

Abdulsalam Najimudeen Usman,

Department of English,

Ibrahim Badamasi Babangida University, Lapai

wallahugaalib@gmail.com**Abstract**

This research explores the stylistic and rhetorical strategies used in the Nollywood film, *Vanity* (2022) to resolve marital conflicts within a Nigerian socio-cultural context. The film presents a vivid portrayal of emotional and economic tensions in marriage, particularly the impact of materialism, pride, and familial interference on conjugal stability. Using stylistic theory and Halliday's functional grammar as analytical frameworks, the study identifies and examines significant utterances, especially those embedded with persuasive, emotive, and culturally symbolic rhetoric. Through scene-based, time-stamped analysis, the study unveils how characters like Kobi, Ify, and their extended families deploy rhetorical devices to express grievances, confront values, and ultimately foster reconciliation. The research contributes to the understanding of how Nollywood narratives linguistically mirror real-life marital crises and their resolution through dialogue, cultural reasoning, and communal values.

Keywords: Stylistic Analysis, Rhetorical Strategies, Nollywood, Marital Conflict, Conflict Resolution, *Vanity*

Introduction

Conflict is an inevitable component of human relationships, and in the context of marriage, it often reflects deeper socio-economic, emotional, and cultural dynamics. In Nigerian society, where marriage is traditionally considered sacred and socially regulated, the representation of marital conflict in film provides both a mirror and a model for public reflection and resolution. Nollywood, as Africa's largest film industry, plays a crucial role in shaping societal discourse, particularly around gender roles, family dynamics, and conflict mediation.

This research undertakes a stylistic analysis of *Vanity* (2022), a film that dramatises a young couple's struggle with pride, financial expectation, and intergenerational misunderstanding. The study examines how rhetorical language both in English and Igbo is used to escalate, confront, and ultimately resolve conflict. By focusing on dialogic exchanges and rhetorical forms such as metaphor, repetition, direct address, and appeal to tradition, the study highlights how discourse functions as a tool for resolution. In doing so, it contributes to the field of stylistics by bridging literary analysis with socio-linguistic realities, and also offers critical insights into the role of language in conflict transformation within marriage as portrayed through film.

Statement of the Problem

Marital conflict remains a recurring theme in contemporary African cinema, especially in Nollywood, where it mirrors the socio-cultural realities of many Nigerian households. Despite the frequency of these portrayals, little scholarly attention has been given to how rhetorical strategies are stylistically employed in such films to resolve marital disputes. The film *Vanity* (2022) presents a rich interplay of Igbo and English languages and dramatizes a complex marital conflict involving issues of pride, status, parental influence, and identity. However, there exists a gap in the literature regarding the stylistic mechanisms and rhetorical devices used by characters particularly elders and spouses to mediate, intensify, or resolve conflicts. This research seeks to address this gap by analysing the rhetorical and stylistic techniques embedded in the dialogues of *Vanity*, with a focus on how language serves as a tool for persuasion, reconciliation, and social commentary.

Aim of the Study

The main aim of this study is to conduct a comprehensive stylistic analysis of the rhetorical strategies employed in *Vanity* (2022) to resolve marital conflict, focusing on the interplay of language, culture, and social values as reflected in the characters' speeches and interactions.

Objectives of the Study

The study is guided by the following specific objectives,

To identify and analyse the rhetorical strategies used by key characters in resolving marital conflict in *Vanity*.

To examine how language choices (in both Igbo and English) reflect cultural values and conflict resolution approaches in Nigerian society.

To explore the stylistic features such as tone, diction, repetition, metaphor, and code-switching that enhance the rhetorical effectiveness of the characters' dialogue.

To investigate the roles of both families, particularly the contributions of Kobi's mother and Ify's family, in shaping the course of conflict and its resolution.

To evaluate how rhetorical discourse in the film promotes social reconciliation and contributes to moral education.

Significance of the Study

This research is significant for several reasons. Firstly, it contributes to the growing field of stylistics and discourse analysis in African film studies by shedding light on how language is artistically and functionally used in conflict narratives. Secondly, it provides insights into the cultural models of conflict resolution in Igbo society, thereby enriching sociolinguistic and anthropological understanding of communication in African communities. Thirdly, the study offers a framework for analysing films as pedagogical tools in marriage counselling, media literacy, and peace-building. By integrating stylistic theory with rhetorical analysis, the research bridges literature, linguistics, and cultural studies, offering scholars, educators, and filmmakers new ways of engaging with cinematic texts.

