E-ISSN: 1116 - 2619 P-ISSN: 3026-8524
MPRI-JHLAR | INTERNATIONAL JOURNAL OF HUMANITIES, LITERATURE AND ART RESEARCH
VOL. 05 NO. 6 – JULY, 2024

TEXT PROCESSING AND DISCURSIVE DYNAMICS IN SELECTED EUROCENTRIC AND AFROCENTRIC HYMNODY

***M. 'LEKAN ODUOLA, *Ph.D.*; & **LANRE-ATOYEBI K. O.**

*Ajayi Crowther University, Oyo. **Department of English, Adeyemi Federal University of Education, Ondo002E

Corresponding Author: *mo.oduola@acu.edu.ng*

Keywords: Text Processing, Discursive Dynamics, Eurocentric, Afrocentric, Hymnody, 'Ethnosentential' Facility

Abstract

Hymnody, especially, in the Christian religious worship, is a communicative form whose uniqueness has provided limitless contents for scholarly considerations in Nigeria and beyond. Existing studies in Christian hymns have largely concentrated on their contents as music forms with sparse scholarly considerations for the linguistic elements that constitute their discursive dynamics in worship. This study, therefore, investigated the hymnal-text processing with a view to examining discursive dynamics that project the psycho-social and psycho-spiritual effects in comparative term, and discussing the linguistic elements that unmask the text-consumers in their ancestral and colonial environments. van Dijk's psychology of text processing was complemented with M. A. K. Halliday's systemic Functional Grammar to account for mental representation of communicative event and the psycho-social and psycho-spiritual effects of the hymns. The hymns were purposively selected for context-dependent analysis in comparative term. Hymnal discourse analysis unearth distinct indigenous flavours of Eurocentric and Afrocentric perceptions. Presented in poetic form, the selected hymns revealed creative interrogation and stylistic variations that provide the deep sense of spirituality. In addition to pronominal references that distinguished the age of the hymns, other lexico-grammatical features manifested in the forms of nominal, adverbial, participial and interrogative expressions, structural inversions, possessive adjectives, personalized and shared imperatives and other deliberate lexical choices with which the hymnodists perform important lexico-

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

semantic and pragmatic functions within their psycho-social and psycho-spiritual contexts. However, the two hymns comparatively demonstrated similar discourse issues such as prayer, peace, provision, submission, salvation, grace, implicit and explicit appreciation, devotion and loyalty. Unlike Fanny Crossby's Eurocentricism which bothers on individualistic method of request to gain divine approval, Bola Ilori's hymn depicts a unique Afrocentric 'phatic communion' that establishes inherent dialogic rhetoric. This reveals African hymnodist's way for submissive request, deployed to gain divine approval, which is communal in nature. Eurocentric and Afrocentric hymns are communicative forms, essentially uniform in their discursive dynamics and stylistic innovations that produce effective 'terrestrial-celestial' interactions, but basically distinguished by the 'ethnosentential' facility of the African or Nigerian indigenous flavours.

Introduction

Christian hymns, like religion, had been with the human race from time immemorial, and are used as a medium through which people worship and pray to God. As means of communicating the gospel, hymns remain one of the significant means through which man pledges his allegiance to his creator, and promote their spirituality either in public or private worship (Adeyanju, 2011:194). Christian hymns, for whatever purpose they are sung, "emphasises man as the sole crown of the terrestrial creation, but also in securing the attention of the text-consumers with a full comprehension and acceptance of their theology beyond the aesthetic exposure" (Oduola, 2021: 1).Many of the Christian liturgical hymns were first written as poetry before they were arranged into musical notes. Examples are, "Leaning on the Everlasting Arm"(music by A. J. Showalter and Text by E. A. Hoffman), "Rise Up, O Men of God" (music by W. H. Walter, text by W. P. Merill), "Blessed Assurance" (written by Fanny Crossby and developed into music by J. F. Knappy), "What a Friend We Have in Jesus" (written by Joseph Scriven and arranged into music by Charles Converse.

It is crystallised that liturgical hymns are used as songs of worship, inherently bearing the themes of submission, devotion, supplication to God and invitation of non-Christians to Christianity. Some of these hymns have been in use for several centuries in many countries and they are very rich in linguistic content as their pragmatic features clearly unveil their potency to impact positively on the religious and social lives of worshippers (Adeyanju, 2011). It, therefore, becomes necessary to examine the text processing enterprise that serves as the groundwork for the discursive forces housed in the hymns. For the purpose of this seminar, the search-light is essentially comparative discourse analysis, using Fanny Crosby's 'Pass Me Not O' Gentle Saviour' and Bola Omodun Ilori 's 'LORD, Thank You For A Peaceful Night'.

