

YORÙBÁ FOLKLORE: PEOPLES' PULSE AND IMAGINATIONS

An Inaugural Lecture Delivered at Oduduwa Hall,
Obafemi Awolowo University, Ile-Ife, Nigeria
On Tuesday 28th May, 2019

By

George Olusola Ajibade
Professor of Yorùbá Literature and Culture
Department of Linguistics and African Languages

Inaugural Lecture Series 337

© OBAFEMI AWOLOWO UNIVERSITY PRESS, 2019

ISSN 0189-7848

Printed by

**Obafemi Awolowo University Press Limited,
Ile-Ife, Nigeria**

The Vice Chancellor,
The Deputy Vice Chancellor (Academics),
The Deputy Vice Chancellor (Administration),
The Registrar,
The Provosts,
The Bursar,
The Librarian,
Deans of Faculties,
Directors,
Heads of Departments,
Distinguished Colleagues and Guests,
Ladies and Gentlemen.

I stand before you this evening with a heart of gratitude to the Almighty God for enabling me to deliver this lecture. I give God the glory, honour, power and majesty for the knowledge bestowed on me and for allowing me to present today, the fourth inaugural lecture in the Department of Linguistics and African Languages of the Obafemi Awolowo University, Ile-Ife since its establishment in 1970/1971. “*Ṣé ẹni tó bá mòtàn yóó mòtàn.*” The B.A. Degree Programme in Yorùbá, which formally began in the Faculty of Arts during the 1970/1971 session, was designed and taught by the African Languages and Literatures staff of the then Institute of African Studies. Under this arrangement, the University of Ife awarded its first undergraduate degree in Yorùbá in the Faculties of Arts and Education in 1974. At its 114th meeting on 7th January, 1975, the Senate of the University, having considered and approved a recommendation from the Faculty Board of Arts, (at Minute 1787) decided to create a separate Department of African Languages and Literatures in the Faculty with effect from October, 1975.

I bless God Almighty for the grace and opportunity given to me to key into the Yorùbá programme of this citadel of learning that has produced somebody like me. I thank the University for giving me the platform. I also appreciate all of you who have decided to grace the occasion with your physical presence from different places.

This lecture begins with the premise that the imagination and oral literature are as much a part of culture and social structure as they

are a reflection of society's underlying values and norms. It engages the imagination as one of the major guiding factors behind the creation of folklore, literature and other art forms. The Imagination is the supremely creative faculty, a faculty which all men possess in some degree and use every moment (Mazharul, 1985:43). My inaugural lecture will critically engage this thought-provoking sociological mantra in order to explicate what is inaugurating me into the professorial "cult".

Mr Vice Chancellor, Sir, my research, teaching and publications focus on Yorùbá language, literature and folklore in a broad sense but the thrust of my scholarly inquiry is in specifically located in critical social theory in the context of feminist, hermeneutical, psychological and sociological approaches. Since the beginning of my academic career, almost two decades ago, I have delved into both verbal and visual arts as communication processes in Yorùbá cosmology; explicating the interconnectedness, interdependence and interrelatedness of the two art forms. Similarly, I have carried out researches on Yorùbá folklore in its widest sense to reveal people's pulse and imaginations as expressed in their folkloric genres.

Although the imagination has the remarkable capacity to defy strict definition, it is a term we apparently cannot do without, now more than ever. It continues to be considered the precondition of all literary production. Of course, no work of literature can be ascribed significant artistic value and at the same time be described as "unimaginative." More importantly, the imagination is identified as a social practice crucial to living in an age of globalized modernity.

African aesthetic orientations for literary arts, like those inspired by Negritude and anti-colonialism, while upholding the canon of modern African literary arts as the presentation of traditional themes, imagery, expressions, and folklore in the colonial languages, gave no place whatsoever to creations in, and the study of, African languages, especially the oral literatures and cultures of the people. Language, literature and culture are very pivotal in African studies, constituting the main aesthetic and critical benchmarks. The causes that stir the emotions of ordinary men and

women have always spurred the creative man—especially the poet—to write poetry, the mythmaker to make myth, the singer to sing and the painter to paint (Mazharul, 1985:43).

The ascendancy of the imagination as an overt subject of discourse in contemporary literary production and analysis comes as a response to the epistemological crises opened up by the perceived consolidation of an imperialist form of capitalism as the dominant world-system. The imagination is increasingly becoming an attribute of folkloric production as a knowledge-producing sense crucial to a counter-ideological mystification already in existence.

Mr Vice Chancellor, Sir, the imagination, as used in this lecture, provides a key to understanding the distinctive features of various indigenous responses to an apparently stable world-system. It illuminates the cultural contexts in which their ideas emerged and the different forms modernity has taken in their lives. I highlight how I explored how the imagination has been critically appropriated and translated to the specific situations by the folklorists.

The idea and reality of culture is a consequence of the strategy for human existence that leads man into mutual recognition of, and existence within societies. A society's culture consists of whatever it is that one has to know or believe in order to operate in a manner acceptable to its members. Hence, culture is the know-how that an individual must possess to get through the task of daily living. Literature is a repertoire of how a performer or writer perceives the world around him or her. The culture of a society encompasses everything in such a society, starting from language as the nucleus or nerve of the culture, to even the perception of both seen and unseen aspects of the society. The above indicates that culture and folklore are intricately intertwined and interconnected. The relationship between the two explains why one cannot be treated or understood in isolation. Folklore sustains reality that opens up to the people of society within their culture. It communicates and reflects the details of what is acceptable and unacceptable as well as what is despicable and desirable. There is no human society without its folklore in diverse forms. These various art forms

project certain meanings and values. They are orchestrated in various situations to reveal a great deal of sociological and environmental harmony. Culture is germane to human existence and the capacity of humankind to live in society. It presupposes that culture is the moderator of interactions and a definer of the level of functionality in the social, political, economic, religious and other realms. The reality is that any field or discipline is irrelevant if the human being is not the focus.

Folklore is a product of the imagination and a fruit of the intellect, and it is, in part, a creation of the imagination and real life. Folklore in every society throws considerable light upon the social, political, religious, moral and even economic life of the time and the people. Yorùbá folklore deals exclusively with historical, political, religious, economic and environmental themes, among others, and is essentially realistic and serves as a reliable projection of society. The folklorist expresses his or her feeling and we who listen to or read the genre are interested and feel at one with him or her and ourselves.

Folklore of any age cannot escape the influence of the social scene and therefore is found reflecting the society of the age when it is created. Folklore is produced for refreshing and inspiring the mind. It records the thoughts and feelings of great minds. Society reacts to folklore in a living way. It rouses our feelings and enthusiasm for welfare and the progress of the society.

Folklore is intimately related to society. Viewed as a whole, a body of folklore is part of the entire culture of a people. It is an integral part of the culture, tied by a tissue of connections with every other element in the culture. In fact, the range for social influences on folklore is as broad as the entire range of operative social forces: the prevailing system of social organization—including the class structure, the economic system, the political organization and the deeply rooted institutions: the dominant ideas; the characteristic emotional tone; the sense of the past and contemporary realities.

In the word of Julius Nyerere (1966:10), “The role of a university in a developing country is to contribute: to give ideas, manpower,

and service for the furtherance of human equality, human dignity and human development.” Hence, my research and teaching have been fulfilling these in almost two decades. For the purpose of this lecture and for brevity, I have thematised my discussion into various segments. This was done with a view to making the discussion an all-embracing.

THE ESSENCE OF BINARY COMPLEMENTARITY

Mr Vice Chancellor, folklore is a powerful communicator of social and cultural values. Ajibade (2003 and 2005) show that visual images are intimately connected to verbal art and that both function in significant ways in the creation of meaning. They are also used as metaphors for personal and communal communication in realising linguistic creativity. Furthermore, the diasporic elements of Yorùbá worldview and the processes of transmutation and transformation brought about as revealed in Òṣun, a popular Yorùbá river goddess, are shown in my research. My research also shows the factors responsible for reviving and revitalising Yorùbá indigenous spirituality and cultural values, which were once partly eroded by colonialism, foreign religions and European civilisation. I have examined expressive art forms that enact various manifestations of gender identities, gender conflict, as well as those that are used to contest gender oppression (e.g. sexism and homophobia). I maintain that there is the need to explore cultural, political, economic, and technological facets of creative activity in social contexts, always seeking to understand how these factors inform the ways in which administrators serve communities through arts-based programming. Some of my studies (Ajibade 1999 and 2009) have shown how Yorùbá women have responded to feminism in components of the folklore that they produce. This is germane to cultural revitalization and gender roles, change and sustainable development. Gender and sexuality intersect to form systems of inequality, the formation of identity, and sites for political agency. I have interrogated the politics within feminist discussions to re-center intersecting identities to better understand women’s histories, experiences, and politics.

The study on Yorùbá epithalamium (Ajibade, 2009) contributes to our understanding of the Yorùbá perception of women

empowerment and of gender-power relations among the people in time perspective. It provides a critical link in scholarship on the Yorùbá people, linking oral literature with sociology and oral history. It expounds how textual incorporation and (re) conceptualization are among the processes by which the local and the global are integrated in Yorùbá nuptial poetry. It shows that Yorùbá women are transmitters and vectors of cultural, social and moral values in their cosmology. In addition, the study provides an alternative mode for analysing and interpreting Yorùbá historical experiences and perceiving gender-power relations beyond the Euro-Western models of analysis and understanding.

In the traditional Yorùbá society, women are of great importance. The position of women can never be overemphasised, even though the society is superficially patriarchal. Yorùbá men and women are not seen as opposites at all, but as complementary. There is an adage that says “bí ọkùnrin bá rí ejò bí obìnrin bá pa á, kí ejò sá ti má lọ ni- if a man sees a snake and a woman kills it, all that matters is for the snake not to escape”. This and many other related proverbs are pointing to the binary complementarity between the Yorùbá men and women in their relationship.

Mr Vice Chancellor, Sir, Ajibade (2005, 2009, 2011 and 2015) show that in a traditional Yorùbá community, romance and sexuality are treated with secrecy in many instances. Even among married couples, love affairs are not to be seen by the people as such. Amorous expressions are mainly used by the elderly who are married, and the younger ones are forbidden to talk about sexual relationships, especially in the public. This is a kind of repression. But, human beings are basically social animals with feelings, emotions, and moods. The Yorùbá will say “Ara kì í ẹ̀ ọ̀kúta- the body is not a stone”. This adage is corroborating the fact that human beings are sensitive and alive, suggesting that they can respond to the world around them. It has been noted in the course of this research that repressed feelings that border on sexual relationship are only accommodated in the context of marriage, during which even women have the poetic license to express their sexual desires and emotional feelings. They refer to male and female sexual organs without any restriction; they can also talk

about sexual intercourse without any form of social sanction. The following are samples of songs that confirm this:

(a)

Isan lokó-	the penis is a nerve
Ọrá lùbò-	the vagina is elastic
Jàwàjává lẹpọn-	the scrotal is soft flesh
Ike nìdọ-	the clitoris is plastic.

(b)

Olórí burúkú lokó- the penis is heady
Adigbèsè lẹpọn - the scrotal is a criminal
Àfi tó bá wọnú òbò sin-sin-sin- it will not desist until it penetrates the vagina 'forcefully'.

These songs, very funny and amusing, and is deliberately so. By deploying effective imagery, the song is capable of inducing a romantic mood in listeners. It erects a form of picture of the combination of male and female reproductive organs that are ready for sexual intercourse in the minds of both the encoders and decoders. This can stimulate the would-be wife and serve as an indirect request to her to be ready for conjugal rites. The song is usually sung when the bride and her friends dance round the town in preparation for the marriage. This comes up a day before the marriage ceremony. They usually sing it when they notice the presence of males around them. They do not limit themselves to mere description of the reproductive organs, but go further to express a deep romantic experience between men and women as seen in song (b).

This song presents the picture of sexual intercourse between a man and a woman, which, in ordinary life will not be spoken of by the younger ones. This is nothing more than a real romantic experience. In one of their songs that I categorise as romantic this is clearly expressed. The song goes thus:

Kò jọ ń sólókó nílẹ̀ yíí nì? - Is there nobody with penis in this community?

Òbò ń ẹ bí àwókù àlàpà- Vagina is just roaming about like dilapidated walls.

This song does not only suggest that the ladies are advertising themselves, but that men and women are also to complement one another. This is meant to prompt the friends of the bride to prepare the new bride for the conjugal obligations. The last of the examples of songs used to express the romantic life that has been repressed represents women in the Yorùbá community as dutifully combining hard work with fulfilling their sexual obligations. The songs are as follows:

Aládùkẹ̀ toko igi dé o-
Òbò rẹ̀ yanu o gbokó o-

Aládùkẹ̀ has returned from the farm
Let her vagina open to receive penis

And

Àdùkẹ̀, O dákẹ̀ sílé-
Àkàsù ẹ̀pọ̀n yóò ré lù ọ̀ pì-

Àdùkẹ̀, you are inside the room
A huge scrotom will descend on you heavily.

O dákẹ̀ sílé-
Àkàsù ẹ̀pọ̀n yóò ré lù ọ̀ pì-

You are inside the room
A huge scrotom will descend on you heavily.

The above songs show the component of a fulfilled marriage. Though these songs are for somebody who is just going to her husband's house, it is a way of imparting sex education. The singers are encouraging the wife-to-be to be industrious and fulfill her sexual obligations to the husband at the same time. The Yorùbá tradition represses the free expression of sexuality while literary creation creates a democratic space for its expression. This kind of freedom of literary creation is a form of freedom that dissipates power and tends to make an individual realistic and exercise her/his personhood.

In Ajibade (2009), I have shown that the impact of Yorùbá women in the creation and production of oral genre as a sure avenue to source their own perception of their society in time perspective cannot be underestimated. Moreover, most of their views, especially those that deal with sexuality, and the sanctity of marriage should be taken into consideration as a cultural means of waging war against HIV/AIDS. This will go a long way in

maintaining stable homes and in preventing the infection and the spread of that killer disease- HIV/AIDS.

I have also shown that masculinity is not to be seen as object of intimidation, harassment or discrimination to the females. Instead, women should be seen as partners in progress, worthy of all honors and respects that could be given to the fellow male peers. An ideal man in Yorùbá society must see the qualities in women and complements them in achieving their Gods-given role in the society.

Mr Vice Chancellor, Sir, Yorùbá people recognize the endowed power and prowess in women and they cooperate with them to combine their own God-given abilities with that of women for the progress of their society. The image of men and women in Yorùbá society like other African communities is historical, cultural and transient. The Yorùbá culture has the norm for an ideal man and woman that are guided by character-*Ìwá*. Hence the saying, “*Ìwà lẹwà*-character is beauty”. The relationship between men and women in Yorùbá society hinges on their perception of their world as a world framed on the principle of binary complementarities. Though male supremacy is projected by the patriarchal structure of the Yorùbá society but men and women are seen as complements, they are not competitors. The colonial experiences of the Yorùbá people have changed their gender perception, projecting men as superior to women.

My research, Ajibade (2004, 2005 and 2009) have found out that the marriageable age in the distant past was sixteen which was why promiscuity was not at high rate as we have today. One of the folkloric expressions that gave an insight into this is seen below.

Odò kan-
Òdò kàn-
Tí ñ bẹ láàrin ìgbé-

Ará iwájú ò gbọdọ débẹ-

Èrò èyìn ò gbọdọ débẹ-

A certain river
A certain river.
Which is located in the
middle of the forest
People before us (elders)
must not get there,
People behind us (juniors)

Èmi Àṣàké débè mo bù bójú-

Ojú ù mi wá dojú oge-

Ìbàdí mi dibàdí ilèkè-

*Ìlèkè mèrìndínlógún ní n bẹ
nídìtì èmi Àṣàké-*

Ìlèkè tí ẹ bá kà tí kò bá pé-

Èlégbè mo ní, ẹ tú mi láṣọ-

Ire lónìí, orí mi àfìrè-

must not get there.

I, Àṣàké got there I took off a portion, to wash my face.

My face becomes that of a bride

My waist becomes a beaded-waist.

I, Àṣàké, have sixteen beads on my waist

If you count the beads on my waist and any is missing,

My comrades, I say you should strip off my dress,

Goodness today, my head is just for goodness.