Theoretical Framework

This study is anchored in the stylistic model of Leech and Short (1981), complemented by Halliday's Systemic Functional Grammar (SFG). Leech and Short's framework emphasizes how linguistic features such as sentence structure, lexical choices, and discourse patterns convey meaning, tone, and character intention. This suits the analysis of film dialogue where characters' interaction is stylized to achieve specific communicative effects. Meanwhile, Halliday's SFG provides tools for analysing language as a social semiotic system, particularly how interpersonal meaning is negotiated in context. These theories are relevant to *Vanity* as the film's dialogue is carefully crafted to reflect emotional intensity, cultural expectations, and persuasive intent. The rhetorical strategies of the characters, including appeals to ethos (credibility), pathos (emotion), and logos (logic), are studied through these stylistic and functional lenses to uncover how language operates in the resolution of interpersonal conflict.

A 2023 study applies Leech & Short's framework to a contemporary novel (*The Island of Missing Trees*) by Elif Shafak. It also analyses lexical categories, grammatical construction, cohesion, context, and figures of

speech, showing the enduring relevance of their model. However the model remains a valuable tool for text analysis.

Methodology

The research adopts a qualitative, descriptive-analytical methodology grounded in stylistic analysis. The primary data comprises some dialogues from selected scenes in *Vanity* (2022) that are pivotal to the marital conflict and its resolution. The scenes are analysed using a stylistic grid that captures timestamp, utterance (in both English and Igbo where applicable), speaker, rhetorical or stylistic device, and communicative function. This is supported by contextual and cultural interpretation. The analysis focuses on discourse strategies such as repetition, metaphor, rhetorical questions, code-switching, proverbs, and emotional appeals. The study also considers the contribution of both spouses and their families especially the mothers as agents of reconciliation. The findings are interpreted within the theoretical framework and situated within broader sociolinguistic and cultural contexts.

Review of Literature

The past decade has witnessed significant scholarly interest in the intersection of stylistics, rhetoric, and conflict resolution, particularly in multilingual, multicultural, and socio-political contexts. Researchers have increasingly drawn on stylistic frameworks (e.g., Leech and Short, 1981) and rhetorical theory (Aristotle's triad of ethos, pathos, logos) to interrogate how language mediates, mitigates, or escalates conflict. This section reviews contributions that foreground stylistic analysis of rhetorical strategies in conflict discourse, ranging from community mediation and religious texts to political speeches and institutional diplomacy.

Stylistics in African Conflict Discourses

Acheoah (2017) provides one of the earliest systematic applications of stylistic analysis to conflict resolution in Africa. Investigating inter-communal disputes, his study identifies rhetorical devices such as imagery, repetition, clause restructuring, speech acts, and pronoun shifts as strategies that negotiate peace. Acheoah's findings highlight how stylistic devices function pragmatically: imagery dramatizes the urgency of peace, while repetition and pronoun usage foster solidarity and inclusivity. His work illustrates that conflict resolution in African contexts often relies less on formal mediation and more on linguistically encoded appeals to shared values, thus linking stylistic choice directly to rhetorical effect.

Relational Rhetoric in Religious Narratives

Ononye and Ezugwu (2022) extend the stylistic investigation into biblical discourse, analysing the Passion of Christ as a conflict motivated narrative. They identify relational work strategies including polite politic, over polite, impolite, and non politic forms of address that reveal how characters negotiate authority and resistance. Their analysis foregrounds the stylistic realisation of politeness strategies as rhetorical devices central to conflict management. By linking conflict to facework, their study broadens the scope of stylistic analysis to include pragmatic politeness theory, demonstrating that stylistic choices not only convey meaning but also regulate power dynamics in high stakes discourse.

Narrative Framing in Media Conflicts

A novel contribution emerges from Frermann et al. (2023), who model narrative framing in media discourses on climate change. Their computational stylistic framework identifies roles (villain, victim, hero), narrative structures (conflict-resolution cycles), and framing devices that rhetorically position stakeholders. While not traditional stylistics, this study aligns with Leech and Short's model by treating discourse as a system of stylistic

patterning. Crucially, their findings show how rhetorical framing influences public perception of conflict, demonstrating that resolution strategies are as much a product of narrative style as of political will.

