947) and Leo Spitzer (1889-1960). In Bally's formation, literary texts are particular examples of language use, and the analysis includes sound, rhythm, syntax, registers, and forms, among others. Other earlier stylisticians include Ernst Robert Curtius, Karl Vossler, Helmut Itatzfeld, Roman Jakobson among others (cf Spitzer, 1967).

The major question facing stylistics is whether the deviation from its defining characteristics led to a loss of self-definition, shifting back the entire field into literary criticism or rhetorics, which is a strong facet of style. However, in addressing the question, stylistics continues to face its status

- As a discipline operating to face its status
- As a discipline operating among all these questions and
- As disciplines that have drawn both its goals and methods.

Work being done in the last quarter of the year centres on historical and contextual readings of literary and non-literary texts and suggests that stylistic models can be expanded sufficiently to allow the discipline to continue to draw upon all related fields adequately for its own purposes while maintaining its own autonomy.

Therefore, the strength of this work is garnered from aesthetics and in 'Deviation from the Norm', which is a focus of stylistics. Succinctly put, stylistics explains the relationship between language and artistic function. Furthermore, this work critically analyses Eyoh Etim's *Virtual Chants* – a relatively new and emerging aspect of Literature, which he calls 'Fbterature'. This work further finds sufficient explanation about linguistic description of ideas and the different shades of meaning presented in the primary text.

Scholars have made several attempts to unravel how various playwrights and artists deploy language and style in passing an intended message to their audience. Therefore, this section is devoted to reviewing some of the previous relevant scholarly works.

Uwem and Adie (2019) examine the peculiar creative expressions used during Nigeria's 2019 general elections process to carry out a lexico-semantic analysis of the terminologies within the situational context. They were used considering the time, political space, and interactants using the contextual theory of meaning.

This work agrees with the present study because it used relevant data from the two disciplines to show lexical complexities and semantic inconsistencies but differs in the theoretical model, which is pragma stylistics. The data were drawn from a collection of poems called '*Virtual Chants*' by Eyo Etim, and data were purposively chosen to suit the subject matter.

Sharndama and Mohammed (2013), on their part, critically examine the Stylistic Analysis of Selected Political Campaign Posters and Slogans in Yola Metropolis of Adamawa State of Nigeria. This study, among other things, reveals that at the graphological level, campaign posters that are of different shapes and sizes are beautifully designed to attract the attention of the electorate or passers-by. At the same time, the vocabulary is descriptive and emotive, enticing the audience to accept readily from a political candidate. This work is similar since the author used style to pass a message which may not be readily known to his readers or audience. However, it differs in that the previous work reviews political campaign posters using slogans in Yola Metropolis using Crystal and Davy's (1985) Linguistic-Stylistic model. This study examines Eyo Etim's collection of poems '*Virtual Chants*' using pragma stylistics as a theoretical model for the analysis.

Lawal (2000) examines 'Pragmatics in Stylistics: A Speech Act Analysis of Wole Soyinka's 'Telephone Conversation'. The work delves into the origin of pragmatics as an arm of linguistics. The place of Speech Act Theory, in a conversation, acts with a predominantly vindicative illocutionary force involving indirect mutual evaluation and prejudice. Lawal's and the present study share a lot in common, and both are stylistically grounded. However, this work has a little bias for the semantic undertone derived from the stylistic approach used by the author. Interestingly, both differ in the theoretical framework and the data used in the study under reference.

Edem (2022) reviews the Pragmatic Features of 2022 Billboard Messages of some Pentecostal Churches in Uyo, Akwa Ibom State, Nigeria. The study, among other things, harps on the significance of the language of billboards as a different variety of the English Language regarding its ability to persuade and mobilize the audience to achieve set goals using Austin's (1969) Speech as the theoretical framework.

The present work is different in theoretical framework and focus. My previous work is pragmatically oriented, but the present study is stylistically grounded. This is what the poet calls 'Fbterature' – the literature of Facebook.

