



Rhetoric and Style in Leopold Sedar Senghor's "New York"

Isaac I. Elimimian

Department of English

Ambrose Alli University

Ekpoma, Edo state-Nigeria

isaacelimimian2011@yahoo.com

Abstract

Although the nature, provenance, or function of rhetoric has been a subject of much interest and criticisms for centuries, there is no doubt that Senghor's life experience has taught him the value of rhetoric in any persuasive discourse. Furthermore, Senghor employs classical¹ and modern rhetoric in order to meet his personal and poetic objectives. In this essay, we shall discuss the poem "New York", not only because it addresses racial issues and other injustices which are pertinent to Negritude, but because the poem illustrates Senghor's remarkable ability to employ classical and modern rhetoric in his discourse.

I

According to Aristotle's *Rhetoric* (1356a)², there are three principal modes of appeal in persuasive discourse. They are: Firstly, through the force of the speaker's/writer's personality (*ethos*); secondly, through the logicity of the speaker's/writer's argument (*logos*); and thirdly, through the emotional thrust of the speaker's/writer's discourse (*pathos*). Senghor employs all three of these strategies in the poem "New York". The theme of "New York" is the need for the inhabitants of that city to turn away from their sins, that is, racial discrimination, corruption, and other evil practices, and embrace the word of God in order to redeem their souls and gain eternal salvation for the benefit of the society they live in. Accordingly, they must also eschew bitterness, rancor, deceit, man's inhumanity to man, wickedness, and other inimical forces which militate against peaceful living and harmonious co-existence. The poet remonstrates against injustice and crime:

Two weeks without rivers of field, all the birds of the air:
Falling sudden and dead on the high ashes of flats rooftops.

.....

And while dark waters carry away hygienic loves, like
rivers flooded with the corpses of children.³

If Negritude is about justice in the face of injustice, and if it is about righting the wrong of the past in order to promote racial equality, the New Yorkers

themselves have an obligation to participate in the collective struggle to ensure fairness and racial equality. This is the poet's injunction, and it meets the requirement and test of *logos* or logical discourse:

Now is the time of signs and reckonings
New York! Now is the time of manna and hyssop.
You must but listen to the trombones of God, let your
heart beat in the rhythm of blood, your blood
(MPA, p. 57)

He concludes with the same mode of logical appeal:

New York! I say to you: New York let black blood flow
into your blood
That it may rub the rust from your steel joints
like an oil of life,
That it may give to your bridges the bend of
buttocks and the suppleness of creepers
Now return the most ancient times, the unity recovered
the reconciliation of the lion, the Bull, and the Tree
Thought linked to act, ear to heart, sign to sense.
(MPA, p.58)

The first passage above exhorts the New Yorker --especially the white elements -- to wake up from their slumber and do the right thing. This is the time of reckoning, a time of accountability by doing what is right in the eyes of God. The expression, "manna and hyssop," is a metaphor suggesting the tonic needed in order to ignite immediate action. Apparently the New Yorkers have lived too long in a state of lethargy without responsibility. This is the time to wake up and act. It is a duty and an obligation from which they must not waver.

The second passage goes straight to address the issue at stake: racial discrimination, which will stop only if the white elements see the black race as equal partners, that is, if they treat other people, especially the blacks, as having the same human blood as their own. There must be a sense of balance, the spirit of equilibrium so that the different races can live together in peace and harmony.

Something must be said about the poem's title, "New York." New York is a melting pot of sorts, a conglomerate of a city, where different people meet or converge, where they interact, agree or disagree with one another on a daily basis. Fundamentally, New York is a city located in the United States. As a poetic metaphor, however, it symbolizes all cities and

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nations of the world where racial discrimination and other evil practices predominate. Senghor's message, then, is a universal one.

If we examine the poem's rhetorical discourse more carefully, we find other areas of a logical continuum. For example, the poet's counsel against man's inhumanity to man is not only wise and appropriate, it suggests his fairness and humanity. Furthermore it sheds significant light on his motive, that is, as a man who is angling for truth and justice in any human interrelationships. Finally, the poet's advocacy for reconciliation between different elements in a complex world of values (i.e., "the Lion the Bull the Tree") is ingenuous and a logical masterstroke.

