

Expressive and Stylistic Exploration of New Idioms and Idiomatic Expressions in Selected Yorùbá Films

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Abstract

New idioms and idiomatic expressions which are contemporaneous phenomenon, influenced structurally and lexically stock expressions have constituted communicative clogs in Yorùbá routine discourses based on their semantic complexity and deviant nature. Previous studies on them were on the Yorùbá music and Yorùbá programmes on radio but have hardly carried out any significant research in other areas of endeavour, specifically Yorùbá films productions. This paper investigated the issues expressed with these idioms and techniques for using them in selected Yorùbá films. This is with a view to establishing their expressive and stylistic effects. The paper adopted theory of Standard Language propounded by Jan Mukarovsky because of its ability to explain the distinction between language of everyday usage and language of literature. Three Yorùbá films were purposively selected, viewed and extracted based on their sufficient usage of new idioms – The films are ‘Omo Onilẹ’ produced and directed by Abíódún Oláńrewájú, ‘Àdígún Ògá Ògá’ produced and directed by Bólájí Amúsan and ‘Jénifà’ by Balógun Olátúnjí. In all the films, four issues were expressed: abuse, sex, entertainment and fraud. Linguistic techniques involved in their formation were derived from phonaesthetic coinages, dialect expressions and compounding. These idioms reflect dynamism and modernity-constrained stylistics choices in Yorùbá discourses.

Keywords: *New Idioms, Idiomatic expressions, Yorùbá film productions, stylistics, techniques.*

Introduction

The motivation for this paper is based on the fact that naturally, language is a tool in the hand of its user and by extension, expression of this nature (new idioms and idiomatic expressions), are instruments in the hand of artists, theatre or films practitioners whose desire to educate Nigerians about new happening in education, social, economic, politics and other areas of human endeavour is not only paramount in their hearts but also urgent. Obviously, sometimes people are inhibited by certain linguistic problems imposed on them by their language and this may prevent them from getting appropriate lexical items and terms for the expression of their ideas. To get over these linguistic problems, the way out lies in the use of new idioms and idiomatic expressions derived through coining of new words or idioms and by attaching new meanings to the existing ones (Babalọlá 1972; Awóbùlúyì 1992; Olátéjú, 2005; Akànmú 2014). The paper is also meant to resolve the communicative issues connected with comprehension of new idioms because of their complex and deviant nature. By nature, and like the orthodox or traditional idioms, they are semantically complex and deviant; they serve as a new veritable means of literary and routine communication in the Yorùbá film productions and by extension, Yorùbá language.

This paper is strictly concerned with the effort of analyzing and interpreting idioms and idiomatic expressions found in the selected Yorùbá films. Analysis of this nature is to

illuminate communicative and stylistic significance of the idioms. In view of the fact that new idioms and idiomatic expressions are pregnant with meanings and that meaning cannot be established by their individual lexical constituents, they are better tackled and analysed using stylistic approach with a view to establishing their communicative and stylistic potentials in Yoruba film production. This phenomenon is spreading among the people in such a way that it is creeping exponentially into the Yorùbá films production at a reasonable rate because of the impact of globalization. The purpose of this paper therefore, is to carry out a critical analysis on the selected Yorùbá film productions in order to establish the stylistic and expressive potentials of new idioms and idiomatic expressions.

Method of Data Collection

Data were purposively collected from three out of twelve contemporary Yorùbá films watched in order to search for new idioms used in them. The films were selected based on their urbanized nature and for having sufficient usage of new idioms and idiomatic expressions. These films include '*Àdìgún Ògá Ògá*', produced and directed by Bóláji Amúsan, '*Omọ Onílẹ̀*'; produced and directed by Abíòdún Olánrewájú and '*Jénifà*', produced by Olátúnjí Balógun and directed by Muhedeen Sasili respectively. Four new idioms and idiomatic expressions were extracted from each of the films in order to strike a balance. In all the films, sex, corruption, abuse, entertainment and orature were expressed. All the issues expressed were contextualized in different aspect of human experiences. The new idioms and idiomatic expressions extracted from all the films were analysed mainly at stylistic and pragmatic levels.