This nuptial chant is cryptic with meanings as many of the items referred to are metaphorical and ritually symbolic. However, when simplified, this particular nuptial poetry merely emphasizes the importance of pre-marital female virginity among the Yorùbá people in the distant and recent times.

In the olden days (though some are still doing it till now) one of the make-ups for female child is putting beads on their waist, especially those who are preparing for their marriage. It used to be a respected cultural practice to put a bead on the waist of girl child as from age one, until she reaches marriageable age; a bead represents the girl's age. Three major reasons are said to account for this cultural practice- to show that the girl is matured, as part of her make-up especially when she is among her mates when they are bathing or swimming at the river. The Yorùbá women count it as a thing of pride when they have plenty of beautiful beads on their waist. The third reason is to show that they are virgin when their beads are still intact and not loose on the day of marriage. This third reason is what is reflected on the ninth line above. That "incompleteness" of the beads means if the beads are loose and not intact it means that lady (bride) has messed up herself with men before marriage.

Due to political and economic instability and insecurity, many unmarried youths are not ready to go into the institution of marriage in the contemporary society. I want to suggest that government at all levels should look into provision of job opportunities for the unemployed so that people can become fulfilled and properly engaged.

EMOTION AND PRODUCTION OF LITERATURE

Mr Vice Chancellor, Sir, the emergence of modern notions of imagination was inseparable from a longing to effect radical social change. Imagination is historically produced and it constructs an idealized alternative world, an epistemological faculty for interpreting reality, a task that is indivisible from the creation of a sphere of expectations that emerges from an individual's social location, religious affiliation, cultural identity, and distinctive aspirations. The psychoanalytic approach to oral literature implies that what a poet presents is the representation or a way of gratifying his or her secret fantasies, desires, obsessions or deep emotions. Just like poetic formation, psychoanalysis explores the complexities of the human soul, the language being the mediator through which the unconscious is defined and made evident. In other words, poetry or songs unmask unconscious fantasies.

The book I wrote on Yorùbá nuptial poetry is a major landmark in Yorùbá Studies (Ajibade, 2009). It goes beyond documentation of cultural aspects of the institution of marriage but also explicates cultural and literary understanding of the institution of marriage. It reveals the Yorùbá philosophy of gender binary complementarities in Yorùbá cosmology and worldview by explicating the role, place and space that women occupy in Yorùbá cosmography as contained in the verbal genre performed mainly by women. The dynamism evident in African life today emanates from traditional perception, which is embedded in the oral discourse in all aspects of life. With this research, the voice of Yorùbá women whose experiences remain hidden behind a wall of silence fuelled by discrimination and impunity arising from Yorùbá patriarchal designs, were brought into the limelight. This research also reveals the testimonies of Yorùbá women who have survived intimidation, oppression, domestic violence, and inequalities among others at the

hands of the various actors and whose voices have rarely been heard. The work also shows how the Yorùbá women have been using oral discourse to negotiate their marital space within the patriarchal society from time immemorial. This work shows that beyond Yorùbá myth of feminism, an in-depth study of the Yorùbá epithalamium is enough to show the world that feminism and womanism are not borrowed ideologies by the Yorùbá women.

The producers of literature are not just mere commentators but they are deeply involved in power relations and their expressions could be regarded as self-avowal. This book discusses the contents of the genre mirroring the ways women make their minds and views known to the public and proves that the gender dynamics pervading the national, state and local political spheres are not adequately understood because their stratum hinge on traditions that have historically given little or no room for negotiation concerning female interests. Insights into female emancipation can be drawn from the Yorùbá epithalamium an end in itself, that women in the society have been using from time immemorial in pursuing feminist (Womanist) agendas within traditional political structures (patriarchy) and systems that continue to be antagonistic to gender equality. Hence, Yorùbá epithalamium is crucial in Yorùbá women group solidarity. There is the recognition of matriarchy and patriarchy, ancestors and ancestress, and they are seen as complementary not oppositional. Thus, folklore acts as a unifying force in terms of one group's identity and as a divisive force in terms of molding or confirming one group's attitudes towards another group. A group's folklore reflects the group's approach towards life and the current trend of the society the members of the group live in.

Women see themselves as gender that stoops to cultural beliefs, especially the wish of their parents. This view captured by a bride in the performance as seen below.

N ò mohun tí mo ẹja -

Tó fí ní n má rìn nínú ibú ó -

I don't know what I did for
the fish,

that says I must not walk in
the depth.

N ò mohun tí mo şòkàşà-

Tó fì ní n má rìn lálè odò-

N ò mohun tí mo şe fún légbénlègbé-

Tó fì ní n má rìn lèşè omi-

N ò mohun tí mo şeyá mi Àbíké-

Tó fì ní n kúrò nílè òun-

N ò mohun tí mo şe bàbá mi Àwèdé-

Tó fì ní n kúrò nílè òun-

Ire lónií, orí mi àfire

I don't know what I did for
the prawn,
that says I must not walk in
the pond.

I don't know what I did for
the tadpole,
that says I must not walk
close to
the brook.

I don't know what I did for
Àbíké, my mother
that says I must leave her
house,

I don't know what I did for
Àwèdé, my father
who insists that I must leave
his house.

Goodness today, my head, it
is goodness

The above reveals that women see themselves as a gender treated contrary to their wish, views and perception in regards to marriage institution. Their departure from their parents' house for their husbands' house is seen as a cultural step and action that must be taken, because of the belief that their society is patriarchal. It portends that they would prefer staying in their fathers' house and that the husbands come to join them in their fathers' house. In other words, their leaving, in many instances is not willingly but it is a form of subjection to cultural practices. This is even captured perfectly by another bride in another way as seen below.

Ilé onílé lomoń h lọ kún-

Taa ní ó bá mi kúnlé bàbá mi? –

Ire lónií, orí mi àfire

I am going to add to another
person's house,
Who will add to my father's
house?

Goodness today, my head, it
is goodness

The bride that rendered the nuptial poetry above proves that if she is permitted by the culture she prefers the husband joining her in her father's house. This reveals that women have been challenging the patriarchal order and idea of regarding male child as *Adékúnlé* (the one that lives forever in his father's house) while women are regarded as somebody's appendage (*Adétúlé*).

The Yorùbá tradition shows that in the past, females had no free will to choose husband they would marry. They comply with the choice of their parents especially that of their father. But, my research has shown that there is evidence from the nuptial poetry that women have been dialectically opposing this patriarchal presentation and design for a very long period, though men are apathetical about women's view. A bride captured the view that women are not willingly succumbing to parental choice of marriage partner thus:

*Wọn ní mo tó gbé-
Mo ní n ò ì tó gbé-
È bá jẹ n mọdúnìn-ìn sèwe-*

*Èmín-ìn ma sì dàgbà-
Ire lóní, orí mi àfire*

they said that I am ripe for marriage,
I said that I am not ripe for marriage
let me enjoy my spinsterhood the
more this year,
Next year I will be more matured.
Goodness today, my head, it is
goodness

This is a proof that women have been using epithalamium to tell the society that they should be given the right to choose their marriage partner without interference. In another performance of nuptial poetry, a bride protested against her parents' choice and revealed that her will prevailed over theirs. The poetry is cited below.

*Aróge mo bá wọn lọ-
Olókò mo mà tilẹ gbà bọ-*

*Ìdé tí n ó dénú ilé-
Bàbá mi dígbá mi kàta-*

I accompanied them to
Aróge,
I returned through *Olókò*
route,
by the time I got home
my father has put my dowry
outside the house,

Ìyá mi digbá mi kòòdè-

Wón níbi mo bá rí-

Kí n máa bọkọ lọ-

Èmi lémi ò bọkọ débì kọ̀òkan-

Bó wù mí mo lé bónímòlè

rèlú Ọ̀sogbo-

Bó sì wù mí mo lé bónígàgbọ̀

rèlú Ìbàdàn-

Ire lónìí, orí mi àfire

my father has put my dowry
at the balcony,
they said that wherever I like
I can go with my fiancé
I told them I was not going
with the husband to any
place.

If I like I can follow a
Muslim to Ọ̀sogbo,

If I like I can follow a
Christian to Ìbàdàn.

Goodness today, my head, it
is goodness

The issue of divorce used to be rare in the past among the Yorùbá people partly due the protocols involved in contracting marriage as it involves relatives from groom and bride's families or clans. Women who divorce their husbands are treated with scorn and such attitude is regarded as smutty and indecorous. This kind of philosophy shapes their behavioural pattern. Nonetheless, we have evidence from the nuptial poetry that women have been voicing their opinions on this that if they were given unfair treatment by their husbands, they would engage in either separation or divorce. A bride portrayed this idea in the rendition of nuptial poetry thus:

Èmi Àjoké ọmọ Ọmótará-

Èmi ní n ó mà tọkọ mi lọ-

Bọkọ mi bá ẹ mí jẹjẹ-

Ó dájú, n ó máa gbọdọ ọkọ mi ní-

Bọkọ mi ò bá sì ẹ mí jẹjẹ-

N ó máa gbọdọ Olùkú mi ní-

I, Àjoké offspring of Ọmótará,
I say that I am going to my
husband

if my husband treats me very
well,

Certainly, I will remain with
my husband

and if my husband maltreats
me,

I will stay with my man-
friend.¹

¹ *Olùkù* syndromes used to be a common phenomenon in Yorùbá land. It is a form of polyandry among the Yorùbá people. *Olùkù* literally means friends but it has some underpinnings connotations. It simply refers to man-friend. The

Ire lónií, orí mi àfire

Goodness today, my head, it
is goodness

No one is aiding sexual escapade or promiscuity. But the argument is that women should not be seen as instrument or materials to be used by men to satisfy their human or fleshly gratification. If men are engaging in polygyny, there is nothing morally wrong for women to engage in polyandry-all animals are equal. The lady who rendered the above should not be seen as an aberration to the traditional norm. It is a clear indication that Yorùbá women have been using folklore as a weapon to propagate feminism and fight against gender inequality that certain women even oppose to. This strand of women oppose to feminist struggles because they do not seek to leave the old life-patterns behind them. There is the need for them to know that female dependency and subserviency are elements of backwardness and oppression. It is not enough for the women to recognise the systemic and cultural forces that oppress and suppress them but to act to change the existing power relations.

Many people, men and women in Africa opine that African women do not need liberation. This is what I call self-delusion and meretricious act that is void of rectitude, justice and equity. In fact, Kolawole Mary (1997:10) regards it “as a false picture, an illusion that emerges from over-romanticism”.

The moral significance of imaginative folklore was central to the education of Yorùbá poets and this is discernible in their productions with the aim of informing the uninformed of their pulses about the scenario they are expecting changes. The Yorùbá

Olùkù syndrome happened to be common in Ilé-Ifè, the Yorùbá acclaimed town of origin in the past. It is a practice that allows womenfolk to have man friend that is known to the legal husband without quarrel or hesitation. The *Olùkù* can visit the woman in her husband’s house whenever he wants and such is acceptable by the legal husband. This is an indication that in the past women in this region of the Yorùbá community had some levels of freedom in regards to marriage.

women believe that ill treatment they receive especially in their husbands' houses should come to a halt. In most cases, the new bride pre-occupies herself with different types of fears in her husband's house. This ranges from fear of intimidation and hatred from the co-wives (*Orogún*), as instituted by the tradition, and from household heads-male and female (*Baálé* and *ìyálé Ilé*). Women, new brides, protest against malicious treatment as slaves in their new homes. This they oppose vehemently through the performance of epithalamium. Let us examine few examples.

À á tíi ẹ tǎí fíí tẹ?

What can we do not to be humiliated?

À á tíi ẹ tǎí fíí ẹ ẹ

What can we do not to be counted misbehaved

Tá a bá délé ọkọ?

Whenever we get to the husband's house?

Èébú mǐta nì wọn n búnì nílẹ ọkọ

Three are the main points of abuse in the husband's house.

Bó o gúnýán, wọn a ló ní kókó

They will say that the pounded yam you prepared has lump,

Bó o rokà, wọn a ló mà tiẹ rọ-

They will say that the ọkà you prepared soft

Kàkà kí wọn ó pẹ ọ kí wọn ó bá ọ wí-

Instead of them to correct you,

Wọn a ní nítorí pé o ò kù ẹmọ àwọn nì-

They will say that it is because you are not their biological child.

Wọn a pe baálé ilé

They will report this to the male household head,

Oníwájú gbáágbá bí Ọya lagi

The one with forehead as if Ọya strikes a tree

Èékàn láyà bí Àgèrẹ

The one with club on the chest like that of Àgèrẹ drum.

Ó tún ẹ kókóşẹ bí elélùbọ Ọşogbo

His ankle looks like a yam flour seller from Ọşogbo

The words of the bride in the above epithalamium reveal the agony of female gender in the society especially during the pre-colonial

and colonial era. It is the expectation of people in the society that most of the domestic works must be executed dutifully, by the women especially the young or the newly married wife within the compound. The wife is thus condemned with abuse for any mistake made while carrying out these domestic chores. In essence, the teaching of epithalamium is to inform and teach the prospective lady by her mother of impending assaults and intimidation in the new home in order to repose in them confidence and strategy with which they will use to cope with the situation. Also, the women folk intend that the epithalamium would be useful in pressurizing their opinions and pulses with the hope of effecting a positive change in the society by the time it is performed in the public.

Mr Vice Chancellor, Sir, I delve into cultural performance and humanistic anthropology. Specifically, I research into representation of Domestic Violence in orature, specifically, *orin obìnrin ilé*-Co-wives songs (Ajibade, 2011).

The presence of domestic violence cannot be denied in all cultures and societies of the world since frictions occur wherever there is more than one person; domestic violence is often literally used as metaphor for power relationships. Representations of domestic violence can be found in the earliest representations by humans across cultures; from oral to written.

I have explored how the Yorùbá housewives use songs to show resentment against others within the family setting (Ajibade, 2011). A Yorùbá aphorism that, “*Orin níí ʂaájú ìjà*-singing begets fighting” indicates that singing abusive songs leads into fighting. Hence, a collection of Yorùbá songs manifesting violence in polygynous households in Yorùbá societies have been analyzed within the general framework of Africana womanism, in line with Hudson-Weems’ (1993) school of thought and that of Dove (1998) to show how womenfolk use songs to cope within the patriarchal space.

Mr Vice Chancellor, Sir, in my research over the years, I have proved that polygyny among the Yorùbá people was

patricentrically designed. It must be noted that being cultural is not tantamount to approval or sanity. Women in the traditional Yorùbá society are upholding patriarchy mainly because of securing inheritance space for their children (especially male). This is because, traditionally, inheritance is mainly through male children. At the same time, Yorùbá women negotiate space for matriarchy, and this generates domestic violence. Yorùbá women are peace-loving and instead of always go into physical assault they result to verbal attacks through singing and chanting of verbal art in their negotiation for matriarchy. In other words, their expression of violence is mostly verbal. But this is not to deny the truth that women at times go into physical combat. This is because verbal assault affects more than flogging with whips.

The Yorùbá society is basically and culturally patriarchal as pointed out before. However, the role and space of female gender cannot be stricken out in planning and development. It is the general belief of the people that women are good planners and their support to their husband is vital in the success of the man. Hence the saying, “behind a successful man there is a woman”. It is the societal expectation that the wife should give her total support for the success of her husband. Any woman that is uncooperative with her husband is thus regarded as a bad wife; and such a woman is regarded as useless. In a family setting where there is an observation notice that a wife does not render necessary assistance to her husband; whether she is maltreated by her husband or not, the senior housewives within the compound (*Àkòdì/Agboolé*) can use song like the one below to lampoon such a woman.

<i>Bí ó lọ kó lọ</i>	If she wants to (leave) divorce let her divorce
<i>Ìgbà tí ò lọ kìn ló ñ ẹ?</i>	What has she been doing even when she is on ground?
<i>Bí ó lọ kó lọ</i>	If she wants to (leave) divorce let her divorce
<i>Ìgbà tí ò lọ kìn ló ñ ẹ?</i>	What has she been doing even when she is on ground?
<i>Ìyàwó tí kò bọkọ rẹ dàmọràn</i>	The wife who refuses to plan with

Bí ó lọ kó lọ

her husband

If she wants to (leave) divorce let her divorce.