There is something permanently alluring -- indeed convincing and satisfactory -- about the poet's frequent citation of the supreme deity: "listen to the trombones of God," "And the ears, above all the ears, to God who out of the laugh of a saxophone created the heaven and the earth in six days" (MPA, p.58). This is the logical path for the wise man to take: To put all difficulty and complex problems in the hands of the creator for His continued guidance and solution.

Toward the end of the poem, Senghor admonishes: "And no need to invent the Sirens." The word "Sirens" is a metaphor for guns, bombs, cannons and other weapons of war and human destruction and devastation. By shying away from strife and militarism and aligning himself with peace and love, Senghor demonstrates his humanness and innate logical thinking.

II

With reference to *pathos* or emotional appeal, which we shall now discuss, Juliet Nkane Ekpang describes it as follows:

Pathos or emotional appeal is the creative use of expressions to alter the audience's judgment. Linguistic tools used to achieve this include metaphors, exaggeration of facts (hyperbole), storytelling or the presentation of the topic in a way that evokes strong emotions in the audience.⁴

Aristotle himself avers that "persuasion may come through the hearers when the speech stirs their emotions (*Rhetoric 1354a*, p.25).

Repetition is one of the poetic devices which a speaker/rhetor can employ in swaying the emotions of his audience. Senghor employs this strategy in "New York," where, for example, he repeatedly appeals to the New Yorkers to follow the path of godliness and rectitude in their daily life (see part I, line 1; part II, line 2; and part III, line 1 of the poem). The probable

effect of this device is not only to draw the audience's attention to the poet's message, but to elicit and enlist the audience's sympathy and support on his side as well.

Furthermore, the employment of emotive language in the poem, like "No smile of a child blooms," "No mother's breast," "No tender word for there are no lips," "And no book where wisdom may be read," does not only suggest a state of utter hopelessness and disorder, but it shows the poet's inclination to take the audience along with him in order to arouse their moral indignation, and consequently promote rectitude.

Although some critics have frowned upon the use of emotional appeal, and although Senghor in particular has been criticized for employing "excessive emotionalism" I strongly believe that emotional use of language has its place in persuasive discourse. Such criticisms, I think, are misplaced and totally wrong. As Sam Meyer observes:

Stress of the functional side of the rhetorical elements in the poem need not deny or denigrate the role of the figures in conferring upon the verse an aura of conspicuous beauty. The office of the figures in this respect is simply another manifestation of the same taste for elegance.⁵

Furthermore, the use of emotional language enables Senghor to expand the scope and frontiers of his message. Finally, it is not only a useful device to his satirical objective, every artist, that is, has the right to employ the strategy that best meets his poetic and rhetorical objectives.

A further examination of the poem will confirm Senghor's effective use of emotional appeal, which is situated in the mode and manner of his allusions and references. For example, when he writes that "dark waters carry away hygienic loves, like rivers flooded with the corpses of children," he is not only speaking about the poor sanitary condition of the city of New York, he is also castigating the callousness of man's inhumanity to man. People have become so wicked and brutish that they would now behave like cannibals and savages. This effective use of simile-cum-metaphor would stir the conscience and humanity of good people everywhere in the universe. Further, the use of bestial images (e.g., "the Lion the Bull" and "the scented crocodiles" in section III) is all part of Senghor's effective employment of emotional appeal that should evoke a wide sympathetic reaction from his audience.

In order not to create a distance or disconnect between his discourse and his meaning, Senghor also employs images that register with our respective five senses. For instance, in part I of the poem, he speaks of

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“your blue metallic eyes, your frosted smile” (sight); the “skyscrapers which defy the storms with muscles of steel and stone-glazed hide” (touch); in part II, he writes about “Harlem humming noise (hearing) with stately colours and flamboyant smells” (smell). “It was teatime” (taste). Furthermore, Senghor echoes or draws material from several sources, all of which elevate the poem’s emotional appeal: From Biblical prophecy and liturgy (“You must but listen to the trombones of God”); from science and technology, “And the anguish in the depths of skyscrapers streets/lifting eyes hawkhooded to the sun’s eclipse/Sulphurous your light and livid the towers with heads that/thunderbolt the sky”); and from epistemological sources (“Now is the time of signs and reckonings” (MAP, p.57).

Classical rhetoricians, including Cicero and Quintilian, believe that the style which a speaker/writer employs will determine the degree to which his audience would be swayed emotionally. They distinguish between the grand, the middle, and the low styles of language. Accordingly, the grand style will sway most profoundly, the middle style will excite moderately, while the low style will evoke the least appeal. Senghor explores all three strategies in the poem. He employs the grand style as can be seen from his passionate appeal to God, who is the highest authority, to intervene timely in mundane matters. (“And the ears above all ears to God.” (MPA, p.58).