New Idioms and Idiomatic Expressions

New idioms and idiomatic expressions are another unique form of expressions in everyday language use. New idiom is a contemporaneous stock expressions formulated in response to the needs of the moment arising as a result of the linguistic incapacitation of the users which consequently necessitates the creation of new words and expressions. The term '*new idiom*' is arrived at because of its complexity which necessitates the overlapping tendencies of its semantic realizations. This phenomenon straddles metaphor and euphemism and also serves as replication of the established traditional Idioms, in form and in meaning. New idioms and idiomatic expressions are in spoken and written forms, and mainly operate at the lexical and phrasal levels. However, the lexical ones which are one word idioms are called *idioms* while the phrasal or sentential ones which are more than one word idioms are referred to as '*idiomatic expressions*'. New idioms and idiomatic expressions are created through coining or by investing old words and expressions with new meanings. New idioms are fresh, new, strange and creative. These expressions are not vague and their origins are also not strange to the users who are always dazzled whenever they found them in any context. Examples of new idioms are *ẹ̀gúnjẹ*, *jà sí i*, *gbóri wọlé*, *Jẹun sókè*, *gbájú è* etc.

The Place of New Idioms and Idiomatic Expressions among the Yorùbá

Among the Yorùbá, outside the borders of what is referred to as standard language used in everyday conversation and other domains, there are other forms of expressions. For instance, there are special jargons of various trades, sports and occupations, there are also the rich vocabularies of slang of imprecation and of ribaldry as well as the new idioms

under study. The use of new idioms and idiomatic expressions as said earlier is getting more popular among the Yorùbá, especially theatre and films practitioners, who are fond of communicating their thoughts, ideas and experiences emanating from contemporaneous happenings or globalization to their audience.

New idioms and idiomatic expressions are not only contemporaneous, they are also part of modern communication employed to instruct, persuade, exhort, abuse, extol and entertain in practically all areas of life of the Yorùbá people. For example, new idioms and idiomatic expressions are used by radio and television presenters who anchor different Yorùbá programmes on radio and television, journalists in Yorùbá newspapers, musicians, politicians, commercial bus conductors, artisans, students and literary artists, artisans and of course, the films practitioners which is very key to the subject matter of this paper. For instance, during the course of their daily activities, commercial bus conductors are fond of using new idioms like '*tẹ́ ẹ́ mólẹ́* (apply the break) *kí o gbé Osòdì Òkè yẹn'* (carry that Osodi on the bridge) and '*ó yá gbórí wólé* (you can now put your head in) which can be interpreted as '*carry that busty lady*' and '*it is now safe to enter the road*' respectively. Sometimes, the expressive power of this phenomenon paves way for its accommodation into the lexicon of the Yorùbá language. Unlike the orthodox or traditional idioms, many of the new idioms and idiomatic expressions are from the youths, artisans, musicians, politicians and other users of the language who are versatile and conversant with the latest developments in technology, science, engineering, politics, trade and commerce, which invariably manifest in several spheres of life. The youth are the engine room and hope of any country in terms of growth and development; through them, other members of the Yorùbá community get used to the new idioms.

Relevant views on New Idioms and Idiomatic Expressions

Apart from views on the traditional old idioms by Babalọlá (1972), Bámgbóṣé (1972), Owólabí, 1976, Awóbùlúyì (1992), Ọlábòdé (1992), Babalọlá (1992) and Yusuf (2002) that idioms are words whose meanings cannot be determined or predicted from the individual elements in them, few scholars have turned their attention to the study of new idioms and idiomatic expressions in Yorùbá. These scholars include Àkànmú (2003; 2014; 2016) and Ọlátẹ́jú (2005; 2016).

Àkànmú's (2003;) work is not specifically on new idiom and idiomatic expressions but it is a replica of this phenomenon in contents and examples cited. He employs sociolinguistic analytical method for the interpretation of the work which he refers to as *coded language* used by certain groups or sub-culture of the Yorùbá society. Unfortunately, in the paper, many of the examples cited are inappropriately referred to as slang used by few groups and which disappear with time instead of the new idioms used by a considerable number of people which stay longer in the society. It should be stressed also that, without prior mention of the stylistic method for analysis, he explores aesthetic values of some of these new idioms that he calls slang, using stylistic tools. For instance, expressions like '*ẹ̀gúnjẹ'* and '*gẹranmáwo'* are new idioms and not slang as used in the paper. However, his (2014) and (2016) are to some extent, capture many areas of endeavour as well as exploring aesthetic values of some of the new idioms analysed with emphasis on the use of stylistic apparatus. Regrettably also, one or two of the examples cited here are also not appropriate as new idioms but terminology. Prominent among these examples are '*afára olókè'* and '*afára ẹ̀lẹ̀sẹ̀*'.