Statement of the Problem

There are lots of studies that have been carried out on religious discourse including structural discourse hymnody. Akinwumi (2003) presents a stylo-sociolinguistic study of Gospel music in Nigeria. She highlights the themes and stylistic features of gospel music at the phonological and graphological levels. Parallel structure of sentences and repetition among others are also highlighted. She also extracts some sociolinguistic features which are generally found in gospel music, such as code switching, code mixing, pidgin in English, slangy expressions. Despite the fact that some of the features highlighted in her work were mentioned in this work, such as parallel structure, repetition and so on, the fact remains that this study is different in that it carries out a comparative approach to text processing and discursive dynamics in selected Eurocentric and Afrocentric hymnodies. The textual linguistic elements, discourse issues and text-processing strategies were identified and examined and see how they have been used in the text to negotiate meaning and have a better understanding of the hymns selected.

Similarly, Adeyanju (2010) studied some rhetorical questions in the scriptures. He examined the contextual variables of the selected rhetorical questions in the Holy Bible from a sociolinguistic perspective. He concluded that rhetorical questions, considering different contexts of linguistic exchange in the scriptures, are surface representations of what they imply. Alabi (2016) carried out a study on Deictic Centres in Selected Hymns from the Baptist Hymns. He made a selection of twenty hymns, and extracted the deictic expressions from the lyrics in accordance with the context of each hymn. Ayinuola and Iyoha (2020) carried out a research on the discourse form and function of titles in selected contemporary Nigerian Pentecostal gospel music. The study reveals that the titles of contemporary Nigerian Pentecostal gospel music are ideologically loaded with discourse pragmatic functions of informing, affirming, commanding, promising, threatening, warning, offering and that titles of contemporary Nigerian Pentecostal music reflect socio-cultural happenings in the nation. Oduola (2021), dissecting Harvergale's and Toplady's hymns, accounts for the fact that Gospel hymns and songs have their syntactic and stylistic pattern with a functional use in the presentation of a Christian world view to issues.

Scholars such as Omojola (2001), Vidal (1986), Euba (1977), Jones (1976) and others have addressed the discrepancies that ensued in Yoruba church. Generally, most studies on hymnodies have been essentially Eurocentric in the sense that the hymns in focus were considered purely in the contexts and histories of their ancestral homes. However, such studies present religious discourse, especially hymnody as a mono linear and static discourse. This study, therefore, examines a comparative approach to text-processing and discursive dynamics in selected Eurocentric and Afrocentric hymnody.

Aim and Objectives

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

This study aims at investigating the comparative approach to text processing and discursive dynamics of Eurocentric and Afrocentric hymnody. The specific objectives are to:

1. identify the textual-linguistic elements of discursive dynamics in selected Eurocentric and Afrocentric hymnodies;
2. identify the discourse issues and discursive dynamics in selected Eurocentric and Afrocentric hymnodies; and
3. examine the text-processing strategies of discursive dynamics in selected Eurocentric and Afrocentric hymnodies.

Generally, most studies on hymnodies have been essentially. Eurocentric in the sense that the hymns in focus were considered purely in the contexts and histories of their ancestral homes-Europe. There is therefore the need to examination in their new spiritual environment, where they appear to be guest-Africa, for instance. Also, given the usual fixed and monologic exploration of hymnodies, this present study is a paradigm shifts towards a wider description of hymnal discourse.

Significance of the study

Beside the foregrounding of the richness of the musing contents of gospel hymns, the basic idea of a paradigm shifts exposes further areas of research, postcolonial linguistic criticism, for instance, to language scholars and analysts. The psycho-social and psycho-spiritual benefits to individual singers and worshipers can best be appreciated with the understanding offered by the linguistic elements examined in this 'hymnalysis'. In other words, the awareness that most gospel hymns in English are composed based on life experiences of writers, using language, serves as therapeutic and restoration boost to such singers and worshipers. The pedagogic usefulness that can boost music scholarship and industry establishes further the economic relevance of this study. The benefits listed above confirm Adeyanju's (2011) summation that gospel hymn plays a vital role in promoting man's spirituality and bridging the gap between him and his creator. This study is also significant to the extent of helping to appreciate the different contexts and peculiarities in selected hymns and their discourse functions, assisting the analysts in gaining insight into the perspectival applications of the various discourse strategies for designing useful Applied Linguistics programmes.

Theoretical framework

Since music is, though a global phenomenon and culture-bound; it is culture that gives music its definition (Okafor, 2005; Oduola, 2021). For the reason of our comparative analysis, we, therefore, canvass theories whose lenses allow us to deal with complex social influences on language in comparative term, using the tools of linguistics such as grammar, vocabulary, discourse analysis, and ideology on 'musical' language.