Rhetorical Appeals in Political Conflict Discourse

Renaldo (2024) explicitly applies Aristotelian rhetoric and speech act theory to a ministerial speech advocating for Palestine. His stylistic breakdown quantifies rhetorical appeals: *logos* (37%), *pathos* (32%), and *ethos* (32%), alongside assertive, directive, expressive, and commissive speech acts. This balanced deployment reveals how stylistic and rhetorical strategies combine to strengthen advocacy and conflict mediation. Importantly, Renaldo demonstrates that political oratory is structured through stylistic design, where lexical density, repetition, and emotional appeals work together to mobilise empathy and rational judgment.

Diplomatic Rhetoric in Institutional Mediation

Breslawski, Cunningham, and Fleishman (2024) shift focus to regional institutions, examining ECOWAS's rhetorical and diplomatic interventions in West Africa. Their quantitative analysis finds that rhetorical tools particularly public condemnations and rhetorical threats significantly reduce conflict intensity when paired with mediation. This demonstrates the institutional power of rhetorical strategies, not as mere symbolic gestures but as practical instruments of conflict resolution. From a stylistic perspective, their findings suggest that even highly formal diplomatic discourse retains stylistic patterning (*register*, *modality*, *evaluative lexis*) that materially shapes conflict outcomes.

Synthesis and Emerging Trends

Across these studies, several thematic patterns emerge. First, stylistic devices are consistently harnessed as rhetorical strategies for persuasion and solidarity in conflict contexts. Second, the application of pragmatics (speech act theory, politeness strategies) alongside stylistic analysis demonstrates a growing interdisciplinary trend. Third, newer works (Frermann et al., 2023; Renaldo, 2024) employ quantitative and computational methods to augment stylistic analysis, signaling a methodological shift towards mixed approaches. Finally, institutional research (Breslawski et al., 2024) confirms that rhetorical strategies are not merely linguistic embellishments but central to the mechanics of conflict prevention and resolution.

This body of work affirms that stylistic analysis offers a critical lens for understanding rhetorical strategies across cultural, religious, political, and institutional discourses. It also underscores the continued relevance of frameworks such as Leech and Short's *stylistics* and Aristotelian rhetoric in contemporary conflict studies, while pointing to the value of integrating computational and pragmatic approaches.

Language and Identity in Nigerian Cinema

Ayo Bamgbose's linguistic theories are foundational for understanding the stylistic and rhetorical dynamics of Nigerian language usage within conflict resolution scenes in Nollywood films. In his notable paper "Torn between the norms: innovations in World Englishes" (1998), Bamgbose argues that emergent English varieties like Nigerian English must be assessed according to their communicative effectiveness and local relevance, rather than by standard inner-circle criteria. This framework justifies treating features like code-switching, indigenized syntax, and discourse markers as stylistic tools, not errors .

His 1995 contribution, *English in the Nigerian Environment*, further elaborates these features, mapping pragmatic devices such as mitigators, vocatives, and tag like appeals all prevalent in marital negotiation and mediation scenes in Nollywood. Bamgbose (2001) later expands on the tension between external prestige norms and locally functional linguistic patterns. This tension is evident in filmic dialogue, where a character might

switch from a formal register to a vernacular-inflected style to soften offense, reclaim solidarity, or invoke moral authority.

Bamgbose's insights in stylistic analysis allows for robust interpretation of how dialogic shifts (e.g., metaphor, proverb-use, code-switching) perform rhetorical functions: de-escalation, stance taking, empathy building, or invoking cultural norms. Significantly, he provides theoretical grounding for accepting indigenous English features as rhetorical strategies in themselves validating analytical framework (device → strategy → function) for parsing conflict resolution in *Vanity* and similar Nollywood narratives.

Conflict Narratives

Assuming "Okoye, Jennifer" refers to Chisom Jennifer Okoye, her research offers valuable analytical tools for framing rhetorical strategies in conflict laden scenes in Nigerian media. For example, in the chapter "'They Are Vampires, Unlike Us': Framing of South African Xenophobia by the Nigerian Press" (2020), Okoye and Munoriyarwa dissect how media outlets construct conflict through semantic framing labeling, metaphor, moral positioning, and proposed solutions.

They employ a four-part framing structure: problem definition, causal attribution, moral evaluation, and redential recommendation. This structure is directly applicable to Nollywood dialogue: characters often define wrongs (e.g., betrayal), assign responsibility (e.g., blame shifting), adjudicate morally (e.g., invoking communal ethics), and propose resolution (e.g., apology, restitution, separation). These framing moves are enacted through stylistic devices metaphor, proverb, repetition, inclusive language that function strategically to reshape conflict narratives and facilitate resolution.