Ọlátéjú's (2005; 2016) works are remarkable contributions on new idioms in form, structure and interpretation. Although, the works are not holistic because they are mainly on the Yorùbá oral artists and do not touch other areas of endeavour., he examines idioms and idiomatic expressions from both the linguistic and literary points of view using Chomskyan Transformational Generative Grammar (TGG) while stylistic and some sociolinguistic variables are used to bring out aesthetic and communicative potential of the new idioms and idiomatic expressions analysis.

Theory of Standard Language

The theoretical framework adopted for this paper is the theory of Standard Language formulated by Jan Mukarovsky in 1970. It is considered the most suitable for this paper because it can be used to explain the '*differencia Specifica*' between the language of ordinary usage and literary expressions. Apart from this, it can also be used to explain and interpret the deviant and inventive nature of the new idioms and idiomatic expressions. Automatization, backgrounding, de-automatization and foregrounding are the major principles of the theory discussed in this paper.

Standard Language Vs Literary Language

According to Mukarovsky (1970), standard language (SL) is the language of ordinary usage or everyday conversation. Its main aim is the understanding between the speaker and the audience for enhancement of effective communication. (Crystal,1997:68). Language of everyday conversation is casual and devoid of ornamentation. It is uncritical and unexamined. It does not call attention to itself or open up provocative questions to the nature of its coding. It is mostly used in schools, on radio, during preaching and political campaigns. Its major concern is effective communication which calls for employment of words and phrases that can be totally comprehended. Therefore, to enhance undistorted communication in standard language, language must conform to the entire linguistic norms. Concepts crucial to the standard language are 'backgrounding' "authomatization" illustrated by the example below:

Jẹun síkùn
Jẹun síkùn rẹ

Eat into the stomach
Eat into your stomach

A cursory look at the content of the above example, which is a simple sentence- '*Jẹun síkùn*' or '*jẹun síkùn rẹ*', (eat into your stomach) shows that it is in standard Yorùbá form. Whereas, Literary Language (LL) is the language of literature, it is also referred to as poetic language because of its special nature; it is remarkably different from Standard Language (SL). It cannot be called a brand of the standard because it has at its disposal, from the stand point of lexicon, syntax and so on, all the forms of the given language as confirmed by (Ọlátéjú, 1998). In Literary Language, the intentional violation of the norms of the standard language is what makes possible the poetic utilization of language. Concepts crucial to the Literary Language include 'foregrounding', 'de-automatization' and are also illustrated in the example below:

Jeun sókè
Jeun sápo

Eat into the upper stomach
Eat into the pocket.

Unlike the example cited under Standard Language (SL), “jeun soke” and “jeun sápo” have been de-automatized or foregrounded to have new meanings (‘move on’ and “collect bribe”/“enrich yourself”), different from its original meaning in the earlier example, which is “fill your stomach”/“eat into your stomach”. Without the first example there can never be the second one, because ‘jeun síkùn’ in the first example serves as the background to the second. Although, foregrounding is logically prohibited in standard language, this is not to say that it is not visible in SL, as Mukarovsky indicates its possibility in journalistic language where it can be used as subordinate to communication in order to draw the readers’ attention more closely to the issue at hand or the item of information articulated. This must have justified the use of new idioms that are foregrounded in the contents of some of the films used in this paper.

Linguistic Techniques for the formation of New Idioms and Idiomatic Expressions

Word formation is a universal linguistic concept that is concerned with the study of the patterns in which a language forms new lexical items (Bámgbósé (1975). Linguists all over the world believe that expressions of new concept and ideas alien to a particular language or culture should not pose any problem as every language is adequately equipped with word – formation strategies that can take care of that aspect. As far as formation of new idioms and idiomatic expressions are concerned in this paper, the linguistic techniques involved in their formation include the following:

Phonaesthetic Coinages

This category of idioms is called phonaesthetic because of their evolution from phonaesthetic coinages. According to Olatéjú (1989: 132), phonaesthetic idioms are words or expressions which by the virtue of their sound composition imitate or suggest their meaning. Naturally, they are idiophonic or onomatopoeic and they exhibit close relationship between the sound component of the word and its meaning and they are mostly one word:

Idioms	Literal Meaning	Idiomatic Expressions
Gòòbe	A Hausa expression for tomorrow	Chaotic situation
Bákásí	A town between Nigeria and Cameroon border	Big buttocks
Kerewà	Action or gesture from someone who engages in a very difficult job	Sexual activity
Yàúyàúù	Coined from the internet term ‘Yahoo’ through full duplication ‘Yahoo+Yahoo’ before loaning to become ‘yàúyàúù’.	Internet fraudster
Oròbò	Coined from its big and heavy sound	Big/Obese/Large size