Many writers in the 21st century have developed many aesthetics in their writings. Most of these styles have often left readers and listeners agape in their research for understanding. However, many have missed out for not being able to condescend or know exactly the authors' main thrust or exact message. Therefore, this study emerges to uncover the hidden meaning from most authors like the ones stated earlier, including Eyo Etim's *Virtual Chants*, which has informed this research.

It combines elements of language and literature in its interpretations. Therefore, the interest of stylistics is largely to determine how the writer combines these elements stylistically in his quest to communicate. It is owing to these and more that this work understudies the stylistico-semantic devices deployed by the author through

- The combination of language and literary aesthetics,
- Its effect and impacts on language and,
- The semantic inconsistencies experienced in the text

1.1. Theoretical Framework

The term 'Pragmastylistics' is derived from the theory of pragmatics as a field of thought. Pragmatics is the study of language in general expression and achieving what the speaker or writer intends to do. It studies how information or messages are managed for effective communication. On the other hand, stylistics is the name of a field of study proposed to explore language use in literary works.

It is said to combine linguistic and literary analysis in its interpretation of a text. As a conceptual discipline, it has principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre.

However, Pragmastylistics combines the concepts of Pragmatics and Stylistics. The theory of pragmatics emerged from the works of J.L. Austin and Paul Grice, although Charles Morris linked it to Stylistics (Austin, 1962, p.8). Pragmastylistics is stylistics but with a pragmatic component added to it. It is concerned with showing the extent to which pragmatics can make. A pragmastylistic approach to meaning is a linguistic approach that borders on the speaker and his distinctive style. It is also believed that an individual's mode of expression is distinct. Therefore, it comprises features that characterize it from others. (<https://www.researchgate.net>).

Pragmastylistics thus involves the study of all the linguistic and extra-linguistic conditions that allow a language's rules and potential to combine with the specific elements of the context to produce a text capable of causing specific internal changes in the hearer's state of mind or knowledge. ([https://www.persee.fr.docrbph](https://www.persee.fr/docrbph)). Components of literature like literary devices, genre, diction, and figures of speech, among others, are painstakingly considered to deduce the style employed by the author in this new and emerging area of literature in which the poet proposes.

2. Data Collection and Analysis

'*Virtual Chants*' by Eyo Etim serves as this study's primary data source. The purposive sampling method was used for this work since the main aim of the work was based on a given purpose. Each poem is subjected to stylistic and

semantic considerations. Areas such as: graphology, syntactic, morphological, and semantic levels are also examined. Other literary devices and language elements deployed by the poet are also given due consideration in this work.

2.1. Stylistic Analysis

Stylistic analysis involves analyzing various aspects of the style used in language to derive the desired meaning or theme or given texts. It involves identifying the various ways in which authors of literary works of poets convey their message, that is, through an indirect and hidden pattern. Stylistic analysis has two major goals:

- First, to help the readers make meaningful interpretations of the text and
- Second, in general, to expand the knowledge and awareness of language.

These aims are useful for students, readers, and researchers to read and study literature with excellent language practice. (<https://www.idpublications.org>)

Here in this section, the researcher examines how the poet used different poetic devices and vocabularies to explore and underscore the themes in the poems under reference. In addition, attention is also paid to how the poet presents his philosophies through his simple narrative technique.

2.2. Semantic Analysis

The most important task of semantic analysis is to get the proper meaning of sentences. Simply put, a semantic analysis is the task of ensuring that the declaration and statements of a program are semantically correct. That is, their meanings are clear and consistent with how control structures and data types are supposed to be used. (<https://home.adelphedu>).

Some of the poems purposively selected for analysis by the researcher are further examined from the semantic components to make public both the literary and connotative meanings used in the texts.