Critical Discourse Analysis

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

Therefore, to entrench the foregrounded choices which the texts present, revealing the overt and covert ideologies in the text (Adetunji 2007;2013), van Dijk's model of Critical Discourse Analysis (CDA) discourse approach to text processing, is found rewarding.

van Dijk's model of CDA known as socio-cognition is premised on tripartite relationship of society, discourse and mental (cognition). This model is based on mental representation of communicative event which could either occur at microstructure or macrostructure levels. Ayinuola (2019) further explains that the microstructure is concerned with semantic relations among varying elements such as proposition, explicatures, implicatures, lexical and syntactic features foregrounded in a text while the macrostructure refers to historical, cultural and political realities which take place in communicative events. Other traditional approaches to CDA include Norman Faireclough's Socio-Semiotic approach and Ruth Wodak's Discourse-Historical approach.

van Dijk model is chosen in this study because of its recognition of mental representation which accounts for both psycho-socio and psycho-spiritual effects of the selected hymns on both the hymnists and the singers. The foregrounded micro and macrostructures are also relevant in the analysis of the hymns, especially the lexical and syntactic features and historical and cultural realities of the hymns selected. The different discursive strategies deployed in the hymns are identified and analysed appropriately.

Systemic Functional Linguistics

Systemic Functional Linguistics began with the works of a polish anthropologist whose name is Bromislaw Malinowski. He believed that language is used to perform a form of action. He coined the term "context of situation". This means that social occurrences are great determinants of, not just the literal meaning of words. This idea was later developed by M. A. K. Halliday who sees text as meaning, and meaning as choice (Bloor and Bloor, 2005). He considers context in the explication of meaning which makes it a functional grammar. This type of grammar is concerned with language forms and functions. The functions language perform according to this model are three and are called metafunctions namely: experiential, interpersonal and textual (Halliday, 2004). These metafunctions reveal power hierarchy, social actors and actions, dominance, racism and so on. The experiential function reveals the speakers inner world of experience (that is level of spirituality of the singer or hymnist), while the interpersonal function deals with the social relationship among speakers and hearers (that is hymnist or singers and God). Textual functions deals with the role of language in meaning explication (that is analysis based on the structure of the text). In this study, the syntactic and discursive strategies used by the authors are identified and analysed.

Methodology

Aiming at text-processing approach to discourse analysis requires a methodological approach of Qualitative Content Analysis that facilitates the classification of basic discourse issues in the sample-texts into categories that make for easy analysis. For being a source with universal relevance titled 'Pass Me not O Gentle Saviour'. The Eurocentric

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

hymn was retrieved from the internet (https/www.hymnalnet/en/hymn/h/1054) while the Afrocentric hymn 'Lord, Thank You for a Peace Night' was collected through personal contact. An interview guide was designed which enabled us to get relevant pieces of information from the hymnist. The two hymnists are Fanny Crossby (Eurocentric) and Bola Omodun Ilori (Afrocentric). These hymnists were chosen because they have made impacts in the world of hymns and are notable and famous. The two hymns were purposively selected because they portray different discourse issues which help in identifying the convergence and divergence of the Eurocentric and Afrocentric hymnodies. The hymns are divided naturally into stanzas of four lines each but the Afrocentric hymn has five stanzas against four of the Eurocentric hymn. The selected hymns were processed into analysable text-units, using descriptive research design processing the text and projecting the features that are present there in.

Data presentation, analyses, and discussion

Out of many hymn writers across the globe, we have chosen two hymnists- Bola Omodun Ilori whose hymns are Afrocentric and Fanny Crossby whose hymns are Eurocentric. Fanny Crossby for instance had more than eight thousand compositions before she died and many of her hymns are translated into indigenous languages and sung all over the world in churches, homes and different Christian gatherings till today. Bola Omodun Ilori on the other hand has more than fifty compositions and still composing till date. He is a hymn writer, a composer, organist and hymn director in the Anglican church of Christ. The titles of their hymns are Lord, Thank You For a Peaceful Night (by Bola Omodun Ilori) and 'Pass Me Not O Gentle Saviour' (by Fanny Crossby). The discourse issues of the hymns are praise worship and supplication.

Table 1: A table showing the Title, Hymnist, Discourse Issues and Motifs of selected Hymns

AFROC	EUROC
Title: **Lord, Thank You For A Peaceful Night** Type: **Afrocentric Hymn** Hymnist: **Bola Omodun Ilori** Discourse Issue: **Praise and Worship** Number of Words: **125** Motifs: **Patriotism, prayer, peace, provision, submission, implicit and explicit appreciation**	**Title:** Pass Me Not O Gentle Saviour **Type:** Eurocentric Hymn **Hymnist:** Fanny Crossby **Discourse Issue**: Supplication **Number of Words**: 104 **Motifs**: Patriotism, prayer, salvation, grace, submission, devotion, loyalty, implicit and explicit appreciation.