Dialect Expression

Dialect, according to Sàlámì (2006), is a distinct form or variety of a language that is associated with a recognizable regional, social or ethnic groups different from other forms

of the language by specific linguistic features such as, pronunciation, vocabulary, grammar or combination of these. It is a regional or social variety of a language distinguished by pronunciation, grammar or vocabulary, especially a variety of speech differing from the standard language or speech pattern of the culture in which it exists. As far as the new idiom is concerned, dialect expression is seen as a dialect variant of word present in the standard language and sometimes used consciously and unconsciously for entertainment. Examples of where dialects are used as idioms and idiomatic expressions include:

Idioms	Literal Meaning	Idiomatic Meaning
Agbàlágbi	Corrupt coinage of 'agbalagba' (elder).	Influential person/expert irrespective of age.
Nà gèrè	Stretch flatly	Idiotic/stupid/foolish.

Compounding

According to Ògúnbòwálé (1976), compounding is a very productive word-formation technique which entails the combination of two or more independent words to form another word with an entirely different meaning. In other words, two separate words are joined together to produce a single word. New idioms and idiomatic expressions formed through compounding are mostly in form of verb and noun structure – (V+N) or (N₁+N₂) structure. For example:

Idioms	Formation V+N	Literal Meaning	Idiomatic Meaning
Gbèwà	Gba+èwà Collect+beans	Gbèwà Collect beans	Şèwòn (serve jail term)
Jota	Jè+ota (eat bullet)	Jota Eat bullet	Lówó (be reach)
Yabébà	Ya + bábà Destroy + paper	Yabébà Destroy paper	Ná owó bí èlédà (spend extravagantly)

Idioms	Formation N ₁ +N ₂	Literal Meaning	Idiomatic Meaning
Átíkè ọlà	Átíkè + ọlà Powder + wealth	Átíkè ọlà Powder of wealth	A powdery substance for; an illicit drug like cocaine
Oşòdi Òkè	Oşòdi + Òkè Oşòdi + hill	Oşòdi Òkè Oşòdi on the hills (A bus stop in Lagos)	Big boobs
Oúnjẹ omọ	Oúnjẹ + Omọ Food + child	Child/infant food Formular	Big boobs

Others include: nominalization, pidginisation, borrowing and composition.

Analysis of Idioms and Idiomatic Expressions in Selected Yorùbá Films

In line with our discussion under method of data collection, the three selected films are 'Àdìgún Ọgá Ọgá', produced and directed by Bólájí Amúsan, 'Omọ Onílẹ', produced and directed by Abíọdún Ọlánírewájú and 'Jénifà' produced by Ọlátúnjí Balógun and directed by Muhedeen Sasili.

Story Lines of the Three Films

Adigun Oga Oga is a comedy and a comically hilarious film which centered on Adékó alá Ọdúnládé, Babátúndé Ọmídíná and Bólájí Amúsan as characters who are artisans by profession but due to economic hardship left the city for a rural village to establish a fake police post in order to defraud villagers of their belongings. Their fake police business thrives for a while until they are caught and jailed.

Ọmọ Onílẹ is a Nollywood Yorùbá film centered on Dele Odule, a character also known as Olóri Èbí whose major business is illegitimate grabbing of people's land, selling and re-selling family landed properties and other vices without the consent of other family members. He is fond of hiring hooligans to deal ruthlessly with his victims until nemesis caught up with him.

Jenifer is also a Yorùbá Comedy Drama starring Fúnkẹ Akíndélé (Jenifer) as a character from an extremely poor background whose parents disposed all their belongings for her to acquire formal education in the city but later ends up with fake and pretentious life on campus. This led to her inability to complete her course as she was eventually expelled from the school.

In '*Àdìgún Ọgá Ọgá*', a new idiom, '*Kójúsápò*' is used derogatorily to insult a young lady who is not well dressed. In the film, Gébú, the fake police D.P.O reacts to indecent manner by which a young lady in Jegede's house (his friend) dresses:

- | | |
|-------------|--|
| Gébú: | ... yes, ẹ́ o ò n'íyàá, o ò ní bàbá ní? |
| Ọmọge: | Há ha á, mo níyà á, mo sì ní bàbá. |
| Gébú: | O ò léèyàn nínú ilée yín ní? |
| Ọmọge: | Mo ní. |
| Gebu: | <i>Wọ́n k'ọ́jú sáọ̀ ní?</i> |
| Ọmọge: | Kín ló dé é? |
| Gébú: | Wọ́n ò rí ọ pé ò n rìn hò hò ní? |
| Gébú: | ...yes, don't you have mother?
You do not have father? |
| Young lady: | Ha ha a, I have mother,
And I also have father. |
| Gébú: | Don't you have people? Have they put their eyes in the pocket? |
| Young lady: | What is the matter? |
| Gébu: | Haven't they see you walking naked? |

The italicized expression is an interrogative sentence and abusive expression used metaphorically to condemn indecent way of dressing of the lady in question. Literally, it means '*putting eyes in the pocket*'. Connotatively, it connotes '*blindness*'. Because the young lady's response is in affirmative. In line with the Standard Language theory, It should be stressed also that the expression has been foregrounded for aesthetic effect as the audience cannot but pay attention to it because it induces laughter and it is not like a day to day expression they are familiar with. Gébú's remarks are not only directed at the lady but also her parents. Therefore, the expression can be interpreted as '*the young lady's parents must be immoral for them to have seen their daughter going out in such an indecent dress*'.

In ‘*Omọ Onilẹ̀*’ the issue of ‘*abuse*’ is also expressed with a new idiom ‘*forí gbálẹ̀*’ especially when it is obvious that Kábíyèsí’s judgment is in favour of Alabi (Olóri ẹbí) who has been cheating on other members of the family. On getting home from where the judgment is passed, a member of the other camp remarks:

Èni àkókó: À bẹ̀ ò réjọ̀ tí Kábíyèsídá ní?
 Èni kejì: Bí ẹni t’óri ẹ̀ ti *gbálẹ̀*
 Èni kẹta: Wọ̀n kì í šẹ̀pẹ̀ fọ́rí adé, má sọ̀rọ̀ sọ́rí adé bẹ̀ẹ̀ yẹ̀n

1st person: Can you see Kabiyesi’s judgment?
 2nd person: Like someone whose head has hitting the ground.
 3rd person: It is abomination to cause a king, don’t talk to a crowned king like that.

In its literal sense, ‘*forí gbálẹ̀*’ means ‘hit the head on the ground’ but it can be interpreted idiomatically as ‘*run mad*’ or ‘*insane*’. Although, it is derogatory and abusive, it is used to condemn and show dissatisfaction for pervasive judgment of the king especially when it is obvious that the king is partial and biased on a straight forward case of that nature. Again, looking at the expression from a day to day conversation, it is not abnormal for one to hit his head on the ground, but semantically, as used in the above context, it has been de-automatized to connote ‘*run mad*’.

In ‘*Jénifá*’, the use of new idiom as an abusive expression is also at play when Šáki (Suliat’s Childhood Friend) is trying to molest and oppress Suliat when her car developed fault, Saki has an opportunity to hit back at her friend and she scornfully remarks:

Šáki: Sùliá *ken*, Ayétòrò *ken*. Šé o rí i p’áwọ̀n tí ó n tòn ọ̀ ló n pè ọ̀ ní Jénifà.
 Jenifa: Hááà! Heèè! Šémi ni Šáki n wá šakọ̀ sí?
 Èmi ni Šáki n wọ̀ báyií?

Šáki: Sulia one, Ayetoro one: Don’t you think that those who are deceiving you are the ones calling you Jénifà?
 Jenifa: Haaa! Heee! So it is me that Šáki is oppressing? I am the one Šáki is dragging like this?

In the above, the use of ‘*Wọ̀*’ (Drag), which is a verbal expression from the existing words ‘*wo nile*’ now used as a new idiom for *abuse*, is to show the height of ridicule or how ridiculous a situation could be. In a context like the above, ‘*yẹ̀yẹ̀*’ (ridicule), which is also an abuse but less weighty than abuse would have been used as the standard form. The expression ‘*wọ̀*’, (Drag) shows the extent to which someone has been rendered ordinary or reduced to nothing. However, (*Wọ̀*), (Drag) can be interpreted to mean ‘*scorn*’, ‘*deride* or *messed up*’ respectively.

Entertainment is another area where new idioms and idiomatic expressions are used in the context of dialect and superiority. For instance, the expression ‘*ǹnken ken*’ is used in ‘*Àdìgún Ọ̀gá Ọ̀gá*’ when Àlámú took his friend to Babaláwo for oath taking without his friend’s consent. The herbalist turns to Àlámú’s friend and remarks:

Babaláwo: Ẹ wá mulè níhìn ín ni o
 Ọ̀rẹ̀ Àlámú: Wá mulè? Bàbá, èmi ò mulè o, lẹ̀yìn ẹ̀mu, ọ̀gùrò, ọ̀gógóró àti pító èmi ò mu ‘*ǹnken ken*’....