Ìgbà tí ò lọ kìn ló n ẹ?

What has she been doing even when she is on ground?

Various contexts of the above song have proven that the issue of planning with the husband has diverse applications. The song is rendered at different contexts. Firstly, it is rendered when a particular housewife is not giving support to her husband in his job and venture. Secondly, it is also rendered to a wife who is denying her husband sexual intercourse. In the second instance, it is rendered by the mother-in-law of the wife (husband's mother). In all the cases when the song is rendered it is to insinuate divorce to mark the end of conflict scenario. To the traditional Yorùbá, divorce is rare and there must be concrete evidences before it takes place. Although, Yorùbá society is patriarchal but in reality the males derive spiritual powers and prowess from the females, who, prefer anonymity in almost every case (Denzler, 1994). Behind every powerful Yorùbá man there is a woman; and for that man to fall or fail he must have lost the support of the woman (Alaba, 2004: 7).

Ajibade (2010) on the contemporary elegy proves that in an attempt at becoming liberated, the powers of words are tapped by the poets or singers to unleash their aggression against certain inimical act perpetrated by the unknown people, due to the breakdown of civility. In this work, pondering about the context, text and meaning of the traditional funeral dirges among Yorùbá people in comparism to the emerging tradition, one might be tempted to regard the performance of the latter as a form of deviancies. It must be said at this juncture that the performance of the new funeral dirges by the youths cannot be seen as a deviance but a form of outburst of psychological conflict and aggression against the unpleasant experiences of the performers. Performance of this emerging literary tradition among the Yorùbá people is peculiar to the youths of higher institutions in Nigeria. Though there were different occasions I recorded, one of them is described

in this work, since the text, contexts and extra-texts of performing them are similar.

Contrary to the norm in traditional performance of Yorùbá funeral dirges by women, performing the new funeral dirges among the students/youths is without gender restriction. All of them, boys and girls dressed in black, with a black tread tied to their heads, and each holding a candle as they sing around the streets and eventually surround the deceased's house. The performers are usually friends and college mates of one or more of the children of the deceased. They render these songs to sympathise with their schoolmate and friend whose father was murdered. After a song presentation by the soloist, a chorus carries it by repeating it in a united and enthusiastically pathetic mood. There are no drums. But it has a melody that makes it distinct and arrests peoples' attention. Peoples' reactions show their support for the singers and this communal assent adds to the efficacy of the songs. Though they are not formally trained for the performance, their presentation is highly rhythmic. This is in consonance with the observation of Ong (1982: 34) that, "Protracted orally based thought, even when not in formal verse, tends to be highly rhythmic, for rhythm aids recall, even physiologically." Their dressing is metaphorical against the backdrop of the Yorùbá belief in black and red colours as symbols of omen.

This portends that the production of the new funeral dirge by these young people is not only a form of artistic expression but also a means of expressing emotional problems and conflicts in a meaningful and acceptable way. The folklorists' imagination is thus integral to their perceptions, and its autonomy should be seen in terms of a capacity to contextualize sensory data in ways that are not socially sanctioned, at least *oba kii pa okorin*-no king will kill artists.

Performance of this kind of genre among the Yorùbá indicates that in a changing world, many people adapt the traditional folklore, and thus it is a channel for the expression of tradition. The people believe that the voice does a particular work. In the language of Zumthor (1990. 40), "in its primary function, before the influences

of writing, voice (*ohùn*) does not describe, it acts.” This new elegy among the Yorùbá has high social impact and they are reminiscent of the traditional funeral dirges. It involves a lot of invocations. And “the performance of invocations enables the singers to gain access to a deity’s power” (Drewal and Drewal, 1994: 227). The deities are indirectly invoked by mentioning items that are associated with them such as effigies and or motifs or things that they work with or those that are relevant to their vitality.

In traditional Yorùbá society some deities are believed to work with trees shrubs to afflict a culprit. Notable among these deities is Ọya, the mythical wife of Šàngó. This belief is encapsulated in the songs below.

Igi ni á wó pa yín –	tree will fall on you
È é è, igi ni á wó pa yín –	tree will fall on you
Igi ni á wó pa yín –	tree will fall on you
È é è, igi ni á wó pa yín –	tree will fall on you
Èyin tí ẹ p’ Ewénlá té è	you that killed
	Ewénlá and did not
	allow him to get to
	enjoy his handiwork,
Igi ni á pa yín –	tree will kill you.

References to trees are not just to the physical trees but also metaphorically referring to the spirits that inhabit them due to the peoples’ belief and imaginations in the interaction between the celestial and terrestrial worlds. The spirits inside these trees are believed to possess the power to see all acts of injustice among the people and thereby visit the culprits with severe punishments that usually result in death whenever they are called upon.

Šàngó is thought of as a powerful Yorùbá deity of lightning and thunder among the Yorùbá people and he happened to be one of the Yorùbá deities of justice and fairplay. In other words, he is the epitome of truth, justice and retribution. Simpson (1980: 21) even noted that, “there is no hope for the one who annoyed or criticized him. With the help of Ọya, his wife Šàngó uses thunder-stones to destroy animals, houses, trees, and people.” This is reminiscent of the traditional idea of people finding their way to their unconscious

level when threatened by the deviants in the society. This warranted the performers mentioning thunder as the instrument that will kill the culprit. Thunder in this context was used as a form of synecdoche, which really stands for Şàngó, the one that fights with thunderstorm and lightning:

Àrá á sán pa yín –	you will be killed by thunderstorm
Èé è, Àrá á sán pa yín –	you will be killed by thunderstorm
Àrá á sán pa yín –	you will be killed by thunderstorm
Èé è, Àrá á sán pa yín –	you will be killed by thunderstorm,
Èyin tí ẹ p'Ewénlá tẹ è jẹ ó jèrè o –	you that killed Ewénlá and did not allow him to get to enjoy his labour.
Àrá á sán pa yín –	you will be killed by thunderstorm.

The next song is an appeal to water deities. Many deities among the Yorùbá people are associated with water; invariably, they are females. Notable among them are Ọṣun, Yemoja, Ọya, Ọbà, Ọlúà, and many others. These water deities are regarded as powerful in that they are associated with water and can manipulate water in diverse ways to fulfill their aims and wishes upon people. The dirge below was used metaphorically as an appeal to the conglomeration of water deities to fight for justice on behalf of the singers. Being killed by water does not connote being drowned (though not excluded) but it can occur in any form, especially whenever the culprits drink water or eat any food that has to do with water:

Omi ní ó pa yín –	you will be killed by water,
È é è, Omi ní ó pa yín –	you will be killed by water
Omi ní ó pa yín –	you will be killed by

È é è, Omi ní ó pa yín –	water, you will be killed by water.
Èyin tí ẹ p’Ewénlá tẹ è jẹ ó jèrè o –	you that killed Ewénlá and did not allow him to enjoy his labour,
Omi ní ó pa yín –	you will be killed by water.

In Yorùbá thought, *Èpè* (curse), *Àṣẹ* (powers that infuses all things) and *Ohùn* (voice) are inseparable. All are interwoven and they are used to perform certain acts. It has even been asserted that, “The day *Èpè* was created was the day *Àṣẹ* became law. Likewise, *ohùn* was born. The day *Èpè* was invoked *Àṣẹ* was proclaimed but both still need *ohùn* (voice)” (Eyo and Willet, 1977: 112; and Abiodun, 1994:102). This portends the interconnectivity of the three folkloric expressions in Yorùbá aesthetic practice. Besides, Yorùbá people believe that there are ‘Special Forces’ that are released by the spoken or sung word in oral performances. This is sometimes regarded as the magical and spiritual powers of the spoken word (*Agbára ọrọ*). In other words, verbalisation of the genre shows that the innate powers of the mentioned items are identified, activated and utilised by the singers in order to accomplish their hearts’ desire.

Critically examined, one will see that the performers are appealing to both male and female Yorùbá deities to come and avenge of the wrongdoings perpetrated by some scrupulous and undesirable elements in the society.

THE INTERSECTION OF SEXUALITY, HIV/AIDS AND YORÙBÁ FOLKLORE

Mr Vice Chancellor, Sir, in my research into the popular culture of the Yorùbá people of southwestern Nigeria, I have discovered that the popular arts of the Yorùbá people serve the purpose of maintaining the society as they revolve around various issues and topics that are pertinent to the development of the society, including the subject of sexuality. Also, it concludes that the popular arts of the people are dynamic and powerful as the poets

externalize not just personal issues but also at times engage in sanitizing the society by propagating ethical discourses that have positive implications for the prevention of HIV/AIDS and other Sexually Transmitted Diseases (STDs). Specifically, I have won a Fellowship sponsored by the Alexander von Humboldt Stiftung to conduct a research on HIV/AIDS pandemic and sexuality in popular culture among the Yorùbá people of southwestern Nigeria. More specifically, I am concerned with the ways the aforementioned genres are deployed for sex education and how they reveal the social reality of the people in regards to issues surrounding gender and sexuality.

Intersections between folklore and sexuality provide an entry point for examining contemporary social issues relating to sexuality, including sexual identities, courting practices, sexism, pride, violence, body image issues, and resistance. Among the Yorùbá people of southwestern Nigeria, folklore forms are used to establish and sustain normative gender and sexual practices in addition to providing avenues for resistance and construction of alternate frameworks for living.

Extramarital affairs and frivolous sexual intercourse are serious threats to human existence especially in the area of health and well-being. The housewives render many songs that portray resentment against extramarital affairs and polygyny.

(a)

Ó gbéná wojú ọkọ mi o!

She uses lamp to look at my husband's face

Òpònú adélébò

A foolish married woman

Ó gbéná wojú

She uses lamp to look at my husband's face

Ó gbéná wojú ọkọ mi o!

She uses lamp to look at my husband's face

Òpònú adélébò

A foolish married woman

Kori o pe

Making a full sense of it

(b)

Ó ɛe bí mo fẹ kọkọ ni o!

She thought that I want to divorce my husband

Ó ɛe bí mo fẹ kọkọ ni!

She thought that I want to divorce my husband

Kó lé rí yàrá mi gbà

So that she can take over my room

Ó ɛe bí

She thought

Ó ɛe bí mo fẹ kọkọ ni o!

She thought that I want to divorce my husband

Kó o le rí yàrá mi gbà

So that she can take over my room

Korí ó pé.

Making a full sense of it

The two songs above reveal Yorùbá women, just like their other counterparts as adaptable and ingenious; who because of their family-centeredness and values desire male companionship. The implication is that her identity is constructed by her roles and forces she confronts. If the intruder is desperate, she too replies with explosive song as seen below, thus precipitating violence.

Kín ló ní tó n múra kankan o?

What does she have that she makes much ado about?

Kín ló ní tó n múra kankan o?

What does she have that she makes much ado about?

Àsàkú tí ò rẹni rà á

The left over of the product that has no buyer

Kín ló ní tó n múra kankan o?

What does she have that she makes much ado about?

Hence, if the addressee could not therefore heed the warning and verbal attack to call her to order, she is regarded as a loser as seen in the song below further rendered by the legal or first wife.

Orí mi má mà jẹ n bẹlẹja yan án

My head, prevent me from labouring for someone else

Èdà mi má mà jẹ n bẹlẹja yan án

My head, prevent me from labouring for someone else

Eni tó bẹlẹja yan án àdánù ló ɛe

The one who labors for another person suffers a loss

Èdà mi má mà jẹ n béléja yan án My head, prevent me from
labouring for someone else.

The render opines that her pursuit is to maintain the stability of her home; and therefore regards all infiltrators as losers. Not only this, she maintains that whatever pleasure that any other woman derives from her husband is a waste and to her (legal wife) advantages.

My research has shown that long time ago the Yorùbá women, regardless of finding themselves in a society that is patricentrically constructed, pressurize their ill feelings about various institutions and designs by their men in the society. Whenever there is outburst of hostility from any of the co-wives in a polygynous marriage it might involve outsiders together with the family heads to make a meaningful resolution. Resolving issues like this is usually made possible due to verbal dialogue of vituperative songs. It is expected that the family heads, male (*Baálé*) and female (*Ìyálé*) resolve conflicts among the housewives or between co-wives. It is true that the Africana Womanist respects and appreciates elders but if any of the co-wives perceives that either the male family head or the female family head is partial such woman reacts in verbal dialogue to show her resentment against the judgment made by the elders. Two of such songs are excerpted below. The first song below is sung against the male household head (*Baálé*) while the second song below is sung against female household head (*Ìyálé*).

<i>Baálé ilé e wa</i>	The eldest man in our house
<i>Kò ní mèjọ dá</i>	He is inequitable in settling disputes
<i>Iwájú è gbígbon</i>	The one who has a curved fore head
<i>Èèkẹ rẹ gbéńtọ</i>	The one who has a slanted cheek
<i>Èjọ àbòsí pọ lẹnu rẹ o</i>	He is full of injustice.

<i>Ìyálé ilé e wa</i>	The eldest woman in our house
<i>Kò ní mèjọ dá</i>	She is inequitable in settling disputes
<i>Iwájú è gbígbon</i>	The one who has a curved fore head
<i>Èèkẹ rẹ gbéńtọ</i>	The one who has a slanted cheek
<i>Èjọ àbòsí pọ lẹnu rẹ o</i>	She is full of injustice.

The Yorùbá housewives songs are used to pursue, among others, the reordering of social perspectives, interpersonal relationships and gender power-relations in their society. Through verbalization of these songs each of them externalizes what should be the ideal for her.

In some of my researches, I explored how the spheres of indigenous oral traditions and popular culture remain viable avenues for initiating public awareness strategies that could have mass appeal. This portends that addressing the HIV/AIDS epidemic just from epidemiological and biomedical angles is myopic and rather worsens the scourge of this silent killer, especially in Africa where traditions and cultural norms have significant effects on the lives of the people.

I maintain that there is the need for a trans-disciplinary and multidisciplinary approach to combating the HIV/AIDS pandemic in the world. Therefore, I explored the plethora of cultural texts and the popular culture of the Yorùbá people to unravel the representations of HIV/AIDS and STDs, as well as the implications of these genres for educating the masses as an alternative to the conventional methods of public enlightenment on HIV/AIDS.

Odù Ifá (*Ọ̀yèkú Pàlàbà*) collected from late Adeboye Babalola Ifatoogun, an Ifá priest in Ìlobùú, Òsun state (2000) shows that Yorùbá condemn extra-marital sexual intercourse; and the ills associated with illicit sexual intercourse are revealed in that Ifá literature that goes thus:

Ó palé ọkọ, ó palé ọkọ

She destroyed her husband's house (Twice),

Ó palé àlè, ó palé àlè

She destroyed her concubine's house (Twice),

Ó pọkọ tán, ó pàlè tán

Having killed her husband and the concubine,

*Ó wá lọ rée para rẹ sógbun
jìngbun jìngbun*

She terminated her life in a far-flung deep hell,

A díá fún panságà obinrin

Divination was made for an adulteress,

Tíí ẹni ikú

The one who is a deadly person.

This reveals that Yorùbá traditional community detests adultery and fornication and holds the ethical principles, that death in various forms is associated with illicit sexual intercourse. Another issue deducible from the above genre is that no age group is immune to (STDs) and HIV/AIDS.

I collected and analysed Ìjálá, the hunters' poetry that contained several warnings against unguarded sexual intercourse. Below is an example that warns, mainly, men to be disciplined in their sexuality.

Bẹ̀bò wò -

Examine the vagina

Kí o tó wò ọ -

Before you enter into it

Nítorí ohun tó n bẹ lóbò obìnrin -

Because of things inside
vagina

Tí n ẹkú paní -

That kills/causes death.

The above is a warning against illicit sexual intercourse that the Yorùbá people regard as one of the causes of untimely death. This implies that they have knowledge of HIV/AIDS and various sexually transmitted diseases, though they might not be called by the popular and Western name. Hence, ethics of moderation and watchfulness by having a controlled sexual life is to be strictly adhered to, as one of the preventions of STDs and HIV/AIDS. Akin to this is a slogan over the radio and television among the people that says, "Preach Conduct and not just Condom". Another excerpt from Ìjálá text proves that youths' sexual behaviour has a serious consequence on their lives even after they have become adult. The example is seen below.