Table 2: A Table Showing the Lyrics of Selected Afrocentric and Eurocentric Hymns

The Lyrics

Afrocentric Hymn **Lord, Thank You For A Peaceful Night**	**Eurocentric Hymn** **Pass Me Not, O Gentle Saviour**
1. Lord, thank You for a peaceful night, **And for this morning new,** **For breaking dawn, so calm and bright,**	1. Pass me not, O gentle Savior, Hear my humble cry; While on others Thou art calling,

We say "Father, "Thank You."	Do not pass me by.
2. For strength to rise and move and talk, **And work for us to do,** **For grace, with You to live and work,** **For me to say, "Thank You"**	Savior, Savior, Hear my humble cry; While on others Thou art calling, Do not pass me by.
3. Whatever comes my way this day **Up to You will look,** **Help me to show Your love always** **That all may say "Thank You"**	2. Let me at Thy throne of mercy, Find a sweet relief; Kneeling there in deep contrition, Help my unbelief.
4. On us now let Your glory shine. **That You, all men may view** **Your light show through us daily Lord,** **That all may say "Thank You**	3. Trusting only in Thy merit, Would I seek Thy face; Heal my wounded, broken spirit, Save me by Thy grace.
5. When this day comes unto its end, **Lord, help us to review;** **Recount the blessings You extend-** **And say, "Father, Thank You" Amen**	4. Thou the spring of all my comfort, More than life to me; Whom have I on earth beside Thee? Whom in heaven but Thee?

Like its Eurocentric counterpart presented above, the Afrocentric hymn divides naturally into stanzas of four lines each. In contrast to the 'Crosbian' lines, the fifth stanza obviously accounts for the disparity in the number of lines. This is perhaps explicable by the fact of the extensive nature of phatic communion in the African cultures. It, again, finds explanation in the fact that relationship in the African setting is basically communal as opposed to the Eurocentric individualism. The Eurocentric hymn divides naturally into stanzas of four lines each. It is, therefore, a quatrain mechanically made of four prosodic tetrastiches.

Graphologically, regularly irregular zigzagging poetic sightline horizontally parallel between which notes and themes, that is, discourse issues, are placed. The lines do not only constitute means of establishing dialogic rhetoric of ecclesiastic phatic communion, but are also reflections of course of conduct, that submissive request deployed to gain divine approval.

Analyses and discussion

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

This section tends to identify the textual-linguistic elements of discursive dynamics in the selected Eurocentric and Afrocentric hymnodies. Discursive dynamics in the context of this research work means the various ways in which language is used to construct and negotiate meaning. The communicative forces in the text which help in the construction of meaning. It is instructive that in the build-up of the selected hymns, there are peculiar textual-linguistic elements that manifest certain lexico-grammatical features, and perform important functions. Such features are discussed below:

Nominal expressions such as "my humble cry", "thy throne of mercy", "sweet relief", "the spring of all comfort" and "deep contrition" are used to establish the hymnist and singer's spiritual state and their relationship with God. That is, the emotional and spiritual impact of the hymn. The expression "throne of mercy" indexes the depiction of royalty which conveys the feeling or idea of subject-king relationship with Christ the king enthroned in the kingdom court whose mercy a penitent sinner stands and reserving eternal damnation for the unrepentant.

Similarly, the **nominal expression** "sweet relief" is a form of medical inter-text with which the hymnodist paves the way for the congregants to humbly seek for medical solution of psycho-spiritual magnitude obtainable only by sincere seeking of a penitent soul. This is signaled by the nominal expression 'deep contrition'. It is also an allusion to the eighteenth verse of the thirty-fourth chapter of the psalms which reads:

> The LORD is nigh unto them that are of a broken heart and saveth such
> as be of a contrite spirit.

Some of the **adverbial expressions** in the hymns include "at Thy throne of mercy", "on earth beside Thee", "in deep contrition", "in heaven and so on". These expression help to create a sense of intimacy and compassion in the hymn and also establish the singers and hymnist's emotional state and their need for God's guidance and support.

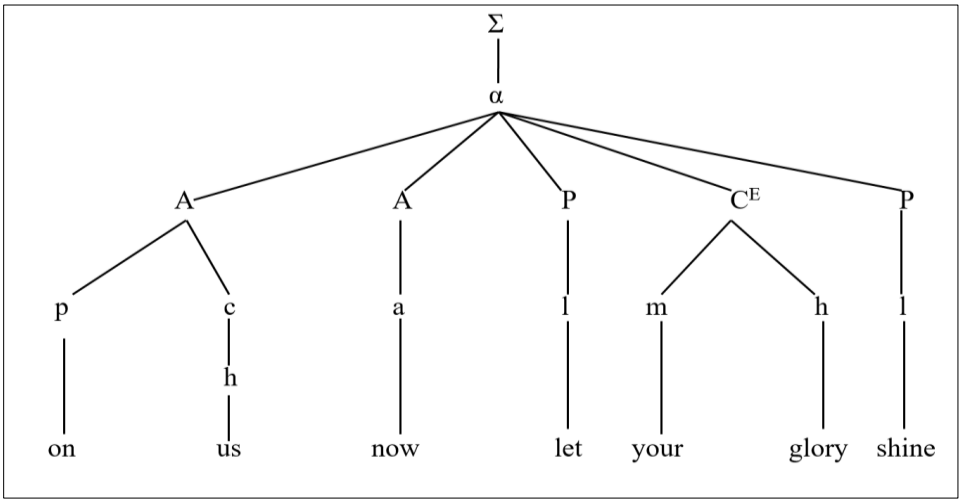
Participial expressions such as "breaking dawn", "wounded, broken spirit", help to create a sense of vulnerability and need out of desperation and hope. There are also **interrogative expressions** or **rhetorical questions** such as "Whom have I on earth beside Thee?" "Whom in heaven but Thee?" These expressions are used to emphasize the singers' complete dependence on God.