Babaláwo: You have come here to take oath
 Àlámú’s friend: Come to take oath? Bàbá, I am not taking oath, apart from

palm-wine, the ògùrò, ògógóró and pitó I am not drinking anything.

The italicized expression “*ǹ̀ken ken*” which literally means “something”, “one thing”, “nothing” or “anything” is borrowed and rendered in Ibàràpá dialect of Òkè-Ògùn axis of Oyo State for point of emphasis. It is used to emphasize *disagreement* or *displeasure* of Àlà mú’s friend to oath taking even, in a manner that shows humor. This expression is often found in the campaign speeches or addresses of politicians or in music of some Fuji artists and it often has a significance of comic effect or entertainment. Popularity of idiom of this type makes comprehension of most of the new idioms used in film productions very simple. In *Omọ Onílẹ̀*, audience are more entertained with the use of the expression “*Àgbàlámi*” especially when Àjòkẹ̀ one of the members of the Àjùmòbí family from the opposing camp led a mob action against Àlàbí (Olórí ẹbí) and Àmòpẹ̀ (his sister) into the chief’s house. Chief remarks.

Olóyè: Lóòótó ibí ni wón sá wò; sẹ ẹ fé tì mí lọ mú wón wá ní?
 Àjòkẹ̀: Ẹ jòọ ẹ fún mí lórò sọ *Àgbàlámi* tó n m’ílú títì, olórí ẹ jẹ.
 Àà lè sẹ kínni? A ò lè tẹ ojú yín mólẹ̀, sùgbọ̀n tí àwọn ará
 ibí bá jáde, a máa sẹ wón bí oşẹ sẹ n şojú ní.

Olóyè (Chief): Obviously, they ran into this place but do you want to push me to bring them?
 Àjòkẹ̀: Please, let me talk. *Àgbàlámi* that is shaking the town, you are the head. We cannot do what? We cannot step on your toes, however, if those people come out, we shall deal with them ruthlessly.

The expression above is a phonological corruption of the Yorùbá word ‘àgbàlagbà’ (elder) by the film practitioners. Here, the new idiom is used to praise and eulogize Olóyè (the chief) who is young but possesses all the attributes of an elder, such as: experience, maturity, wisdom, riches and greatness. When a young person like Olóyè is described as ‘*àgbàlámi*,’ the person can be referred to as *great, superior and revered person*. The expression, ‘*àgbàlámi*’ is used to show superiority and to create comic effect. Stylistically, in line with the Standard Language theory, the expression ‘*Agbalami*’ is coined from the standard expression ‘*agbalagba*’ which serves as the background for the new derivation. Expression of this nature may not be acceptable even though it seems to follow the Yoruba lexical pattern.

Also in *Jénifà*, the expression ‘*ken*’ is used for entertainment especially when Jénifà gets frustrated over her old jeep which suddenly developed fault by the road side. This situation presented an opportunity for Şáki, (Jénifà’s childhood friend and arch rival in the village) to hit back at her thus:

Şáki: Hèn, ẹn, ẹn!
 Sùlíá, Sùlíááá
 Sùlíá *ken*, Ayétòrò *ken*...
 Èmi ò mò ẹ ní Jénifà. Meanwhile,
 o jẹ wólé ká gbé o dé lé yín.
 Jenifa: K’òşì lọ
 Şáki: Okay, ó tún n pose. Sùlíá *ken* Ayétòrò *ken*
 Şáki: Hèn, ẹn ẹn!
 Sùlíá, Sùlíááá, Sùlíá one, Ayétòrò one

- I don't know you as Jénifà. Meanwhile, you better enter into the car and let us take you to your house.
 Jénifà: Get lost with your bad luck.
 Saki: Okay, she is posing. Sùliá one, Ayétòrò one.