3. Presentation of Data

S/N	The Poems	Pages
1	'I am the Land that you Desecrated'	74
2	'May Day'	84
3	'The Civil Wanderer'	148
4	'The Poetic Defoliation of the Arrogant Tree'	171
5	'The Church'	133
6	'The Widow's Counsel'	192
7	'An Outrageous Proposal'	32
8	'Dawn Approaches'	51
9	'Hearts Missive'	60
10	'...he arms them'	1
11	'...Wike and the Rivers'	216

Table 1: List of Poems in Eyo Etim's 'Virtual Chants'

4. Discussion

4.1. Text 1: 'I am the Land'

At the graphological level, the font size used by the poet is irregular, where some words that begin a sentence are not captured.

'The labour' – In that case, the author used a comma and period signs to show a pause. This device is known as End-stopped-line.

In what appears as the last stanza, 'Nemesis' is in initial capitals to show the efficacy of the word in that context.

The use of emoji is after.

'A ghost' is a symbol for the word – ghost.

In stanza six, the words are arranged in such a way that it carries the extent to which what is said is done.

The downtrodden

That you trampled

u

n

d

e

r

ground

The word 'under' as arranged in descending order shows the extent to which the trampling is done. Stylistically, this poem is written in the first-person point of view with the use of 'I' while the use of 'You' refers to the addressee.

4.2. Text 2: 'May Day'

This poem is arranged in fourteen stanzas. The beginning of each line is capitalized, which means it follows the conventional rule of writing.

'May Day!' is used in eight different places and goes along with an exclamation sign, probably to show surprise. Syntactically, the sentences are well-constructed and follow the rules of sentence construction.

'He Sings to the God of May'

S V

In most cases, the subject, which consists of the noun or pronoun, precedes while the verbal group follows. The person calls out to workers to protect the 'Queen', which symbolically refers to their job since unemployment is still out there.

He concludes that they should double up their marching.

Left! Left! Left! Left!

Forwaaaaaaaaard

March

'Forward' is so stressed to represent the loud voice of the commander on his subjects to march on as done in parades or parade grounds, both military or para-military.

The writer only uses the word 'daymare' to counter nightmare. However, to him, it is not only at night that these problems persist but also during the day.

4.3. Text 3: 'The Civil Wanderer'

This poem could be said to be written in 21 unequal stanzas. The first stanza is borrowed from a popular Nigerian artist 2Face Idibia's song, 'NfanaIbaha'. This is known as borrowing, probably to buttress a point.

In what looks like stanza three, the trees are cut down; the tides of morale ebbs

Boom! Doom! Bang!

D

o

w

n

b

e

l

o

w

t

h

e

y

go...

In the above, the style used by the poet is the unconventional way of writing. The poet has done it this way (vertically) to capture the fact that morals are ebbing down. He also employs Onomatopoeiac words examples: 'Boom,' 'Doom', 'Bang'. To further capture a point, he capitalizes some words in the line: 'BIG BROTHER IS WATCHING YOU'. In Stanza 14, and stanza 19, the poet employs Deviation or lodge-switching from the target language to the language of the immediate environment. He deviates from the English language to the Ibibio language *Ifot Isiwoto eyen asad mbang* (meaning a witch will not kill a child whose mother is vocal for the truth).

This is done to carry the weight of his message and probably give the poem unusual attention. Another deviation in the language is the use of 'pele'- a Yoruba version of saying sorry.

The last Stanza is imbued with a pun in the following:

...but until then, I wonder as I wander and ponder. I ponder as I wonder and won-ponder.

This style creates rhythmic effect and interest in the work.

4.4. Text 4: 'The Poetic Defoliation of the Arrogant Tree'

This poem follows the format of a research work with sub-headings like:

- Statement of the problem
- Objectives of the wicked
- Methodology of the wickedness
- Significance of the Act
- Scope of the wickedness
- Findings
- Conclusion

It is clear that this is the format for research carried out by undergraduates in the university, and this style could elucidate interest and fun and create anxiety amongst readers.

In the statement of the problem, we have the following style employed:

'S–table–ity' to show that the word stability is shaken and not stable, 'politricksians' derived from the combination of politicians and trick that is politician + tricks = politricksians given the trick played by politicians, especially in their failed promises to the masses. In the sub-heading, we have the word chillum, an old version of children.