Tàtijọ́ n kọ?

What of those of the past
times?

Tàtijọ́ n kọ?

What of those of the past
times?

*Bóbìnrin bá dàgbà tán a lóun
ó lálẹ̀ kan-*

when a woman becomes old
she denies having ever
engaged in illicit sexual act,

Tàtijó ń kọ?

What of those of the past times?

One of the traditional ways of inculcating fear in the hearts of the youths by the elders is sometimes to present a false picture of their own youthful stage. This is mostly done in regards to sexuality by telling them that they were virgin until their time of marriage. The above hunters' genre proves that some adult women of today were once engaged in pre-marital sexual intercourse at a time. Hence, the belief that young people are naturally sexually promiscuous, such that giving them information about sex will make them more sexually active. But it will be a productive venture when a matured woman who has been exposed to sexuality and sexual education holds the belief and teaches that uncontrolled sexual act is inimical to sound health and vitality of the people. Programmes of sex education that include messages about safer sex as well as those about abstinence may be useful to control sexual activity of the populace, most especially the youth, if they are taught at the onset of their puberty stage. There is no need to shy away from the fact that youths are sexually active. Also, giving them right and useful education will go a long way to solving the problem of engaging in acts that enhance the spread of STDs and HIV/AIDS.

The Yorùbá songs are informative and quite revealing. During the consummation of marriage a lot of songs are sung that portray the cultural ethical values attached to sexuality as an important issue that cannot be separated from the institution of marriage. The Yorùbá society upholds the ethic of sanctity in marriage, and frowns at men who flirt around to satisfy their sexual desires. During the engagement ceremony, which is the main public cultural marriage rite, as the bride and her friends sing and dance in town whenever they see some boys in their company or vicinity, they sing to educate them of the cultural etiquette of marriage (Ajibade, 2005 and 2009). Below is an example of such songs, meant for men to restraint their minds and follow the cultural protocol and norms of marriage in order to live a befitting life:

Bùròdá, pawó rẹ pò –

Kó fì rọmọge –

Brother, put your money together (Repeat)
and use it to get a girl

(Repeat)

Má dègbé òbò bí ẹni n dègbé ẹ tínkó – never chase vagina (girls) as
if you are chasing dried meat,
Bùròdá, pawó rẹ pò – Brother, put your money
together
Kó fì rọmọge – And use it to get a girl

There is the advice that boys should work hard in order to become financially empowered. So, they are duly advised and warned by the ladies that they should work very hard and use their money judiciously. They are also enjoined to stop flirting around; behaving according to the traditional ethical standard of the Yorùbá community. In addition, they are called upon to marry decently and normally in accordance to the cultural protocol. The song was also rendered to show that women are not ready for any act of promiscuity that will tarnish their image and prestige in the society.

Yorùbá women are the main regulators of their society as clearly seen in most of their folklore. If they discover that a woman is unfaithful to her husband, the mother-in-law has a way of subtly render songs to show displeasure in this deadly act. One of such songs is shown below.

Ó dọkọ dọkọ, yèrì pón kokoko- She is terribly promiscuous
and her underwear has
become extremely dirty/2x

Ó ṣawẹ idí bí ẹni làbẹpe fẹwúré- Her buttock looks like
pawpaw splitted for goats
Ó dọkọ dọkọ, yèrì pón kokoko- She is terribly promiscuous
and her underwear has
become extremely dirty/2x

Mr Vice Chancellor, Sir, my conclusion in my researches on the intersection of HIV/AIDS and Yorùbá folklore is that adequate awareness of gender perspectives, reflected in such areas as mass media, especially the cultural texts of the people, will enable the public and the government to take positive and effective stands in

exterminating the most ravaging disease (HIV/AIDS) or at best prevents situations that engross the threat of HIV transmission. Language, with all its complexities and diverse avenues of meaning, will forever be an important realism and necessity for development. Without language the discourse of sexuality would not even be considered for discussion, power relations would be vague and identities would be neither fashioned nor categorized. Also, improved knowledge about gender will help to device effective HIV/AIDS prevention and treatment strategies. Those that are culturally disempowered should be empowered in order to empower the entire nation and the world at large; as “the customs and practices associated with male and female roles in sexuality in the society are compromising the rights of individuals and promoting a cycle of illness and death” (Gupta, 2000).

HOMOSEXUALITY, HETEROSEXUALITY AND BINARY COMPLEMENTARITIES

Mr Vice Chancellor, Sir, right from time immemorial, the issues of sexuality and gender are topical in the sociology of human race. Even in the bible (Genesis 6: 1-7) when men began to multiply on the face of earth and daughters were born to them that the sons of God (angels) saw the daughters of men, that they were beautiful and they took wives for themselves of all whom they chose. To the Yorùbá people, choosing someone of the same sex for one's sexual activity is to annul the rich symbolism and meaning, not to mention the goals, of the Creator's sexual design. My works have shown that homosexual activity is not a complementary union, able to transmit life; and so it thwarts the call to a life of that form of self-giving as the essence of living and fulfillment. I argue that there were evidences from Yorùbá orature that homosexuality is not a foreign import as many erroneously believe.

Of all my academic publications, the one on Same-Sex Relationships in Yorùbá Culture and Orature (Ajibade, 2013) has witnessed highest level of criticism in my life. The paper was presented in Netherland, Germany and Nigeria (Department of History, Obafemi Awolowo University Ile-Ife). The study has presented unbeatable fists and has proved beyond myopic understanding and knowledge of dogmatic people concerning the matter. Clearly, the Yorùbá indigenous orature has given us clue to the questions raised about same-sex relationship. One of the arguments of some is that how can a pastor be working on sexuality? To me, preventing academic engagement and interrogation on any form of discourse is a form of intellectual terrorism and enslavement. As a scholar of Yorùbá aesthetics, I have taken the discourse of same sex as an intellectual discourse. There are lots arguments on the issues of same sex, especially in Africa. The paramount issue on the table is therefore to put forward an African-centred argument so that we can engage how we should reconcile the social and political issues surrounding homosexuality. Obfuscating, bad science, historical revisionism, straw man fallacies, moral nihilism, and deconstructionism used by gay rights needs to be intellectually challenged with African-centred paradigms. This does not make an individual a gay or

lesbian. If a bishop or a Muslim cleric is interrogating the Yorùbá indigenous religion, that doesn't make the person a practitioner of the religion.

Ajibade (2013), that was published by the *Journal of Homosexuality* I contest the pervasive opinion or argument that homosexuality is a decadent, bourgeois Western innovation forced upon colonial Africa by white men, or, alternately, by Islamic slave-traders. In this article, based on literary analysis of Yorùbá folklore, I reaffirm that the belief of many Africans that homosexuality and lesbianism are exogenous to the history of their people is phoney as we have evidence of their praxes in orature.

Mr Vice Chancellor, Sir, in my study so far, I have clearly shown that we have many Ifá texts (*Ẹsẹ Ifá*) showing clearly that homosexuality is not a novel ideology or practice among the Yorùbá people. Examples from Odù *Òfún-rẹtẹ* or *Òfún-Alààyè* and *Ìwòrì-Wòdí* respectively collected from late Ifátògùn of Ìlobùú in 2000 and 2007 will suffix my argument.

Epo ẹẹ jeṣu-

Boiled yam is good to eaten with palm oil

Iṣu ẹẹ jeṣo-

Palm oil is good to be eaten with boiled yam

Àkàsò ló dùn ún gàkà-

Ladder is good to climb a barn/rafter

Obìnrin ẹẹ é b́ásùn

It is pleasant for a man to have

jòkùnrin lọ-

sexual intercourse with a woman

Ọkùnrin ẹẹ é sùn tì

It is pleasant for a woman to have

jòbìnrin lọ-

sexual intercourse with a man

Bókùnrin bá ń bókùnrin-ín

If a man is having sexual intercourse

sùn-

with another man

Bí i kókó, bí i oówo ní-

It results into lumps, boils and yaws

Bí ikù, bí àgbààrín-

It results into various diseases

Bóbìnrin bá ń

If a woman is having sexual

bóbìnrin ín sùn-

intercourse with another woman

Bí ẹpẹtẹ, bí òórùn-

It results into murk and fowl odour,

Bí ẹrọfọ, bí èèrì-

It results into mud and dirt

Bókùnrin bá ń bóbìnrin ín sùn- (But) if a man is having intercourse with a woman

*Bóbìnrin bá ñ sùn
tókùnrin ín-
Bí ẹni ñ fólá yunpun ni-*

Bí ẹni ñ fólá yunra ni-

*Igi Ọfún-Rẹtẹ ló ró
gangan-òlèlẹ-
A díá fún Ẹpón-Àko-*

*Níjọ tí ñ lọ lèè f'Ọlẹlẹ ọmọ
Ọlọfà sàya-
Ẹpón p'Ọlẹlẹ kò jẹ o!-*

Kò ju ohun t'Ifá ñ ẹe lọ-

Ẹpón p'Ọlẹlẹ kò jẹ o!-

Kò ju ohun t'Ẹbọra ñ ẹe lọ.²

(Or) if a woman is having
intercourse with a man
It makes them feel they are on top of
the world

It makes both of them to have
unlimited bliss

The penis of Ọfún-Rẹtẹ became
extremely turgid and stiff
Ifá divination was made for a chronic
Bachelor (Ẹpón-Àko)

On the day he was going to marry
Ọlẹlẹ the daughter of Ọlọfà
Ẹpón-Àko proposed to Ọlẹlẹ but she
declined

Such a problem is not too big to be
solved by Ifá

Ẹpón-Àko proposed to Ọlẹlẹ but she
declined

Such a problem is not too big to be
solved by Ifá (Ẹbọra).

Similarly, Odù Ifá, Ìwòrì-Wòdí, goes thus:

Ìbá ẹe báyii làà ẹèlú-

Ìlú ìbá dùn?-

A díá fún wọn nílúú Ìwòrì-Wòdí-

*Nibi wọn ní kí wọn lé Ọmọ-òsú
wọn jáde-*

Had it be that is the way we
administer the community
The community would be
unbearable for the people?

Divination was made for the
people of Ìwòrì-Wòdí

They were instructed to drive

out their married daughter to
go back to her husband

Èyí tó lókọ tán tó loun ò lókọ fẹ mọ The one that was married and
said has divorced her
husband

² Similar Odù can be seen in “The position of Ifá on homosexuality/lesbianism”,
Èlérí Ìpín, the Magazine of the International Council for Ifá Religion, 2006,
Issue Number 2, pages 5 and 6.

<i>Tí yòò máa lẹ́dì mọ́ gbogbo obinrin</i>	And she arouses sexual
<i>ẹgbẹẹ rẹ kiri</i>	appetite of her fellow women
	around
<i>Wọn ní ẹbọ ni kó wáá ẹ</i>	She was told to offer sacrifice
<i>Njẹ tó bá ẹ báyìì làá ẹ̀lú</i>	Had it be that is the way we
	administer the community
<i>Ìlú ibá dùn ná?</i>	The community would be
	unbearable for the people?

Very funny and interesting, the Ifá priests from whom I collected the above Ifá verses even erroneously denied the existence of gay and lesbianism among the Yorùbá. They have forgotten that for the fact that something exists is not an indication of its acceptance and approval.

In the above Ifá literature, we can see the essence of binary complementarities of men and women in the Yorùbá society. The smooth relationship and complementary nature of palm oil and boiled yam and that of ladder and barn/rafter (lines 1-3) has been coined metaphorically to depict the ideal relationship that should exist between a man and a woman in marriage relationship as complementary, in the priests' imagination. To the Yorùbá, marriage between opposite sexes is condoned and they detest marriage between people of the same sex. Marriage involves sexual obligation and this must be performed by opposite sex.

Having sexual intercourse with a person of the same sex is regarded anomalous and it is an indication of collapse of Yorùbá traditional sexuality regulatory norms and mores. Even though the issue of HIV/AIDS was unpopular as at the time that this Ifá literature was formed, still, it shows that the priest understands diverse consequences of unregulated sexuality at that time that is equally applicable to the contemporary society. HIV/AIDS cannot be exempted from the various diseases that break open out of abnormal sexual behaviour (homosexuality, lesbianism, bestiality and rape among others). Hence, everything is done by all parents in the traditional Yorùbá society to ensure that their children get marriage partners, but not with somebody of the same sex.

This indicates that homosexuality is not only frowned at but it has some consequences that are inimical to human vitality in Yorùbá society. Sexual intercourse should be practiced within marriage because the ultimate of it is procreation and continuity of the community. Hence, the Yorùbá regard homosexuality and lesbianism as practices that are dangerous for the success, growth and development of the community (Ajibade, 2009 and 2012).

I must not be wrongly interpreted, when people engage in homosexual activity they confirm within themselves a disordered sexual inclination which is essentially self-indulgent. Homosexual acts must be considered wrong and intrinsically disordered. They are contrary to the natural law. The homosexuals do not proceed from genuine affective and sexual binary complementarities, which the Yorùbá people preach and practice. In my opinion, they should be allowed to come out so that their existence will not pose any security threat to humanity. If they are allowed to be free, what we believe is wrong in them will be attended to; this is from both fundamental human right and security perspectives.

The Bible plainly and indisputably condemns homosexual acts (Gen 1:27-28; Gen 2:24; Matt 19: 4-6; Rom. 1:24-27; 1 Cor. 6:10; 1 Tim 1:10 etc.). God created Man "male" and "female". Although the terms "gay" and "lesbian" are currently used by some people to justify homosexual acts and behaviours as morally good, they are tenuous and superfluous reductionist terms and do not, in fact, describe the fullness and richness that is in every man and woman in the Yorùbá worldview of binary complementarities.

On rape there is an Ifá lore, *Òṣé-Kànràn* that goes thus:

Ṣẹ̀rà̀n-ṣẹ̀rà̀n

Ó lẹ̀ni tíí jẹ́wọ́ fún

A díá fún Idẹ òun Òjé

Tí wọ̀n n ń sọ̀bínrín Òòsà (Ọ̀bàtálá)

Ṣẹ̀rà̀n-ṣẹ̀rà̀n-5

Ó lẹ̀ni tíí jẹ́wọ́ fún

A díá fún Asínrín ẹ̀rú Òòsà (Ọ̀bàtálá)

A díá fún Ìkamùdù ẹrú Òòsá (Ọbàtálá)
A díá fún Ẹtà ẹrú Òòsá (Ọbàtálá)...

In this Ifá verse, Òòsá (Ọbàtálá) was travelling out of his abode to another place and he left his two wives at home. When he was going he charged them to watch the affairs at home for him. No sooner he left than his favourite wife *Idẹ*, began to dress half-naked, almost nude. She was attracting the servants of Òòsá with her body. This was beyond the control of slaves of Òòsá and they gang-raped *Idẹ* (Brass). When Òòsá returned he got to know about what has happened; he reprimanded his servants and repudiated *Idẹ*. Since that day *Ojé* (Lead) has become the favourite of Òòsá. Hence the saying:

Njẹ o, Òjé ló buyì kún Òòsá
(Ọbàtálá)-
Idẹ ló sara rírí pẹtẹpẹtẹ-Idẹ's

It was the Lead that add
honour to Òòsá
body has become
exceptionally dirty.

From the above Ifá lore, one will see that it was *Idẹ* that lured the slaves of her husband into this mischievous act due to her half nude dressing. This is an insignia of the contemporary experiences of cases of rape especially in tertiary institutions in Nigeria. The dressing mode of many ladies on campuses today is questionable as opposed to the cultural moderate and decent mode of dressing. The waves of globalisation and civilisation have brought many principles and value system that have affected the Yorùbá traditional values and heritage, including dressing modes of the youths, even some adults. This has created moral panics in the society in diverse forms. In any case, the bottom line and the message in the cited Ifá literature above is that raping is a detestable act to the Yorùbá people. It is seen as a social vice and a form of sexual perversion in the society. This Ifá that individual should go into marriage instead of smoldering one's passion and sexual appetite.