The above is also a new idiom borrowed from Ìbàràpá dialect of Òkè Ògùn axis of Oyo State which literally means 'one' or 'one thing' in the standard Yorùbá language. It is used in the above context to create a subtle humor as against its standard version 'ǹnkan kan' which ordinarily may not pose any surprise if it is used in expression such as the above. Examples of new idioms and idiomatic expression that are used to express 'sex' or 'sex related issues' are also peculiar to some of the films under study. For instance, in 'Adigun Ògá Ògá', the expression 'nẹ́' and 'rún un' are used to ridicule Àlà mú where he is playing ayò game with his friend:

- Busari: O ò gbò nígbà tí a pe Agòmúyíwá, òmùgòdiran lẹ̀kkan?
 Àlà mú: Nígbà tí kíí sèmi lẹ̀ n bááwí
 Àdió: Ìwọ ni, Àlà mú, iwọ là n bááwí. Ègbón rẹ̀ èyí wón bí olé, só ò mọ̀ pé iyàwó ilé rẹ̀ ijọba ló n nẹ́ ẹ...
 Òjó: Sẹ̀ o ò mọ̀ pé ijọba n nẹ́ iyàwó ègbón ọ̀n rẹ? Kódà, wón n rún un.
 Búsàrí: Did you not hear when we called Ayòmúyíwá, Òmùgòdiran the other time?
 Àlà mú: Because you were not talking to me
 Àdió: You are, Àlà mú, you are the one we are talking to. Your immediate senior brother, don't you know that government is having sex with his house wife?
 Òjó: Don't you know that government is having sex with your brother's wife?. Of course, they are having sex with her.

In the above, the two expressions used as new idiom are 'ne' and 'run'. They are of stylistic and communicative significance to sex and sex related issues being expressed in the film. The two are verbs and phonaesthetic coinages from Ìjẹ̀bú dialect and standard Yorùbá respectively. Literally, 'nẹ́' means 'ni' (have/own/possess) in Ìjẹ̀bú dialect while 'rún' (squeeze) in standard Yorùbá can be interpreted as *squeezing of something*. Stylistically as used in the above, 'nẹ́ ẹ' and 'rún un' are used as verb phrases with the last syllable in each of the expressions standing as the third person pronoun gives the impression of *have it/or own it* for 'nẹ́ ẹ', and *have sex with her* for 'rún-un' respectively. Apart from that, the sounds of the two idioms as used in the above suggest sexual meaning. They are used to convey new meaning for aesthetic and entertainment effect.

In 'Jénifà; example of new idioms and idiomatic expression used for expression of sex is more revealing and popular among the youths. The expression is used by professor Fádámísí to describe Jénifà's boobs thus;

- Fádámísí: ... só o ríshóshó orí ẹ̀ tí o gbé sún mọ̀ mi yẹn, má gbe jinnà sí mi rárá...
 Fádámísí: ... see that very edge of it that you push closer tome, don't take it far away from me at all...

The above portrays an aspect of love making (seduction and romance) in the context of eroticism with the use of euphemistic phrase ‘*ṣóńsọ orí ẹ̀*’ (the very edge of its head) which can be interpreted as *woman’s nipples*, especially with the use of vowels ‘*ẹ̀*’ being the third person pronoun standing for ‘nipples’ and ‘the edge’ (*ṣóńsọ*) also representing nipples, because nipples are independently pointed out at the front-most part of a woman's breast.

Although, the expression is presented with the use of euphemism in order to create subtle comic effect in such a way that the cultural order will not be violated, the picture is already created in the minds of audience who must have used their imaginative strength and knowledge of the Yorùbá language to comprehend.

In *Ọmọ Onílẹ̀*, a woman’s breast is coded with the use of new idiom ‘*Igè*’ (chest), to depict sex related issue by the Àjùmòbí’s surveyor when he suddenly stumbled on the angry members of the Àjùmòbí family in which one of them, a busty lady push her breast close to him in an offensive manner:

Surveyor: kín ló dé tí ẹ wa ru ‘*Igè*’ sí mi níwájú?...
 ẹ jòó mi òráyè òṣì, ẹ gbé ‘*igè*’ kúrò
 níwájú mi...Héèè! Èlétíríkì wà nìbẹ̀ nì?

Surveyor: why are you pushing your chest offensively in front of me?...
 Please I don’t have time for nonsense, take away your chest
 before me... Heee! Is there electricity in it?

The above, ‘*Igè*’ (chest) Is a new idiom used in place of woman's breast. Literally, it is a part of human body referred to as ‘chest’ but it can be interpreted as woman’s *breast* or a busty lady as seen in the above context. Although, the above is not deliberately used in the act of love making rather, it is used to trivialize a serious issue of land dispute in a way that entertains and arouses sexual mood or urge of the audience especially, when the surveyor touches the boobs and exclaimed ‘Heee! Is there electricity in it’?

