

EDITORIAL

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I am pleased to present Volume 33 of *Marang*. As is expected of a general volume, the twelve papers in it discuss topical issues in language, literature and related fields.

There are two papers on phonology. The first (by Bolanle Arokoyo and Mayowa Onyiloye), using Optimality theory, presents a formal account of the preference of Yoruba for the CV open syllable structure. The second (by Julianah Akindele) presents evidence that shows that Nigerian newscasters' English is sufficiently sophisticated to serve as a model of Nigerian English.

In another paper, on socio-onomastics, Goabilwe Ramaeba explores polemical anthroponyms in Botswana. She shows that the names which are used to communicative indirectly enable some Batswana to avoid conflict laden situations.

Four papers are related to language and education. Mphoentle Makoko and Thapelo Otlogetswe discuss the use of the monolingual English dictionary in Botswana's junior schools. They conclude that its teaching should be part of the curriculum. Benedicta Lomotey and Albert Boasiako examine the popular view that Spanish and Russian are irrelevant in the Ghanaian context. Their findings contradict this view. From a pedagogical perspective, Peter Vakunta explores dystopia and protest in the songs of two distinguished anti-establishment songwriters in post-independence Cameroon. Lydia Nyati-Saleshando calls on African leaders to institute multilingual pedagogical approaches that would not only revitalize indigenous literacies but also improve the standard of education in Africa.

Three papers are in the area of discourse/stylistics. Akinmameji Olusola examines, using Critical Discourse Analysis, the way power and leadership are expressed in Obasanjo's two inauguration speeches. The study reveals that Obasanjo deploys linguistic features to assert and portray himself as Nigeria's messiah. Victor Alabi shows how foregrounded stylistic patterns are used in the anthems of five Nigerian universities to show their uniqueness and the pride staff and students have in their institutions. And Samson Dare examines the Yoruba ways of responding to exotic technological phenomena in four Wole Soyinka plays. The Yoruba demystify the phenomena using, among other things, songs and jokes.

There are two additional papers. In the first, Connie Rapoo argues that indigenous cultural practices exert an inescapable influence on the main characters in Ama Ata Aidoo's *Anowa*. Accordingly, attempts by the characters to unchain themselves from their roots fail. In the second, Grace Ibanga examines how Adimora-Ezeigbo, in two of her novels, projects the

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extra-humaneness which the Mother-Figure represents. She concludes that Adimora-Ezeigbo constructs female characters imbued with bold and daring qualities which effectively confront some patriarchal structures in Nigeria.

I hope that the summaries above will excite and entice you to read and enjoy the papers.

In concluding this introduction, let me use this opportunity to inform you that, effective 2021, Dr. Naledi Kgolo-Lotshwao will assume the editorship of *Marang*. I hope you will support her as she takes the journal to greater heights.