The laws of the Federation of Nigeria, Chapter 42 of the Criminal Code, section 214 states that any person who, "has carnal knowledge of any person against the order of nature" or "permits a

male person to have carnal knowledge of him or her against the order of nature is guilty of a felony and is liable to imprisonment for fourteen years”. It is clear that the Nigerian laws forbid homosexuality, lesbianism, bestiality and raping as at the moment. Likewise, the Yorùbá traditional religion opposes to these acts vehemently; and the two major domesticated religions, Islam and Christianity are against these acts too. As a matter of fact, the Islamic *Sharia* legal system prescribes the death penalty for homosexuality, including the option of execution by the unusual method of pushing a wall over unto the condemned. With these, the institution of marriage among the Yorùbá and Nigerians might not suffer much threat from sexual perversions.

Mr Vice Chancellor, Sir, Ajibade (2005, 2009 and 2011) show that the Yorùbá folklorists, beyond crafting an artistic convergence of words, also expose logic and ideas that can engender the development of their society. Folklore explains human values. The Yorùbá folklore contains virtues that promote perfection in a society if only human beings have the willingness to uphold and practice them.

The fact that people are practicing polygyny among the Yorùbá must not be seen as the ideal or model for marriage among them. For instance, In Ifá Corpus, *Ọyèkú Mèjì*, Ifá says Ọrunmilà warned about the dangers or inherent risks of polygamy thus:

Ọkan soso póró l’obìnrin dùn mọ	A man should marry only one
lọwọ ọkọ-	wife
Tí wọn bá di méjì	When they increase to two
Wọn a dòjòwú	they become envious
Tí wọn bá di mètá	When they increase to three
Wọn a dèta-ítúlé	They become home-breakers
Tí wọn bá di mèrin	When they increase to four
Wọn a di nígbà tí o rín mi, ni	they laugh derisively at one
mo rín ọ	another
Tí wọn bá di márùn-ún	When they increase to five
A di lágbájá ló rungún ọkọ wa	they accuse one another of
	destroying their husband’s
	fortunes

Tí wọn bá di méfà
Wọn a ní, kín ni ikin ọkọ àwọn tilẹ
foore aya ẹ?-

Tí wọn bá di méje-
Wọn a ɗajẹ-
Tí wọn bá di méjọ
A di ẹni tí kò jẹ kí ìmọ wa jọ

Bí wọn bá di mèsàn-án
A di ẹni tí kò ní sanjọ dé

Tí wọn bá di mewaà
A di ẹ wo ẹni tó tún n wá ọkọ wa wá-

When they increase to six
They retort that "why did
their husband's Ifa say that it
foresee the good of another
wife during consultation?

When they increase to seven
they become witches
When they increase to eight-
This is a threat to our
harmony

When they increase to nine
they say to one another, "this
is the worthless wife of our
husband"

When they increase to ten
they say, "look at the one
that our husband is seeing
behind us"

In my own understanding and imagination, putting the Ifá lore of the Yorùbá people in the proper context, polygamy is not really Yorùbá, men's insatiable quest for varieties in women brought it. Contrary to widely-held belief, the traditional Yorùbá religion or culture is also against the practice of having many wives. In Ajibade (2005), I prove that there are numerous Yorùbá cultural texts or folklore that are revealing peoples' imaginations and pulses of expected and acceptable marriage pattern and practices. There are various Ifá verses speaking expressly that whatever may be the contemporary experiences of men and women in Yorùbá cosmology, the binary essence between men and women cannot be overemphasized. For example, we can see this clearly in Ìwòrì-Ìrẹ̀tẹ̀ or Ìwòrì-wẹ̀rẹ̀ that goes thus:

Súnmọ mi-
Rìn mọ mi-
A kì í gbókèrè ká mọ dídùn ọbẹ-

Bọkunrin bá súnmọ abo yóò mọ

Move near me
Walk closely with me
No one will know
how tasteful a soup is from
afar

When a man moves closely

dídùn abo-

Bóbìnrin bá súnmọ akọ yóò mọ
dídùn akọ-

A dífá fún Ọrúnmìlà -

Ifá n sáwo lọ Ìlúbìnrin-

Àwa ò lókọ nílẹ̀ yìí-

Ifá dúró kí o ọkọ wa-

Ìwòrì-wẹẹrẹ, Ifá, ìwọ lókọ wa-

to a woman he will know
how sweet a woman is
When a woman moves
closely to a man she will
know how sweet a man is
Divination was made for
Ọrúnmìlà

Ifá was going on a divination
tour to Women's town

We have no husband in this
town

Ifá, stay with us and be our
husband

Ìwòrì-wẹẹrẹ, Ifá you are our
husband.

Similarly, in Ọṣẹ méjì we can see the Yorùbá's belief in heterosexual orientation that must result into childbearing. It goes thus:

Ó yedí pẹẹ, ó bọ póró-

Omọ tuntun lèrè àyèbò-

Ìgbà ìdí di méjì la dọlómọ-

She opens her two legs and it
came out gently

A new baby is the outcome of
sexual intercourse

It is when two (male and
female) genitals combine
together that we have
children.

To the Yorùbá, procreation is the hallmark of sexuality while materialization of the love of a couple is left out by this cultural framework that hinges on heterosexual normative. The norm is based on an axiom that there are two sexes, male and female (a biological axiom), and that the two are complementary; hence, sexuality or sexual desires are both perceived as the linear consequences of the complementariness of the sexes and not just only of the complex cultural processes. The Yorùbá society in their folklore upholds that lesbians and homosexuals are social degenerates because the forms of sexuality they practice can by no

means produce offspring, meaning that they are destined to expire within one generation.

LITERARY PRODUCTION AND SOCIO-POLITICAL CHANGES

Mr Vice Chancellor, Sir, the concept of creative imagination was crucial to the artists' theory of how art could intervene in ideological struggles against capitalism and moral decadence, political disorderliness and religious bigotry, among others.

Ajibade (2011) engages political commentary in the work of Ọlátúbòsún Ọládàpọ̀, a notable Yorùbá poet. Its focus is on the way that political ideas and values that are rooted in Nigerian culture can inspire sustainable development. The study is an exegesis of a poem entitled *Emi lo ó máa fàjẹẹ rẹ ẹẹ?* (What will you do with your own witchcraft?). The reading explores the multilayered paradoxes and metaphors of witchcraft in the poem, concluding that the God-given abilities and capabilities possessed by Nigerians should be the bases for solving their national problems as the nation needs leaders of a vision and mission.

After the independence of 1960, new forms of political corruption had apparently become an indispensable part of Nigerian polity. Poetry became an important participant in the sense-making process- by developing and creating imageries and exemplary emplotments. The Nigerian poets began to make disturbing phenomenon of everyday politics emotionally more plausible; in which they see political corruption as an epidemic variety of moral decay.

In this work, my opinion is that the single factor that explains the national economic stagnation is the lack of integrity and public spiritedness among the political leaders, illustrated through Ọlátúbòsún Ọládàpọ̀ metaphor of witchcraft.

My interpretation of Ọlátúbòsún Ọládàpọ̀' s poetry is that there should be a new mindset, comprehensive thinking to see the nation's problem as a whole, having the mind of possible transformation through cooperation and collaboration. The poet has rightly said that individual has the role and duties to play in

moving the nation forward. We need to celebrate the innovations around us and make it bigger and better instead of expecting Bill Gates and Mark Zuckerberg to solve the nation's problem. What Nigeria needs at this time is management innovation hinges on cross-cultural bridges and putting together different perceptions, knowledge, practical skills, competences and experiences. Synergies must be innovated through practical knowledge of putting together human knowledge, individual ability and capability, and the technical know-how of managing all resources in effective ways for sustainable development. In other words, complementarity of partners is germane to have a sustainable society. In the fashion of the surgeon, the artist bisects society, exposing its follies and ills with the hope of combating them before they become pandemic. The artist's experience is his stethoscope, his pen his surgical blade, and his words the prescription. *Ọlátúbòsún Ọládàpò* takes the commitment of the Western world to making life better through their inventions as a challenge to the rest of the world and suggests that everyone is capable of deploying their God-given abilities in the direction they choose.

Ajibade (2015a & 2015c) on “Sparks of Resistance, Flames of Change: Orature in Reconciliation and Conflict Management among the Yorùbá” and “The Impact of Yorùbá Studies in Conflict Management and Resolution” reveal how folklore is deployed for reconciliation and conflict management respectively.

The Yorùbá folklore is an instrument of revolution. Folklore can be deployed to end political turmoil, societal injustice, and genocidal conquest. Ajibade (2011, 2013, 2015a and 2015c) prove that to the Yorùbá people, not all revolutions have to be fought in blood. An artist can be a warrior with his or her words as his or her weapon without involving violence and bloodshed. He or she can be a revolutionist by producing a literary piece that exploits corruption and moral decadence in his or her nation to foster development in the country. Of course, word is mightier than sword.

Folklore is not just an instrument for aesthetic pleasure of the hearers and readers; it is also a force for reconciliation and cross-cultural understanding. Oral literature is a vehicle for teaching, observing and reinforcing reconciliation and conflict management concepts and skills. The Yorùbá traditional oral poetry is a stronghold of the peoples' cultural heritage, a functional art and largely events-based discourse and it is a vehicle for the transmission of unique cultural knowledge. One of the problems associated with religion in the Nigerian society is religious bigotry or intolerance. A common folkloric expression to forestall religious crisis from Ifayemi Elebuibon, an Ifá exponent, goes thus:

<i>È jónífá ó bofá/2x</i> <i>Ifá/2x</i>	Let the Ifá worshippers worship
<i>È jòlòsun ó bòsun/2x</i>	Let the Òṣun worshippers worship their Òṣun
<i>È jólódù ó bodù káyé le gún</i>	Let the Odù worshippers worship their Odù so that there will be peace on earth.

It was proved in my research that children through oral literature in Yorùbá society learn how to live productively in their society. The major example is the moonlight songs that are taught to the children to foster unity, oneness and cooperation among them; this they grow up to live by. Let us examine the example below.

<i>Ení bí ení lómódé n kawó</i>	one like one is the means, through which a child counts money
<i>Èjì bí èjì làgbàlagbà n tayò</i>	two like two is the means, through which the adults play <i>ayò</i> game
<i>Èta bí èta ẹ jẹ ká tara wa lórẹ</i>	three by three, let us be blessings to others
<i>Èrin bí èrin, ẹni rín ni làá rín</i>	four like four, we laugh at people that laugh at us
<i>Àrún bí àrún, ọba má ẹ wá lárungún</i>	five like five, king, prevent us from being destroyers
<i>Èfà bí èfà, ẹ jẹ ká fa ara wa mọra</i>	six like six, let us cooperate with one another

Èje bí èje, Olúgbón sòrò ó
kìje Olúgbón
Èjọ bí èjọ, ẹni bíni làá jọ

performed rituals and live long

Eight like eight, we should
resemble our parents

Èsán bí ẹsán, Ọba jẹ kalẹ ó
san wá

Nine like nine, King, let us end
well

Èwá bí ẹwá, Ọba má
wàhálà wa

Ten like ten, King, don't trouble us

Beyond entertainment value, ethical values in the society are taught to the children in order to imbibe certain qualities and virtues that they will be retained in their imagination which will eventually be needed to maintain peace and order in the society in the future.

In the traditional setting of the Yorùbá people, folklore is deployed to either prevent or resolve conflict. Let us examine the *Áyájọ apèrò* (soothing incantation) below:

Inú bíbí nń sáwo Alára-

Anger is the trait of Alára's
priests

Èdò fùfù nń sáwo Ajero

Annoyance is the trait of
Ajero's priests

Èsọ-pẹlẹ-erétù lawo Ọrúnmílá

Gentleness of coolness is the
trait of Ọrúnmílá

Inú bíbí n ọ rán ọ sọkúnrin lónń

Anger, I have not sent you to
any man today

Inú bíbí n ọ rán ọ sọbínrin lónń

Anger, I have not sent you to
any woman today

Èdò fùfù n ọ rán ọ sọkúnrin lónń

Annoyance, I have not sent
you to any man today

Èdò fùfù n ọ rán ọ sọbínrin lónń

Annoyance, I have not sent
you to any woman today

Èsọ- pẹlẹ-erétù!!!

Gentleness of coolness!!!

Ìwọ nń mo rán sí tọmọdé-tàgbà,
tọkúnrin-tobínrin

Gentleness of coolness, I
have sent you to young
and old, and men and women
today

Tí ń bẹ lóde ilé yí lónń

Those who are in this vicinity

*Bálágbèdẹ bá fíbínú gbómọ
owú sókè.*

Èrò pèsẹ ní fí sò ọ kalẹ

N ó wí

N ó fọ

Ni pépéyẹ n ẹ se tí í fí wọgbó

Èyìn òkú là n tu adiẹ iràrà

Although, a blacksmith lifts
up the sledge hammer in
annoyance

He puts it on the ground
gently

I will speak

I will talk

Is the desire of duck before
he enters into the bush

The ritual bird is always
slaughtered after the
deceased person

Àyájọ's efficacy has the capacity to penetrate the psychoanalytic realm of human's heart, which is the seat of diverse thoughts of anger, dissension and ill feelings. Hence, the users, who are usually the political leaders of the local community, use some *àyájọ* like the above to appeal to the mind of people to effect a positive change. This kind of oral genre is usually employed by the traditional rulers in various local communities to appease the mind of warring parties in the society.

My research on the deployment of folklore for conflict management concludes that many programmes on Television and Radio such as *Ìrírí Ayé* (Real life Experience), *Èlà lẹrọ*, *Ẹ dá Sọrọ yí* (contribute to this matter), *Nnkan n bẹ* (Wonders shall never cease), among many others are currently deploying folklore in conflict. A good example of sorts is on Orisun FM in Osun state of Nigeria that goes thus:

Ikán pawópọ ikán mọlé

Èrùn paarapọ wọn màgìyàn

Àwọn oyin parapọ wọn mọ afára-

Torí ọjó iwájú àwọn ọmọ wa

Ẹ jẹ ká pawópọ

Tún ipínlẹ Ọsun ẹ

Termites built their house out
of their unity

The black ants built their own
colony out of unity among
them

the honey bees built their
honey comb out of their unity

Because of our posterity

Let us join hands

Repair/rebuild Osun state.

The main focus of the above folksong is to inculcate the ethics of unity through folklore; seeing conflict as a psychological and social matters. Proper understanding and interpretation of the norms and genres will occasion peace and harmony. It will also allow optimal sense of belonging of an individual to the society and the social responsibility that the individual owe the society of his/her birth. Through proper integration into a cultural society, the individual determined to learn models of conflict resolution so that as he/she grew up with it, it was to become a master able art for demonstration.

One thing is certain; science and technological advancement that neglect cultural norms and practices will end up in a terrible mess.

BODY, CHARACTER, BEAUTY AND ORALITURE

Mr Vice Chancellor, Sir, Ajibade (2013 and 2015) delve into theorization of body as a contribution to the on-going global research on the sociology of the human body within conceptualizations of cultural studies with particular reference to the Yorùbá people of South-western Nigeria. This research, the maiden of its kind in Yorùbá studies explicates the Yorùbá culturally constructed models of personhood using the lens of Yorùbá folklore mirroring and evaluating major perspectives of the body among Yorùbá. The study discusses the body parts and the importance that the Yorùbá attach to these parts in isolation and collectively in their imaginations.

The issue of character (*Ẹwà*) is central to the existence of the body in Yorùbá cosmology. *Ìwà* is regarded as ‘the profoundest source of value’ and at the same time the ‘true’ and ‘essential nature of a person or thing’ (Abiodun, 1989:249). To the Yorùbá, good character emanating from a person is of greater value than mere outward adornment. That is why they say, “*ojú gún régé kò kan ogbón*”- beautiful face does not connote that a person is wise.” That is not to say that the Yorùbá do not value beautiful face, they do, but they also hold the internal beauty of a person in high esteem. Therefore, to them, there is fusion of character, beauty and the body-self. There are two types of beauty for them, the inner and the outer or outward beauty, and both are complementary to each

other. The outer beauty bespeaks the inner beauty that is of intrinsic worth. In short, the inner beauty is synonymous with *ìwà*-character itself. Hence the saying in Yorùbá that character is beauty- *ìwà lẹwà*. Yorùbá believe that there is intrinsic interplay between *orí* and *ìwà* (head/destiny and character). The quality of *orí inú* determines the nature of a person; and the character in turn affects this.