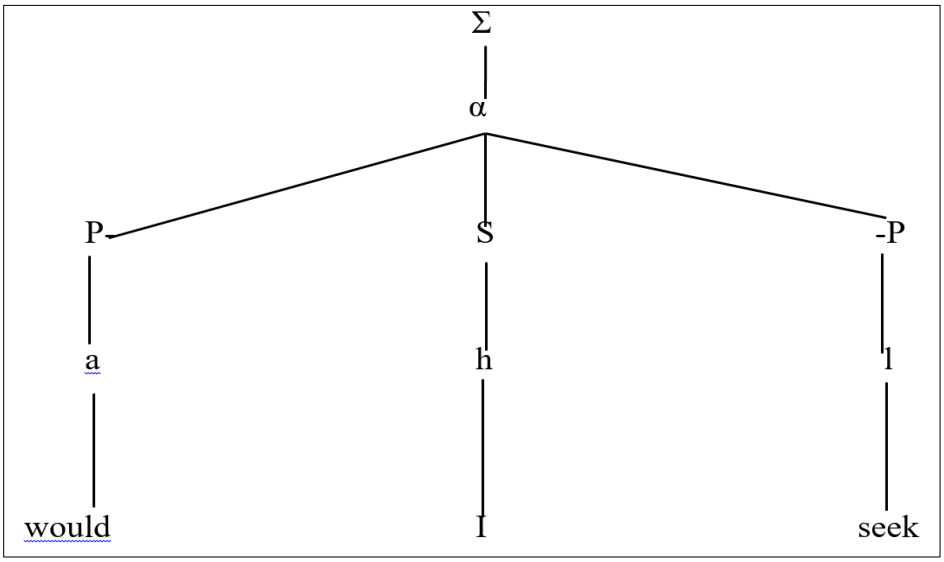
Structural inversion of some expressions are also found in the hymns. Hymn writers at times deliberately depart from the normally accepted pattern of language. Some examples in the hymns are:

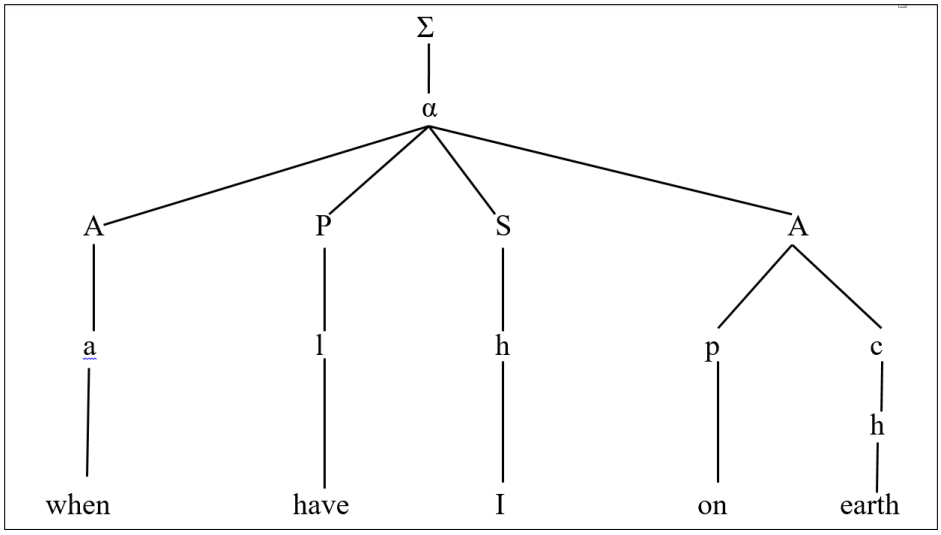
Excerpt 1: On us now let your glory shine.
Would I seek
Whom have I on earth.

Ordinarily, clause elements are thought of as having the sequence – SPCA, SPA, SPC and so on. In the examples listed above, the writer decides to make the initial position to be occupied by the adjunct and predicate to arrive at AAPCP, PSP and APSA respectively. This

type of inversion is used for emphasis and to create a poetic or lyrical effect as observed in the selected hymns. The analysis presented below:







Personalized imperatives such as 'Heal my wounded broken spirit, 'save me by Thy grace', 'pass me not O gentle saviour', "Do not pass me by', 'Help me to show your love always' are observed in the hymns. These imperatives are personalized because they are directed at a specific person (God) and they function as a way of emphasizing the hymnist and singers need for God's help and create a sense of intimacy between the singer and God.