He employs the middle style when he pleads repeatedly with the New Yorkers to apply caution in their daily habits (“New York! I say to you New York let black blood flow/into your blood” (MPA, p58). And he relies on the low style at the beginning of his discourse where he admires the remarkable wonders of creation (New York! At first I was confused by your beauty” (MPA, p.56).

In retrospect, and in defence of the use of emotional appeal in persuasive discourse, we can say that much as it is judicious to “acknowledge the jurisdiction of reason” (Leavis’s expression), it is equally fair to accord emotion its rightful place in the scheme of things.

III

In his *Rhetoric*, Aristotle places ethical argument above other modes of rhetorical appeal. He explains:

Persuasion is achieved by the speaker’s personal character when the speech is so spoken as to make us think him credible. We believe good men more fully and more readily than others: this is true generally whatever the question is, and absolutely true where exact certainty is impossible and opinions are divided...It is not true, as some writers assume

in their treatises on rhetoric, that the personal goodness revealed by the speaker contributes nothing to his power of persuasion: on the contrary, his character may almost be called the most effective means of persuasion he possesses (*Rhetoric* 1356a, p.25)

Quintilian writes:

The ethos of which we form a conception, and which we desire to find in speakers is recommended, above all, by goodness, not only mild and placid, but for the most part pleasing and polite, and amiable and attractive...so the moral character of the speaker may clearly appear, and be recognized as it were in his discourse.⁶

In "New York," that is, Senghor calls for unity, cooperation, "good sense" (Cicero's words), tolerance and love.

Listen New York! Oh listen to your male voice of bras vibrating
with oboes, the anguish choked with tears falling in great cloths
of blood
Listen to the distant beating of your nocturnal heart, rhythm and
blood of the tom-tom, tom tom blood and tom tom
New York! I say to you: New York let black blood flow into your
blood
That it may rub the rust from your steel joints like and oil of life,
That it may give to your bridges the bend of buttocks and the
suppleness of creepers.

(MPA, pp 56-57)

From the above passage, we construct a mental picture of the ethos of the speaker. First, we see him as a caring and careful individual who is concerned about the yearnings and sufferings of other people. Secondly, he articulates his views with confidence and clarity ("Oh listen to your male voice of brass vibrating with oboes," "Listen to the distant beating of your nocturnal heart" (MPA, p.57).

Senghor gains the confidence of his audience in other ways. Without sounding solipsistic or egoistical, he employs frequently the first person singular pronoun "I," not only to vindicate and validate his trustworthiness, but to assure his audience that the subject matter which he speaks about is

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the one he knows so well, or the one which derives from his own personal experience.

I saw in Harlem humming with noise with stately colours and
flamboyant smells

.....
I saw them preparing the festival of night for escape from the day
I proclaim night more truthful than the day.

.....
And I saw along the sidewalks streams of white rum streams of
black milk in the blue fog of cigars

I saw the sky in the evening snow cotton and seraphims.

(MPA, p.57)

We may now ask: What purpose does Senghor's employment of the modes of appeal -- *logos*, *pathos*, and *ethos* serve? The strategy serves to establish the believability of the poet's argument, or the credibility of his ethos. It also strengthens the structural development of his art. Finally, as Gene Montague notes, the "chief specific purpose of any discourse is to manipulate an audience."⁷

IV

Classical rhetoricians, including the anonymous writer of the *Rhetorica ad Herennium*, believe that a discourse consists of seven parts, namely: (1) the *exordium* or the introduction, which is the beginning of an argument; (2) the *narratio* or the narration, which enumerates the significant areas of the argument; (3) the *partitio* or the respective parts of the argument; (4) the *confirmatio* or the proof of the argument; (5) the *confutatio* or the denunciation of the opposing argument; (6) the *peroratio* or conclusion, and (7) the *digressio* or digression.

A speaker/writer, however, does not need to apply or follow all of the above schema logically or step-by-step. He can, for instance, decide to consider only the sections that best suits his case, depending upon the form and the nature of his discourse. This is the strategy employed by Senghor in "New York," where just five strategies predominate, namely, the *exordium*, the *narratio*, the *partitio*, the *confirmatio*, and the *peroratio*.