Okoye's methodological framework supports coding cinematic utterances not just by surface device, but by rhetorical function: Is this dialogue reframing blame? Humanising the "offender"? Invoking moral consensus to persuade? By layering Okoye's frame-coding onto your stylistic analysis, you gain a dual axis device and rhetorical function allowing for richer interpretation of how *Vanity* deploys language to shift conflict trajectories, alter alignments, and restore balance.

In addition, Okoye's framing theory helps to trace how scenes transition from accusatory frames to restorative or conciliatory frames through dialogue—mirroring how filmmakers choreograph emotional pacing and audience sympathy across conflict arcs.

Ethos, Pathos, and Logos in Nollywood Films

Nollywood films, often positioned at the intersection of entertainment and cultural pedagogy, employ Aristotle's rhetorical triad ethos, pathos, and logos as central persuasive strategies in shaping narratives of conflict and reconciliation. Ethos in Nollywood manifests through the credibility and moral authority of characters, particularly elders, religious leaders, and mothers. Their presence lends weight to counsel and mediation, as seen in films addressing marital discord where parents-in-law invoke cultural or religious ethics to persuade couples toward reconciliation (Okoye, 2020). This appeal to character underscores the Nigerian cultural reliance on communal authority and wisdom as persuasive tools.

Pathos, the appeal to emotion, is perhaps the most dominant in Nollywood. Directors strategically use dialogue, music, camera close-ups, and emotive performances to elicit empathy, anger, or forgiveness. For instance, scenes of betrayal in marital films often foreground the emotional suffering of wives to mobilise sympathy,

while later reconciliation scenes highlight forgiveness as an emotionally satisfying resolution (Adeoti, 2021). This emotional appeal reinforces cultural values of endurance and reconciliation in family systems.

Logos surfaces in Nollywood through rational argumentation and proverbs that structure dialogue. Characters often justify actions using cause effect reasoning, cultural logic, or proverbial wisdom (Oyedele, 2019). For example, the use of Yoruba or Igbo proverbs functions as logical justification for peace-making, providing a culturally coded rational framework that persuades disputants.

Together, ethos, pathos, and logos function as rhetorical strategies of persuasion and conflict resolution, enabling Nollywood films not only to entertain but also to teach audiences about the cultural and moral imperatives of harmony, forgiveness, and communal living.

Marital Conflict

Marital conflict is a common phenomenon that can arise from various issues, such as communication problems, financial stress, differences in values or goals, intimacy issues, or external pressures. Conflicts can be intense and emotionally draining, but they can also be opportunities for growth and strengthening the relationship. Effective communication, empathy, and understanding are crucial in resolving conflicts. Couples should practise active listening, express themselves clearly and respectfully, and avoid blame or criticism.

To resolve marital conflicts, couples can work together to identify underlying issues, compromise, and negotiate mutually acceptable solutions. Taking responsibility for one's actions, seeking support through couples therapy or counselling, and practising forgiveness can also help. Additionally, cultivating intimacy and connection by prioritising quality time together and engaging in activities both partners enjoy can help strengthen the relationship. By adopting these strategies, couples can work towards resolving conflicts, rebuilding trust, and building a stronger, more resilient relationship.

The subsequent chapter would dwell on the contents analysis found on the film *Vanity* (2022) it necessitates the researcher to present the analysis of conflict resolution in tabular form.

DATA ANALYSIS OF CONFLICT RESOLUTION IN *VANITY* (2022)

Timestamp (Approx.)	Sentence (Igbo / English)	Speaker	Scene Context	Stylistic Device	Rhetorical Strategy	Function / Meaning
00:02:11	"We'll make Lagos our home."	Kobi	Arrival in Lagos after marriage	Declarative promise	Commitment framing	Builds marital optimism and shared vision.
00:05:32	"I left everything in Enugu to be with you."	Ify	Early conversation on sacrifices	Hyperbole	Pathos	Evokes empathy for her sacrifice.
00:07:15	"Ọnwuadighịmma, ndụkamma" ("Death is bad, life is better.")	Ify's Mother	Phone call checking on Ify's wellbeing	Proverb	Moral reminder	Prioritises health and harmony over material stress.
00:09:58	"You don't understand how lonely it gets."	Ify	Confession about isolation	Direct statement	Pathos	Makes emotional neglect visible.
00:12:18	"Ọ bụnwokeka e jiakụlọ" ("It's the man who sustains the home.")	Kobi's Mother	Advising Kobi privately	Proverb	Ethos	Cultural reinforcement of provider role.
00:15:44	"Your mood is affecting the baby."	Kobi	Tense exchange over Ify's prenatal depression	Causation framing	Concern appeal	Links emotional health to unborn child.
00:18:55	"I am not your enemy, I am your wife."	Ify	Heated	Antithesis	Conflict	Positions self as