4.5. Text 5: 'The Widow's Counsel'

In this didactic poem full of life-saving words, the acronym W.H.O. which understandably stands for World Health Organization, is stylistically employed to represent 'Wild Horrible Ogres' = W.H.O.

The advice to the child is to be careful of the 'w. h. o' who goes about giving a handshake that could wound or be harmful to them.

4.6. Text 6: 'The Church'

In this beautifully and stylistically woven poem, the poet captures the happenings in the 21st-century church, especially in Nigeria nay Africa. Written in eleven stanzas, the church seems to speak about itself. That is, the Church is the Speaker. However, in stanza two, the Church says he is blessed with no organ of speech which makes him silent.

'Wheats and weeds'

Goats and Sheep all visit the church. Even thieves donate their tithes, and the Pastor does not ask where the cash comes from because grace is at work:

The tighter the tither

The tighter the prayer

A beautiful pun where tithe refers to the contribution made in churches – something like a vow paid with money.

It is the same church where 'politricksians' – A combination of politician and tricks who murder souls to emerge victorious in elections and comes to do thanksgiving. The Pastor does not ask questions because all leaders are believed to be 'S/elected by God', according to the Christian religious doctrines.

The style used in s/elected could mean that the 'S' stand alone and what matters most is the elected, which shows that Pastors do not mind the process as long as the leaders have been elected validly or not. In the poem, the poor are 'sucked dry' in the church where cultist, occults, and other dark acts hide under, and on Sunday, the most dressed gets the front seat, and the least dressed gets the back seat. Overall, the poem is satiric as it mirrors the ills perpetuated in the church on the one hand and the society on the other.

Similarly, the poem, '*An outrageous proposal*', seems to be a solution to the poem 'The Church'. The poet believes that all Churches should be turned into research centers, Schools, and Hospitals where each man in the street can be a walking church. As enthused in the Bible, 'Let Christianity means love for one's neighbor'. He concludes with:

Then gives fifty years...

And we will conquer the world.

4.7. Text 7: 'Dawn Approaches'

In the poem, the style used by the poet is that the lines do not lap at the end of the margin. Structurally and syntactically, it does not follow the conventional way of writing. However, the poet has chosen it to be so ostensibly to capture the reader's eyes and mind, thereby arresting the reader's interest.

The Dove's

eyes open

to a

shocking reality

atop the

trees. He

had slept

beside a

beastly beautiful

python all

(Dawn Approaches p.51)

The lines appear to have just two words for each line which again were chosen by the poet for emphasis and aesthetic effect.

4.8. Text 8: 'Heart's MissivE'

The title is imbued with style, written as Heart's MissivE. The capitalization of each letter in words could represent the stress at the end of the words. In almost all the lines, each begins with a small letter. In conventional writings, this is not acceptable. This is a deviation – deliberate deviation from the norm. The capitalization comes again in 'dear Heart', where the last letter in 'heart' is capitalized probably for emphasis. The following lines show a deviation in writing:

'to write, oh sorry, rewrite

the whole story

and have the ending you

have always dreamt of'

(Hearts Missive p.60)

4.9. Text 9: '...he arms them'

In this poem, ellipsis begins almost all the lines. Ellipsis is used to show the omission of some parts of words. Maybe some words are omitted by the writer, and only the ones he deems fit are revealed.

...he arms them
and sends them
as w(r)enching weapons
(...he arms them p.1)

Wrenching is written with the 'r' in parenthesis

...they're the missiles
that S/tri(c)k (e) the
night skies as fireworks

The word 'strick' is written differently- S/tri(c)k (e). This is probably to carry the weight of the word 'strick'.

4.10. Text 10: 'Wike and the Rivers'

The title of this poem first brings to the mind of a literary critic Chinua Achebe's novel *Chike and the River*.

The title itself represents two things: on the one hand, the persona Wike coincides with the name of the present Governor of Rivers State in Nigeria, while Rivers is the name of the State he governs in South-South, Nigeria.