The first ten lines of the poem can be described as the *exordium* or the introduction. Here, in a tone of frustration and "anguish," the poet explains how, for "two weeks" of observation, he was deceived or misled to believe in the "beauty" of New York, only to discover that the so-called beauty is all false, an illusion, and a façade.

To the careful reader of the text, it is clear from the introduction that the issues which Senghor sets out to address are serious and momentous. This fact is suggested by the following words and phrases: "confused," "anguish," "blue metallic eyes," and "fever seizes you." The issues raised focus on injustice, corruption, and racial intolerance in New York.

The *narratio* follows immediately as the poet goes on to complain bitterly about the shortcomings of the city, a complaint heralded by the repetitive employment of the negative word "No." The following lines compel urgency, immediacy, and attention:

No smile of a child blooms...
No mother's breast...
No tender word for there are no lips...
And no books...
(MPA, p.56)

The diverse issues raised in the poem, that is, between the white community and the minority ethnic groups, are alarming and disturbing. For example, the white community, symbolized by Manhattan, is mirrored in corruption and hypocrisy, engineered -- for the most part -- by western science and technology (suggested by "the skyscraper streets," the "nyion legs," and "the tower with heads that thunderbolt the sky" (MPA, p.56).

Similarly, the Black community, symbolized by Harlem, is mirrored in squalor, poverty, sin, and other evils. Much as Senghor feels a sense of disappointment and outrage regarding Manhattan, so also does he feel a sense of horror, dismay -- if not shame and indignation -- at the deplorable situation in Harlem, the Black community (suggested by "great clots of blood," "police horses roll the mangoes of love from low houses," and "the naked feet of dancers" (MPA, p.57).

If we reflect on the poem further, for more evidence of Senghor's disenchantment with the base morality of the city, we find it in the language which he employs. An instance is his bold declaration: "New York let black blood flow into your blood" (MPA, p.58). This statement, which is a repetition of the theme of racial discrimination that was first raised in part I, is the *confirmatio*. The poem's tripartite structure or *partitio* also ends here. The theme of racial discrimination, which begins in part I as a veiled hypocritical "beauty," and developed further in part II as the "tom tom, tom tom blood and tom-tom" is completed here in part III with "the black blood" fusing with the white blood. This is part of the Negritude finale, that is, the unity and reconciliation among the different races of the world of which Senghor is the chief advocate.

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The poem's *peroratio* or conclusion is important and germane in the sense that it recognizes the fact that human beings, being fallible in nature, must of necessity seek the support and counsel of the Lord at all times: "And the ears, above all the ears, to God who out of the laugh of a saxophone created the heaven and the earth/in six days/And the seventh day he slept the great sleep of the Negro" (MPA, p.57). This is the poem's denouement; it recalls I.A. Richards' philosophical statement regarding man's existential relationship with God:

There are but two kinds of sensations which unite all men -- the sensations which arise from the recognition of man's filial relationship to God and of the brotherhood of men, and the simplest vital sensations which are accessible to all men without exception"⁸

There are plausible reasons as to why Senghor's "New York" does not accommodate the *confutatio* and the *digressio*. First, is the fact that Senghor is the only speaker in the entire poem: he is not responding or countering anybody's discourse or opposition. Because his audience --that is, the New Yorkers and the international community --remain foreshadowed in the background, he does not need to open an attack or refute any argument. Secondly, because his discourse is a one-way-admonition, he does not need to get involved in *refutatio* or *digressio*. Furthermore, Senghor, apparently, does not need to get involved in an argument, especially where none exists. Finally, neither the *confutatio* nor the *digressio* would be pertinent here.

V

We have been able to identify the poem's major theme, that is, which centers on intolerance and racial discrimination. We must now consider some of the poetic and rhetorical strategies employed by Senghor in order to accomplish his aesthetic objectives. This is necessary in order to place his verse in its appropriate perspective, and to lend credibility to his ethos and his work.

First, throughout the poem, Senghor projects an image that he himself is an honest and virtuous man: that he is not lying or exaggerating in his assessment of the issues confronting New York. Because he is honest and trustworthy, he is therefore believable. He is not the "attack dog satirist" whose aim is mainly to attack without proffering any solution.