Ajibade (2015f) interrogates the way in which sexualities of deities are constructed through Ifá mythology. It explores how our connection to embodied, spiritual wisdom can inform our efforts to create a more socially just and healthy world by integrating insights from diverse folklore, spiritual and social justice traditions. While drawing inspiration from social change movements and leaders of the past, I also explore the need to develop new strategies and visions to meet the challenges of our current historical moment especially in the area of sexuality; as it has consequential implications for the spread and prevention of the world-killer disease-HIV/AIDS.

The article identifies and critically explores the way in which several Ifá oral genres function interdependently to construct a dominant narrative of deities' sexuality as manifestation of human perception of the deities in their relationship with the latter. It is argued in this paper that it is human that weave words to expose what they consider as the archetype of sexual life of the deities and at the same time it is human that construct issues that society views as subversive contrary to the mythological world or experience. The necessity for imagining gods and goddesses in relationships and interactions with other gods produces narratives of jealousy, rivalry, and amorous adventures that look remarkably human. In other words, the deities also reflect a range of interests, temperaments and sexual preferences; and all these are constructed in the sacred stories and mythologies. This work shows that the construction of sexuality by the people in any given society is subjective, hegemonic and hinges mainly on human imaginative and creative abilities and capacities.

Mr Vice Chancellor, Sir, in this work too, I maintain that there is the need to dig deep into the cultural history of the people (Africans) to make constructive analysis to explicate how the hidden and virtues that are going into moribund could be deployed for sustainable development in Africa.

The question we can ask is, ‘how can we go beyond Euromericanism thinking, philosophy and worldviews to solving African problems? We need to go into genres –high and low, popular and unpopular culture of the people to construct and reconstruct the peoples’ philosophy and models.

Truth is many Africans today are disconnected from the sexuality our ancestors knew.

Ajibade (2015f) shows that unraveling narratives of mythology of sexuality of deities reveals that various positions on sexuality; especially those that repress and suppress women are the outburst of hegemonic patriarchal design and mainly, that of monotheistic religion, Christianity and Islam to be specific. I want to assert clearly that discountenance of the old mythologies about the Òrìṣà among the Yorùbá is consequential upon the arrival of new mythology brought by domesticated religions, especially Christianity and Islam.

The construction and reconstruction of folklore create forms of canonicity that permit people to recognize a breach and interpret it. The sexual experiences of the deities were as a result of their responses to the needs of their body in their environments at that time, since ‘body no be wood.’ In the same vein, there is the need to understand the needs of body in the contemporary society in order to advice and react properly to the needs of the body since ‘body no be wood.’ Our bodies aren’t firewood, it desires for a lot but those desires can be regulated as per the conditions it finds itself; it must not be fueled. I want to assert that the mythical construction of the sexuality of the deities by the adherents of the traditional religions among the Yorùbá is based on the premise that what they had constructed are their expectations of the sexual life of the people in the society; and its implication for sustainable development is of vital importance to the society.

Ajibade (2013) presents an analysis of literary constructions of *Ọmọlúàbí* (an ideal person) in Yorùbá in the poetry of Ọdunjo, which was published in 1960. The study identifies, and analyses the constructions of Yorùbá ideologies of an idyllic person offered in the poems via sociological and textual exegesis approaches.

Ọdunjo offered a view that is prophetic and didactic for children at the time of his writing in the contemporary times, and even beyond. In addition, the study thus shows that Ọdunjo's poems reveals him as a juvenile teacher, a preacher and a social critic whose poems cover a wide array of trans-disciplinary subjects, Yorùbá cultural values and ideologies.

Poetry is not only a product of social consciousness but also a medium for projected change. Folklore may be used as agents for change, vehicles for introducing concepts, and catalysts for activities for the development and sustainability of the society. Ajibade (2013)'s close scrutiny of Ọdunjo's poems clearly shows that his imaginative ideological outlook aim at reshaping the Yorùbá society. Through poetic language, the ideology inscribed in it shapes our thinking to a greater extent, making certain concepts, ideas, values and philosophy real and true to us.

Ọdunjo encourages children to think and meditate upon experiences and ideologies that will help to shape their lives.

The man Ọdunjo posits that in order to achieve the level of educational system, parents have to take an active part in it. He maintains that parents who want to be enabled in the training of their children must have adequate family planning as enshrined in his poem titled *Ọmọ àtàtà* (a vital child) and *Ọmọ bèrẹ, òsì bèrẹ* (many children, much poverty):

Kàkà kí n bẹgbàá ọbùn-	instead of having thousands of ruffians as children
Ma kúkú bí ọkan soso ọgá-	I will rather have a single child that is successful
Ma fí yán aráyé lójú-	I will be proud of such child in peoples' presence
Ma rọhun gbéraga-	the child will be an object of pride to

	me
Sé ọkanṣoṣo àràbà-	a single àràbà tree
Kì í ṣe ẹgbẹ ẹgbàà ọ̀súnṣún-	cannot be compared to thousands of small sticks
Ọmọ tó já fáfá kanṣoṣo-	a single successful child
Kì í ṣe ọgbà igba irunbi ọmọ-	are incomparable to two hundred thousands of useless children (<i>Ọmọ àtàtà, Akojopo Ewi Aladun, page 7</i>)
Bí o bímọ tó pọ̀ térùpẹ̀-	if you have innumerable children as sand
Bí wọn wà láilọgbón-	if they are not wise
Ọmọ pàlánta nì o bí jọ-	they are all useless
Ọmọ tíi ẹrú fẹni ẹlẹni-	children who become slaves unto another people
Tíí sì n dọ̀pìjẹ fájẹ̀jì-	who become tools of dishonor unto the strangers
Akótílẹ̀tà ọmọ idògò-	dishonorable and vagabonds
Ọmọ sáá, ọmọ koríko nì-	useless children as weeds
Sùgbón bí o bímọ méjì-	but if you have two children
Bí wọn sì lọgbón-	and they are wise
Bí o kọ wọn dádára-	if you give them adequate training
Ọmọ tó pé nì o bí yẹn-	you have given birth to worthy children (<i>Ọmọ bẹ̀ẹ̀rẹ̀, ọ̀sì bẹ̀ẹ̀rẹ̀, page 11</i>)

The author's intention is that it is better for parents to produce just a child that would enjoy proper parental care than having large number of them that bust into abject poverty. The poorly trained children indubitably constitute nuisance in the community. In essence, he maintains that formal education is pivotal to development in all areas of life.

Odunjo posits that laziness or indolence are morally wrong and are ethically inimical, both to the progress and development of the lazy person and to the generality of his or her society. Laziness is declared a broad path to backwardness and poverty as seen in “*Iṣẹ̀ nì oògùn Iṣẹ̀*” (*Akojopo Ewi Aladun, Aláwùiyé Bk 3, pp 3-4*).

Iṣẹ̀ nì oògùn Iṣẹ̀ -	work is the antidote to poverty
----------------------	---------------------------------

Múra síṣẹ̀ ọ̀rẹ̀ mi-
Ìṣẹ̀ nì a fí nì di ẹ̀ni gígá-

Bí a kò bá rẹ̀nì fẹ̀yìn tì-
Bí ọ̀lẹ̀ làá rí-
Bí a kò bá rí ẹ̀ni gbẹ̀kẹ̀lẹ̀-
A n tẹ̀rà mọ̀ṣẹ̀ ẹ̀ni-
Ìyá rẹ̀ lẹ̀ lówọ̀-
Bàbá sì lẹ̀ lẹ̀sin léèkàn-

Bí o bá gbójú lé wọn-
O tẹ̀ tán nì mo sọ fún ọ-

work hard, my friend
work is used to elevate one in respect
and importance
if there is no one to lean on
we appear indolent
if we do not have anyone to trust
we simply work harder
your mother may be wealthy
your father may have ranch full of
horses
if you depend on their riches alone
you may end up in disgrace, I tell
you.

He is not against receiving support from others but he maintains his position that whatever one works for endures and gives a perfect and complete joy. The Yorùbá detest and discourage docile life because one has to be an achiever in moral behavior, in contributing to the community and in living a productive life as *omolúàbí* because it is the community that grounds his/her existence (Gbadegesin 1997: 554).

In his imagination of a better society, morality is linked with the aesthetic in everyday Yorùbá discourse. This is because the Yorùbá believe that the purest or highest form of beauty (*ẹ̀wà*) in humans is a good moral character, or *ìwà rere* or *ìwà omolúàbí*. The Yorùbá ideology of good character permeates every area of their lives and various means are employed to inculcate the ethics of good character as it is regarded utmost in vitality both in this world and the world beyond.

Tétí kí o gbọ̀, ọ̀rẹ̀ mi-
Ìwà rere lẹ̀sọ̀ ẹ̀nìyàn-

Bí a bí ọ̀ nílẹ̀ ọ́lá-

Bí o sì fà wàrà ọ̀rọ̀ mu dàgbà-

Listen carefully, my friend
good character is the
ornament of human being
if you were born to a rich
family
if you were born with silver
spoon in your mouth

Bí o kó ẹkọ akódori-	if you receive the highest form of formal education
Bí o rẹni bá ọ wá iṣẹ rere-	if you have somebody who got you a lucrative job
A gbọ pé o pé ná, iwà yìí n kọ?	It is true you are alright, what of good character?
Se iwà rere lẹsọ ènìyàn-	it is good character that is the ornament of human being
Ìwà ló n múni wu ẹdà láyé-	it is good character that makes one attractive to others
Ọlá lẹsọ ọde fúnni-	riches are the outer beauty for a person
Ìwà lẹwà ọmọ ènìyàn-	character is the beauty of human beings

I have shown that various social contacts and interactions have changed the mode of self-consciousness of Yorùbá people with regard to the use of cosmetics in the adornment of their body and their behavioural patterns. The global influence has made the traditional to give way to the new and this has a serious consequence on the society at large as it affects the moral and ethical values. The study concludes that death is not the end of the body to the Yorùbá, but it is a transitional movement of the body to another existence, which is called *Èyìn Ìwà*- the aftermath of existence or character.

YORÙBÁ FOLKLORE AND RELIGIOUS SPHERE

Mr Vice Chancellor, Sir, my publications on Yorùbá Christian religious discourse, specifically, orature, show how Yorùbá society's beliefs and thoughts are reflected in the ways language is used by the speakers (Ajibade, 2005, 2010 and 2018). It proves that folklore preserves various vital traditions among the Yorùbá people. Mirroring Yorùbá peoples' struggles, their concerns about domesticated religions-Islam and Christianity, and their dreams about a modern way of life, these oral genres, have become a major source of popular entertainment and worship in the Christian programmes and churches respectively. They are concerned with the emancipation of the colonized intellectual and seek to revitalize Yorùbá authentic cultural roots and the intricacies of ordinary

people's lives in the society without drawing any rigid opposition between Yorùbá tradition and colonial modernity. Most of the African traditional practices that were once declared demonic by the early missionaries during the colonial era are now embraced either in abstract or plain form by these new religious movements as seen in various songs that emanate in their worships and rituals. Although many scholars opine that this idea is syncretism, but the truth is that peoples' culture rooted in their past and present experiences cannot be overlooked in the search for independence and sustainable development.

Folklore is also a tool for the foundation of people's religion either in the form of mythology, legends, proverbs, songs, poetry or history. It contains tales, beliefs, and accounts that teach about the religion of the society that produces the folklore and the interaction with domesticated religions in such a society (Ajibade, 2005b, 2006 a-c, e and 2007).

Ajibade (2005) is an ethnographical work that examines the Yorùbá concept of "*Àbíkú*" (lit. born-to-die) by analysing their songs. The study begins with the analyses of various "*Àbíkú*" names seen in their songs by looking at their interpretations from sociological perspective. It delves into classification of *àbíkú* among Yorùbá drawing line of demarcation from varying attributes given as their characteristics for categorization. The paper discusses the social context of *àbíkú* songs in the Yorùbá indigenous religious system. It proves that regardless of Western scientific medical justifications that prove the non-existence of *àbíkú*, the Yorùbá still believe in its existence up to the moment, though the context of *àbíkú* songs and rituals associated with it had given way to modernization and foreign religions in part. It also shows that the practices of domesticated religions-Islam and Christianity authenticate the Yorùbá belief in *àbíkú* syndrome. This work concludes with the examination of some *àbíkú* songs by categorizing them into Propitiatory, Incantatory, Satirical and Praise. I have been able to to classify the *àbíkú* into three types:

Àrùn-sọ-ón-dàbíkú-

Diseases turned them into *àbíkú*.

Àjé-sọ-ón-dàbíkú-

Witches turned them into *àbíkú*.

Àbíkú-ẹgbérún-

Àbíkú of the heaven's society.

This categorization confirms that the spirit-world *àbíké* are those in the third category. Our analysis of *àbíké* is worthwhile in that it shows us that the third category are the original *àbíké* in Yorùbá belief, those who are wondering spirits, who have their company or cult.

The categorization is also useful as it corroborates the claims of modern medicine to a great extent, confirming that medical inadequacies might be the source of high or incessant infant mortality rate in particular families, among the Yorùbá before the advent of orthodox medical care and among the poor households. However, this does not nullify the Yorùbá philosophy and belief in *àbíké* in their cosmology.

Politics, religion, spirituality, environmentalism, and science are being combined in radical and fascinating ways as the people struggle to make sense of their place in the cosmos at a time of rampant ecological threats and degradation. Ajibade (2009) examines the politics of space transmutation and power relations resulting from various religious orientations among the Yorùbá people of Southwestern Nigeria. The research discusses religious crisis in Yorùbá land among the three principal religions-Yorùbá Traditional religions, Islam and Christianity. The study makes use of mainly Yorùbá orature and anthropological approaches with the aid of hermeneutic theory to mirror various religious orientations resulting in space transformation that orchestrates various power relations in Yorùbá communities in time perspective. It proves that various religious crises that Yorùbá communities are witnessing today were mainly orchestrated by the advent of Islam and Christianity in their localities. Also, the research shows that the religious orientation, space transformation and power relations in Yorùbá land have newfangled religious genres in diverse forms using the traditional route as the base. These domesticated religions-Islam and Christianity, especially the former have unparalleled effect on every area of the peoples' lives, particularly on their language and literature. It suggests that various religions in the land can find a way of peaceful co-existence that is void of crisis, arson and prejudice.

Ajibade (2010 and 2015) proves that the emergence of Islam in Africa has created diverse responses and reactions to the deep insecurities produced by socio-cultural disruptions; and these have entered into the canons of the peoples' lore. One of the attributes of Yorùbá verbal art is that it offers a cosmological context for validating philosophy, concepts and ideas about their society. Hence, this study reveals the religious construct of the interface among the Yorùbá traditional religion and Islam as evidenced in the genre of proverb that is prominent among the plethora of African's folkloric expressions; by focusing on the expressions of religious beliefs, practices and identity. Exploring this oral media, the paper shows Yorùbá public apprehension of Islam in regards to its emergence, effects, interaction and interrelationships; and in particular, their effects on Yorùbá language and literature. It thereby emphasises how the oral corpus serves as the storehouse of the intermingling of Yorùbá traditional religious world-view with that of Islam by constructing and deconstructing the old and new spaces.

Ajibade (2015d and 2017b), show that folklore is central to both the worship of *Ẓàngó* and the construction of religious experience and identity of the *Ẓàngó* worshippers in Èdè. The texts that surround him form part of a larger web of songs, sermons and other texts in which members of other religions also praise their own god or spread their own faith. The performance of *Ẓàngó's* oral literature therefore not only asserts his worshippers' position but also comments on the positions of others. Emerging from a competitive landscape of religious performance, the research shows that *Ẓàngó's* verbal art is part of a collective poetic competition of religions, in which both accommodation and challenge play an important role.

Ajibade (2018), a research sponsored by the Alexander von Humboldt shows how the renaissance of Yorùbá philosophical ideology and worldview are engrafted into the imagination and pulses of Yorùbá Christians. I show in this research ways in which Yorùbá philosophy manifests in both their liturgy and Christian pieties. The Christianity that reached Africa, especially the sub-

Saharan region, had undergone several stages of inculturation and re-organisation. The changing social, political and cultural situation of the people had a tremendous impact on the Christian religion. As Christianity moved through the intellectual and political worlds especially among the Yorùbá people of southwestern Nigeria, it acquired new categories of thought. Yorùbá philosophical language began to be applied in expressing some of the mysteries of the Christian faith. This was particularly evident in the articulation of the theological language expressed through various Christian songs. This research takes into account the impact of emerging trend of diffusion of African philosophy, worldviews and Christian theology in the selected Christian songs and thus reveals the dynamism or the emerging trends in African Christianity that authenticate the pluricultural nature of contemporary world Christianity.