In the poem – the apostrophe is used as a reference to such names as '*Amadioha*'. It is believed to be the name of a god or deity believed to be worshipped by many adherents of the traditional African practices. King Duncan in *Macbeth* is also referenced in the poem.

...drop...drop...drop

The style also adds value to the poem and sustains the reader's interest in the work.

It is intentionally repeated to attract attention, emphasize, and capture the message that follows it. The poet also mentions specific names in the State such that a reader conversant with these places beams with a smile and attests to or gives credence to the message surrounding it. Names like Pitakwa and Port Harcourt are mentioned, amongst others.

There is a pun also in 'in Wike's weakness, let there be strength'.

Moreover, in 'Wike's cases, let no wickedness prevail', Wike and weakness seem to rhyme from the artistic point of view.

From the preceding, it can be deduced that the selected poems are imbued with different styles, as exemplified by the author. It is a truism that authors that are style imbued intentionally borrow or deviate from the conventional way of writing to capture the main thrust of the message intended. This is seen from the analysis of the selected poems in '*Virtual Chants*' by Eyoh Etim.

Studies have also shown that most of the selected poems are subjected to different semantic interpretations or semantic inconsistencies, as shown below:

Text 2 – 'May Day'. For instance, in the poem 'May Day', the poet referred to 'sing to the god of May'. Semantically and literary speaking, this is a satire.

May the 1st of every year is chosen as or marks 'Workers Day' in Nigeria, during the military or civilian regime. Therefore, the poet assumes the status of a spokesman for the people (workers) whose fate is left hanging in the hands of the leaders who apparently care little or nothing about them. By so doing, the poet paints an ugly picture that with the prevailing economic situation, an average Nigerian worker has nothing to celebrate or point to, apart from the rhetoric of 'a better future' always rendered by the leaders to mark the yearly 'Workers Day' Celebration on 1st May.

The poet did not also spare the workers shortly after standing in the gap for them. He first calls the workers 'termites', who only 'cease' to work on this day. This satire or foregrounding by the poet connotes a lack of productivity by the workforce vis-à-vis the call on workers to change their attitude and channel their energies into meaningful ventures.

He goes on to say, 'This day is a negligence as the workers, march to show solidarity in suffering. Politicians rule; pockets are more important than the projects.' (Text 2: May Day, p.84)

The poet does not fail to mention the leadership problem facing the Nigerian elites. The poet in the extract above in Text 2: May Day, through the use of logical and emotional appeal '...workers march to show solidarity in suffering' and the use of Face Threatening Acts (F.T.A.) for example '...politicians rule, pockets are more important than the projects'. It is against the preceding that the poet paints a sordid picture of

- The endemic problem of corruption,
- Massive looting of scarce resources,
- A dearth of basic infrastructure,
- Maladministration, and
- General poverty in the land, as shown in people 'suffering and smiling', and
- The attendant problem of insecurity and criminality

These had been the major drawbacks of the contemporary Nigerian situation. This is the hidden or intended message the poet intends to convey to his target audience through his poem, 'May Day'.

In another poem in Text 6, entitled 'The Church', the poet did not fail to educate his readers on the noticeable changes in the people's value system, particularly amongst the Christian folks. According to Christian doctrines, the

emphasis had been on 'love' and 'being a brother's keeper', where Jesus Christ, the symbol of the Christian faith, gave up his life on the cross so that others can be saved.

But the poet, in the poem 'The Church', again uses satire to connote the extravagant lifestyle of the church leaders under reference as, 'prominence is given to corrupt leaders who pay tithes or donate massively in churches irrespective of their occultic and corrupt enrichments...the poor is sucked dry where cultists, occults and other dark acts hide on Sunday, dressed in beautiful apparels and accorded respect and given front seats while the poor remain poor and mocked at by church leaders and given back seats (The Church, p.192)

The metaphoric expression 'sucked dry' has been used to describe the poor who represent genuine Christians. It shows how they are relegated to the background by most church leaders in Nigeria. These church leaders are said to be chasing fantasies and wealth instead of propagating the tenets of Christianity or preaching the gospel of Christ to save souls and embracing Christ to be free from mortal sin.