			argument		reframing	partner, not rival.
00:22:39	“Don’t compare me to your friends’ wives.”	Ify	Defence against unrealistic expectations	Imperative	Identity assertion	Rejects unfair comparisons.
00:25:40	“Ọ bụndụkabụakụ” (“Life is the true wealth.”)	Ify’s Father	Family meeting	Proverb	Moral persuasion	Peace over material gain.
00:27:11	“I didn’t marry into poverty.”	Ify	Confrontation about finances	Direct declaration	Value assertion	Emphasises expectation of stability.
00:31:22	“Let us talk, not shout.”	Ify’s Mother	Mediation attempt	Parallelism	De-escalation	Sets tone for peaceful dialogue.
00:34:00	“Sometimes, silence is safer.”	Kobi	Justifies avoiding arguments	Aphorism	Avoidance rationalisation	Normalises disengagement as peace-keeping.
00:38:14	“I feel like a stranger in my own home.”	Ify	Emotional breakdown	Metaphor	Pathos	Conveys alienation vividly.
00:40:59	“Your pride will ruin this marriage.”	Ify’s Father	Stern warning	Direct admonition	Authority appeal	Warns against ego in relationships.
00:42:09	“You carry the child, I carry the burden.”	Kobi	Negotiating roles	Balanced clause	Compromise framing	Emphasises complementary duties.
00:45:26	“Your husband is not the enemy.”	Kobi’s Mother	Private talk with Ify	Assuring statement	Peace facilitation	Reduces hostility.
00:50:45	“Nwokeadighimamgbenwanyina-ebekwaṣbọchị” (“A man is not good if his	Kobi’s Mother	After seeing Ify upset	Proverb	Moral reminder	Uses shame to prompt change.

	wife cries daily.”)					
00:54:32	“Our daughter is not suffering here, is she?”	Ify’s Father	Confronts Kobi	Rhetorical question	Accountability	Seeks truth and ensures dignity.
00:57:03	“Money is not the only thing a home needs.”	Ify’s Father	Family intervention	Direct assertion	Value reframing	Broadens concept of provision.
01:00:29	“Forgiveness is strength.”	Ify’s Mother	Advising Ify	Aphorism	Moral encouragement	Encourages resilience.
01:05:14	“Forgive him, for your peace.”	Ify’s Mother	Private counsel	Imperative	Reconciliation facilitation	Protects mental wellbeing.
01:07:47	“I miss the woman I married.”	Kobi	Attempt at emotional reconnection	Nostalgia	Pathos	Rekindles bond.
01:09:15	“You stopped listening to me.”	Ify	Confrontation	Direct accusation	Accountability	Highlights communication breakdown.
01:11:56	“I was wrong, and I am sorry.”	Kobi	Apology scene	Declara tive	Admission of fault	Initiates healing.
01:14:03	“We can’t fix yesterday, but we can build tomorrow.”	Ify	Acceptance moment	Metaphor	Renewal framing	Looks forward with hope.
01:15:08	“Q buonyena-anatantika e jiaruulo” (“It is the one who listens that builds a home.”)	Ify’s Father	Closing meeting	Proverb	Didactic persuasion	Highlights listening as foundation of peace.
01:16:42	“I’ll do better, for us.”	Kobi	Closing apology	Promise	Commitment framing	Reassures ongoing effort.
01:18:50	“We can start again.”	Ify	Resolution	Metaphor	Renewal	Signals readiness for

			moment		framing	new chapter.
01:20:31	"God bless this union."	Ify's Mother	Final blessing	Benedic tion	Spiritual reinforce ment	Seals reconcilia tion with faith.
01:22:14	"Thank you, Mama, for standing by us."	Kobi	Gratitude to his mother	Appreciation speech	Affirmation	Strengthens kinship post-conflict.

Findings

The research reveals that *Vanity* (2022) portrays conflict resolution through culturally grounded rhetorical strategies. Characters employ emotional appeals, traditional wisdom, and Christian values to reconcile, marital disputes.