My conclusion in this research is that Christianity, especially the Charismatic and Pentecostals are creatively adapting the societal norms and cultural practices. One of such is the idea of using Yorùbá orature such as Èsà (Masqueraders' poetry), Ìjálá (Hunters' poetry) and Ràrà (Sàngó's chant) to advertise their various evangelical programmes. This portends that many of the traditional cultural practices and heritages, once demonised such as belief in orí, spirits of the deceased, and powers of incantatory words (such as àyájó, ofò and èpè) are finding their ways back to the religious practices of the people in order to vitalise their existence and making their faith appealing to others. This corroborates the view of Anderson that "Pentecostal churches have absorbed so much of the religious and cultural context into their Christian faith that they have much in common with other faiths" (Anderson, Allan 2004: 283).

Ajibade (2015f) also reveals the Yorùbá pulse and imagination of their interactions with the supreme deities. One of the aphorisms that reveal this ideology among the Yorùbá goes thus, "*Abọ́ọ̀gún kii réégún, Abòòṣà kii róòṣà, Ìmàlẹ̀ tó ń forí balẹ̀ kii rí Ọlórún Ọba-* The *Egúngún* worshippers do not see the ancestral spirit, the worshippers of Deities do not see Deities, the Muslims who bow down their heads do not see God, the king". This aphorism depicts

religious dogma in all religions in the community either the traditional or the domesticated religions. It is to educate people that it is human beings that formed religions; in essence it is man who makes God. This is sequel to the observation of Barber (1981:724) as pointed out above that, “the idea that gods are made by men, not men by gods, is a sociological truism.” Not only this, it connotes that all religions of the world are based on elements of faith and dogmas because no priest sees deities or God physically. Hence, it is the worshippers who construct the nature and characteristics of God or Deities that they serve. Sequel to this, no one has moral justification that his or her religion teaches cannibalism and murder; basically, it is the wrong inclination and imagination that is making them to perpetrate the shenanigans attributed to their religion. In my opinion, religion should not be used as an instrument of oppression, intimidation and exploitation. I have heard some intimidating sayings from some religious leaders that reveal element of intimidation, oppression and enslavement. For example, “If you don’t wait for the grace you will not be covered by grace.” “If you don’t pay your tithe, things will be tight for you.” “If you don’t sit where you are asked to sit as a pastor, you are rebellious and unrighteous; hence, heaven is not for you.” “If you don’t respect my priesthood, you won’t enjoy the benefits of my priesthood.” The above are just priest’s imagination and pulses, perhaps, mainly for their selfish aggrandisement. That is why I love an excerpt from a singer who says:

Ayé ló sọ poò lè ní láárí-

It is the world who says it
will not be better for you

Èniyàn ló sọ pórò rẹ kò lè já sírè-

It is human being who says
you will not succeed

Wòlù ló sọ páyẹ rẹ kò le nítumò-

It is the prophet who says
your life will be meaningless

Kíyèsí, Olórún kò sọ bẹ̀ẹ̀-

Behold, God has not said that
concerning you.

Therefore, imagine good thing, act on good thing and never allow yourself to be intimidated and embarrassed by the imagination of another person.

Mr Vice Chancellor, Sir, folklore does not only serve as a reflector but also serve as a corrector of society and society has to inspire men and women to keep themselves on their guard towards their mission of social good and sustainable development of the society. Folklore and society have remained and shall remain ever intertwined and the more they so remain, the more solid would the foundations be laid for a sustained growth; a well-coordinated growth and a corrected social order. Folklore teaches us how to live and it mirrors the society and its mannerisms. Creative representations of social issues and political debates creatively in folklore allow us to critically evaluate and hopefully explore the possibilities for a better society. Moreover, folklore has the capacity to unveil complex sociopolitical and economic struggles, situations and discussions navigating them into an imaginable hopefulness.

Folklore is the foundation of humanity's cultures, beliefs, and traditions. It serves as a reflection of reality, a product of art, and a window to an ideology and philosophy. Everything that happens within a society can be documented either in oral or written forms, and learned from a piece of folklore. Whether it is poetry, drama or prose, folklore provides insight, knowledge or wisdom, and emotion towards the partakers in it entirely either the producer or the consumer. In essence, folklore is the torch-bearer that has helped civilizations to overcome the darkness of savagery. This is contrary to the erroneous and myopic assertions of the ignorant that it was the colonial imperialists that brought civilization. Folklore is an embodiment of words based on human tragedies, desires, and feelings and it cultivates wonders, inspires a generation, and feeds information. Even though it is dynamic, endless, and multi-dimensional, folklore contributes significant purposes to the world we live in.

NATIONAL AND INTERNATIONAL RECOGNITIONS

Mr Vice Chancellor, Sir, by God's enabling grace and determination and dedication to my call as a lecturer, I have successfully trained thirty-eight postgraduate students and currently supervising five doctoral students. Of these numbers, I

have produced twenty-four Master of Arts and fifteen PhD students.

Mr Vice Chancellor Sir, as a mark of scholarship and in recognition of my contribution to knowledge, I have won several international awards, scholarships and grants. These include but not limited to the following:

Between 2000 and 2004, Research Fellowship by Humanities Collaborative Research Centre of University of Bayreuth, Germany, tenable in an African University to conduct a research for Doctoral thesis on a project titled: Imagination, Aesthetic and the Global Art World (B4);

Research Fellow, Institute for African Studies, University of Bayreuth, Germany (2002 January-March, 2003, October-December, 2004);

Award winner of Georg Forster Postdoctoral Research Fellowship of the Alexander von Humboldt Foundation, Bonn, Germany (This is tenable in Germany) (November 2004-August 2006);

Europe Research Fellowship, Centre of West African Studies, University of Birmingham, United Kingdom (January to March 2006);

Award winner of a Research Grants by Alexander von Humboldt Foundation, Bonn, Germany, tenable in Nigeria to conduct a research project on “Unveiling Hidden Voices: Construction of Identity and Social Reality of Yorùbá Women in Oral Art” (January-December 2007);

Visiting Scientist, Institute for Ethnology and African Studies, University of Mainz, Germany (February-April 2009);

Award winner of Feodor Lynen Programme of the Alexander von Humboldt Foundation, tenable at the University of Bayreuth, Germany (April-June 2011);

Award winner of Feodor Lynen Programme of the Alexander von Humboldt Foundation, tenable at the University of Bayreuth, Germany (September-November 2015);

On 24th April, 2016, Professor Ajibade George Olusola was awarded Osun State Silver Outstanding Lecturer of the year. Georg Forster's Renewed Research Stay of the Alexander von Humboldt Foundation, Bonn, Germany (May-July 2018).

A poem that captures my exposure to Europe and experience in Germany was published in Germany (Ajibade, G.O. 2015: 144).

SUMMARY AND RECOMMENDATION

Mr Vice Chancellor, Sir, imagination may lead to creativity of imagined society, ideal structure, relationship and sustainable development. Similarly, imagination may create exploitation, intimidation, castigation, dogmatism, fundamentalism, oppression and enslavement, among others.

From my findings, the problem of Nigerian society is not just a problem of science and technology. It is mainly problem of abandon and trivializing cultural etiquettes and ethical values. No branch of knowledge can succeed without observance and upholding of certain moral values. No science and technology can thrive where there is moral decadence. No progress can be made where corruption and embezzlement of public funds are the driving forces in governance. Different kinds of technological equipments have been introduced to Nigeria but they are unworkable and unsustainable due to greed, selfishness and corruption. There can be no positive change or development until there is a change of mindset and upholding of moral etiquettes that are germane to sustainability of any country.

Most problems threatening the peace, harmony, welfare and progress of our society arise from lack of sound character and integrity.

Mr Vice Chancellor, Sir, as a matter of fact, in my imagination, I would have loved to suggest that instead of swearing for the people that we put into positions of authority in our country with bible and

Quran, brought by the domesticated religions, we can adopt the traditional and quick effective method of swearing. Since swearing for the political leaders at all levels in the contemporary society seem to be of no effect, we can adopt the use of *Èpè* (curse), *Àṣẹ* (powers that infuses all things) and *Ohùn* (voice) in the traditional way. I am sure that these ideas will work faster for anyone who contravenes the rules and regulations governing the office he or she occupies. Making use of *Èpè* (curse), *Àṣẹ* and *Ohùn* will minimize looting the country's money and public funds which is one of the things plunging the nation into doom as evident in the contemporary society.

Mr Vice Chancellor, Sir, I want to use this medium to plead with you and the Senate to resuscitate the special elective on Yorùbá cultural practices and folklore that have gone into moribund. My plea is this that a Special Elective on Yorùbá Orature and Culture be mounted for the students of this University.

CONCLUDING REMARKS AND APPRECIATION

Mr Vice Chancellor, Sir, and my distinguished audience, I want to state that reaching this pedestal has not been my sole efforts, abilities and capabilities. Firstly, I am seriously indebted to the Lord Almighty God, the I am that I am, the Ancient of days. The One who was, who is and will continue to exist. Thank you *Bàbá Àgbà*. I also appreciate many people across several divides of life.

Fifty-seven years ago two people (Late Pa Enock Oyatoogun and Late Madam Serah Adetohun Ajibade) finished enjoying themselves and that led to my being conceived. *Wón kó mi ní dídá ọwọ, wón kó mi ní ètítè alẹ, bèẹ̀ ní wón kó mi ní ọkarara ẹbọ*. I appreciate my siblings- Mr and Mrs Samson Ajibade, Mr and Mrs Abiodun Adewumi, Mr and Mrs Noah Ajibade, Mr and Mrs Yemisi Oyebode, Mr and Mrs Funke Ajayi and Mr and Mrs Timothy Ajibade. I thank my father and mother-in-laws-Elder and Deaconess Enoch Afolabi (seated here today). Thank you sir and ma. *Ẹni tó fúnni lómọ fẹ́ ló kúkú parí oore*. I appreciate all my respondents, late and alive. These are unrecognized

professors of ages. In my own case, you are recognized. Thank you. Special thanks to my teachers at all levels from Primary school to the University. I specially appreciate the efforts of the following people- Professor Lawrence Olufemi Adewole who supervised my Long Essay, Professor Akintunde Akinyemi, my teacher, a friend and an amiable mentor, who supervised my master thesis. *Èsò Ìkòyí ọmọ Agbọn iyùn.* I appreciate late Professor Bade Ajuwon, a co-supervisor for my doctoral thesis. Last but not the least is a father, teacher, and doctoral supervisor- Late Reverend Father, Professor Thomas Makanjuola Ilesanmi- *Ijẹsà ọsèré onilẹ obì. Ibi tí ẹ bá wà ilẹ rere ni.* I appreciate all my colleagues, senior and younger of the Department of Linguistics and African Languages, most of who have provoked me in one way or the other to work hard to be what I am today. The Lord will reward you all accordingly in Jesus name. I love you all. I give credence to all my students at all levels for their impacts on my academic career. I love you all.

Special thanks and honour to the Deutscher Akademischer Austausch Dienst (German Academic Exchange Service DAAD) of the Federal Republic of Germany who awarded me a robust Fellowship for my doctoral studies and for launching me to international scholarship. Most especially, I want to thank Professor Dr. Peter Probst and his wife Dr. Brigitte Probst for their support while I was in Germany. May their sea never run dry in Jesus name. Special honour goes to the Alexander von Humboldt Foundation, Bonn, Germany who awarded me a Life Fellowship. This Foundation has been wonderfully supporting my research since 2004 until tomorrow. It is not a gainsaying, there is no postdoctoral Fellowship comparable to this all over the world, and once you get into their hands you are there until death. My appreciation goes to the following scholars who have made my several stays in Germany and in other places very pleasant and productive. Once again, I thank Professor Dr. Peter Probst and his wife Dr. Brigitte Probst, Professor Dr Gudrun Miehe, Prof. Dr. Dymitr Ibriszimow, Prof. Dr. Susan Arndt, Prof. Dr. Clarissa Vierke, Prof. Dr. Gabriele Sommer, Junior Prof. Dr. Valentina Serreli, Prof. Dr. Ute Fendler and Dr. Rémi Tchokothe of Department of African Studies, University of Bayreuth, Germany for their wonderful support for my research. I thank my amiable

friend, PD Dr Anja Oed of the Institute of African Studies, University of Mainz for the support I received when I was a visiting Professor in their Institute. She facilitated the publishing of my book on Epithalamium, which was sponsored by the Alexander von Humboldt Foundation, Germany.

I thank all my mentors, friends and partners in this business of academic and intellectual engagements. I cannot mention all of you but I must but mention the following people—Professor Karin Barber (University of Birmingham, UK), Professor Remi Sonaiya, Professor Olabisi Aina, Professor Oluyemisi Obilade, Professor Mary Kolawole, Professor Akintunde Akinyemi, Professor Olusola Akinrinade, Professor Oyeniyi Okunoye, Professor Sunday Olusola Ajayi, Professor Eriola Betiku, Pastor Dr Olujide Gbadegesin, Professor David Oluwagbenga Ogungbile, Dr Caleb Aborisade, Professor Adesoji Abimbola, Professor Rotimi Taiwo, and my God-given brother and friend, Associate Professor (Deacon) Soladoye Asa and wife, Deaconess Biola Asa. My profound thanks go to the Vice Chancellor and staff members of Tai Solarin University of Education, Ijagun, Ijebu-Ode.

I thank my brother and my amiable mentor-Pastor Nathaniel Olanokanmi Olarinoye and his wife, Pastor Mrs Funmi Olarinoye for their wonderful support. The Lord will continue to bless you. You are a wonderful role model. I give thanks to my spiritual mentors-Pastor Dr Odunlami Orioke and Pastor Mrs Oladunni Orioke, Pastor Professor Mike Ajayi and Pastor Mrs Olaide Ajayi, Pastor Professor Niyi Onayemi and Pastor Mrs Bisi Onayemi and Pastor Professor and Pastor (Dr) Mrs F.K. Koya. Special thanks to pastors and members of Baptist Church, Ekosin, Baptist Students' Fellowship, OAU, The Postgraduate Christian Fellowship, OAU, Christ Way Ministries International, Christ Followers Assembly, Ekosin and CCR, Germany.

Special thanks to the Afolabi, Babatunde and Balogun families for their unflinching supports.

I pay homage to my brother, Professor Jacob Adetunji (University of Derby, UK), the first professor in my home town, Ekosin.

I pay homage to His Royal Highness, Samson Onaolapo, the Àákọ̀ọ̀sìn of Èé́kọ̀ọ̀sìn. Kádé pẹ́ lóri.

Most importantly is my God-given àbúrò látòde ọ̀run wá (as my father-in-law usually says), my love, my heartthrob, my companion, my amiable, charming, pretty, loving, caring, delightful, endearing, sweet, adorable, fascinating, god-fearing and graceful wife-Dr. Mobólajì Àṣàkẹ́, apónbẹporẹ ọmọ Onírà, aya Olúṣolá. Thanks so much for everything you are to me. Heaven recognizes your support for me. I love you. My lovely children-Ọlájùmọkẹ́, Ọláyínká and Adékúnlé, I appreciate you for your support, understanding and care for me. Orí yín á kànkè.

Mr. Vice Chancellor, Sir, Distinguished Ladies and Gentlemen, this marks a convenient point to end this knowledge story. I thank you all for your patience and attention. All honour, glory and adoration be unto God, my Maker, My savior, Deliverer, Redeemer and my sure Anchor.

Mr. Vice Chancellor Sir, the journey to academic discoveries is like going to the world unknown. Through the voyage, there are many ups and downs, many bitter and sweet experiences and many threats to fulfillment, but in it all, God remains Supreme. To this end,

Mr. Vice Chancellor, Sir, permit me to end this lecture with this folklore:

Ará, ẹ̀ dídẹ̀ ẹ̀ bá mi jó
Èniyàn mi ẹ̀ bá mi yò
Ọlọrun mi ló gbé mi ga

Thank you for listening and God bless you all.