When the poet warned that 'judgement shall start from the church', he was apparently giving assertion to the biblical narrative that if some of the church leaders, as captured in the poem 'The Church', do not 'repent' and turn a new leaf, that they shall face eternal damnation on judgement day when Jesus Christ comes again (cf The Holy Bible, English Standard Version).

This is a wake-up call to the leadership and the followership to repent, turn a new leaf, and escape from the wrath of God. The poet also used Face Threatening Acts (F.T.A.), where he described some wealthy Nigerians either as 'cultists, occults or engaged in other dark acts and are given front seats in church on Sunday'. He bemoaned the obvious laxity and lack of background checks by church leaders. The poet especially calls them 'new breed churches' who accept massive donations and tithes from people without their background checks to know if they had any known genuine sources of income.

The poet's use of emotional and logical appeal when he describes 'the poor remains poor and mocked by church leaders' is a sad reminder of the moral decadence in the society as represented by the Church, which is seen as the mirror of the larger society. For example, the poor or children of the poor who always respond to national duty by voting leaders into positions of authority on election day are often neglected or abandoned to their fate as soon as the deed is done. This is obviously a sad reflection on the reality on the ground, which the poet believes should be attended to without further delay.

In Text 7: 'Dawn Approaches', the poet describes 'a beastly beautiful python', which is rooted from ethno-religious sentiments, drawing analysis from two different extremes, 'beautiful' signifying good, decent and worthwhile, while 'python' represents iniquity, danger, suspense, fear, anxiety, and threats. In summary, a 'beastly beautiful python' is a figurative expression, a metaphor that connotes that no matter how colorful or beautiful or appealing something could be, it can hurt. This is a bitter lesson to all classes of people irrespective of social status, religion, or gender. The keywords are that we should be cautious or be extremely careful with whom we do business, as most human beings could be unpredictable.

Text 10: 'Wike and the Rivers' could be likened to a satire of a typical Nigerian high-profile politician who allegedly uses his position to amass wealth to the detriment of the poor masses who are left to 'gnash their teeth'. At the same time, the State and the majority of the populace remain largely undeveloped. The poet, however, captures the iconic character 'Wike' who in real life bears the name of the Governor of Rivers State, an oil-rich State in the Niger Delta zone of Nigeria. The area is known for oil exploration, exploitation, and other ecological hazards. Despite being the second oil-producing State in Nigeria, Rivers is largely underdeveloped despite providing wealth to the Nation through oil resources.

The poet carps the character in the poem 'Wike and Rivers'. His perceived lust for power, affluence, and his alleged clamp down on his perceived political opponents and critics heighten tension and uncertainty and create an unnecessary public outcry in the land. The poet assumes the role of 'a Messiah' crying for help for a people he describes as 'helpless and hapless' who could not express their sentiments because of fear of the 'unknown'.

5. Summary and Conclusion

This work has been about the unfolding style as deployed by the author in selected poems in '*Virtual Chants*'. The poems selected have been analyzed based on all the known levels of stylistics and some semantic devices and elements of language usage, which brought about noticeable changes in meaning and interpretation.

As earlier posited, writers now have many ideas and a stream of colors to paint from their brush. As in Eyoh Etim's '*Virtual Chants*', it captures the *I-literature*, which cuts across poetry, drama, and prose. For instance, there is *twitterature* which is the literary utilization of Twitter where literary works ranging from poems, short stories, and dramatic presentations are shared and discussed in different forms. In the same vein, this work captures the poems and comments of Facebook users, which the poet calls *Fbterature*.

The paper further affirms that authors that are style imbued intentionally borrow or deviate from the conventional way of writing in order to capture the main thrust or hidden message intended. Moreover, with the analysis of '*Virtual Chants*', readers are better equipped in the general application of some of the poems in the collection to human existence and real-life occurrences. Hence, a further study on pragmatylistics is recommended for all forms of political discourses, particularly in Nigeria and the West African sub-region.

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