New idioms and idiomatic expressions are used in some of these films as means of expressing ‘*fraud*’ or *fraudulent ideas*; for instance, in *Ọmọ Onílẹ̀*; Àjoké and others are suspecting Tóbi (their senior brother) over the money collected for the truck of sound disposed from their land:

Àjoké: Ègbón ọ̀n mi how far? Sẹ̀ wọ̀n ti sanwó?
 Tóbi: Wọ̀n ti sanwó
 Àjoké: Èyí tó lóòdù ni mò ń sọ o?
 Tobi: Há ha á, mi ò lẹ̀fún yín lófo now

Àjoké: My brother, how far? Have they paid
 Tóbi: They have paid
 Ajoke: I am talking about the one you have loaded.
 Tobi: Ha haa, I can’t give you zero now.

In the above, the new idiom, ‘*fún lófo*’ literally means ‘to give someone zero’ if it is used negatively. Here, it is used positively ‘*mi ò lẹ̀ fún un yín lófo*’ (I cannot give you zero) and can be interpreted connotatively as ‘*I cannot dupe/defraud/cheat you*’ respectively. Sometimes, it can also be interpreted to mean ‘*deceit*’, ‘*fake*’ or ‘*lie*’ depending on the context of usage.

In ‘*Àdìgún Ọ̀gá Ọ̀gá*’, a young lady is trying to seek advice from an elderly woman whether she should succumb to the wooing of one of the fake police men who has been disturbing her in their village without knowing that the elderly woman is also interested in one of them. Having succeeded in discouraging her not to succumb, she remarks:

Ìyá: Olóríburúkú omo; à bírú àwọn oṃodé wo lèyí?
Àwọn Ìjoba fẹ́ nawọ́ ìfẹ́ sí mi, à bẹ́ ò máa wo
eléyí, ó tún fẹ́ máa bá mi du nńkan jẹ ... Há
haá, kín ló dé? Kín ló dé tíẹ́ fẹ́ máa fi búrédì
kó mi lómi ọ̀bẹ́ jẹ́ nínú ilú yí?...

Ìyá: An unfortunate child, what sort of child is these?
The governments are trying to woo me, Just
look at her – she want to start competing for
what I am eating ... Ha haa, what is it? Why
are you trying to pack and eat my stew with
bread ?...

The above is a new idiom which literally means ‘*consume my stew with bread*’. Idiomatically, it means ‘*cheating*’, ‘*fraud/defrauding*’, or ‘*stealing*’ respectively as used in the above context. According to the woman, her lover is personalized and whoever that is having affair with him again is nothing but a ‘cheat’, ‘fraudster’, and thief respectively The statement cannot but excites laughter because the audience may not have expected such expression where it is used. It is used primarily for communicative and stylistic effects.

Inferences

It can be deduced from the films analysed so far, that idioms and idiomatic expressions have been used to express different ideas, views and opinions peculiar to different areas of endeavour. It is imperative that issues of abuse are addressed generally in all the analysed films and contextualized in social misalignment. Issues on entertainment are also expressed with the new idioms that are peculiar to all the analysed films revealing the context of dialect, erotic feeling and affluence. ‘Fraud’ which is peculiar to two films are in the context of ‘cheating’, rivalry and erotic feeling while the issues of sex also peculiar to two films are contextualized in dialect, cheating and erotic feeling. It can also be said that the popularity of many of these new idioms in film productions and among the youths make comprehension very easy and interesting.

Conclusion

In this paper, our major pre-occupation is new Yorùbá idioms and idiomatic expressions with a view to establishing and emphasizing their expressive and stylistic effects in Yorùbá film productions. The paper also discussed issues expressed with the new idioms and idiomatic expressions, their structure, techniques for their formation and interpretation. Also, in the paper, Standard Language (SL) model was adopted because of its ability to explain deviant and ingenious nature of new idioms and idiomatic expressions, as well as the ‘*differential specifica*’ between the language of ordinary usage and poetic language. Some existing works were reviewed and found suitable enough for the accomplishment of this paper.

Data used for this paper were obtained from three Yorùbá films and the new idioms and idiomatic expressions retrieved were later subjected to critical stylistic and pragmatic analysis and interpretation. It was vividly shown in the paper that the Yoruba language has the required mechanism, like every other language of the universe, to cope with the linguistic hindrances imposed by the universal communicative economy. This coping strategies were discovered to be situated in the existing word-formation system of the Yoruba language in which the new idioms constitute a fundamental aspect of the strategies. For this reason, it is recommended that Yoruba language should be encouraged and protected in such a way that its usage covers more domains.

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Video CD

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