Shared imperative expressions otherwise known as 'jussive subjunctive' can also be observed in the selected hymns. For example expressions like 'Let Your Glory Shine' and 'Let me at Thy throne of mercy' are used to create a sense of shared purpose or desire between the singer and God. It also emphasizes the singer's humility and submission to God.

The hymnist also uses pronominal references (You, us, me, we, all, I, thy, thou, thee) and possessives (my, your) to refer to the singer and God and emphasize the singer's humility and devotion. It also creates a sense of closeness between the singer and God. The pronominal reference is an aspect of grammaticality which shows how African musical text exemplify the articulation and reinforcement of certain counter-colonial discourses in Afrocentric hymnodies. Thus the European individuality (me) contrasts sharply with the African communality and collectivity (we). This may pronominal words or expressions as used in the selected hymns become clear evidence of post-colonial experience.

Discourse issues in Eurocentric and Afrocentric hymns

Discourse issues in hymn analysis refers to the way in which language is used to address specific issues within the Christian community. These issues might include topics or theme of a hymn. It is obvious that, parallel to what obtains in literary studies where thematic preoccupations usually form the rallying points of research engagements, it is necessary beyond preference to identify the discourse issues in linguistic criticism. Consequently, the obvious discourse issue which cuts across Fanny Crosby's 'Pass me not O gentle Saviour' and Bola Ilori's 'LORD, Thank You For A Peaceful Night' is WORSHIP. This

discourse issue is found to be quite elemental in that it has components that must be considered in turn to have a full control of the targeted text processing exercise of the selected hymns:

Patriotism

One main discourse issue which is common to the selected hymns is patriotism that is, that feeling of deep love for the motherland based on an awareness of citizenship and loyalty that one is so willing to sacrifice his life for his homeland. Such patriotism accounts for the manifestations of the Spartans of classical antiquity in the hymns as presented below:

Excerpt 2:

AFROC[3]
Whatever comes my way this day
Up to You will look,
Help me to show Your love always
That all may say "Thank You"

EUROC[4]
Thou the spring of all my comfort,
More than life to me;
Whom have I on earth beside Thee?
Whom in heaven but Thee?

Components of patriotism in the selected hymns

It is obvious that the selected hymns manifest an array of other foundational elements that are historically and conceptually associated with patriotism. These are, in addition to loyalty and love, citizenship, identity, nationality, virtue, loyalty, unity, (national) pride, allegiance, identification, courage, solidarity, the "common good", (civic) responsibility and the willingness to kill or die for one's country. All these are compatible with universal values, spiritual attachment, expression of their distinctive character, feeling of love, devotion, and a sense of gratitude which manifests in the form of implicit and explicit appreciation.

Phatic communion for dialogic rhetoric

While it is clear that the two selected hymns are peculiarly noted for engaging the divine in deep devotion and humble adoration, Canon Ilori's explicit appreciation presents a clear instance of the form of greetings that usually characterise African interactions. Such familiarly excessive kind of greetings is apparently alien to the European culture where greetings are usually succinct, precise and directed.

Excerpt 3:

AFROC[1]
Lord, thank You for a peaceful night,
And for this morning new,

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

For breaking dawn, so calm and bright,
We say "Father, Thank You."

This would lead us to looking at the text-processing strategies of discursive dynamics in the selected hymns. For the purpose of this research work, text-processing strategies are the discourse strategies and linguistic, properties used to construct meaning in the selected hymns.

Ethnosentential strategies used in the selected Eurocentric and Afrocentric hymns

From the above sample-text, it is obvious that the text producer, via his poetic license, is able to establish this close rapport with supreme being through an **ethnosentential** strategy. Bamiro's (2016, 1995) thinking refers to Ethnosentence as the syntactic forms that have been nativised or indigenized in the African geolinguistic environment, manifesting in the repetition of the expressions: 'Lord, thank you' and 'We say "Father, "Thank You." In the first and fourth lines of the stanza respectively. It is used not only to indicate continuation of the 'devotion-centered phatic communion', but also to prove the point that social reality is to a large extent linguistically structured and mediated.

In addition, in Ilori's hymn titled 'Lord, Thank you for A Peaceful Night', it portrays African belief that there is dominant use of mystical power to cause calamities to innocent persons when asleep at night. In stanza two of the Afrocentric hymn, the hymnist appreciates God who saw him through the dangers of the night and for grace to be alive.

Excerpt 4:

For strength to rise and move and talk,
And work for us to do,
For grace with you to live and work,
For me to say, "Thank You".