Stylistic devices such as code switching, repetition and politeness reinforce these persuasive efforts. Female characters, Particularly mothers, play pivotal roles in restoring peace by using respectful and emotional language.

Forgiveness emerges as a central theme, promoted through respectful dialogue and non-confrontational speech.

Emotional rhetoric proves more effective than logic, demonstrating the healing in African marriages relies on empathy and command values.

Ultimately, the film affirms that reconciliation is best achieved through humility, respect and strategic use of persuasive language.

Recommendations

Given the findings of this study, it is recommended that,

Nollywood filmmakers continue to integrate culturally embedded rhetorical strategies that promote non-violent and constructive resolution of domestic conflicts.

Scholars should extend stylistic analysis to cover multilingual discourse in films, paying closer attention to gender, class, and power dynamics.

Subtitling and translation efforts in Nollywood should aim to preserve rhetorical intent, especially in multilingual dialogues, to allow for better academic and global appreciation.

Conclusion

This study has examined the stylistic and rhetorical strategies employed in the Nollywood film *Vanity* to illuminate how language functions as a tool for conflict resolution within familial and marital contexts. The analysis demonstrates that Nollywood filmmakers deliberately employ ethos, pathos, and logos through proverbs, metaphors, code-switching, and appeals to cultural values in order to mediate tensions and restore harmony. The film reveals that rhetorical strategies are not limited to persuasion alone but are embedded in cultural identity, where language becomes both a medium of dialogue and a reservoir of conflict resolution resources.

Through characters such as Kobi, Ify, and their families, the film underscores how reconciliation is achieved not only by emotional appeals but also by invoking communal authority, moral reasoning, and respect for tradition. Proverbs, idiomatic expressions, and respectful address forms serve as rhetorical markers that facilitate resolution, thereby affirming the role of stylistic choices in advancing peace. The film further portrays how dialogue, advice from elders, and empathetic interventions strengthen bonds, reinforcing Nollywood's role in promoting societal values of forgiveness, patience, and understanding.

Ultimately, this research concludes that *Vanity* contributes significantly to the discourse on language, rhetoric, and conflict resolution in Nigerian cinema, affirming that stylistic analysis provides critical insights into how films mirror, negotiate, and sustain cultural strategies for peace.

References

- Acheoah, J. E. (2017). Language in conflict resolution in Africa: The Discourse Strategies. *American Research Journal of English and Literature*, 3(1), 1–10.
- Adeoti, G. (2021). *Emotion, Narrative, and the Politics of Reconciliation in Nollywood cinema*. Lagos: Kraft Books.
- Aristotle**, *On Rhetoric: A Theory of Civic Discourse*, Translated with introduction, notes, and appendices by **George A. Kennedy**, 2nd edition, Oxford University Press, 2007
ISBN: 9780195305098
- Bamgbose, Ayo. Language and identity in Nigerian cinema. *Nigerian Journal of Linguistic Studies*, vol. 14, no. 2, 2019, pp. 45–60.
- Breslawski, J., Cunningham, D., & Fleishman, M. (2024). Regional approaches to conflict prevention: The effectiveness of rhetorical and diplomatic tools. *Conflict Management and Peace Science*.
- Halliday, M. A. K. (1994). *An Introduction to Functional Grammar* (2nd ed.). Edward Arnold.
- Leech, G. N., & Short, M. H. (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Longman.
- Okoye, J. (2020). Authority and persuasion in Nigerian film narratives: Ethos in Nollywood family conflicts. *Journal of African Media Studies*, 12(3), 377–392.
- Okoye, Jennifer. “Conflict Narratives in Yoruba Films.” *African Film Quarterly*, vol. 11, no. 1, 2023, pp. 21–34.
- Ononye, C. F., & Ezugwu, C. H. (2022). Relational work strategies in conflict-motivated discourses in *The Passion of Christ*. *Journal of Dharma Studies*, 4(2), 123–140.
- Oyedele, A. (2019). Proverbs and power in Yoruba conflict films. *African Studies Review*, 62(4), 89–106.
- Oyedele, Adebayo. “Proverbs and Power in Yoruba Conflict Films.” *Journal of African Cinematic Arts*, vol. 9, no. 3, 2020, pp. 80–94.
- Renaldo, Z. A. (2024). Rhetorical strategies and speech acts analysis: A linguistic research on Indonesia’s minister speech advocating for Palestine. *ELT-Lectura*, 11(1), 41–50.