Furthermore, he ingratiates himself, or endears himself, with his audience by addressing the issues which should sound sweet melody to them or to good-natured people, namely, unity, concord, and reconciliation. Similarly, what he castigates -- racism, injustice, intolerance, violence and man's inhumanity to man (e.g., "like rivers flooded with corpses of children" MPA, p.56) -- if successfully accomplished, would bring peace and stability to organized society.

Finally, he employs images and metaphors from the local geographical setting, some of which are fascinating or intriguing or engaging (e.g., "those great golden long-legged girls," "Legs and breasts that have no sweat nor smell," "Nights of insomnia oh! Nights of Manhattan," "the festival of night for escape from the day," "the amphibious elements shining like suns," "the sidewalk streams of white rums/streams of black milk in the blue fog of cigars," "rhythm and blood of the tom-tom," and "rivers murmuring with scented crocodiles" (MPA, pp.56-58).

If we look at the poem's structure more critically, we shall discover, as I have stated earlier, that it contains three parts: the first is discussed from the point of view of the white elements; the second from the view point of the black folks; and the third from a collective sensibility. The reason for this schematic division is obvious: it enables or allows Senghor to direct his message more specifically and pointedly; it adds a sense of clarity and logic to his argument; and it broadens the structural parameters of his poetic style.

Style, that is, may be said to mean almost everything to Senghor, especially as far as his poetic rendition is concerned. Consequently, he calls to his aid several poetic and rhetorical strategies that would illustrate or elucidate or illuminate his argument. For example, from the Bible, he cites the supreme authority of God in mundane matters (e.g., "You must listen to the trombones of God," "But it is enough to open the eyes to the rainbow of April/And the ears, above all ears, to God." And he also cites from history and from man's innate goodness (e.g., "Now return the most ancient times, the unity recovered, the reconciliation of the Lion the Bull and the Tree" (MPA, pp.57-58).

In other places, he employs repetition (e.g., "rhythm and blood of the tom-tom, tom-tom blood and/tom-tom); paradox (e.g., "I proclaim night more truthful than day"); alliteration (e.g., "skyscraper streets"); compound words (e.g., "cotton-flowers," "sword-blade breasts") and simile (e.g., "amphibious elements shining like suns" (MPA,pp.57-58).

The variety of Senghor's poetic and rhetorical style is astonishing and far-reaching. The poet employs a syllogistic argument by establishing a premise from which a conclusion can be drawn. He argues, for example, that

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if the white elements of that city continue to build their hopes on materialism, vanity, crime, and artificiality -- without thinking of God's kingdom -- the outcome of their endeavor would be futile. This is the poem's syllogistic paradigm. Similarly, the black folks, who are admonished in part II of the poem (e.g., "Now is the time of signs and reckonings," MPA, p.57), should know that the end for them is near, if they do not change course from bad to good. The interplay between these contrasting dynamics elevates the poem's structure and style.

An interesting aspect of Senghor's poetics that has not received much critical attention by critics centers on his employment of irony. The word irony, we must admit, operates at several levels of meaning. For example, it is a contradiction between what is intended and what actually occurs. Senghor employs irony in this poem. It is ironical, for instance, that New York and its inhabitants, who are among the most enlightened and sophisticated people in the world, and who reside in the hub of modern civilization, are themselves now being accused of racism, corruption, immorality, vanity, and other evil practices of the contemporary world.

Secondly, Senghor views all human blood as the same. Unfortunately, however, in New York people discriminate between "black blood" and "white blood." For this reason, he fumes with anger and indignation (e.g., "New York let black blood/flow into your blood, MPA, p.58). The theme of racial discrimination and intolerance, which is suggested here, where people of the same blood and destiny discriminate against one another on the foundation of their common existence, is one of the supreme ironies of this lyric. Finally, the theme of unity and "reconciliation," which Senghor advocates here, is interesting and worthwhile because it is at the center of the Negritude polemics.

Not to be overlooked or minimized is the fact that, above all things, "New York" is a social and political satire, not only against the New Yorkers, but against all people who practice or engage in corruption, racial discrimination, and other social evils. True, in Part III or concluding section of the poem, Senghor alludes to the "reconciliation of the Lion the Bull and the Tree" (MPA, p.58). This statement is a satiric metaphor, suggesting that if these objects of creation can live together on this planet, human beings who have a higher calling should demonstrate a stronger commitment of unity and love for one another. Further, not only is Senghor's sensibility and humanity displayed here, the statement also highlights the intellectual and moral force behind the rise and development of the Negritude movement.