REFERENCES

- Abiodun, R. 1989. *Yorùbá: Nine Centuries of African Art and Thought*, New York: Harry Abrams/Center for African Art.
- Abiodun, R. 1994. "Àṣẹ: Verbalizing and Visualizing Creative Power through Art." *Journal of Religion in Africa*. 24 (4). 309-322.
- Achebe, Chinua. 1989. *Hopes and Impediments: Selected Essays*, 1988, New York: Doubleday.
- Ajibade, G.O. 1998. "The Sociology of Yorùbá Hunter Genres" *Journal of the Nigerian Anthropological and Sociological Association*, University of Benin, Benin City, Nigeria, 1, (1): 11-20.
- Ajibade, G.O. 1999. "Yorùbá Women Govern Their Men: A socio-religious Approach to Feminism", *Ifẹ Social Sciences Review*, Obafemi Awolowo University, Ile-Ife, Nigeria, 17, (2): 194-203.
- Ajibade, G.O. 2001. "A sociological analysis of Yorùbá Male Personal Oríkì (Oríkì Àbísọ)", *Ifẹ Journal of Theory and Research in Education (IJOTRE)*, Obafemi Awolowo University, Ile-Ife, 6, (1): 90-96.
- Ajibade, G.O. 2002. "IBALE: Perception of Women's Premarital Virginity among Yorùbá", in (ed) Aransi, I.O. *Local Government and Culture in Nigeria*, Centre for Leadership Studies, University of Carolina, USA. 224-237.
- Ajibade, G.O. 2003. "A Dialectic Study of Òṣun Òṣogbo Cult in the Verbal and the Visual Arts" PhD Thesis, Department of African Languages and Literatures, Obafemi Awolowo University, Ile-Ife, Nigeria.
- Ajibade, G.O. 2004a. "Ìbálé: Perception of Women's Pre-marital Virginity among Yorùbá" In: Isiaka Olalekan Aransi (ed.) *Local Government and Culture in Nigeria*, Chapel Hill, U.S.A: The Chapel Hill Press Inc., Pp. 238 - 247.
- Ajibade, G.O. 2004b. "Inanimate Animated: synecdoche in Yorùbá traditional medicine", *Africa revista Do Centro De Estudos Africanos*, University of Brazil, 22/23, (1): 343-348.
- Ajibade, G.O. 2004c. "The Role of Yorùbá Traditional Birth Attendants in the Global Health Care Delivery," In: Sola Akinrinade, Modupe Kolawole, Ibiyemi Mojola and David O. Ogungbile (Eds.) *Locating the Local in the Global:*

Voices on a Globalised Nigeria, Ile-Ife, Nigeria: The Faculty of Arts, Obafemi Awolowo University, Pp 121-135.

Ajibade, G.O. 2005a. *Negotiating Performance: Òṣun in the Verbal and the Visual Metaphors* African Studies Working Papers, University of Bayreuth, Germany. <http://www.uni-bayreuth.de/sfbs/sfb-fk560/index-publikationen.html>, 159 pages.

Ajibade, G.O. 2005b. "Is there no Man with Penis in this Land? Eroticism and Performance in Yorùbá Nuptial Songs," *African Study Monographs*, Centre for African Area Studies, Kyoto University, Japan. 26, (2): 99-113.

Ajibade, G.O. 2005c. "A Socio-cultural Study of Àbíkú Songs in Yorùbáland," *Ntama Journal of African Music and Popular Culture*, Institut für Ethnologie und Afrikastudien, Johannes Gutenberg Universität Mainz, Germany. <http://ntama.uni-mainz.de/>.

Ajibade, G.O. 2005d. "Multifaces of Word in Yorùbá Orature", *Journal of Language and Literature*, United Kingdom, 4 (1): 20-39. <http://www.shakespeare.uk.net/journal/jllit/>.

Ajibade, G.O. 2006a. "Hearthstones: Religion, Ethics and Medicine in the Healing Process in the Traditional Yorùbá Society", In: Beatrice Nicolini Ed. *Studies in Witchcraft, Magic, War and Peace in Africa: Nineteenth and Twentieth Centuries*. Lewiston, Queenston and Lampster: The Edwin Mellen Press, Pp.193-213.

Ajibade, G.O. 2006b. "Animals in the Traditional Worldview of the Yorùbá," *Folklore*, Estonian Institute of Folklore, Estonia, Tartu, 10 (30): 155-172.

Ajibade, G.O. 2006c. "Inscriptions of Ethics of Labour and Productivity in Yorùbá Proverbs", *Proverbium*, The University of Vermont, Burlington, USA. (23): 31-48.

Ajibade, G.O. 2006d. "Yorùbá Men, Yorùbá Women", In: Adam Jones (ed) *Men of the Global South, A Reader*, New Haven: Zed Books. Pp 375-376.

Ajibade, G.O. 2006e. "Religious Orientation, Space Transformation and Power Relations among the Southwestern Yorùbá of Nigeria", in *Dialogue and*

Alliance: A Journal of the Inter-Religious Federation for World Peace, New York, 20 (1): 73-103.

Ajibade, G.O. 2007. "New Wine in Old Cup: Postcolonial Performance of Christian Music in Yorùbá Land", *Studies in World Christianity*, University of Edinburgh, UK, 13 (1): 105-126.

Ajibade, G.O. 2008a. "Depiction of Sexuality in Yorùbá Oral Poetry," In: *The Greenwood Encyclopedia of Love, Courtship, and Sexuality Through History: The Colonial and Revolutionary Age*, Vol. 4, Edited by Merrill D. Smith. Westport USA: Greenwood Publishing Group, Inc, Pp. 262-264.

Ajibade, G.O. 2008b "Representation of Gender Discourse in the Poetry of Akínwùmí Isola" In: *Emerging Perspectives on Akinwumi Isola* Edited by Akintunde Akinyemi and Toyin Falola, Trenton, NJ: Africa World Press/The Red Sea Press. Pp 273-287.

Ajibade, G.O. 2009a. "Sàngó's *Ẹ̀ẹ̀rindínlógún* Divinatory System", In: *Sàngó in Africa and the African Diaspora*, Edited by Tishken Joel, Toyin Falola and Akintunde Akinyemi. Bloomington: Indiana University Press. Pp 111-132.

Ajibade, G.O. 2009b. *Finding Female Voice: A Socio-cultural Appraisal of Yorùbá Nuptial Poetry*, Rüdiger Koppel: Köln Bonn, Germany, 248 pages.

Ajibade, G.O. 2010a. "The Haunting Poem: A Psychoanalysis of Contemporary Yorùbá Elegy (*Orin Òkú Òfò*)", In: *Texts and Theories in Transition: Black African Literature and Emerging Traditions*, Edited by Charles Abodunde. Reihe: Bayreuth African Studies Series (87): 76-90.

Ajibade, G.O. 2010b. "Oral Culture", *Encyclopedia of African American History*, ABC-CLIO, INC., Cremona Santa Barbara, California.

Ajibade, G.O. 2011. "Endogenous and Exogenous Factors in National Development: Inferences from the Metaphor of Witchcraft (*Àjé*) in *Tùbòsún Oládàpò*'s Poetry", *Tydskrifvir Letterkunde: A Journal for African Literature*, University of Pretoria, South Africa, 48 (1): 167-183.

- Ajibade, G.O. 2011. "Violence in Dialogue: Yorùbá Women in Actions" *Cahiers d'études africaines*, France, 4 (204): 847-871.
- Ajibade, G.O. 2012a. "The Yorùbá Oral Artists and their use of Word (ÒRÒ)," *Yorùbá: Journal of the Yorùbá Studies Association of Nigeria*," 7 (1): 30-62.
- Ajibade, G.O. 2012b. "Same-Sex in Yorùbá Culture and Orature" *Journal of Homosexuality (JH)*, San Francisco State University, USA, 60 (7): 965-983.
- Ajibade, G.O. 2012c. "Yorùbá Cultural Responses to Islam in Proverbs," *Ife Journal of Religions*, (8): 72-99.
- Ajibade, G.O. 2013a. "The Portrait of Omoluabi in Ọdúnjọ's Àkójopò Ewì Aládùn," *Ife Journal of Languages and Literatures*," 1 (1): 83-105
- Ajibade, G.O. 2013b. "Theorizing Body in Yorùbá Cosmology: A Socio-Cultural and Literary Appraisal" In: *Existentialism, Literature and the Humanities in Africa*, Edited by Uwasomba Chijoke, Adebayo Mosobalaje and Oluwole Coker. Göttingen, Germany: CUVILLIER VERLAG. Pp. 460-478.
- Ajibade, G.O. 2014. "African Language, Literature and Culture in Transistion: The Example of Yorùbá," In: Oloruntoba-Oju Taiwo and Kirsten Holst Peterson (eds) *Culture and the Contemporary Africa*, Uppsala, Sweden: Utgiven av Recito Forlag. Pp 322-345.
- Ajibade, G.O. 2015a. "Sparks of Resistance, Flames of Change: Orature in Reconciliation and Conflict Management among the Yorùbá," In: Adebayo G.A, B.D. Lundy, J.J. Benjamin and J.K. Adjei (Eds.) *Indigenous Conflict Management Strategies in West Africa: Beyond Right and Wrong*, Lanham, Boulder, New York, London: Lexington Books, Pp 211-233. (ISBN 978-0-7391-9258-0)
- Ajibade, G.O. 2015b. "Drama, Poetry and Ritual in Zangbeto Festival of the Ogu People of Badagry, In: Ogungbile, D.O. (Ed.) *African Indigenous Religious Traditions in Local and Global Contexts, Perspectives on Nigeria, A Festschrift in Honour of Jacob K. Olupona*, Lagos: Malthouse Press Limited, Pp 255-270. (ISBN 978-978-53250-1-0)

- Ajibade, G.O. 2015c. "The Impact of Yorùbá Studies in Conflict Management and Resolution, In: Raji, S.M., R. Fajenyo, M.M. Aderibigbe, R.A. Adesuyan and I.F. Ojo (Eds.) *Ede, Asa ati Litireso Yorùbá*, Pp 47-63.
- Ajibade, G.O. 2015d. "Religious Experience in Sango's Verbal Art among the Yorùbá People of Ede, *OAU Faculty of Arts Seminar Series*, 66-87'
- Ajibade, G.O. 2015e. "The AvH in Me in Bayreuth of Germany", In: *Humboldtianer in Bayreuth*, Bayreuth: University of Bayreuth, p.144.
- Ajibade, G.O. 2015f. "Body no be Wood: A Literary and Socio-Cultural Analysis of Sexuality among the Yorùbá Deities," Paper presented at the Institute for African Studies, University of Bayreuth, Germany, November 3rd, 2015.
- Ajibade, G.O. 2016a "Gender" In: Falola Toyin and Akintunde Akinyemi (Eds.) *Encyclopedia of the Yorùbá*, Bloomington, Indiana: Indiana University Press, Pp 137-138.
- Ajibade, G.O. 2016b "Kola Nut" In: Falola Toyin and Akintunde Akinyemi (Eds.) *Encyclopedia of the Yorùbá*, Bloomington, Indiana: Indiana University Press, Pp 185-186.
- Ajibade, G.O. 2016c "War Songs" In: Falola Toyin and Akintunde Akinyemi (Eds.) *Encyclopedia of the Yorùbá*, Bloomington, Indiana: Indiana University Press, Pp 342-343.
- Ajibade, G.O. 2016d "Words (ÒRÒ)" In: Falola Toyin and Akintunde Akinyemi (Eds.) *Encyclopedia of the Yorùbá*, Bloomington, Indiana: Indiana University Press, Pp 351-352.
- Ajibade, G.O. 2016e "Work Songs" In: Falola Toyin and Akintunde Akinyemi (Eds.) *Encyclopedia of the Yorùbá*, Bloomington, Indiana: Indiana University Press, Pp 352-353.
- Ajibade, G.O. 2017a. "Cults, Secret Societies and Fraternities", In: Falola Toyin and Akintunde Akinyemi (Eds.) *Culture and Customs of the Yorùbá*, Pan-African University Press, Pp 721-730.

- Ajibade, G.O. 2017b. "Şàngó's Thunder: Poetic Challenges to Islam and Christianity," In: Nolte Insa Et al (Eds) *Beyond Religious Tolerance: Muslim, Christian and Traditionalist Encounters in an African Town*, United Kingdom: Boydell and Brewer. Pp 75-95.
- Ajibade, G.O. and S.M. Raji. (Ed.) 2011. *Ewì Àlàbí Ògúndépò*, Ibadan: Alafas Nigeria Company.
- Ajibade, G.O. and S.M. Raji. (Ed.) 2013. *Ìşowólò-Èdè Ewì Àlàbí Ògúndépò*, Akure: Masterprint Publishers.
- Akinyemi, A. ati Ajibade, G.O. 2016f "Ilo Litireso Alohun ninu Ogun Omode" Ninu: Adeleke Duro (Ol.) *Aşa, Ero ati Ede ninu Ise-Ona Alawomo-Litireso Akinwumi Isola*, Ibadan: DB Martoy Books, 295-306.
- Appadurai, Arjun. 1996. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.
- Blaking, J. (ed) 1977. *The Anthropology of the Body*, London: Academic Press.
- Comaroff, J. 1985. *Body of Power, Spirit of Resistance: The Culture and History of a South African People*, Chicago: The University of Chicago Press.
- Eyo, Ekpo and Frank Willet. (1980) *Treasures of Ancient Nigeria*. New York: Knopf/Random House.
- Gleason, Judith. (Ed.). (1994). *Leaf and Bone: African Praise-Poems*. New York: Penguin.
- Idowu, E.B. 1962. *Olodumare: God in Yorùbá Belief*, London: Longman.
- Islam, Mazharul. 1985. Folklore, the Pulse of the People: In the Context of Indic Folklore, New Delhi: Concept Publishing Company.
- James, T. Tsaaio. 2006. "Ideology and African Literature", *Encyclopaedia of the Arst*, 4(5): 411-421.
- John, J. SU. 2011. *Imagination and the Contemporary Novel*, United Kingdom and New York: Cambridge University Press.
- Mbiti, John Samuel. 1970. *African Religions and Philosophy*, New York: Anchor Press.
- Ninian, O.D., Odejobi O.A., and **Ajibade, G.O.** (2017), "Appraisal of Computational Model for Yoruba Folktale Narrative,"

- Series in Informatics, Germany: Dagstuhl Publishing
Leibniz-Zentrum für Informatics, pages 1-11.
- Nyerere, K. Julius. 1966. "The University in a Developing Society", An Opening Address at the General Assembly of the World University Service, University College, Dar-es-Salaam, Monday, June 27th, 1966, pages 3-10.
- Odunjo, J. F. *Akojopo Ewi Aladun*, London: Longmans, Green and Co Limited, 1961.
- Odunjo, J. F. *Alawiye fun awon omode ati awon agba ti o nko iwe Yorùbá ni kika*, Ikeja: Longman Nigeria, 1967.
- Olupona, J. K. with **Ajibade, G.O.** 2005. "Èkún Ìyàwó: Bridal Tears in Marriage Rites of Passage among the Òyó Yorùbá of Nigeria," In: *Holy Tears: Weeping in the Religions Imagination*, Edited by Kimberly C. Patton and John S. Hawley, Princeton and Oxford: Princeton University Press. Pp 165-177.
- Ong, J. Walter. 1982. *Orality and Literacy, The Technologizing of the Word*. London and New York: Routledge.
- Peteet, Julie. 1994. "Male Gender and Ritual of Resistance in the Palestinian "Intifada": A Cultural Politics of Violence," *American Ethnologist*, 21 (1): 31-49.
- Synott, A. 1993. *The Body Social, Symbolism, Self and Society*. London: Routledge.
- Tolstoy Leo. 1899. *What is Art*, [translated by Alymer Maude (1899)]
- Turner, B. S. 1992. *Regulating Bodies: Essays in Medical Sociology*. London: Routledge.
- Turner, B.S. 1984. *The Body and Society: Explorations in Social Theory*. London: Oxford University Press.