This belief is not found in Fanny Crossby's hymn. However both the Afrocentric and Eurocentric hymns portrays some ethnosentential features that cut across both cultures. For instance, both hymnist in their lyrics reverence God and acknowledge Him as a helper, provider, protector, healer and comforter. These are important religious concepts that are central to the Christian faith.

Inclusive parenthesisation

With such technic, Canon Ilori enclose all benefits: peaceful night, this morning new, calm and bright breaking dawn within 'Lord, thank you' and 'We say "Father, "Thank You." Serving as bracket-open and bracket-close respectively. The scenario structurally looks like the following:

Excerpt 5:

'Lord, thank you'

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

peaceful night, this morning new,
calm and bright breaking dawn
We say "Father, "Thank You."

The summary is that this 'inclusive parenthesisation' blends within 'ethnosentences' for the peculiarly African phatic communion in order to establish a productive dialogic rhetoric between the subjects and their Lord. Cannon Ilori thus, seems a hymnodist influenced typically by his Afrocentricism in grafting the linguistic structure of his indigenous language onto the English language for conversational discourse.

By the means of the same technic of **Inclusive parenthesisation** a diurnal cycle is represented with serialized activities that account for God's goodness and daily benefits. A diurnal (or diel cycle) is any pattern that recurs every 24 hours as a result of one full rotation of the planet Earth around its axis. This way, our selected Afrocentric hymnodist apparently evokes his knowledge of astronomy to traverse the universe of solar-lunar operations like

peaceful night, morning new, breaking dawn, so calm and bright, strength to rise and move and talk, and work for us to do, grace, with You to live and work, whatever comes my way, Your love always, Your glory shine., Your light. All these are strategically parenthesized within the first and the fifth stanzas to show the divine providence of daily benefits. The main thrust of the foregoing analysis is that a Christian within the Afrocentric perception ought to be grateful to the "Father" as he daily weather surface temperature fluctuations throughout the day and night within the diurnal cycle.

Excerpt 6:

1. Lord, thank You for a peaceful night,
And for this morning new,
For breaking dawn, so calm and bright,
We say "Father, "Thank You."
2. For strength to rise and move and talk,
And work for us to do,
For grace, with You to live and work,
For me to say, "Thank You"
3. Whatever comes my way this day
Up to You will look,
Help me to show Your love always
That all may say "Thank You"
4. On us now let Your glory shine.
That You, all men may view
Your light show through us daily Lord,
That all may say "Thank You
5. When this day comes unto its end,

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

Lord, help us to review;
Recount the blessings You extend-
And say, "Father, Thank You" Amen

The use of possessive adjective "my" in line 1 of the 3rd stanza of the Afrocentric hymn and line 4 of the stanza 2 of Eurocentric hymn and the deployment of accusative pronominal 'me' in line 3, stanza 3 and line 1, stanza 2 of the two texts respectively, are indicative of **internalization strategy** of 'personally owning' the divine addressee in their apostrophes. This way we see the hymnal personas (representing both the immediate and remote participants) telepathically expressing the deep love and loyalty of the 'heavenly patriots' to the heavenly God.

Dialogic rhetoric being culminated into a **persuasive discourse strategy** is locatable in the third and fourth lines of the fourth stanza. The discourse issue of absolute loyalty and total sense of patriotism and submission to Christ is foregrounded. [Whom have I on earth beside Thee?] is, therefore, a rhetorical question that is constituted by the mixed grill of *pathos* and *ethos*, manifesting in the following ways:

i. Confidence and credibility expressed in pitch of voice and specialised verbal discourse patterns;
ii. Common ground and co-referential idea established with the unseen interlocutor;
iii. Convocation with unique pragmatic position of Shared Background Knowledge (SBK) that is established on the pragmatic import of Mutual Contextual Belief (MCB);
iv. Involving the inter-participants' emotional sensibility which facilitates a strong psycho-spiritual appeal;
v. Instrument of proof of a well-knitted and lasting relationship among the participants

By way of annotations, it is obvious that the foregoing ethosic and pathosic features provide some sorts of 'operational sensationalism in both the *immediate* and *remote* participants. Fanny Crosby, as the source is the the immediate participant while the remote participant is constituted, on one hand by the Saviour and on the other hand by the *congregants*. In terms of speaker-hearer relationship, fanny Crosby and the congregants psychosocially becomes the speakers while Christ the Saviour remains the hearer. These facts resonate in the refraining chorus:

Excerpt 7:

Savior, Savior,
Hear my humble cry;
While on others Thou art calling,
Do not pass me by

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

Whose lyric is typically and discursively characterised by sustained noble sentiment and appropriate dignity of style.