What conclusion can we now draw from Senghor's rhetoric and style as illustrated in his verse? First, we have discussed the three modes of appeal in persuasive discourse (i.e, *ethos*, *logos*, *pathos*) and their impact on Senghor's poetic artistry. We have also examined the seven parts of a

discourse and discovered that Senghor employs five of them in "New York." Furthermore, we have discussed the poem's tripartite structure, namely, part I, which focuses on Manhattan; part II, which concentrates on Harlem; and part III, which is general and which is discussed from the ambit of all nationalities and cultures. Finally, we have considered the poetic and rhetorical strategies which Senghor employs to develop his themes. The question before us now is: What value does all this serve both to Senghor's artistry, to Negritude, and to his *ethos* as a poet?

The poem's major themes are twofold: First, is the need for the New Yorkers to turn away from their sins and embrace the word of God in order to gain eternal salvation. The second, which is similar and a corollary to this, is for the New Yorkers -- and indeed all humanity -- to stop racial discrimination, corruption, vanity, hypocrisy, crime, and other social evils in order to establish the *summum bonum* for the human race. Senghor's employment of various poetic and rhetorical devices -- including irony, satire, repetition, alliteration, comparison and contrast -- while affirming his *ethos* as believable and trustworthy, significantly deepens the impact of his dialectic as a Negritude pioneer and advocate.

Notes

1. S.O. Mezu, for example, writes about Senghor, "Not only had the six years in the seminary left an indelible mark on his life, they had also given him solid foundations in the classics: Latin and Greek." See S. Okechukwu Mezu, *The Poetry of L.S. Senghor* (London & Ibadan: Heinemann Educational Books, Ltd., 1973), p.3.
2. See Aristotle's *Rhetoric and Poetics*, translated by W. Rhys Roberts; Introduction by Friedrich Solmsen and Ingram Bywater (New York: The Modern Library, 1954), p.25.
3. Leopold Sedar Senghor, "New York," *Modern Poetry from Africa* edited Gerald Moore and Ulli Beier (London: Penguin Books, 1976), p.58. Subsequent quotations from this volume will be abbreviated parenthetically in the text as MPA, followed by the page number(s).
4. Juliet Nkane Ekpang, "Ethos, Pathos, and Logos in Nelson Mandela's 1990 'Cape Town' Speech," *Uniuyo Journal of Humanities*, Vol. 21, No. 1, January-December 2017, 3.

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5. See Sam Meyer, "The Figures of Rhetoric in Spenser's *Colin Clout*," in *Rhetorical Analyses of Literary Works*, edited Edward P.J. Corbett (New York: Oxford University Press, 1969), p. 148
6. See Quintilian, *Institutes of Oratory*, trans. by John Selby Watson, 1 (London: George Bell and Sons, Inc., 1971), pp.423-424. A modern critic Maynard Mack, perhaps borrowing a leaf from the classical rhetoricians, defines *ethos* as "the man of plain living, high thinking, lasting friendships; who hates lies, slanders, lampoons, who laughs at flatteries of himself; who is soft by Nature, more dupe than wit; who loves of all things best the language of the heart." See Maynard Mack, "The Muse of Satire," *The Yale Review*, XLI (1951), 88. Edward P.J Corbett in his *Classical Rhetoric for the Modern Student* (New York: Oxford University Press, 1976), p.95, highlights the implications of the ethical appeal as follows: "The effect of the ethical appeal might very well be destroyed by a single lapse from good sense, good will, or moral integrity. A note of peevishness, a touch of malevolence, a flash of bad taste, a sudden display of inaccuracy or illogic could jeopardize a man's whole persuasive effort."
7. Roger Webster, *Studying Literary Theory* (London, New York, Sydney, Auckland: Arnold, 1990), p.85.
8. See O.R. Dathorne, *African Literature in the Twentieth Century* (Minneapolis: University of Minnesota Press, 1975), p. 218
9. Gene Montague, "Rhetoric in Literary Criticism," *College Composition and Communication*, XIV (October 1963), 168
10. See I.A Richards, *Principles of Literary Criticism* (New York: Harcourt, Brace & World, Inc., 1925), p.65
11. As E.P.J. Corbett notes (see *Rhetorical Analyses of Literary Works*, p.176), "Irony has long been associated with rhetoric, both as a trope and as a general rhetorical strategy for effecting persuasion."

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