Summary of findings, conclusion and recommendations

The study has shown that scholarship in church music has come of age in the global society. It is, therefore, undoubtedly true that, like all other issues of psycho-social relevance, music and musicology are environmentally conditioned phenomena. Such indubitability thus makes it possible to approach hymnological discourse studies from sociolinguistic perspective. Ours, then, has been a perspective which, in addition to distinguishing the Christian hymns as unique genres from other music forms for Church use, offers the opportunity to consider discursive elements that constitute the discursive or communicative forces of such songs and hymns. We, thus, have a 'hymnalysis' which, through the psychology of text processing, revealed that:

(i) Christian hymns, like all other text, is like an iceberg; a vast amount of knowledge is in the mind.

(ii) Proper understanding of the full impact of hymnal discourse is facilitated not only by discourse structures or mental structures, but also social structures.

(iii) Hymn-texts are more than just sentence structures; other aspects such as cognition and text coherence that has to do with mental representation are analytically retrievable.

(iv) The selected Afrocentric and Eurocentric Christian hymns as the expressions of the Christian faith by both the immediate and remote participants shows context as integral part of human minds; it is the subjective mental model of the communicative situation. Context, therefore, as a mental model explains why people in the same situation speak differently.

Concluding, in the final analysis, and with the theoretical supports of van Dijk's psychology of text processing and Freudian psychoanalysis, this enquiring enterprise has revealed the extent the discursive forces of the English language project the psycho-social and psycho-spiritual effects that serve as meeting point for divinity and humanity in ancestral and new (colonial)worship environments. This departure from the extant extremely Eurocentric hymnology with paradigm shift to the distinctiveness of the indigenous flavours in the African or Nigerian hymnody is, therefore, a step in the right direction especially for the 21st century global relevance with useful insights into further study in postcolonial Applied English Linguistics

References

Adetunji, A. 2013. A critical-stylistic analysis of mind and characterisation in Buchi Emecheta's The joys of motherhood in A.Ogunsiji, AKehinde, A. Odebunmi (Eds.), *Language, literature and discourse: a festschrift in honour of Professor A. Lekan*

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]

Oyeleye. Ibadan: Stirling-Horden Publishers Limited.
Adeyanju D. S. 2011. The Rhetoric of Liturgy: a Socio-stylistic analysis of selected gospel hymns. Abraka Humanities Review, Journal of the Faculty of Arts. Delta State University vol. 4. No 1.
Adeyanju, D. (2010). Socio-contextual variables of selected Rhetorical questions in the scriptures.
Akinwumi, B. J. (2003). A stylo-sociolinguistics study of gospel music in Nigeria. University of Ibadan thesis.
Alabi, F. O. (2016). Deictic centres in selected hymns from the Baptist hymnal. University of Ibadan thesis.
Ayinuola, O. A. (2019). Discursive construction of sexuality and social orientations in
Chinamanda Adiche's *Americanah* in A. Osisanwo, K. Adebiyi-Adelabu and A. Misobalaje (Eds) *Literary and Linguistic Perspectives on Orality, Literacy and Gender Studies. Ibadan: Kraft Books Limited.*
Ayinuola, O. A. and Iyoha, C. O. (2020). Discourse form and function of titles in selected
Contemporary Nigerian Pentecostal Gospel Music. In A. Osisanwo, W. Bamigbade E. Igwebuike and A. Tella (Ed.) *Applied Linguistic, Linguistic Variations and English Usage in the Nigerian Context*. Ibadan: University Press. Pp. 493-506.
Bamiro E. (2016) Aspect of the politics of English in African (Zimbabwean) Literature: Text
and Context (Eds.) Odebunmi A. and Kehinde A. A. Language, context and society, A festschrift for Wale Adegbite.
Bloor, T. and Bloor, M. (1995). The Functional Analysis of English: A Hallidayan Approach.
Britain: Hodder Headline Group.
Euba, A. (1977). An Introduction to Music in Nigeria. Nigerian Music Review. 1. Pp. 1-38.
International Encyclopedia of the Social Sciences (2008); *International Journal of Academic Research in Business and Social Sciences 2017, Vol. 7, No. 3 ISSN: 2222-6990.*
Jones, A. M. (1976). African Hymnody in Christian Worship. Gwelo, Rhodesia: Mambo Press.
Kecskes, I. (2010). Situation-bound utterances as pragmatic acts. Journal of pragmatics doi:10.1016/j.pragma.2010.06.008.
Oduola, L. (2021). Critical Stylistic Analysis of Discourse Strategies in selected Christian Hymns. African Journal of Educational Research. Vol. 24. Pp. 103-112.
Okafor, R. *Music in Nigerian Society,* Enugu: New Generation Books, 2005.
Omojola, B. (2001). African Music in Christian liturgy. The Yoruba Tradition in Nigerian Music Review, No 2., pp. 80-91.
Osbeck, K. W. 1982. 101 hymn stories, Kregel Publication Inc. P.O. Box 2607 Grand Rapids, MI 49501.
Vidal, T. (1969). Oriki in Traditional Yoruba Music. African Arts, Vol. 3, No 1, p. 58. (www.britannica.com).

EDITOR-IN-CHIEF
Prof. S. T. Addo [GHANA]